

# **TYOLOGY AND FORMS OF LITERARY RELATIONS IN COMPARATIVE EASTERN AND WEST LITERATURE.**

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**Abstract.** Literary relations between Eastern and Western literatures have historically been a multi-layered and complex process, a direct expression of intercultural communication. This study analyzes the commonalities and differences that have arisen in literary processes not only at the level of external forms, but also at the level of artistic and aesthetic thinking, poetics, genre systems and typology of images. The purpose of the work is to scientifically and theoretically illuminate the typology and forms of literary relations in comparative literature of the East and the West and to identify their historical foundations. The research used comparative-historical, typological, hermeneutic, intertextual and reception theory methods. The views of such scholars as A. N. Veselovsky, V. M. Zhirmunsky, N. I. Konrad, A. Dima, D. Dyurishin were taken as a methodological basis, and the processes of translation and adaptation, the phenomena of dedication, patronage and court patronage were considered as important forms of interliterary relations. As a result, three main types of literary connections - contact-genetic connections, typological parallels and historical-genetic connections - were identified, and their historical-real foundations were scientifically substantiated on the example of the Great Silk Road, the Andalusian literary environment, the Eastern Renaissance and the European Renaissance. The study shows that a deep study of the literary connections of the East and the West allows us to interpret the national literary heritage in an international context, periodize literary processes, identify translation and reception mechanisms and strengthen them theoretically. Therefore, comparative literature today occupies an important place in the system of modern sciences, serving to further expand intercultural dialogue.

**Keywords:** comparative literary studies, East and West, literary relations, typology, comparative-historical method, hermeneutics, translation, dedication.

## **INTRODUCTION**

The interaction between Eastern and Western literatures, their typology and forms are one of the fundamental and practically relevant directions in today's literary studies. Historical processes show that intercultural communication has always been not a one-sided effect, but a complex system that is multidirectional, multi-layered and subject to periodic changes. In this case, the methodological apparatus of comparative literary studies - comparative-historical, typological, hermeneutic, intertextual approaches - makes it possible to identify the internal mechanisms of literary phenomena, the laws of their formation and aesthetic appearance. Especially when the literary traditions of the East and the West are seen as spaces that are inextricably linked, but developed on the basis of different historical and civilizational experiences, the need to classify, analyze and evaluate the commonalities, "similarities" and differences that have arisen as a result of their interaction on the basis of scientific criteria becomes even greater.



When we imagine the history of literary relations between the East and the West, the phenomenon of the Great Silk Road naturally comes to mind. It was this transcontinental road that ensured not only trade and economic exchange between countries, but also the movement of ideological and aesthetic currents in science, religion, philosophy, art and literature. It is no coincidence that many architectural and cultural monuments and written sources that arose on the territory of Uzbekistan are now included in the UNESCO heritage - they are important witnesses who preserve the historical "nodes" of the literary and cultural dialogue between the East and the West. In this context, the complex of multidirectional connections that arose with the Arab, Persian and Turkic literary schools, as well as with the ancient Hellenic tradition and the values of the European Renaissance, was reflected not only in literary forms and genres, but also in the substantive and epistemological layers.

The theoretical foundation of comparative literary studies was strengthened by such researchers as VM Zhirmunsky, AN Veselovsky, NI Konrad, A. Dima, D. Dyurishin. Their work scientifically substantiates the possibility of dividing interliterary connections into types such as direct contacts (translation, influence, reception), typological similarities (parallels that do not have a genetic connection, but arise under the influence of similar historical and social conditions), and historical and genetic relationships (kinship). It is this three-layer (sometimes four-layer — simple comparison, typological comparison, genetic comparison, comparison based on cultural contact) classification that serves as a methodological “compass” in scientifically benchmarking the typology of connections between Eastern and Western literatures. At the same time, hermeneutics — the theory of understanding and interpreting a text (F. Schleiermacher, W. Dilthey, M. Heidegger, G.-G. Gadamer) — is of invaluable assistance in revealing the complex relationships between the author's subject, the historical context, and the language system in comparative studies.

