

**ABOUT COMPARATIVE STUDY AND TYPOLOGY****Abdurashidova Shokhista is the daughter of Bahrom**

Tashkent state named after Alisher Navoi

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At a time when literary, political, cultural, and economic relations between the world community and different peoples are developing, it is important to compare and contrast their literary trends, currents, and the lives of creators. In this place, the study of influence and typology is of great importance.

Key words: Genetic kinship, literary influence, typology, comparative study, typological approach, typological analysis.

Аннотация

В период, когда развиваются литературные, политические, культурные и экономические отношения между мировым сообществом и разными народами, важно сопоставлять и противопоставлять их литературные направления, течения, жизнь творцов. В этом месте большое значение имеет изучение влияния и типологии.

Ключевые слова: генетическая родственность, литературное влияние, типология, сравнительное исследование, типологический подход, типологический анализ.

The uniqueness of the creators of words does not mean that there are no internal connections between them, that common principles and directions are not found in their works. These general principles and tendencies not only exist, but they play an important role in the literary process and are manifested in various forms.

In the study of the literary process, there is always the question of the relationship between the general and the particular, the general and the private. The literature of any nation cannot be limited by one or another relationship or by the processes of development of individual literatures. In order to understand their historical movement as a whole, it is necessary to identify the common tendencies characteristic of them. These emphasize the importance of a typological approach to literary phenomena.

Here we present V. Zhirmunsky's comments about four different forms of comparative study of literature:

1. A form of simple comparison of events that forms the basis of any perfect comparative-historical analysis (V. Zhirmunsky compares this issue to synchronic analysis in linguistics)
2. A form of historical-typological comparison that serves to explain genetically unrelated similarities through similar conditions of social development.
3. A form of historical-genetic comparison based on the view that similar aspects are the product of genetic kinship.
4. Based on the historical closeness of peoples and conditions of social development, the form of comparison determines the genetic connections between literary phenomena on the basis of cultural connections, influence and acquisitions.

Several scientists point out that the third and fourth forms of communication mentioned by V. Zhirmunsky almost repeat each other and make them one.

Typological closeness is of particular importance in the system of studying the relations between works of different writers and literature without knowing each other.

By the 19th century, this route was almost no longer used. Only in the middle of the 20th century, among the people of science, ideas about comparative typological research and its development began to be expressed. This prompted the revival of this forgotten style.

At a time when literary, political, cultural, and economic relations between the world community and different peoples are developing, it is important to compare and contrast their literary trends, currents, and the lives of creators. This helps us to better understand and analyze our own literature during comparison. Because the comparison of two things encourages us to pay attention to both sides. Using it in literature classes helps us to increase students' interest in literature classes, to activate their mental activity, to teach them to independently analyze a work of art, and to develop their thinking.

The goal of modern literary education is to form a well-rounded, free-thinking person who strives for moral perfection based on the best examples of the spiritual life of the people. Literature lessons should help students to activate their mental activity, expand their worldview, develop the ability to evaluate not only literary phenomena, but also specific facts of reality.

It should be said that the situation of literary education in the modern world, unfortunately, is not enviable. Reading is falling out of the list of hobbies of our youth. Literature is rapidly being replaced by computer technologies. But understanding this fact, it is impossible to understand that the computer does not teach morality, does not develop emotions and imagination, does not help in the formation of a person. In literature classes, it is necessary to use computer technologies in the flow of information, in the part where factual materials are presented, as well as in checking students' knowledge.

But the real development of the personality is possible only through the lively communication between the teacher and the students and it is organized in such a way that it helps the students to think, analyze, compare, generalize and draw conclusions. It seems that the typological approach to teaching literature, which has become quite popular in recent years, can serve this purpose. This method received its theoretical basis only in the late 60s - early 70s of the 20th century in the works of famous literary scholars M.B. Khrapchenko, U.R. Foxt, G.N. Pospelov, Yu.M. Lotman, N.L. Stepanova, Yu.V. Mann and others. It was during this period that the historical development of literature, the need to establish the laws of modern reading of literary works appeared.

Every talented writer is a unique creative individual whose creativity cannot be expressed by any scheme. But this does not mean that there are no internal connections between the creators of words, that common principles and trends are not visible in their work. Common features are characteristic not only of the works of individual writers, but also of individual works, which can also be found when comparing one or another national literature with others.

