



COMPARATIVE LITERATURE: EAST AND WEST STUDIES

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ABSTRACT

The article analyzes the results of the research on the representation of the aesthetic ideal through the image of the ideal hero in two national literatures. For research purposes, attention was paid to highlighting the category of the ideal hero as an expression of the author's aesthetic views. In Sinclair Lewis's "Arrowsmith" and Pirmkul Kodirov's "The Three Roots", the protagonists artistically reflect the authors' views on truth, virtue, and beauty. In these novels, professional ethics is described as a high noble value. The scientific novelty of the research work includes the following: in the evolution of western and eastern poetic thought, in the context of the novel genre, the skill, common and distinctive aspects of the creation of an ideal hero were revealed by synthesis of effective methods in world science with literary criteria in the history of eastern and western literary studies, in the example of Sinclair Lewis and Pirmkul Kodirov.

KEYWORDS: - Comparative Literature, aesthetic ideal, typological affinities, ideal hero, protagonist.

INTRODUCTION

Each society has its own ideals based on the essence of historical and social development, the system of national and cultural values, and the geographical environment. The ideals of two social communities, of course, cannot be the same. There are such universal values that unite different peoples, and when they switch to artistic images, typologically similar literary phenomena appear. While universal values such as truth, goodness, and beauty are the basis of typological similarity in the images of ideal heroes in the analyzed novels, the reflection of national values through characters creates distinctive aspects. The aim of the following research work is to highlight the methods and means of transferring the author's ideals into a

literary character by analyzing the commonalities and differences of the ideal hero in Sinclair Lewis's novel "Arrowsmith" [S.Lewis, 1] and Pirmkul Kodirov's novel "The Three Roots" [P.Kodirov, 2].

Although at the beginning of the twentieth century, American and Uzbek literature developed in radically different social systems, from the point of view of their the stages of the realistic novel, it can be observed that Uzbek novels also achieved significant success on the example of the novel "The Three Roots". The romantic elements found in realistic works of the early twentieth century, in the image of the ideal hero, appear not only as a literary influence, but also as a product of the historical period. Moreover, the victory in the World War II also paved the way for a romantic image in fiction. Taking into account the socio-historical



environment of American and Uzbek literature of the first half of the XX century, it is not accidental that the main characters of Sinclair Lewis's "Arrowsmith" and Pirmkul Kodirov's "The Three Roots" were chosen as ideal heroes. Common features in the analyzed works can be explained by these two types of literary connections. On the one hand, the world fame of the novel "Arrowsmith", consecutive literary translations into Russian, the attention of major literary critics to the novel, and the novel's active entry into cultural life as a film, gives reason to assert its influence. On the other hand, significant similarities of form and meaning about the image of characters of the two novels are related to events that took place in Soviet literature in the 1950s.

While the category of the image of the ideal hero is studied using the example of two realistic novels, the similarity between them cannot be explained by one type of typological connection. The reason was that when creating these works, Uzbek literature had the opportunity to enjoy the masterpieces of world literature. It is well known that the more open national literature is to cultural dialogue, the higher the attractiveness of the works created in it. History shows that no national literature can develop in isolation from the world's artistic thinking. Interacting with many other cultures, the national one becomes more universal.

Literature analysis. German thinkers Johann Gottfried Herder, Johann Wolfgang von Goethe and H. Heyne, the British scholars J. Denlon, M. X. Poznet are the founders of the theory of comparative literature. In the further development of this field the works of Russian scholars I. Buslaev, A. N. Veselovskiy [A. Veselovsky, 3], A. A. Potebnya, P. N. Sakulin, A. F. Losev, Yu. M. Lotman have been significant. In the beginning of the last century Comparative Literature, particularly, various aspects of the typological affinities became widely studied. V. M. Zhirmunsky [V. Zhirmunsky, 4],