The relevance of the topic is determined by several factors. First, in the context of globalization, intercultural dialogue is accelerating, and the distinction between the categories of “similarity” and “influence” is becoming increasingly complex. For example, the issue of finding a balance between fidelity to the original source and national aesthetic criteria in the processes of translation and adaptation is becoming an intersection point of literary studies and translation studies. Second, it is necessary to reconsider the historical-epistemological connections between the sources of the European Renaissance and the specific “renaissance” stages of the East (the Islamic science and literary heritage of the 9th–12th centuries), overcome existing stereotypes, and develop longitudinal-organic classifications. Third, regional studies — in particular, the study of the literary relations of the East and the West in the scientific environment of Central Asia (Uzbekistan) in conjunction with the traditions of local written heritage, philology, editing, dedication, and palace patronage — now require a consistent methodological basis. Fourth, as the process of modern literature expands across genres (for example, essay-novel, lyric-epic, historical-philosophical works), there is a need to update the criteria for comparative classification.

The purpose of this study is to present the typology and forms of literary connections in the comparative literature of the East and the West in a theoretically and methodologically integrated manner, to systematize the main concepts, categories and criteria, and to demonstrate their applicability through specific historical and literary examples. To achieve this goal, the following tasks were set: (1) to conduct a conceptual analysis of the theoretical sources of comparative literary studies (comparative-historical, typological, hermeneutic, intertextual, reception and translation theory); (2) to identify the main types of the typology of literary

connections (contact-genetic connection, typological parallels, historical-genetic connections) and to operationally describe them; (3) to demonstrate the mechanisms of literary connections on the example of the Great Silk Road, the Andalusian period (Hispanic-Arab cultural environment), the phenomenon of dedication and court patronage, the traditions of tazkira and lexicography; (4) to identify typological similarities and differences in terms of periodization and literary movements (classicism, romanticism, realism, modernism); (5) to develop practical methodological recommendations for modern Uzbek literature.

The methodological basis of the study is based on a multi-layered approach. First of all, the comparative-historical method allows for the comparison of literary phenomena that occurred in different places and times, the reconstruction of their historical and social environment and their contextual interpretation. The typological approach identifies literary parallels that are not genetically related, but through similarities in functional function, artistic structure and aesthetic ideals. Hermeneutics, taking into account the dual nature of the text (language system and author's subject), reveals the layers of meaning through linguistic-grammatical and psychological interpretation stages. Intertextual analysis (allusion, reminiscence, cross-reference, quotation, palimpsest) reconstructs the hidden connections between literary texts. Translation studies and reception theory analyze the new layers of meaning that arise due to semantic shifts, adaptation, domestication/foreignization methods that occur when a work is "transmitted" to another language and culture.

## MAIN PART.

It is known from history that the mutual influence of Eastern and Western cultures, their complementarity in literary studies, and the historical and aesthetic relations of people change their form over time. However, the spread of cultures and national traditions does not always occur through literary studies.

Comparative analysis is one of the stages of the methodology for understanding and changing phenomena in existence. Comparative methodology forms the basis for comparing various processes existing in a given space and time. Therefore, there is a need to determine the place of comparative analysis in the methodology.

The empirical method is associated with observation and experimentation and consists of stages such as planning, description, and statistics. Theoretical methods include analysis, synthesis, abstraction, induction, deduction, analogical modeling, etc. All theoretical methods go through stages such as comparison, generalization, classification, and evaluation.

We will briefly explain the theoretical methods: Analysis - analysis, synthesis - conclusion, abstraction - abstraction, induction - transition from general to specific, deduction - transition from specific to general, analogy - analysis of similar features, modeling - creation of a model (creation of a prototype: for example: an artistic model of the universe, an electronic model of a textbook). Each of these theoretical methods can go through the stage of comparison. In comparative analysis, analysis, synthesis, deduction and induction are necessary elements, without which comparative analysis is impossible. For example, deduction is the process of separating phenomena into their constituent elements, and comparative analysis also includes the results of this process.



