Annotation

At the present time, the study of issues of comparative studies began its beginnings in research and educational processes, especially comparative literary studies. These disciplines are included in the program as the main branch of compulsory knowledge. On this occasion, our employees began to develop plans and teaching aids with colleagues from Kazan State University. New didactic and scientific sources have been created on comparatvistics. Previously, comparative typology was studied as a discipline in multi-system languages.

Key words: comparative literary studies, comparatvistics, literary contacts, borrowing.

The essence of the concept of "literary contacts" reflects in the comparative terms of Uzbek and other related structural and semantic complexes: "literary connection", "international literary exchange", "interrelationships and interactions of literatures", "literary influences", "literary borrowings" and others. as a way to streamline the interliterary process. External contacts (without a visible direct impact on the literary process) and internal (reflected and manifested in the very structure of a literary work). Influence, borrowing, allusion, variation, paraphrase, etc. as forms of interliterary reception. Borrowing the components of the "world" of the work of a foreign author: characters, plots, symbolic details, etc., compositional techniques. Contacts are casual, episodic, temporary and regular, long-term, permanent; determined by intra-literary or extra-literary factors, etc. Differentiation of contacts into synchronic and diachronic from the point of view of the nature of the relationship between literary eras, to which the perceiving and perceived phenomena belong. Historical, literary and theoretical meaning of differentiation of contacts into direct and indirect. Integral and differential form of contacts. Interethnic literary contacts occurring at the level of creativity of writers, and at the level of individual genres, trends, trends, schools, and finally, entire eras of literary development. The functional significance of interliterary forms of reception The decisive role in the creative assimilation of the perceived structural-semantic complex of the context in which it is included (the individual author's properties of the perceiving environment and its typological features: national, zonal, regional). The internal logic of interliterary communication carried out by different forms of reception, which manifests itself in different ways in works of different kinds and genres. The concepts of typological convergence, convergence, analogy, correspondence, coincidence or typological commonality are used to denote similar phenomena and processes in different literatures that have arisen independently of contacts and are the result of similar stages of socio-historical, cultural development of peoples or universal laws of human consciousness. Differentiation of typological convergences according to various parameters: in terms of measure, intensity, causation, etc. Single-stage, i.e. belonging to the same literary era of convergence, and caused by
the universal archetypes of figurative thinking of similarity, or analogy. Typological convergence in their narrow, terminological understanding. In contrast to analogies, they are established between literary texts with a historically general type (mythopoetic, traditionalist, or author's) of poetics. Examples of typological similarities between medieval poetry of Western and Eastern peoples: Features of the historical and typological similarity between these phenomena, found by V.M. Jhirmunsky in the ideological and psychological content, motives and plots, in poetic images and situations, in the peculiarities of genre composition and artistic style. The criteria for classifying the phenomena under consideration as typologically general or different. The concept of "general typological series". The parameters by which the belonging of the phenomenon to the general typological series is determined. Conditions for the emergence and development of homogeneous literary phenomena and processes. The dependence of the typological similarity of literary processes on a certain similarity of historical conditions, discovered by V.M. Jhirmunsky and N.I. Konrad and others. Classification of social-typological, literary-typological and psychological-typological convergence, manifestations of typological similarity in the structure of a work of art. Typology of literary trends, trends, art systems. Typology of styles of literary works of different literary genres. Next comes the study of the concept of text, work, discourse, context and intertext as basic concepts and terms of modern comparative studies. Interliterary interaction as a special relationship that arises between texts written in different languages, in different countries and at different times. Participants in the literary process who enter into a dialogue on the “field” of the text and are “mediators” in the dialogue between texts belonging to different national literatures, different literary eras. Text concept. Text as structure. Text and “literary and artistic text” are the main objects of research in formalism, structuralism, etc. Differentiation of the concepts "text" and "literary and artistic text". The concept of text in linguistics, literary criticism, aesthetics, semiotics and cultural studies. Definition of the text in "traditional" literary criticism; structural and semiotic approach to the text. Sign nature, delimitation from everything that is not a text, structuredness are the main parameters of a text from the point of view of a structural-semiotic approach. Differentiation of the concepts "text" and "work". Differentiation criteria. Text as an “artifact”, “accumulator” of an open and fluid continuum of cultural experience and cultural practice, as an objectively existing “form”, as “experience”, as “structure”, etc. in the works of B.M. Gasparov. Dissatisfaction with the concept of text in modern philology. Discourse concept. Discourse and text. Discourse as text-building; discourse as reading. Literary process as a system of discourses. The concept of intertextuality, aimed at destroying the notions of the integrity and consistency of the text, as a new stage in the study of the poetics of the text. Refusal of a number of modern researchers from the concept of genetic and typological connections. Of fundamental importance for the methodology of comparative studies of the differentiation of intertextuality in the "broad" and "narrow" meaning. The decisive role of the theory of verbal and cultural intertext in expanding both the limits of competence and the functions of comparative studies. The possibility of using the mechanisms of intertextual analysis aimed at finding a variety of "text planes", including foreign languages, foreign cultures, in comparative literary studies. Comparative works based on the intertextual approach of BM Gasparov and others.
The problem of extra-textual structures. The concept of context. The specificity of the literary work of writers, representatives of different worldview formations, both in terms of ideological and aesthetic content, and in relation to the artistic form of works, determined by their rootedness in ethnic, linguistic, philosophical, religious and other contexts. Valuable, normative, cognitive attitudes that dominate in different cultures and are accumulated in the significant characteristics of the text, specially fixed and structured. Outside the textual reality as a system of metassenses that are relevant for the discourseist, the context as an attribute of the subject of discourse. Existential, situational, psychological and other types of contexts. Dominant, structure-forming features of extra-textual structures. Language as one of the most obvious and relevant components of extra-textual structures for comparative studies. The geographic component of extra-textual series that can have a significant impact on the nature of intercultural communication. Worldview as a basic component of extra-text series. Aesthetic components of extra-textual structures. Typology of the processes of meaning formation within the framework of interliterary, intercultural interactions in the collision of various linguistic pictures of the world on the text field. The context-hermeneutic approach in comparative studies, its ability to reconstruct the continuous space, which determines the specificity of the artistic consciousness of a given national culture. The comparative historical method in comparative studies has a way of studying and explaining various phenomena, in which, on the basis of establishing the similarity of these phenomena in form, a conclusion is made about their genetic relationship, that is, about their common origin. The peculiarity of the comparative historical method used in the study of cultural phenomena is that its starting point is the restoration and comparison of the most ancient elements common to various areas of material culture and knowledge. Prehistory of comparative historical literary criticism. The first experiments in the field of comparative literary studies were made in Germany at the end of the eighteenth century. Comparing multi-ethnic cultural and literary traditions, German scientists come to the conclusion about the existence of a single European and worlds

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