



# A COMPARATIVE STUDY OF LITERARY MOVEMENTS IN 20TH CENTURY EUROPE

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**Abstract:** *It is through this article that every reader will have a keen understanding of a comparative study of literary movements in 20<sup>th</sup> century Europe. The phrase "comparative literature" first arose in the writings of Friedrich Schlegel and Johann Wolfgang von Goethe.*

**Keywords:** *Renaissance, classical education, Greek and Roman, nationalism, comparative literature, framework, education.*

**Introduction:** Renaissance Origins and Classical Foundations The origins of comparative literature can be found in the classical period, when academics frequently compared the writings of other cultures, most notably the Greek and Roman ones. With the resurgence of classical education during the Renaissance, there was a conscious attempt to examine literature from various civilisations for the first time. Scholars started comparing the literatures of the Greeks, Romans, and common people throughout this period. 19<sup>th</sup> Century: The Origins of Discipline and Nationalism Europe saw the emergence of national literatures and the growth of nationalism by the 19<sup>th</sup> century. Nonetheless, the necessity of situating one's own literature within an international framework endured despite the rise in the study of national literature. Goethe is most known for his discussion of "world literature," or the notion that all national literatures were interrelated. Comparative literature became institutionalised when universities in Europe, especially in France and Germany, started to offer courses in the subject. 20<sup>th</sup> Century: Institutionalisation and Growth The discipline had tremendous growth during the 20<sup>th</sup> century.

## RESEARCH MATERIALS AND METHODOLOGY

There were significant discussions on how to integrate non-Western literatures, integrate literature in relation to other forms of knowledge and the arts, and integrate developing theories.<sup>1</sup> The Theory Age, 1960s–1990s From the 1960s forward, critical theory had a significant influence on comparative literature. Psychoanalysis, Marxism, semiotics, deconstruction, and postcolonial studies all became entwined with it. Influential people included Gayatri Chakravorty Spivak, Edward Said, Jacques Derrida, and Roland Barthes. The discipline began to shift away from simply philological approaches or

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<sup>1</sup> e.g., structuralism, postcolonialism, and postmodernism



straightforward textual comparisons when theory was incorporated. Rather, it adopted more comprehensive, multidisciplinary methods. Globalisation and Interdisciplinarity in the 21<sup>st</sup> Century Cultural studies, media studies, and translation studies presented problems for Comparative Literature around the turn of the twenty-first century. Not only did the canon start to grow to embrace non-Western literatures, but it also started to incorporate different media and oral traditions. There was an increasing need for a truly "global" comparative literature as global contacts intensified. Today's comparative literature is distinguished by its emphasis on transnational and cross-cultural contacts, openness to cross-disciplinary enquiries, and questioning of what constitutes "literature." Over the ages, the field of comparative literature has evolved from one that was largely concerned with comparing national literatures to one that now aims to comprehend the dynamics of literary creation, reception, and transformation across many forms and civilisations. The significance and reach of comparative literature will surely increase with global interconnectedness.

### **RESEARCH RESULTS AND DISCUSSION**

When literature is suggested, poetry in particular has frequently been shunned.<sup>2</sup> After all, the arguments go, how can an English learner at the beginning or even intermediate level benefit much from an explanation or interpretation of such a frugal or artistic use of language? When you combine this with the literary devices of time, metre, metaphor, and so on, you have a situation that is beyond the comprehension of the majority of language learners. However, this doesn't have to be a critique of poetry; rather, it should focus on the application process and goal. In actuality, its use is frequently suggested as a diversion from the monotonous schedule of a purely linguistic approach to language learning.<sup>3</sup> A series of connected movements from the middle of the 18th century onwards, might be considered the precursor of Romanticism proper. One of these was a renewed interest in the mediaeval romance, which is where the The romance was a chivalric adventure tale or ballad that stood in stark contrast to the elegant formality and artificiality of dominant Classical forms of literature, such as the English heroic couplet in poetry or the French Neoclassical tragedy, with its emphasis on individual heroism and the exotic and mysterious. In fact, such poetry is often defined by its author's decision to call it poetry; fragments from newspapers or overheard conversations, for instance, may, by their mere presence in the poem, constitute an aspect of poetic language.

### **CONCLUSION**

Major American institutions began offering courses in comparative literature in the 1930s, with Harvard being the first. The inflow of intellectuals from Europe who were escaping World War II was partially responsible for this institutionalisation. The discipline struggled to define its goals, methods, and scope during the 20th century. Some otherwise readable poems have been destroyed by this side-show use of poetry; Lewis Carroll and

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<sup>2</sup> McKay, 1982

<sup>3</sup> Widdowson, 1979



E. E. Cummings are only two examples of the numerous poets whose works have been compiled and forced into some kind of linguistic service. These warriors haven't been content. These explanations frequently centre on the most well-known code-breakers, but you don't have to rely on these rather arcane linguistic models.

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