The theoretical foundations of the comparative-historical method are very well covered by such scientists as A.N. Veselovsky, V.M. Zhirmunsky, N.I. Konrad, A. Dima, A. Dyurishin, V.R. Amineva.<sup>1</sup>

Orientalist NI Konrad (1891–1970) draws attention to 5 aspects that can be the object of comparative literary studies:<sup>2</sup>

1. Comparison of national literatures with historical commonality (e.g., Persian and Tajik).
2. Comparison of typological features in the literature of different peoples (e.g., 19th century classical realism).
3. Comparison of the literature of peoples from different places and times (for example, Russian and Uzbek literature).
4. Comparison of literatures that have typological characteristics without being related to each other (e.g., chivalric novels and Japanese military epics).
5. Comparison of literary relations between peoples. Here, the scientist places special emphasis on literary influence and literary relations.

We know from history that on the territory of Uzbekistan, located in the very center of the "Great Silk Road" connecting the East and the West, thousands of architectural and historical and cultural monuments of different eras and civilizations have been inherited by us, many of which are included in the UNESCO list as world cultural heritage. Currently, about 4 thousand of them are included in the system of tourist routes implemented throughout our Republic. During the years of independence, great creative work was carried out to restore, take measures to preserve and fully pass on to future generations the monuments that are part of this invaluable heritage. During these years, first of all, the national values of our people were restored.

It is necessary to emphasize that the beginning of the literature of each people begins with the language of that people and that the literature of a nation develops along with the language of this people. Currently, literary works of one period and the literature of the next period are being formed in a way that does not repeat each other. There were specific and appropriate literary and legal foundations for the emergence of literary works of each period. Understanding its specificities is one of the important tasks not only of literary critics, but also of linguists. It is even necessary to cite the criteria and principles of periodization with literary elements in the field of literary criticism, the very important relationship of literary ideas to periodization. Periodization of literary criticism, first of all, allows for the correct and complete presentation of literary knowledge, and secondly, it allows for the determination of the spatial boundaries of literary connections, in particular, between Eastern and Western literature.

It is clear that contemporary works in Eastern and Western literature are not limited to their respective regions, but rather that the scope and roots of their literary heritage have expanded as a result of changes in time and space.

Today, periodization of literature in the field of world literary studies means departing from existing traditions and relying on new perspectives in world literary studies, as well as keeping pace with the times.

Periodization of literary processes is not simply a matter of territorial delimitation, but rather, through periodization, it is possible to demonstrate the formation, development laws,

<sup>1</sup>Eshonboboev A. About the comparative-historical method // Uzbek language and literature. 2008. No. 2

<sup>2</sup>Konrad N.I. Izbrannye trudy. Literature and theater. - M.: Nauka, 1978. - P.32-33



criteria, and literary and aesthetic thinking of Eastern and Western literature in each period, as well as the artistic possibilities of each period.

The periodization of literature is based on various principles of world literary studies. For example, in European literary studies, a group of scholars take the chronological order (X-XII centuries) and the creativity of individuals (Gogol) as a basis. The experience of periodizing literature in this order exists in world literary studies, and in the field of literary studies of some countries, the rule of periodization according to the change of dynasties has taken shape. At the same time, there is another part of literary studies, in which periodization according to literary movements, namely classicism, sentimentalism, romanticism, realism, modernism, etc., has also become quite popular.

It is worth noting that, regardless of the way literature is periodized, the comparative-historical method is used, which focuses on revealing the unique and unrepeatable aspects of the literature of each period. After all, the comparative-historical method is the most accurate way to distinguish the literature of one period from the literature of another, to reveal its unique aspects, and to understand the laws of the literature of the period.

The method based on comparative, historical-typological analysis of literary works has been showing its strong position. The comparative method also has its own history in Eastern literary studies and is associated with the names of famous linguists who are directly related to Eastern literary studies.

Therefore, based on the theoretical information presented above, we will conduct necessary reflections and analytical studies on comparative literary studies, which is considered one of the important directions in the field of literary studies today. By understanding the fundamental essence of comparative literary studies, we can have the opportunity to fully illuminate this part of my scientific research work.

Our study of comparative literature in relation to the changes of time and space serves to clearly reveal the similarities and differences between rare works in Eastern and Western literature. In turn, the corresponding works during the period of the revival of Eastern and Western culture are considered as proof of our ideas. By shedding light on the similarities and differences between the literary relations of the two spaces in the field of literary studies, we will be able to see the typology and forms of literary relations in them.