The typological study of literature consists in the fact that it involves comparison of literary phenomena as a starting point for scientific analysis.

Typology is the study of types of things, or the systematic classification of types according to their common characteristics.

Typology implies revealing common or similar development trends in the literature of peoples whose language and historical fate are close, and in the literature of peoples whose language and historical fate are far from each other.

M.B. Khrapchenko writes: "The typological study of literature is not about the individuality of literary phenomena and their similar characteristics and interdependence, but about a well-known literary-aesthetic community, a certain phenomenon of a certain is to reveal the principles and principles that allow us to talk about belonging to the species and gender".

As is customary nowadays, there are different levels of typological studies. Along with the typology of literary trends, the typology of genres is of great importance. Especially in art criticism, the typology of style is rapidly developing. In school literature, the typology of language images and figurative and expressive means characteristic of a certain literary movement or genre is the most interesting. This level of research is available to students and allows them to draw their own conclusions by comparing different literary phenomena.

The typological approach not only helps to establish connections between different literary works and their authors, but also allows generalization. Such an approach allows not only to understand the work of a particular writer, but also to show it in the literary context of that time, to put it on a par with other Russian and foreign writers, and to reveal the writer's generality. to see creative individuality against the background of literary and worldview positions and common moments of different authors.

The use of a typological approach makes learning problematic, develops, helps students to solve their tasks. At the same time, an atmosphere of research, creativity, and cooperation is created between the students and the teacher in the literature classes. The teacher's role in this is to guide, advise and, most importantly, set the task. A well-structured problem gives students a clear idea of what they need to do and what they can do to solve it.

Such classroom work should, of course, be done after studying the works of the writers to be compared. By proposing specific works for analysis, repeating what has been previously learned at the same time allows students to see the development of the literary process, to understand the laws of the continuity of this development, which allows students to have a holistic perception of literature.

What works can be offered for typological study, to determine the similarities and differences in the authors' creative positions, characters, ways of creating images, and the use of compositional tools, to determine the genre specificity of the works?

Probably, many teachers use this method when introducing the concept of "additional person", which is constantly deepened and filled with new content, from Mirkarim Osim to Oybek (the story "Zulmat ichra nur" and the novel "Navoiy"). At a certain stage (for example, after studying Mirkarim Asim's short story "Zulmat ichra nur"), students can be given the task of independently observing the development of the personality of Alisher Navoi in Uzbek literature. Each image must be viewed in the context of the period that defines it. And at the end of this work, you should read Oibek's novel "Navoiy". As a result, we get a great opportunity for repetition and a good way to activate the mental activity of students. The same can be said about the evolution of the image of war. This problem is reflected in the school curriculum, but it is so interesting that it should be given more attention. For comparison, the stories of Abdulla Kahhor "Thief" and "Patient", Otkir Hashimov "The last victim of the war", Odil Yakubov "Ice cream" are taken. Students will try to determine how the

image of war evolves, its scenes in each work, and whether the works have a specific trace of the era.

These examples are the simplest and most advanced examples in literary criticism. And here there are more complex problems, the solution of which falls on the power of students. A number of works have been done in this regard in Russian literature. Let's look at some of them. Philosophical lyrics of A.S. Pushkin and F.I. Tyutchev (specific features of world perception); Genre uniqueness of L.N. Tolstoy's "War and Peace" and M.A. Sholokhov's "Donda Sokin Okadi" novels; The plot and idea of "The Tale of Igor's Walk" and "The Song of Roland"; Comparative analysis of N.A. Nekrasov's "Trinity" and A.A. Blok's "On the Railway" poems; Problems of the poetics of classicism (on the example of Moliere's comedies "The Noble Merchant" and Fonvizin's "The Plant"); Genres of utopia and dystopia in literature (based on the works of N.G. Chernyshevsky, G. Wells, E. Zamyatin, O. Huxley, J. Orwell); Intellectuals and revolution based on A.N. Tolstoy's "Walking Through Suffering" and B. Pasternak's "Doctor Zhivago" novels); issues such as intellectuals and revolution can be considered. The choice of topic depends on the teacher's interest and the level of preparation of the class. In any case, such an approach to the analysis of works arouses students' interest in the studied works. Literature lessons will benefit from this, they will have a discovery character. In addition, the use of typological research methodology helps to increase students' interest in literature classes, activate their mental activity, teaches them to independently analyze a work of art, and develops non-standard thinking.

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