

Received: 02.12.2025

Accepted: 11.01.2026

Published: 30.01.2026

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Historical and cultural aspects of the formation of literary studies

1. Introduction

The term cultural studies have enveloped the field as an overarching term that once housed literary studies. The great thinkers over the years transitioned from oral arguments in the city center to the written word. We have had rudimentary forms of writing, but the printing press eventually magnified the importance of literature. The reach was greater as the written word could be transported greater lengths.

The great thinkers throughout history used to reflect on the institutional forces that influenced and channeled society. As institutional forces transformed society the philosophers became critical of the effects. More recently, the definition of literature has been “plagued by the vagueness of its usage as well as by an inevitable lack of substance in the attempts to define it.” In contemporary society, literature has given way to other forms of cultural representation and dissemination. Plato and Aristotle would likely have podcasts today and they would be contemplating, interpreting and criticizing the harms imposed by the internet and artificial intelligence on society (Olsen, 2009).

Litterature is referred to as the entirety of written expression, “with the restriction that not every written document can be categorized as literature in the more exact sense of the word. The definitions, therefore, usually include additional adjectives such as “aesthetic” or “artistic” to distinguish literary works from texts of everyday use” (Klarer, 2023).

Forms of expression have existed from the beginning of time. There have always been critics of the varied expressions. This paper hardly does justice to the overwhelming topics surrounding culture and literature. The purpose of this paper is

to briefly chronicle the evolution of literary studies to cultural studies within the academy. We will also reflect on the degeneracy of structural criticism within the field.

2. The paradox of science and art

Friedrich August Wolf found comfort in the study of languages and cultures. He was a prodigy who spoke many languages fluently by his early teenage years. By the age of 24 he was a professor who wrote extensively on languages as well as the theory of teaching. In the late 1700s and early 1800s he would be influential not only within the study of philosophy and language but the pedagogical practice of teaching itself. The theory to practice approach he proposed was new within the academy. The pedagogical practices of student-centered learning he instituted turned the established practice of professorial lectures on its head. Engagement with students was a practice that had not been considered within the university setting. Professor Wolf created spaces for collective learning.

Although he created a harmonious learning environment, he maintained high standards. As language was evolving, he insisted that unknown words must become defined. He created structure while maintaining room for interpretation. He insisted that “a good teacher is both scientist and artist”.

In his teaching he melded the themes of languages and philosophy in relation to humanity for which there was no faculty. He was essentially the founder of what would become philology. His father, who was influential in his world view, was a musician. It is likely that music influenced his outlook on the world of expression. Music was precise with respect to the reading of the literal notes being played but interpretive with respect to the narrative and meaning being portrayed by the tone, phrasing and sound. He took this ideology into the classroom, his audience, which in turn established a new framework with the study of language, culture and pedagogy itself.

Wilhelm von Humboldt, like Wolf emerged as a philosopher. He was Prussian from an aristocratic family with strong political ties. If one were to capture the essence of Humboldt in one word it would be “standardization”. He felt it necessary that there be a baseline of knowledge for individuals to be worthwhile members of the citizenry. Inherent in the information shared was the development of the mind and character. It is important to note that his thinking was influenced by the overarching, macro-level thinking of a nationalist. For society to function, regardless of occupation or skills, one must have a mind developed that is worthy of cultivation. Interestingly his knowledge of linguistics steered him toward archeology. Again, this immersed him in the themes surrounding cultures. “The structure and character of language as an expression of the inner life and knowledge of its speakers”. He went as far as to say that

“sounds do not become words until a meaning has been put into them, and this meaning becomes the thought of the community”.

Humboldt is often thought to be the originator of the linguistic relativity hypothesis. In this case the structure of a person’s native language influences their thought processes and in turn their perception of the world. Language and cognition were not viewed in this context prior to Humboldt’s contribution. Debate continues to this day on the strength of the relationship or if the relationship exists at all. But his contributions to linguistics and the nudge toward its complementary relationship to the study of culture is cemented in the academy (von Humboldt, 2006).

The Grimm brothers also contributed to the field of literary studies. Their influence was felt in the early to mid-19th century. They were influenced by the rise of Romanticism and the reemergence of folk stories. When viewed through a scholarly lens the folk tales could be interpreted as a form of national literature and culture. The Grimm brothers established a methodology for analyzing stories forming the basis for folklore studies. Although they focused on Germanic and Scandinavian works through a grassroots campaign of collecting tales from far and wide across the socio-economic and political spectrum. Their methodological approach was a cornerstone upon which scholars would analyze tales moving forward. The importance of the Grimm brothers’ work involved the maintenance of cultural works. Each of the folk tales served as a brick in a wall of a cultural mosaic. It also served as an anthology of sorts. The stories were didactic and reflected cultural values at various points in time. For example, themes such as rustic simplicity and sexual modesty were reflective of the times. German culture was deeply rooted in the forest and agrarian life.

The brothers came to recognize that culture was tied to language. The purest form being the grammar of language. Oral expressions gave way to literary expression. The brothers wrestled with the style of literary prose which sat in opposition to art poetry. The folk tales were viewed by them as being more authentic and representative of the culture.

There was a backdrop of national unity tied to full knowledge of the past inspired by the folklore they accumulated. The mythologies and legends of Germanic pasts were analyzed in relation to German beliefs, law and the evolving culture.