First, let's look at the word literary studies: "literature" + "familiarity", meaning to study, to know well + "lik", it is obvious from the very name that its field of study is literature. In fact, "literature"<sup>3</sup>The word "adab" is Arabic.<sup>4</sup>The word "literature" is the plural form of the word "literature" and is used in both a broad and narrow sense. When used in a broad sense, the word "literature" includes all types of works written or printed for reading. However, the word "literature" is also widely used in a narrow sense, and in this sense it is understood as works related to the art of speech - fiction.

Therefore, literary studies studies the origins, development, laws of development, and social relations of fiction in all aspects.

<sup>3</sup> <https://qomus.info/encyclopedia/cat-a/adabiyot-uz/>Literature (Arabic - plural of the word adab) - 1. A set of works summarizing achievements in some field of science and practice (technical Literature, agricultural Literature, political Literature). 2. A type of art (also called literary Literature); reflects reality through images using words. Literature was originally oral, and after the advent of writing, it passed into written form.

<sup>4</sup>Kh. Boltaboev, M. Makhmudov - History of Literary and Aesthetic Thought. Volume 2: Middle Ages. Renaissance (IV-XVI) Tashkent "Mumtoz Soz" - 2016. Page 79. Adab (Arabic: اخلاق - morality) - in the Middle Ages in the East was considered a set of sciences that lead to the spiritual perfection of a person.



Various points of view have been expressed by literary scholars regarding the subject, goals, and objectives of comparative literary studies. In particular, AN Veselovsky believed that the purpose of literary studies is to compare and apply the comparison based on as many facts as possible,<sup>5</sup> and also analyzes examples of epic creations created in different periods and peoples based on plot similarities<sup>6</sup>.

In his scientific research, V. Zhirmunsky provides information about the existence of four important issues of comparative study and, correspondingly, four different forms of literary communication.<sup>7</sup>:

1. The basis of any perfect comparative-historical analysis is the simple form of comparison of literary phenomena. (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. A form of comparison that determines genetic connections based on cultural connections, influences, and appropriations between literary phenomena, based on the historical proximity of peoples and the conditions of social development.

A number of experts have commented on this definition of V. Zhirmunsky, stating that the third and fourth forms of communication almost repeat each other and that they can be combined. In particular, A. Dima believes that the task of comparative literary studies is to study three types of phenomena:<sup>8</sup>

According to him, the main task of the field is to study direct connections between literatures (translation, influence, appropriation); typological similarities (not in genetic kinship, but manifested in the study of a specific theme, myths, images, genres, similar literary movements); and the specific characteristics of national literatures.

D. Dyrishin divides the forms of interliterary communication into two large groups - contact-genetic connections and typological similarities.<sup>9</sup> This classification by D. Dyrishin is notable for the fact that it has retained its relevance even in the present day.

The main types of literary relations on a global scale are:

1. Direct relationships between literature, or contact relationships.
2. Parallelisms, that is, typological similarities that do not require genetic proximity.
3. Relationships established when comparing literature to determine the specific structure of each.

The connections between literatures are effective if they are based on knowledge of the relevant languages. Therefore, one of the most important tasks of comparative literature is to study the processes of the introduction of foreign languages in different countries, to determine the traditions of their acquisition and the scope of their spread. There are many such studies, and as one of the most significant, we should cite the work of J. Ascoli "Great Britain in the

<sup>5</sup>Veselovsky A.N. *Sobr. hair.. T.8* BI Petersburg. 1921 - S. 69.

<sup>6</sup>Veselovsky A.N. *Slavyanskije skazanie o Solomone i Kitovrase. Sobr. hair.. T.8. V. I.* - Petersburg. 1921. - S. 46.

<sup>7</sup>Zhirmunsky V.M. *Epicheskoe tvorchestvo slavyanskikh narodov i problemy sravnitel'nogo izucheniya eposa.* - M.: Izd-vo AN USSR. 1958. - S. 6-7.

<sup>8</sup>Dima A. *Principy sravnitel'nogo literaturovedeniya.* M.: Progress. 1977. - S. 121.

