
COMPARATIVE STUDY OF FICTION AS AN IMPORTANT
DIRECTION OF LITERATURE

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Abstract

One of the central problems of a modern literature lesson is the problem of analysis and interpretation of a literary text. The search for new, most effective methods and ways of analysis, more interesting methods of penetration into the world of artistic phenomena has always been an important component of methodological science. A comparative (or comparative) analysis of a literary text opens up great opportunities in this regard.

Keywords: reality, generalization, episodes, scenes, phenomena, pattern matching, images, episodes, independent judgment, comparisons, aesthetic culture.

A comparative study of literature from different countries and times, the creativity of writers and literary works, and the establishment of their relationships is one of the most important methods of literary research. Such a study of related literary phenomena allows us to establish generalizations of an ideological, problem-thematic, genre or stylistic nature and at the same time more deeply comprehend the essence of an individual literary work. The study of literature on a comparative historical basis is multifaceted and covers a large range of problems [10].

The subject of comparative historical study can be individual literary works, genres, styles and movements, and features of the creativity of individual writers. The phenomena studied in this way can be combined according to a variety of characteristics. The following aspects can most often serve as the basis for comparison in the comparative study of literary phenomena [1]:

1. Time for creating texts.
2. The events depicted in them.
3. Author's position.
4. Plot and compositional analogies.
5. Language means. Literary analysis of works of art almost always presupposes the presence of comparison, if not as the main tool of analysis, then at least as a way of presenting the material. The study of the works of different writers

devoted to the same topic inevitably relies on comparison as a necessary and basic element of literary analysis [2].

The comparison of works of art with each other and comparisons within one artistic text as a methodological technique are quite diverse. Given the unity of tasks posed to comparison as a methodological technique, various modifications of its application are possible.

For the first time, the classification of comparison techniques was proposed by K. D. Ushinsky. He proposed a typology of comparisons, determined primarily by didactic tasks:

- 1) a method of comparison, with the goal of establishing only the similarity between the compared objects;
- 2) a method of comparison, with the goal of establishing differences between the objects being compared;
- 3) the method of comparison, which is aimed at clarifying similarities and differences. Ushinsky called the last type of comparison complete comparison [3].

This typology helps to determine the tasks of using the comparison technique. A different classification of comparisons, based on the specifics of literature as an art form and the structure of a literary text, was proposed in the 70s of the twentieth century by N.A. Sobolev N.A. He outlined the following types of comparisons.

1. Comparison of the content of the work with life events. (At the same time, the researcher notes that it is important not just to compare with real events, but to identify the writer's understanding of life, fidelity and probability of the characters of his characters based on taking into account the historical situation surrounding him. [4])
2. Comparison of the image with the prototype. (It must be remembered that any artistic image is not a copy of reality, but is an artistic generalization).
3. Comparison of episodes, scenes, phenomena.
4. Comparison of drafts with the final text.
5. Pattern matching [9].
6. Comparison of works that are similar in theme, which contributes to a deeper understanding of the ideological meaning.
7. Comparison of different assessments of the work, images, episodes. (Such comparisons help to penetrate into the essence of what is being depicted and develop the skill of independent judgment.)

8. Comparison of literature with other forms of art. (Such comparisons expand aesthetic culture) [5].

This classification, as we see, takes into account a wide variety of types of comparisons. At the same time, the researcher also takes into account the opportunities that the comparisons identified by him provide in solving educational and educational problems. However, as V. Y. Matsyyaka rightly notes, considering many possible types of comparisons, N. A. Sobolev does not propose a classification of them, does not indicate possible groups of comparisons E.V. Matsyyaka. Comparative analysis in the study of literary and artistic works [11].

This drawback is absent in the system of comparisons proposed by A.K. Kiselev Kiselev A.K. Comparison as a technique for activating the emotional perception and intellectual activity of high school students in literary education. He distinguishes three groups of comparisons:

- 1) in terms of content and connection with the text: comparisons of characters, types, images, genres, styles, creative individuals, artistic methods, etc.;
- 2) by stages of comprehension of the work: perception and initial assessment, analysis, interpretation;
- 3) according to the degree of collapse: the comparison can be included in some other skill or represent an expanded skill [6].

The most complete classification of comparisons to date was proposed by S. A. Zinin S. A., who divided the comparisons based on their identification in one text, several texts and interpretations of texts:

1. Intratext comparisons:

- a) comparison of images of heroes;
- b) comparison of composition elements (episodes, scenes, parts, descriptions, details, etc.);
- c) the relationship between the epigraph and the ideological sound of the work (or part of it);
- d) stylistic comparisons.

2. Intertext comparisons [8]:

- a) comparison of works of one or different authors according to genre, problem and other characteristics;
- b) draft and final versions of the work or its constituent elements;
- c) artistic image and biographical sources of its prototype;
- d) comparison of different genre versions of one author's plot;

e) comparison of the work and its parody version.

3. Interpretive comparisons [6]:

a) various critical interpretations of the work;

b) comparison of reader ratings of the work;

c) historical and functional aspects of its reading and interpretation;

d) comparison of biographies of writers in relation to the problem of authorial positions;

e) comparison of picturesque, graphic, musical, etc. interpretations of a literary work.

This classification allows any possible comparison to be assigned to any group and methodological techniques to be developed for using this type of comparison in educational practice.

The pretexts in this case were taken from different spheres of reality. Some of them reflect the personal sphere, i.e. include facts about the poet's private life [7]. The given example of studying intertextual connections allows us to draw conclusions about the importance of a comparative analysis of works of art in general. In theoretical terms, it helps to overcome the formalistic approach to the text as a closed system, helps to form a creative, qualified reader capable of independently interpreting a literary text and comprehending it as an artistic whole. In methodological terms, the comparison technique allows you to create a problematic situation in the lesson and reach a certain level of generalization.

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