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Bridging Worlds Through Comparative Literature

Menjembatani Dunia Melalui Sastra Perbandingan

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Abstract

This study emphasizes the critical role of comparative literary studies in understanding the modern literary process. Traditional literary analyses often overlook the rich intercultural dynamics that comparative studies highlight. Our research aims to bridge this gap by developing a theoretical framework that comprehends literary aesthetics in a globalized context through a qualitative analysis of diverse literary texts. Initial findings reveal that such a comparative approach not only deepens our understanding of universal literary themes but also enhances the appreciation of diverse cultural expressions. This work underscores the importance of integrating comparative literary studies into mainstream literary education to foster a more inclusive understanding of global literary phenomena.

Highlights:

- Illuminates universal themes across cultures
- Develops new comparative literary framework
- Advocates comparative studies in education

Keywords: Comparative Literature, Global Literary Dynamics, Contact Genetic Comparison, Aesthetic Analysis, Cultural Expressions.

Introduction

During the years of independence, interest has grown in the study of the language, culture and literature of foreign countries, among many other areas [1]. The large-scale international relations with intensity provide a favorable ground for a deeper knowledge of the culture and art of the peoples of the world, to enjoy universal values. Acquaintance with the cultural and spiritual wealth of the peoples of the world in turn makes it possible to adequately assess our national heritage. The comparative study of literature is especially important in this regard [2].

It is known that in nature and society, it is mainly recurrent, similar or inherent in each other, the structure, in essence, is in conflict with each other thing, events serve as an object of comparison makes. This is the case of literary science, in particular, it also remains an artistic and aesthetic method for Comparative Literary Studies. Links between literature are, first of all, considered a historical phenomenon.

Methods

N.I.Conrad had argued that the scope, role of communications in one entire literary process, as well as the essence of the history of the literature of certain peoples, were different at different times and in different historical contexts. The various forms of communication in the literary process and the study of their appearance is considered a necessary condition for determining the nature of national literature [3].

It is known that the appeal of the East to the culture and literature of the West or west of the East was the reason for the content of the cultural process, which in itself embodied the spiritual synthesis of the East-West. Such a synthesis is considered a characteristic feature of the culture of all nations of the world [4]. Specific traditions in cultural literary relations, the activity in international relations observed in Uzbekistan in recent years, make it necessary to seriously focus on Comparative Literary Studies, in particular, on issues of interaction and theory of influence, practice. At this point, it will be necessary to pay attention to the fact that various points of view are shared by specialists about the subject, goals and objectives of Comparative Literary Studies. Including A.N.Veselovsky considers that the purpose of research on literary studies is in comparison and in applying the comparison to as many facts as possible [5], analyzes samples of epic creation created at different times and peoples on the basis of plot similarities [6].

V.Zhirmunsky, on the other hand, advances the concept of the unity of the historical-literary process, based on the socio-historical progress of mankind. He classified four important issues of comparative study and their corresponding forms of literary communication: [7]

1. A simple form of comparison of literary phenomena, which forms the basis of any perfect comparative-historical analysis (V.Zhirmunsky compares this issue to synchronous analysis in linguistics).
2. A form of historical-typological comparison that serves to interpret similarities that are not genetically related through similar conditions of the development of society.
3. A form of historical-genetic comparison based on the view that similar aspects are the product of genetic kinship.
4. Comparative form, which determines genetic ties based on cultural ties, influences and appropriations between literary phenomena, based on the historical proximity of peoples and the conditions of Social Development [8].

A number of specialists suggested that the third and fourth forms of communication described by V.Zhirmunsky are almost duplicative and can be combined [9]. In Particular, A.Dima believes that the task of Comparative Literary Studies is to study three types of phenomena [10]. According to him, direct connections between literature (translation, influence, appropriation); typological similarities (not in genetic kinship, but manifested in the study of a certain topic, myths, images, genres, similar literary flows); research on the peculiarities of national literature is considered the main task of the industry.

D.Dyurishin, on the other hand, divides the forms of inter - literary communication into two large groups-contact-genetic relations and typological similarities [11]. This classification of D.Dyurishin is notable for still retaining its significance in the present.