<sup>9</sup>D. Dyrishin *Teoriya sravnitel'nogo izucheniya literatur.* - M.: Prof. 1979. - S. 102



Perspective of French Social Thought of the 17th Century". It analyzes the issue of the spread of the English language in France.

Other studies have shown that the French Romantics, such as Hugo, Lamartine, Viney, and Musset, despite their strong interest in Germany, did not know German well. Often, issues related to the spread of foreign languages have been partially covered by linguists, such as Frazer Mackenzie's Dictionary of the Relations between England and France.

The literary relations between the East and the West have developed along with the formation of literature, and this can be seen in the works of linguists, scientists, and linguists who have been creative for centuries. Below, we will examine the mutual relations in the literary works of the East and the West, as well as aspects of literary and aesthetic thought.

VIII In the first half of the 11th century, Arabic poetry reached a certain level of development, and its rules and regulations were also worked out. During this period, there were types of poetry such as madh, ghazal, wasf, qasidah and muqatta'at, which were performed in ceremonies and celebrations. The most developed period of the ghazal genre falls on the 11th-12th centuries.<sup>10</sup>

The 10th and 11th centuries in Spain are considered the heyday of Arab thought and culture. At this time, the country was divided into 31 small states, each ruler imagined himself at the level of a caliph, and his palace was considered a place for figures of culture, science, art, and literature. Great talents emerged in the fields of literature, poetry, prose, jurisprudence, science, art, and architecture, each of which was superior to the other. As proof of this, we can cite the poet Ibn Zaydun (1003-1071), the philosopher-writer Ibn Hazm (994-1064), Ibn Tufail (1110-1185), the scholar-philosopher Ibn Rushd, the Sufi-philosopher Ibn al-Arabi, the Jewish philosopher Rabbi Moshe ben Maymun (Maimonides 1135-1204), the historians-travelers Ibn Jubayr (1145-1228), Ibn Battuta (1304-1377), the governors-poets al-Mu'tamid (1012-1069), Ibn Ammar (1031-1083), al-Mu'tamid (1040-1095), Ibn Damdis (1055-1132) and others.

The greatest poet of this period, Ibn Zaydun, skillfully sang his love for the poet's daughter, the poetess al-Wallad, the beauty and carelessness of her beloved, and his own misfortune in sincere verses. He also wrote satires on the rulers of Almohad, whom he served but did not know good.

In Arabic poetry in Spain, the tradition of Bedouin poetry, which had developed in ancient times on the Arabian Peninsula, was continued, and poets introduced images of deserts, sand dunes, and camels into their poems. Later, in the 10th and 11th centuries, these ancient traditional images were greatly reduced, and now beauty, the joys of life, the praise of the patron ruler, often referring to him as a beloved and expressing one's devotion to him, became one of the distinctive features of Eastern poetry. Also, in these poems, advice and advice played a large role.

At this time, high skill, extreme delicacy and sentimentality are strongly characterized in literary works. The main themes of Al-Andalusian poetry are love, the beloved, the beauty of nature, flowers, a beautiful life based on pleasures. Unlike classical oriental literature - poetry in Arabic, Persian and Turkish languages, in the Spanish-Arabic poetry of the 11th-12th centuries, the attitude towards the beloved is much lighter, praising her physical beauty and giving more space to emotions.

<sup>10</sup>F. Sulaymonova. EAST AND WEST. Cultural relations of antiquity and the Middle Ages. Tashkent "Uzbekistan" - 1997. 270 pages.



In Spain, the genres of Arabic poetry, *muwashshah* and *zajal*, are very widely developed. It is permissible to cite Abu Bakr Muhammad ibn Zuhri as a famous poet who created *muwashshah*. Arabic poetry is based on *bayt*, while *muwashshah* is based on stanzas. These genres are the products of two cultures, born as a result of the fusion of Eastern and Western literature.

Philology, which combines literary studies and linguistics, was widely developed among the Arabs. Arab linguists based their research on numerous examples from ancient Arabic poetry. As a result, examples of ancient poetry were collected and written down, which led to the writing of *tazkiras*, dictionaries, poetry collections, and commentaries on them. Literary criticism arose from this.

