

REFLECTIONS ON COMPARATIVE LITERARY CRITICISM AND FEMINIST THEORY

¹ Abdumalikov Fazliddin Baxtiyor ugli, ² Togaev Bobur Erkin ugli

¹ Teacher, Denau institute of entrepreneurship and pedagogy

² Teacher, Denau institute of entrepreneurship and pedagogy

¹ G-mail: Fenixmegazone@gmail.com

² G-mail: Greatwmdbobur@gmail.com

Annotation: In this article, we aim to compare two literary theories – comparative literary criticism and feminism. Within the framework of comparative studies, scholars study different literary categories. The question of women can be considered one of the most popular, especially when comparing East and West. Feminism is one of the most important problems of the past and today. Here we can compare the similarities and differences between them.

Key words: literature, criticism, women, men, gender, feminist, tradition.

РАЗМЫШЛЕНИЯ О СРАВНИТЕЛЬНОЙ ЛИТЕРАТУРНОЙ КРИТИКЕ И ФЕМИНИСТСКОЙ ТЕОРИИ

¹ Абдумаликов Фазлиддин Бахтиёр угли, ² Тогаев Бобур Эркин угли

¹ Преподаватель, Денауский институт предпринимательства и педагогики

² Преподаватель, Денауский институт предпринимательства и педагогики

¹ G-mail: Fenixmegazone@gmail.com

² G-mail: Greatwmdbobur@gmail.com

Аннотация: В данной статье мы стремимся сравнить две литературные теории – сравнительное литературоведение и феминизм. В рамках компаративистики ученые изучают разные литературные категории. Женский вопрос можно считать одним из самых популярных, особенно если сравнивать Восток и Запад. Феминизм – одна из важнейших проблем

прошлого и современности. Здесь мы можем сравнить сходства и различия между ними.

Ключевые слова: литература, критика, женщины, мужчины, гендер, феминистка, традиция.

QIYOSIY ADABIY TANQID VA FEMINISTIK NAZARIYA HAQIDA MULOHAZALAR

¹ Abdumalikov Fazliddin Baxtiyor o'g'li, ² Tog'aev Bobur Erkin o'g'li

¹ G-mail: Denov tadbirkorlik va pedagogika instituti o'qituvchisi

² G-mail: Denov tadbirkorlik va pedagogika instituti o'qituvchisi

¹ Fenixmegazone@gmail.com

² Greatwmdbobur@gmail.com

Annotatsiya: Ushbu maqolada biz ikkita adabiyot nazariyasini - qiyosiy adabiyot va feminizmni solishtirishni maqsad qilganmiz. Qiyosiy tadqiqotlar doirasida olimlar turli adabiy kategoriyalarni o'rganadilar. Ayniqsa, Sharq va G'arbni solishtirganda ayollar muammosini eng mashhurlaridan biri deb hisoblash mumkin. Feminizm o'tmish va zamonaviy davrning eng muhim muammolaridan biridir. Bu yerda biz ular orasidagi o'xshashlik va farqlarni solishtirishimiz mumkin.

Kalit so'zlar: adabiyot, tanqid, ayollar, erkaklar, gender, feministik, an'ana.

INTRODUCTION.

For most of this long history women were not only deprived of education and financial independence, they also had to struggle against a male ideology condemning them to virtual silence and obedience, as well as a male literary establishment that poured scorn on their literary endeavors. Indeed, the depiction of women in male literature – as angels, goddesses, whores, obedient wives, and mother figures – was an integral means of perpetuating these ideologies of gender. It was only with women's struggles in the twentieth century for political rights that

feminist criticism arose in any systematic way . Since the early twentieth century feminist criticism has grown to encompass a vast series of concerns: a rewriting of literary history so as to include the contributions of women; the tracing of a female literary tradition.

This realization brought in more ideas from outside. It created post-literary movements which concerned the World more than traditional views and perspectives. Comparatists started to use many new methods for their analysis of literary works and movements. .cother. They are from 3 different countries and use one progressive theory. That's why, it is important to examine the topic cross-culturally.

LITERATURE REVIEW AND METHODS:

As I mentioned before, we cannot think of a literary movement in isolation. They need to be thought like in Hegelian form. Ideologies are the collective of thoughts. Hegel states: "Every system represents one particular factor or particular stage in the evolution of the Idea" (Hegel Quotes). It means that "The Idea" is not fixed but it is in an evolution and does not solely belongs to one particular group or system but it is a collection of every system. In addition, literary movements should not be constrained in one culture in one period of time since they cross boundaries and travel through time and space. If we try to learn a movement just by examining one country or nation, it will not work since the world is a unified whole, not segments apart from each other and we do not live in an island of thoughts far away from the world. That was the thing that happened in Feminist Theory as well. It was not thought as a whole. Literary scene of the World is like the pieces of a jigsaw puzzle. You cannot expect to see the picture, if you don't combine the pieces. My intention here is to combine those parts and show the bigger picture in a simple way. But it should not be done in a nationalistic perspective. The question here is not who influenced who. Wellek says: "Farinelli very appropriately comments on the absurdity of cultural riches, of such computations of cultural riches, of the whole creditor and debtor calculus in matters of poetry". [1]

The question is what makes those ideas important and what we gained through time. We cannot expect to understand the situation with a stubborn national view. Saying this writer is part of our nation and it influenced the others or we created the idea “x”, they imitated us don’t lead us anywhere.