N. I. Konrad [N. Konrad, 5], M. B. Khrapchenko [M. Khrapchenko, 6], I. G. Neupokoeva made a considerable contribution to the development of the discipline. In Uzbekistan a number of scholars A. Mirzoeva, R. Gafurova, E. Ochilov, A. Otabekova, N. Namazov, S. Yakubov, U. Sotimov, M. Xolbekov, G. Umurova, O. Rustamov, Sh. Shamusarov and others have conducted various studies on the theory and practice of Comparative literature. In Uzbekistan, Comparative literature is mainly developed under the principles of the Wellek School and the French School of Comparativism. The peculiarities of the literature of the West and the East were covered in the works of Najmiddin Komilov, Fozila Sulaymonova, B. Sarimsoqov, K. Imomov, H. Homidiy, M. Bakaeva. The recent researches done by K. Sidikov, X. Mamatkulova, N. Dosbaeva, G. Odilova, Z. Mirzaeva, B. Kholiqov, N. Toirova, F. Xajieva, Sh. Ashurov, P. Kurbanov, N. Kobilova, M. Kilicheva, G. Mamarasulova focus on the issues of the literary relations between the eastern literature and the literature of the European countries and American literature. D. Bakhronova, A. Kosimov and G. Khallieva created textbooks and manuals on Comparative literature. However, the theoretical and methodological basis of the aesthetic ideal in them is not specifically studied in the example of novels.

A number of philosophers, N. G. Chernyshevskiy, V. S. Solovyov, A. F. Losev, E. Ilenkov, D. I. Dubrovsky acknowledged that the ideal is closely related to concepts such as truth, beauty and virtue. A. Dremov, V. Kozhenikov, L. Gotthem [L. Gotthem, 7], N. Muhammadiyev, T. Boboev, E. P. Savchenko emphasize the connection of the notion with the ideal of an artist. In the article we gave a similar definition: an ideal hero is not an image devoid of flaws, but the image of a protagonist who brightly expresses the author's ideals. The ideal hero reflects the author's thoughts on the truth, beauty and good.

As is known based on national mentality and



individual worldview a particular value is stressed by the author. The ideal hero of a writer appears as a product of views, values, and influences formed over the years. In the analyzed novels, there are different approaches when the authors emphasize certain noble qualities in the image of the characters. According to researcher E.P. Savchenko [Savchenko, 6], "the linguistic and cultural image of the ideal hero is closely related to the following concepts: the national-linguistic landscape of the world and the author's individual linguistic view of the world». According to the scholar, "the influence of the national mentality on the artistic image, as well as the stereotypes that arise from this, are very strong" [Savchenko, 6]. Agreeing with the theoretical views of the researcher, we can say that national values are clearly manifested in the image of the ideal hero. In this sense, it is noted that the analyzed novels also focus on national values, which are considered noble.

RESEARCH METHODOLOGY

The process of globalization taking place in the world requires the study of a topical issue such as the category of aesthetic ideal in modern literature. The manifestation of the aesthetic ideal in the artistic image, the means of artistic representation of its aspects of truth, goodness and beauty, creative individuality, originality of form and style, romantic and realistic methods of depiction on the basis of universal and national values have become important issues to study. Indeed, a comparative study of the peculiarities of the literary aesthetic ideal of the West and the East enables the development of poetic criteria such as the formation of an aesthetic sense, the skillful revelation of the inner world of the protagonist. In world literature, scientific researches put forward modern scientific theories on the relationship of an aesthetic ideal with an artistic image, its theoretical, poetical-aesthetic, axiological,

psychological, and pedagogical aspects. However, the identification of national and universal features and differences in these issues, the comparative study of the concept of an ideal hero from the point of view of the modern literary processes are not fully in the view of specialists.