Many commentaries and collections, as well as literary dictionaries, were also created in Spain, the most widespread of which was the dictionary created by Ibn Sid (1006-1066).

The influence of the *Shark Renaissance* on the Western Renaissance went unrecognized in the West for centuries. However, in the second half of the 20th century, in December 1975, at the initiative of the Academy of Sciences of the former Soviet Union, the Scientific Council for the History of World Culture held an international scientific conference on the periodization of the Renaissance processes in European culture.

This conference featured 13 lectures: "Renaissance and Religion" by V.I. Rutenburg, "Renaissance as a New Type of Culture" by A.F. Losev, "Renaissance States in Western Europe," by A.D. Lyublinsky, "From Dante to Galileo. Proto-Renaissance and Post-Renaissance as an Epistemological Problem" by B.G. Kuznesov, "From Dante to Galileo. Proto-Renaissance and Post-Renaissance as an Epistemological Problem," by A.H. Gorfunkel, "Main Stages of the Philosophy of the Italian Renaissance," by B.N. Grushshenkov, "Systems and Principles of Renaissance Art," by M.Liebenman, "The Problem of the Renaissance in German Fine Arts," by A.L. Stein, "Stages of the Spanish Renaissance (Ideological and Artistic Peculiarities)," by A.A. Nikist, "Stages of the Western European Renaissance," by A.Nemilov, "Specification of Humanism in the Northern Renaissance," by L.M. Batkin, "Dialogues in the Italian Renaissance." The texts of these lectures were revised, supplemented, and published in the form of a book entitled "Typology of Renaissance Culture."<sup>11</sup>

This book also includes articles by Rikhlodovsky: "The Renaissance, Mannerism and the Completion of the Renaissance in Western Europe", Yu.B. Vipiper: "When did the Renaissance in French Literature end?", N.G. Yelina: "The Succession of Renaissance Culture in the Middle Ages", V.N. Malov: "Calligraphy and the Renaissance Mind", M.V. Urnov and D.M. Urnov: "Shakespeare at the Edge of the Ages", A.T. Parfenov: "Grotesque Realism on the Frontier of the New Age". In all the articles in the book, the authors, historians, philosophers, literary critics, and art historians, attempted to shed light on the issues of the Renaissance in Italy, Germany, the Netherlands, France, Spain, and England.

The adaptations that have been going on since the Renaissance and up to the present day distort the essence of the work even more than the adaptations. There are many variants of the *Decameron*, *Don Quixote*, the tales of the Brothers Grimm and Andersen, and folk books, many of which are far from the original source in content. For example, the translation of *La Fontaine* and I. Krylov's fables into Romanian by T. Argezi is so far from the original that they are considered the poet's own work. Therefore, both adaptations and adaptations distort the original source.

<sup>11</sup>Typology and periodization culture Vozreidsnia. M.: Nauka, 1978. S. 3-278.



In world literature and translation studies, special attention was paid to the study of issues such as the theme of the East in German literature of the 17th-18th centuries, the common interpretation of Eastern and Western reality, and the idea of religious tolerance. In particular, the depiction of Eastern and Western reality occupies an important place in the work of representatives of European enlightenment literature. In fiction, the synthesis of Eastern and Western literary traditions in the works of specific creators in terms of literary influence and typological aspects determines the need for research in this area. In world literature, direct and indirect translation of the works of great writers, their comparative study, serves the improvement of modern scientific fields such as translation theory and practice, and comparative literary studies.

In the comparative literature of the East and the West, the forms of literary connections are presented in a comparative manner in several works. That is, the methods of using literary terms (terms) in two spaces, which more clearly reveal the creative images in a work of art in literary studies, also reflect aesthetic thinking. We will conduct analytical work in this regard below.

Hermeneutics<sup>12</sup> (Greek *hermeneun* - to explain, interpret) - the theory of understanding, the doctrine of the principles of text interpretation, the methodological basis of the humanities.