Results and Discussion

Currently, typological similarities have a special place in the system of studies of inter-literary relations. Similarities can also manifest in the absence of direct connections. Such similarity can be explained by the fact that the works are created in the same or close historical-social conditions. As Bushmin points out, typological similarities are a true blind satchel of the laws of General Literary progress [12].

In fact, the search for a specific unit from typological similarities has long been of interest to many. For example, Plutarch, a representative of ancient Greek literature, could conclude that typological similarities with his work "comparative life books" were elevated to the level of the literary genre. He chronicled 23 of the comparative life books in a historical narrative scheme. The lives of historical figures such as Anon since Asada, Demosthenes and Cicero, Pericles vo Fabius Cunctator, Alexander and Julius Caesar, Alciviada and Coriolanus, who have been Romans since, are compared and the close similarities and differences between them are described. Plutarch makes the object of comparison not the life of any historical person, but people who have similar or intimate aspects with their own life [13].

A.Dima, in his treatise "principles of Comparative Literary Studies", very correctly evaluates the arguments and disputes between representatives of "ancient" and "new" literature in western European life, which took place between 1683 and 1719, as an "attempt" to use a comparative typological style. True, the debate between representatives of "ancient" and "new" literature was not an important stage in the development of scientific comparativism. Nevertheless, here we see a reliable example of the use of a comparative typological style. Because in several works of representatives of opposing parties, some common aspects of both periods are identified.

But by the 19th century, the comparative method was hardly used in western literary studies. This phenomenon can be explained by the exchange of methods in the literature. This was also influenced by the skeptical spirit of Abel François Wilmen, a prominent professor at the Sorbonne university, about the future of the comparative method. In his view, the researcher may indulge in unnecessary hypocrisy to show the identity between them, while misinterpreting traits in his desire to note similarities. A.F.Wilmen's conclusion came as a result of only a one-sided interpretation of the method of Comparative Study of the artistic process. Because the method of comparison can be threatened by small expressiveness and even direct copying of a plot, image, landscape image or extreme "looking like" [14].

By the middle of the 20th century, the articulation of opinions supporting comparative typological research in scientific circles (e.g. Leon Selen's article "the conflict of parallels") contributed to the revival of the forgotten style again. In fact typological research is consistent with the goals and objectives of literary theory as it focuses more on issues of genre, style, hero choice of similar literary phenomena. From this point of view, in typological research, it will be necessary not only to identify similar literary phenomena, but also to pay more attention to the basis of specific, original artistic solutions between objects of comparison.

In our opinion, one of the main issues of Uzbek Comparative Literary Studies is the study of the content and content of Uzbek literature and the influence of examples of creativity in modernistic, but also realistic and other directions, which they show through expression. But without any form of literary influence being a direct imitation, it is a phenomenon that is based on and partially transformational to the peculiarities of the traditions of its national literature as well as the work of the writer. Therefore, in Comparative Literary Studies, it is not the similarity in the result of influence that is important, but the difference and identity between them.

Having decided that translation is also a form of literary communication, it will be necessary to evaluate it first of all in terms of the influence it has on the development of artistic and aesthetic thinking and can exert. The degree of originality compatibility of the quality of translation is also important in this. In this sense, translations made by his own bek translators over the past 10-15 years assume a separate study. It helps us to better understand our own literature, and not only other (comparable) literature, to analyze its subtleties scientifically and aesthetically [15].

Conclusion

It is known that among the peoples of the world there are historically contacts, positive assimilations in the political, economic and cultural spheres. Therefore, the analysis of this process never loses its relevance, but is considered even more important in the 21st century, when integration between countries in the economic, cultural spheres is at its peak. In Comparative Literary Studies, however, direct or contact Communications occupy a central place in terms of national literature or the Real impact it has on the literary process of a given period.

In general, Comparative Literary Studies, along with the analysis of the world literary process, is an urgent field, which serves to strengthen the position of national literature at the international level, identify common and different aspects between them, and determine the foundations of intercultural connections.

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