

## COMPARATIVE LITERARY CRITICISM AS THE PHENOMENAL PARADIGM OF MODERN PHILOLOGY

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### ABSTRACT

The article considers comparative literary criticism as a phenomenal paradigm of modern philology, studies the progressive and updated latest methods of analysis in the field of the humanities, the developments in the field of alternative forms in literary criticism and literature that are of the greatest interest. In particular, opportunities were opened for the development of integral directions, which for the humanitarian paradigm is literary comparative studies or the so-called comparative literature. On the example of dissertation research Gibraltarskaya O.N. and Baltabaeva A.M. the possibilities of comparative literature are revealed.

**Keywords:** Comparative literature, humanitarian paradigm, traditional and innovative methods.

### INTRODUCTION

The priority directions of modern Uzbek literary criticism of the period of Independence are related to the development of such methods as hermeneutics, system analysis, synergetics, receptive aesthetics with mandatory access to general and particular issues of the literary process. Describing the current stage of development of the state and society, President of the Republic of Uzbekistan Shavkat Mirziyoyev speaks about the transition to the "path of innovative development" with a focus on "new thought, new idea, innovation." [1] Today we state the fact of creating a theoretical foundation for a new stage in the development of the literary school of the republic and, more broadly, the humanitarian sphere in the field of modern philological paradigms. One of the urgent problems of modern philological science is the study of the interaction of traditional and innovative methods within modern philological paradigms.

### METHODS

The study and research of theoretical works in philology shows how the latest methods of analysis in the field of humanities are progressing and being updated. Developments in the field of alternative forms in literary studies and literature are of the greatest interest. In particular, opportunities have been opened for the development of integral areas, which for the humanitarian paradigm is precisely an alternative aspect, including integral comparative studies, supported by a conceptually designed integrated model of man and being. Today, the concepts of methodology and method are in the process of active and fruitful discussions, the concepts of methodology and method are in the process of active and fruitful discussions. There is reason to say that due to the different interpretations of the concepts of "comparative

method" and "comparative literature", there are inaccuracies in the definition of method and methodology in dissertation research.

In this article, we would like to mention a number of studies that have revealed the possibilities of comparative literary phenomenology as one of the actively functioning paradigms in modern philology. As the literary critic Turysheva O.N. points out, within the framework of literary phenomenology, four branches are distinguished: the phenomenon of author's consciousness; the work as a phenomenon of reader's consciousness; a set of concepts in which the work is considered as a phenomenon of dialogue between the minds of the author and the reader.; the following set of concepts, in which the work is considered as a phenomenon of dialogue of the reader's consciousness with the text. She concretizes the above four critical branches: "within this paradigm, the phenomena of synthesis of different paradigmatic approaches arise. Thus, within the framework of receptive aesthetics, the phenomenological approach merges with the poetical and cultural-historical ones, since the subject of analysis is the reader's orientation of an artistic work as a set of certain techniques that form a "text strategy". Moreover, the reader's relationship with the text is also considered from a historical perspective: for example, Hans-Robert Jauss explores what artistic reception is at different stages of cultural development, and how an artistic work is presented to new generations of readers." [9] In scientific research in recent decades, within the framework of receptive aesthetics, a synthesis of different paradigmatic approaches has been taking place. We can see this using the example of some studies.

In the post-perestroika decades, the subject of literary studies was partially updated, and it is natural that the ideological and political components of these studies underwent changes: there are changes in spirituality, national mentality, and philosophical understanding of the rich heritage of ethnic groups. This is typical for both basic research and literary theses and monographs completed in independent Uzbekistan.

## RESULTS

In this regard, the doctoral dissertation of the Uzbek literary critic O.N. Gibraltar on the topic "Representation of the artistic system of M.A.Bulgakov, A.P.Platonov, B.L.Pasternak in modern Russian literature" should be noted. [4]

The 21st century is the century of globalization, and this is typical for literary studies: a one-sided study of the problem does not meet the requirements of modern competent research on multilevel issues of the industry, due to the modern level of dialectical and logical cognition, transformed as a result of global trends in the development of artistic and scientific thinking, integration and globalization of scientific knowledge. As a result, there is a need to study the identical literatures that make up the multilingual structure of Uzbek literature. From time immemorial, Uzbek literature has developed at the junction of multilingualism. In this regard, the Russian-language literature of Uzbekistan has its own vivid history: at the same time, it absorbed the traditions of classical Uzbek literature, at the same time had a great influence on the formation and development of Uzbek prose of the twentieth and twenty-first centuries. The study of the interrelation between Russian literature of the 20th century and modern Russian-language (foreign-cultural) literature is important for determining the general patterns of the world literary process. In world literary studies, special attention is paid to the

study of the specifics of artistic systems, the dynamics of the interaction of prose and drama, the functions of dialogue, the staging of prose works, and the phenomena of representation. O.N.Ghibraltarskaya's work reveals interrelated and interdependent complex phenomena in the context of a multilevel literary process, the peculiarities of the representation of artistic systems of Russian writers of the twentieth century in modern Russian-language literature at the level of internal organization and conditionality of the historical and cultural situation and the transformation of artistic consciousness.