Although the roots of hermeneutics go back to ancient Western and Eastern cultures, it was only in the 19th century that it was formed as a separate scientific field: it is associated with the work of German philosophers F. Schleiermacher and W. Dilthey. In the further development of this doctrine, the services of such scholars as M. Heidegger, GG. Gadamer. P. Ricoeur, M. Bakhtin are also of great importance.

At the heart of hermeneutics is the issue of understanding and interpretation. In particular, F. Schleiermacher considered the theory of hermeneutics as a "doctrine of the art of understanding" of written sources in general. According to him, any written source (text) has a dual nature: on the one hand, it is a part of a linguistic system, and on the other, it is a product of the creativity of a particular individual. Therefore, hermeneutics faces two important and interconnected tasks: the first is to study the linguistic expression in the text as an integral part of a particular linguistic system ("grammatical" interpretation), and the second is to understand the unique subject behind it ("psychological" interpretation).

In his "Philosophy of Life," W. Dilthey viewed hermeneutics not as a specific aspect of the theory of knowledge, but as the foundation of the humanities ("sciences of the soul"). For, according to him, understanding is the only means of adequately expressing the whole called life, thanks to which it becomes possible to comprehend life.

According to Dilthey, the creative product of any individual is nothing more than the objectification of life; a person understands in another person what he understands in himself. Thus, life (the historical-spiritual world) is isomorphic, identical with the perceiver (the person who understands).

Within this direction, we can cite the following works as examples:

AF Losev<sup>13</sup> In the book "Aesthetics of the Renaissance", in the section "Renaissance in the East", he accepts the idea of the Eastern Renaissance, relying on the ideas of the Georgian

<sup>12</sup>D. Kuronov, Z. Mamajonov, M. Sheralieva. "Literature Dictionary" manual. Under the general editorship. - Tashkent: Akademyashg, 2010. - 82 p.

<sup>13</sup> Alexey Fedorovich Losev (1893-1988), Russian philosopher and philologist, professor (1923). In 1930-33 it was repressed. В работах 20-х гг. дал своеобразный synthesis ideas of Russian religious philosophy nach. 20 v.,



scholar Nusubidze, the Armenian scholar Chaloyan, and the Russian scholars NIKonrad and VMJirmunsky, but he is unable to think well on this topic because he is unaware of the rise in Islamic culture and sciences in the 9th-12th centuries (the works of Al-Farabi, Al-Biruni, Ibn Sina, Bukhari, Al-Termidzi, Al-Khwarizmi, Al-Ghazali, Ibn Rushd).

The above-mentioned direction (literary term) is clearly evident in this work, because we can understand that in the interpretation (hermeneutics) of the Renaissance in Western literature, we tried to explain how the Renaissance in the East took place through comparative analogies.

In his work "Aesthetics of the Renaissance" by A.F. Losev, he interprets the work of scientists and artists of the Florentine Academy, founded under the patronage of Lorenzo de' Medici, such as Marsilio Ficino, Leon Battista Alberti, Pico della Marandola, Angela Poliziano, and Cristoforo Landino, as the stage of the High Renaissance. In particular, M. Ficino analyzes his aesthetic views quite extensively. However, he seriously considers the existence of misguided "thinkers" like Lorenzo Valla, who relentlessly propagated a deep-seated sensualism under the guise of humanism, and the debates about his work.

The above work can be said to be dedicated to a person. This type of work is also considered an integral part of Eastern and Western literature. This type of work originally appeared in the East and was created in relation to a specific person.

Baghishlov (Russian: посвящение - dedication) - 1) a part of a work expressing its dedication to a particular person, a preface; it became a tradition in ancient Rome in connection with the emergence of patronage, and later became a tradition in European literature.

Baghishlov written in poetic or prose form and placed at the beginning of the work. The dedication praised the patron who sponsored, expressed gratitude, and aimed to further encourage him, to encourage his creative work. Accordingly, the style of such dedications was also solemn and lofty. However, later the scope of the goals intended for such dedications and, accordingly, its content expanded.

Examples of works with a similar tradition in Eastern literature include: "Kutadgu Bilig"<sup>14</sup> Bug'rokhan's hymn, Khorezm's "Muhabbatnama"<sup>15</sup> The praise of Muhammad Khojabek in the poem is close to dedication in terms of its essence.