The multi-aspect nature of the scientific work on the topic of the research required familiarization with researches conducted in several areas. The first group of studies covers issues of aesthetic ideals and an artistic image. The second group – is devoted to various aspects of the work of Sinclair Lewis and Pirimkul Kodirov. The work on the synthesis of realistic and romantic styles in the creation of an image of a hero formed the third group. The researches dedicated to the comparative analysis of Uzbek literature with the works of foreign literature, particularly the prose works served as a methodological guide. Also, books, articles and memoirs elaborated by literary scholars on S. Lewis and P. Kodirov were studied. In addition, in the theoretical substantiation of the work, K. Spanckeren, R. Wellek, R. Spiller, A. B. Gilenson, Ya. N. Zasurskiy, L. R. Pozdnyakov's works on the history of American literature, the works by D. Dyurishin, V. Jirmunskiy, M. Khrapchenko, G. Spivak, E. Miner, J. Culler, G. Hallieva provided a methodological basis for this study. Uzbek scholars H. Boltaboev, D. Kuronov, U. Normatov, S. Mirzaev's scientific views on our national novel and his scientific conclusions about Pirimkul Kodirov became an important source of the dissertation. However, the theoretical and methodological basis of the aesthetic ideal in them is not specifically studied in the example of novels.

ANALYSIS AND RESULTS

S.P. Belokurova's [S. Belokurova, 8] dictionary of literary terms defines it as "the aesthetic ideal – the highest example of beauty, goodness, truth



embodied in the human form, as well as in the social system" This definition covers three aspects of an aesthetic ideal, and also emphasizes that it (in art, comment of A.A.) manifests itself in two forms, namely in the form of the human image and the social system. This dissertation analyzes the reflection of an aesthetic ideal in a realistic novel in the form of a human being – an ideal hero, as well as the reflection of the author's dreams of truth, beauty and goodness. It should be noted that in the previous definition, the word "author" is emphasized. The reason is that only ideals that are deeply rooted in the consciousness of the artist create literary images that can give aesthetic pleasure. History has repeatedly shown that the artificial transformation of the image of an ideal hero into a propagandist of social ideals creates short-lived works. In particular, the ideologicalization of Soviet literature in the middle of the last century led to the limitation of literary and aesthetic possibilities, the popularity of certain reference images led to the stabilization of schematism in art. Of course, such an interpretation of an ideal hero makes him an anti-art phenomenon.

As for the issue of the shift of an aesthetic ideal to an artistic image, the dissertation of T. I. Bendus "The embodiment of the aesthetic ideal in the artistic image" [T.Bendus, 9] is noteworthy. The scholar analyzed the process of the transition of the aesthetic ideal to the artistic image on the example of modern prose. One of the main conclusions of the study is that in the transition of the aesthetic ideal to the artistic image the author's intention serves as a link. Bendus analyzed works of art based on the triad: aesthetic ideal – author's intention – artistic image. The creative intention is such a stage, in which, as D. Kuronov explains, "the main lines of the work to be created, albeit in a slightly blurred way, stand out, in other words, the creative intention is a sketch of the work in the creator's mind" [D.

Kuronov, 10]. Thus, the creative intention is an important process of preparation for the materialization of the author's ideas into a literary image, and analysis of this process also clarifies the aesthetic ideals that are supposed to be expressed in the artistic image. In the second paragraph entitled "Ideal Hero as an Expression of the Author's Aesthetic Views" we analyzed the controversial ideas and interpretations of the concept. According to Y.G.Nigmatullina, the aesthetic ideal is formed "under the influence of the writer's socio-political views, moral and aesthetic feelings, the complex relationship of general aesthetic ideals of the period, accepted by the artist as a national-literary tradition" [Y.Nigmatullina, 11]. It should be noted that the findings of the subchapter 1.1 of the study are in line with Nigmatullina's views. Indeed, the aesthetic experience of the creator is important in the formation of aesthetic ideals.

Scientific novelty of the research work includes the following:

- given the fact that the ideal has three bases, the ideal hero is interpreted as a character embodying the author's views on truth, goodness, and beauty for the first time;
- it was found out that common artistic methods and tools, such as motive, image presentation method, character speech, and a similar type of conflicts were used in the plot construction of selected novels in the creation of the ideal hero;
- in the character-creation skills of the two writers, poetic aspects such as the combination of realistic and romantic elements in the image of the protagonists, the emphasis on spiritual values have been identified, and these commonalities have been proven as a typological amenity.
- the importance of national values in Sinclair Lewis's and Pirimkul Kodirov's literary



mastery, the artistic peculiarities of the style of novelists are covered on the basis of the method of comparative analysis.