The main significance of the work is, in our opinion, the consideration of the representation of the artistic systems of M. A. Bulgakov, A. P. Platonov, B. L. Pasternak in the modern Russian-language literature of Uzbekistan. The merit of the dissertation is also to identify the artistic skills of Russian-speaking writers of Uzbekistan such as A. Ustimenko, Z. Musakov, Isfandiyar, D. Iskhakov, the study of Russian-language literature of Uzbekistan in the context of world literature, an attempt to identify this literature in modern historical and cultural conditions. This is an invaluable contribution of the dissertation, presented by Uzbek literature to the world literary community. It follows from this that the poetics of the West and the East should not be interpreted as the influence of one on the other, but aesthetically comprehended on the basis of the canons of coexistence. The world is a single geopolitical and expsychological field, and the aesthetic heritage of the peoples of the world is increasingly integrated and converging.

Noteworthy are the achievements and existing creative principles of literary criticism achieved by scientific and theoretical experience, literary and aesthetic schools of world literature of the XX - XXI centuries, namely: artistic thinking, the skill of the writer, genre nature, structural structure, stylistic diversity, polyphony, spatial multidimensionality, the language of the literary text, means of expression, intertextuality, the image of the epic and dramatic presentation, various non-traditional forms, artistic conditioning, the author's "I" and the reader's attitude. The above large-scale studies make it possible to determine the originality of a new way of thinking, creative concepts, methods of description, plot-composition, character system, form and style, manifested in the poetics of national literatures, which are an immanent phenomenon.

As we trace, stating the theoretical statements of leading literary critics, comparing their judgments on the study of the change of the system of artistic coordinates from prose to drama, the dissertation outlines the correct conclusions, the work of each researcher involved in this study does not remain outside the field of view of the Gibraltar O.N. The work focuses on the change of the system of artistic coordinates from prose to drama, as one of the aspects of the study of the literary process is partially considered and poetic genres. The work interprets and evaluates artistic creativity, theoretical and analytical consideration of it. The study of the change in the system of artistic coordinates from prose to drama is based on comparative contextual and literary analysis methods such as synergetic, axiological and hermeneutic.

The researcher uses not only the classical research methods of the theorists V.V. Vinogradov, M.M. Bakhtin and other literary critics, based on the possibilities of modern literary analysis, he also applies the latest research methods, refers to the scientific concepts of modern scientists on changing the system of artistic coordinates within literary genres. The author

has developed a concept of analytical and interpretative work of a literary text using various literary methodologies.

The next study, which shows a synthesis of traditional and innovative methods of literary analysis, is the dissertation study of Baltabayeva A.M. on the topic "The development of the novel genre in the Russian-language literature of Uzbekistan", which examines the current problem of modern Uzbek literary criticism - the genre originality and development of polysystem literature of Uzbekistan using the example of Timur Pulatov's novella "Hail Me in the Forest", "Watchtowers", Isfandiyar's "Wake me up at dawn", "The Brain in the Law", and Sukhbat Aflatuni "Clay letters, floating apples", "Day of Doubt", "Penuel".

The work theoretically substantiates the novel genre as a literary category, characterizes the concept of "Russian-language literature of Uzbekistan", reveals the nature of the formation and formation of the novel genre in the Russian-language literature of Uzbekistan at the end of the XIX century. – in the first half of the 20th century, the peculiarity of moral conflict and ways of constructing an image in the Russian-language novella of the 60-80s of the 20th century are determined, the principle of constructing the genre of the novella in the works of Timur Pulatov and Isfandiyar as prominent representatives of the Russian-language literature of Uzbekistan of the 60-80s of the 20th century is highlighted, the trends in the development of the genre evolution of the modern Russian-language novella of Uzbekistan are revealed based on the analysis of the works Sukhbata Aflatuni.