In conclusion, in comparative literature of the East and the West, the similarity of literary relations in the depiction of images in works of art, their manifestation in behavior in

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prejde vsego kristinskogo neoplatonizma, a takje dialectiki Schellinga i Hegelya, fenomenologii Husserlya. V center vnimania Loseva - problemy simbola i mifa ("Name of Philosophy", 1927; "Dialectics of myth", 1930). S sir. 1950s published ok. 30 monographs, v t. Ch. monumental effort po istorii antike mysli "History of antique aesthetics" v 8 tt. Gosudarstvennaya premiya USSR (1986).

<sup>14</sup>"Kutadgu Bilig" ("Knowledge that leads to happiness") — Yusuf Khos Hajib work, a rare example of Turkish literature, 1069-70. created in Author's work In the introduction, let us know that this is book was widespread and popular in its time. China (North Chinese) The people call it "Mannersul-muluk" ("The etiquette of rulers"), mochin The (Southern) Chinese called it "Ayin ul-mamlakat" ("Laws and Regulations of Rulers"), the Eastern Chinese called it "Zinat ul-umaro" ("Decoration of Rulers"), the Iranians called it "Shahnama" i turkiy ("Turkish "Shahnama"), some called it "Pandnoma Muluk" ("Book of Rulers"), and the Turanians called it "Kutadgu Bilig".

<sup>15</sup>Love letter -lettera type of genre in classical literature. Lover's relationship, mood and desire in love letter statement will be done. Love letter head hero usually lover — is the poet himself. He appears as the singer of a love song. The lyrical hero describes his beloved, expresses the pain of separation and the joy of farewell. In it lyrics The elements of epic imagery harmonize with it.

artistic textures, and the orientation of artistic images towards one person also mean the similarity of the literary typology of the two spaces and their forms.

## CONCLUSION

In the process of studying the scientific and theoretical foundations of the typology and forms of literary connections in comparative literature of the East and the West, it was revealed that this direction is an important link not only in the methodology of literary studies, but also in world cultural development. Historical processes show that intercultural communication was not limited only to external connections, but also directly influenced the inner layers of artistic and aesthetic thinking, the system of genres, the typology of images, and the development of literary movements.

The methods of comparative literary studies - analysis, synthesis, induction, deduction, analogy and modeling - are of particular importance as scientific tools necessary in the process of comparing literary phenomena. At the same time, the scientific views of such scientists as A. N. Veselovsky, V. M. Zhirmunsky, N. I. Konrad, A. Dima, D. Dyurishin made it possible to classify interliterary relations as contact-genetic connections, typological parallels and historical-genetic connections. It is these theoretical foundations that serve to clearly reveal the nature of similarities and differences in Eastern and Western literatures and the mechanisms of their formation.

Research shows that the Great Silk Road, the Andalusian literary environment, the Eastern Renaissance and the European Renaissance were important historical stages in the interaction of the literary processes of the two spaces. Arab-Persian-Turkic poetics found their reflection in Western lyrics, philosophy and art, while European classicism and realism created typological parallels for later Eastern literary schools. The traditions of baghishlov, court patronage, tazkiraism and lexicography, as institutional forms of the literary process, ensured mutual exchange and aesthetic harmony.

Therefore, the study of literary connections between Eastern and Western literatures provides an opportunity not only to compare historical facts, but also to identify general patterns of cultural and aesthetic thinking, to periodize literary processes, and to deeply understand the processes of translation and reception. As a result, the methodology of comparative literary studies opens up broad scientific and practical opportunities for interpreting literary heritage on an international scale, determining the place of national literature in the world literary process, and evaluating it on the basis of new theoretical approaches.

**In conclusion**, Studying the typology and forms of literary connections in comparative literature of the East and the West:

1. To identify the theoretical foundations of inter-literature relationships;
2. To classify interactions and typological similarities using scientific criteria;
3. To uncover the complex mechanisms of translation, reception, and adaptation processes;
4. It serves to reinterpret the national literary heritage in the context of world literary studies.

This clearly confirms that comparative literary studies is taking shape as a unique and relevant direction in the system of modern sciences.

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