CONCLUSION

The need to create an image embodying the ideals of the artist is closely related to socio-historical factors. The period of creation of the analyzed novels gave rise to the writers' desire to reflect the image of a person who glories true human qualities and high spiritual standards. Humanity experiences an acute need and thirst for a higher ideology in a period of acute spiritual crisis. Through the image of an ideal hero, the authors encourage contemporaries to strive for good and noble goals. According to modern comparative views, literary influence and literary reception are equal parts of the creative process. The connection between Eastern and Western literary thought enables the emergence of artistic phenomena in the artistic layers of the works, such as common features: similar themes, motifs, traveling plots.

The image of an ideal hero embodies the authors' aesthetic views on truth, goodness, and beauty. The realism of the figurative nature arose through the motif of the search for the truth, which is repeated in the text of both novels. This motif served as the driving force behind the plot events in the novels. It is also through this motif that the psychological dynamics of the protagonists are revealed. In both novels, the attitude of the scientists to their work is reflected as a strong passion, and that the same passion is beautiful in the eyes of the authors. Unlike "Arrowsmith", "The Three Roots" explores the beauty of the main characters through the theme of interpersonal love. P. Kodirov's innovative approach lies in the fact that he places a social function on such a noble feeling as love. According to the author, through love, a person develops such qualities as social responsibility, duty, and

participation. In the novel, the main emphasis falls on the theme of love in the formation of characters as mature individuals. Man becomes a perfect man only if he lives in pursuit of beauty and goodness. The ideal hero is also not a perfect image. In both novels, the authors contrast the virtues of the main characters with the meanness of opposite poles and various vices. In this case, the methods of parallel and contrast description are used.

Common features in the images of the ideal heroes are associated with universal values. Differences in the characters of the heroes are explained by the priority of a particular value in each society, as well as the individual value system of the writers. Along with national values, the role of literary influence in shaping the author's aesthetic ideals is invaluable. Romantic elation in the speech of characters is used as an artistic device to reveal the inner world of the heroes. Also, through the speech of the characters, the authors' aesthetic ideals of truth, goodness, and beauty are reflected. In addition, there are a number of differences in the speech of the characters of the two novels. In creating the image of an ideal hero, both writers effectively used a synthesis of realistic and romantic elements. In both novels, the representation of the image as a truthful fighter, the romantic rise in the character's speech, the vivid reflection of the bipolar struggle (evil and good) in the conflict of works, the strong reflection in the psyche of the main characters, the emphasis on the will of the individual in the conflict of the individual and society reflect the characteristics of the romantic hero. However, in the image of Martin Arrowsmith, this synthesis is more pronounced: the extraordinary desire of the main character for freedom, the transfer of the events of the work to an exotic space. In the novel "The Three Roots" the theme of love is revealed with a kind of lyricism.

The combination of realistic and romantic elements in the images of the main characters of the works is



associated with the artistic idea of the novels, the influence of predecessors, the artists' inclination for poetry, and historical factors.

In addition to the common creative features, the unique (specific) approaches of the writers were also taken into account. S. Lewis chose such approaches as satire, irony, lingua-poetic function of names, mannerism, caricature of antagonists in creating the characters. In P. Kodirov's works, a realistic display of the character's speech features, an objective description of antagonists, and the use of tender lyrical colors in the image of nature are of particular importance. The writer also successfully used folk proverbs and sayings.

On the still unexplored aspects of the aesthetic ideal and the hero, in particular the ideal hero, future researchers can conduct scientific investigation on topics dealing with different interpretations of the image of an ideal hero in world literature; Comparative-historical analysis of the image of an ideal hero in realistic novels of the XX and XXI centuries; a comparative analysis of the image of an ideal hero created at different stages of a particular writer's career.

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