In terms of methodology, the theoretical works of leading literary scholars who have studied the Russian-language literature of Uzbekistan in the global literary context, L. Kalas, K. Sultanov, V. Muratkhanov, A.N.Davshan, G.T. Garipova, O.N. Gibraltarian, and others, have been scrupulously studied. The work focuses on the formation and development of Russian-language literature of the twentieth century as an integral part of the Uzbek literary process. Comparing the works of literary critics directly devoted to the study of the genre nature of the story, the dissertation notes the diverse consideration of this problem in the works of N.A. Gulyaev, V.V.Sipovsky, T.J.Yusupov, V.I.Golovko, L.A. Andreev, N.D.Tamarchenko, as well as definitions of the novel genre in various dictionaries by Brockhaus and Efron, M. Petrovsky, V.Kozhinov, and others. The thesis also studied the multidimensional judgments of writers and literary scholars of Russian literature, in contact with the studied problem of the thesis are highlighted concepts such as "Russian literature of Israel," "Russian literature of Australia", "Russian literature Estonia", "the small group of Russian-language writers in Germany", "Russian-language literature of Belarus".

Russian Russian literature The author of the work particularly notes the statements of literary critics about the Russian-language literature of Uzbekistan, such as A.N.Davshan ("in the language of interethnic communication (Russian), at a distance from its area, an "island" literature will form as a subsystem of the Russian language and will become the main factor in the development of a different aesthetic consciousness"), G.T.Garipova ("A special phenomenon, The phenomenon is the "Russian-language literature of Uzbekistan", which has always existed within the framework of the Uzbek literary process of the twentieth century (let us recall the names of S.Borodin, Z.Tumanova, N. Krasilnikov, etc.). Today it has assumed the status of an independent literary school"), O.N. Gibraltar ("modern Russian literature as a system includes the organic unity of Russian-language works created in a foreign cultural

environment"), etc. Russians Russian-language literature of Uzbekistan is a supranational phenomenon, the defining criterion of this literary phenomenon is the language of fiction, geographical anchoring regardless of nationality, a special aesthetic consciousness: a symbiosis of Eastern mentality and Russian cultural consciousness, a synthesis of Russian and Oriental traditions, which determines its structural and substantive originality. The Russian-language literature of Uzbekistan exists as an independent phenomenon in the literary space of Uzbekistan, while interacting with national literature." [2, pp.39-40]

## DISCUSSION

Using the example of two studies, we tried to show how effectively and scientifically the methods of comparative literature are applied as one of the effective paradigms in modern philology. Synonymous with this term are: comparative historical study of literature, comparative literature. Today, the concepts of methodology and method are in the process of active and fruitful discussions. First of all, we would like to note the active use of comparative literature in a number of dissertations.

There are discrepancies in the interpretation of the comparative study of an artistic work and a literary work. The first expresses a purely analytical consideration of an artistic work and it is the object of research, the author is a creative person; the second is a theoretical consideration of an artistic work. The object of research in the second case is literary material, the author is a literary critic. In both cases, the subject of the study is an artistic work.

We consider it appropriate to use the term "comparative literature" in relation to the study of literary materials, while taking into account that the use of a comparative method in the analysis of a work of art serves to achieve the goal of comparative literature.

Comparative literary criticism relies on two types of comparisons. This is a historical-genetic (or contact-genetic) approach, when the commonality of phenomena is explained by a common origin, as well as a comparative-typological approach, when the commonality is explained by late convergence or common socio-historical conditions of development. This is evident in "eternal themes" and "eternal heroes", common genres, similar literary trends, stylistic techniques, etc.

The object of comparative literary criticism and the comparative method is a text that, according to M.M. Bakhtin, "... lives only in contact with another text (context), only at the point of this contact of texts a light flashes, illuminating both backward and forward, introducing this text to the dialogue." [3, p.384] Based on Bakhtin's scientific concept, we can say that in both cases a literary critic is dealing with several texts, and when comparing them, a dialogue will take place that reveals the uniqueness of each text.

The founder of the theory of comparative literature was the German scientist T. Benfey. In Russian literary criticism, the comparative method is associated with the name of A.N. Veselovsky and the historical poetics developed by him, which the scientist eventually expanded to the parameters of world historical research. [3, p.384]

In Uzbek literary studies, the development of comparative literature is associated with the names of N.V.Vladimirova, G.Garipova, S.E.Kamilova, and others.

Comparative literature is the most relevant field of modern philology. Considering comparative literature as a phenomenal method of studying the literary process of individual

literatures, including literary studies, we can identify the features of the development and manifestation of modern philological paradigms. This is evidenced by the fact that doctoral dissertations in philology (PhD and DSh) have been defended in our republic, where aspects of comparative literature are the main research method.

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