

COMPARATIVE LITERARY STUDIES

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<https://doi.org/10.5281/zenodo.7204868>

Reviewing conference materials, in addition to informing, involves evaluating the collection as a book that represents the scientific coverage of the stated topics now. The book requires integrity, and therefore, the principle (more often principles) of systematization of parts (articles) within it. In the collection under consideration, thematic, chronological and national ones are selected. The articles in the collection are arranged in three sections (they are not singled out in any way): first 12 theoretical, then 25 somehow related to comparative literature, and the last 6 are devoted to the problems of the development of the literatures of Lithuania, Germany, France, Georgia, Poland from the XVI to the XX century.

In the last two sections, the articles are given in chronological order according to the material of the study. As you can see, the problems of political correctness do not prevail over common sense: most of the works are written about native literature, the study of which is facilitated by knowledge of a foreign language.

Let us look at the whole collection from a methodological point of view: how it presents the problems and topics of comparative literature. The reader is warned in the Introduction that articles gravitate towards two types: "... some are predominantly of a generalized theoretical and historiographic nature; others are addressed to specific material and are devoted to the consideration of individual works in a comparative plan". The division of articles into these types is easy to do by looking at the titles. Let us pay tribute to the participating authors: titles, as a rule, exhaustively inform about the subject of research, which can be considered a sign of academic scientific character.

The traditional aspect of comparative research - typological parallels - is presented in the collection with a variety of options and variations. The most revealing part of the articles presents comparisons of various literary facts as a manifestation of broad analogies and cultural generalizations. For example, V.E. Khalizev (Moscow), highlighting in the literature of the second half of the XIX century works that strive to comprehend supra-epochal universals, compares "The Snow Maiden" by A.N. Ostrovsky and "Peer Gynt" by H. Ibsen with "Thus Spoke Zarathustra" by F. Nietzsche and "Ring of the Nibelungs" by R. Wagner. The opposite of worldview attitudes, on the one hand, to the preservation of harmony and peace as the dominant properties of being (A.N. Ostrovsky, G. Ibsen), and on the other hand, to the eternal striving forward, to struggle and victory, to the

establishment of the superman (R. Wagner, especially F. Nietzsche) is visible in both directions of historical perspective. The myths of R. Wagner and F. Nietzsche grow out of the heroic epic, and A.N. Ostrovsky and G. Ibsen - from an idyll. Both traditions at the super-genre level survived until the XXI century. Nevertheless, the first in the 20th century clearly dominated culture, pushing harmonizing aspirations to the periphery. Having established the genesis of phenomena, the author refrains from forecasts, stimulating the work of critics. N.L. Vershinin (Pskov) on the example of the works of S. Gesner and V.I. Panaeva shows the idyll as a continuation of "an ontological broad metaphor based on the concept of correspondences that fasten and fix the eternal connection between Man and Nature". The embodiment of the idyllic topic in the works of the 1840s, far from the Enlightenment style, testifies to the ideological dominant specific to the idyll, in particular, to the perception of human life as a whole, "modeled according to the laws of Nature, wisely ordering the course of natural life in accordance with the comprehended mind and the heart of man by Divine Providence ... ". Having examined the formation of the cult of St. Andrew the First-Called in different regions because of historical, folklore, written, and architectural sources, G.Y. Filippovsky (Yaroslavl) reveals the motive commonality of Christian culture in the literary self-awareness of different ethnic groups.

Russian scientists see another way for the development of comparative literature in expanding the subject of comparative studies. N.V. Tishunina (St. Petersburg), based on the observations of Russian philologists of the 20th century, proposes to attribute the interaction of arts in a literary work to it. As if answering a colleague, Kaluga researcher N.I. Prozorova considers theatricality as a possible criterion for the typology of European drama in the 20th century. A.V. Stavitsky (Kemerovo) proposed to consider the "aesthetic object" as the subject of comparative literary criticism. The same impulse to search for prospects, at least private ones, is also read in the article by R.L. Krasilnikova (Vologda) "Comparative study of literatures in the light of thanatological problems (based on Russian and foreign modernism)", and in the article by T.Ya. Orlova (Moscow), dedicated to one element of the artistic system of E.N. Shustov. About B. Myagkov's book "Genealogies of M. Bulgakov" of works in a comparative aspect: the author analyzes the image of the cave in the works of E. Zamyatin, M. Aldanov and O. Huxley.

In conclusion, I would like to say about one more research trend outlined in the collection: comparison today, as a rule, is aimed at identifying the specifics of the phenomenon. The classical comparative studies of Herder-Benfey-Veselovsky, having arisen in the era of the triumph of positivism, sought to clarify the

similarities. The discovery of commonality between works and even literatures distant in time and space was joyful, because it emphasized the kinship between people. This aspect of the discipline becomes especially evident after reading this book, because today comparison more often serves to clarify the uniqueness of each literary fact, which, in fact, calls for in his article V.V. Prozorov, relying on the precepts of A.P. Skaftymova: "Things that seem, at first glance, similar and even largely coinciding, when closely approached, mutually repel each other and challenge each other, go beyond the "general brackets", reveal a huge distance." The emphasis on the general in the phenomena of a wide chronological coverage is put, perhaps, only by S.G. Isaev (Veliky Novgorod), talking about "Themes in Variations" in the theoretical searches of A. Bely. The task of most of the comparisons presented in the collection is to identify the specificity of any literary fact, confirmed by comparison, or even possible only with its help. I will name here the article by I.V. Kartasheva (Tver) "Two Authors - One Plot (L. Tieck and Stendhal)", in which the expression of Tieck's romantic consciousness is emphasized by Stendhal's realism, and the work of M.V. Romanenkova (Vilnius) on the genre modification of the European novel, focused on the irrational and creative-unconscious aspects of the inner world of a person: "The Life of Arseniev" by I. Bunin and "The Departed Do not Return" by M. Kati-liskis contribute to the comprehension of the nuances of the spiritual and aesthetic experience of Russian and Lithuanian writers. This trend is especially clearly demonstrated by V.G. Korotkiy (Minsk), who explained why the idea of a separate Belarusian-Ukrainian patriarchate did not materialize in the 17th century, and G.L. Belarusian modernism based on a deep and subtle analysis of the literary phenomena of the two countries in a historical context.

This trend apparently reflects the general mood; at the plenary session of the conference, based on which the collection was published, almost everyone recalled the line of O.E. Mandelstam: "Do not compare: the living cannot be compared". The humanistic tendencies of today's culture, contrary to the globalist moods of civilization, are embodied by the desire for individualization, which organically follows from the peculiarities of the humanities.

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