RESULTS AND DISCUSSION.

To give an example of the cross-cultural movements, I would like to write briefly on development of Feminist Theory in 20th Century and how the pieces got together and made global feminist views. Virginia Woolf one of the pioneers of the feminist theory, wrote about women for women and gave us the idea that it is best that only women should write about women in 1920s. She says: Women do not write books about men – a fact that I could not help welcoming with relief, for if I had first to read all that men have written about women, then all that women have written about men, the aloe that flowers once in a hundred years would flower twice before I could set pen to paper. [2]

They are the part of world heritage always linked to each other. De Bevaour talked about women’s repression, naturalized gender and women’s experiences. She said: “One is not born a woman, rather becomes one”. [3] In that famous quotation, she opens a new door suggesting that gender norms are constructed by the society. It starts even when we are a baby and continues in our lifetime. Although they are from different countries, one improved the other’s idea. Then Kate Millet from England in 1970s added this gender problem made women sit at home and live the male truth for a long time. She also took the idea of Virginia Woolf from “A Room One’s Own” about women writing for women, because men write about women in a sexist discourse. Patriarchy treats female as inferior male. Again in the evolution of feminist ideology, time has passed and also this time the idea went to England from France. And Butler from the US takes De Bevaour’s idea in hand asks in the beginning of the last decade of the 20th Century “One is not born a woman, but rather becomes one. Is it to be a woman is a mode of becoming without end?” and she writes her famous book “Gender Trouble” [4] She realized

that all these genders and sexualities in the society is just performativity. Therefore we are always in a mode of becoming.

Like comparatists, feminists needed to redefine their fields. They were restricted to their own cultures. As I stated in the previous section, we cannot talk of a feminist canon by just mentioning the authors from a single nation. That is the part where comparative literature changed feminist theory. Higonnet says “Critiques have pushed feminists, first, from women’s studies toward cross-cultural gender studies, and second, from a generalizing but basically national literary study toward historically anchored comparative analyses”. [4] What Higonnet mentions here is that, with Comparative Literature, feminist theory reshaped itself so that it could involve the whole world.

On the other hand feminism is criticized heavily. One of the criticisms was that “many feminists are either monolingual or make little use of linguistics”. [4] That was another point that took feminists out of their nests of national analysis and put them into the middle of the comparative analysis. However it was true for them for a long time. Many feminist writers of 20th century do not mention the other cultures or languages very much. When they write about gender problems, they speak of only their own cultures. For instance, when Woolf writes about unequal conditions of men and women, she gives an example using Shakespeare, not Dante, Cervantes or any other writers from different countries. She only talks about English language and culture. English culture and criticism of English gender politics specifically high-class people is at the centre of her works. Another problem is that she cannot use other languages effectively which is very important for Comparative Literature since language is in the centre of it. [5]

But the critique of the fields is reciprocal. Feminists also criticise comparatists as much as they are criticized. “Intertextuality of women’s culture” [4] has not been taken seriously by academicians for a long period of time. Translation of women writers became problematic. Since women’s culture was ignored, translations couldn’t give the ideas that should have been given effectively. That problem should not be undermined since the translations are

mediators of cultures. To elaborate, I can give the example of the omission of Charrière's "ironic commentary". [4]

CONCLUSION.

This notion of transnational feminism created a global sisterhood and that shows us national problems of women were not national at all and women are not alone in their fight. It is hard not to support Wellek in that situation. Maybe, thanks to the thinkers like him, we have transnational criticism today. Back to transnational feminism, ideas on gender cross national boundaries and find a world-wide recognition. We can take two writers from two different cultures and compare their perspective on gender or two movements from two different countries and see their similarities. When we say we need to cross boundaries, it means cooperation between gender studies and comparative literature. Today there are still critiques from both gender studies and Comparative Studies that do not think that there is not a happy marriage. None the less as Higonnet emphasises: "Just as there are many feminisms, so are there many comparatisms".

List of used literature:

1. Damrosch David, and Natalie Melas, Mbongiseni Buthelezi. The Princeton Sourcebook in Comparative Literature From the European Enlightenment to the Global Present. Princeton University Press, 2009. – 226 p.
2. Evin, Ahmet V. Origins and Development of the Turkish Novel. – Minneapolis: MN: Bibliotheca Islamica, 1983. – 148 p.
3. Higonnet, Margeret. Comparative Literature on the Feminist Edge. Comparative Literature in the Age of Multiculturalism. Ed. Charles Bernheimer. The Johns Hopkins University Press, – 155-161 pp.
4. Higonnet, Margeret. Introduction. Borderwork: Feminist Engagements with Comparative Literature. Cornell University. 1994. – 229 p.
5. Introduction to Feminism, English GR. Internet course material, Mid Sweden University, Harnosand, 2011. – 308 p.