The formation of views on literary criticism has remained controversial within the academy. Ancient Greek philosophers included the concept of literary criticism within their informal education system, and the wise of the day men debated issues surrounding science, philosophy and art as the world was evolving. Science and art were two of the primary institutions of import. But they were paradoxical in terms of perspective and analysis. In the following centuries, those who considered literary criticism a science insisted on applying literary

criticism to the methods of the natural sciences. This practice determined universal laws and rules while others emphasized the “individual literary understanding”, which is not subject to any laws or rules. Science became influential and created guiding principles of thought. But in many respects the scientific method being applied to literature was putting a square peg in a round hole. The framework designed for validity, reliability and replication was counter to that of interpretation. Literary criticism and the history of literature seek to characterize what is unique in a work, author, epic or piece of literature. But this is possible only with the help of general concepts based on literary theory. Judgments about literature presuppose the individuality of their understanding, but these judgments can be expressed in the appropriate “literary language” with certain stable concepts, definitions, terms and rules for their use. The rules were designed for universal context among the learned. The rules sought to frame as well as contextualize. Otherwise, those who discuss literature risk being misunderstood and turning into a “language in and of itself” rather than a “dialogical language.” Literary studies help us understand general patterns and individual specific parameters of artistic phenomena. It is interpretation with guardrails. Frameworks void of the constraints of the rigid scientific method, but they were frameworks, nonetheless. It is a tightrope of sorts, while recognizing that the interpretations themselves are influenced by the evolution of humanity and the institutional forces acting on it (Astrakhan, 2021).

Modern literary study was founded “on an opposition between the canon which grew in influence and its other, popular culture.” Structuralist and post structuralist theory transformed the perspectives of art itself. It was during this time that forms of art and the “field of literary shifted to cultural studies.” Literature was looked at not in isolation but in relation to the world around it. While science was determining absolute truth art was and remains interpretive. The paradox widened the gap ideologically both within the academy and beyond. It is important to note that institutions of significance were also at odds with each other over societal influence. Academe, national governments, the church, even the developing media of the day were trying to gain the upper hand in shaping the evolving cultural narrative.

It used to be an axiom of interdisciplinary studies that the relation of the literary to the cultural is one of text to context: literature understood in the context of philosophy, theology, psychology, national history, etc. The motive was to loosen, perhaps broaden disciplinary boundaries; but by and large the result has been colonization by context: literature psychologized, philosophized, theologized, nationalized (Bercovitch, 1996).

Elements within the academy, namely the hard sciences and mathematics, pushed back against the faculties they perceived as amorphous in their line of

inquiry and research. Like the Catholic church the faculties of the hard sciences were not quick to change. Nor were they quick to accept others who viewed the world differently. Some would argue they never have altered their thinking toward those in the humanities. In addition, there were scholars clinging to academic territory they felt was rightfully theirs. As the demand for literary studies waned in isolation, its inclusion as part of cultural studies provided a buoyant partner. They were part and parcel of the analysis of society as it was, as it is and as it will be. Cultural studies, as a discipline, evolves as society evolves. And it should. Literature, art, movies and other forms of expression are a reflection of times past, present and future. It is deserving of scholarly inquiry. It is the study of society, humanity and the narrative that accompanies living. The difference being that within cultural studies, there is a lack of reductionism and its scholarship is contextual.

Cultural studies takes a radically different approach. It claims to make interdisciplinarity an enterprise in its own right – according to one of its leading exponents, a “bricolage of methodologies” (“semiotics, deconstruction... psychoanalysis, and so on”) that challenges the very foundations of disciplinarity inquiry (Bercovitch, 1996).

3. The term “beauty” for context

With the benefit of thousands of years of hindsight, the methodological approach to analyzing beauty seems counterintuitive in its historical context. However, the intellectual process was necessary in understanding something opaque and interpretive. How does one understand how they interpret beauty? Are we limited by the word beauty in and of itself given its many manifestations. Are there tangible variables to interpret beauty? And the questions go on.

Judgments about the nature of art and its character, the first literary generalizations can be found in the works of Aristotle and Plato. The greatest achievement of this period is Aristotle’s aesthetic work *Poetics*. *Poetics* is a compilation of rules for writing works of art, in particular poetry and drama, which significantly influenced the further development of literary criticism. Ancient theoretical thought was based on the essence of beauty (beauty is a measure of symmetry, harmony, and parts – Democritus; beauty is that which is useful – Socrates; the highest manifestation of beauty is man – Aristotle; true beauty exists in the world of ideas, not in the world of things – Plato), the essence of art (reproduction of reality through imitation – Socrates; the essence of art (reproduction of reality through imitation – Socrates; art is a secondary reflection, imitation of imitation, mystical deception – Plato; art is “mimesis,” or imitation of nature – Aristotle); art and human cognitive activity, aesthetic

education, the connection with moral education (art as “catharsis” – purification and elevation of man – Aristotle); on the systematization of basic literary concepts (*Poetics* by Aristotle). Beauty, the term, the concept, the idea, is a jumping off point reflecting questions of the day influenced by the world in which it exists through the eyes of the interpreter (Davydenko–Chaika, 2007).

In the Middle Ages, literary criticism was strongly influenced by religious ideology. For example, the theologian and philosopher Augustine believed that God is the supreme artist, whose gives everything image, beauty and order (“God is the truth of beauty, the highest beauty”). According to Augustine, beauty is important not in itself, but in the content that it contains. Therefore, he did not attach special importance to the form of art (the main thing is the content). This explains the iconoclasm, symbolism and allegorical nature of medieval art. The church was a powerful social force. The church was influencing the interpretation of beauty at the hand of religious artists. Just as literature had the power to reflect and influence society, art was another medium growing importance and reach. The written word was replaced by the image. In many respects it was more powerful because you did not have to read to feel something or be moved by it. The image told a story (Davydenko et al., 2011).

Another prominent scholar of the period, Thomas Aquinas, tried to adapt Aristotle’s ideology to Christian theology, while repeating some of Aristotle’s crucial ideas (art is an imitation of nature, and the main goal of art is recognition).

The Renaissance looked back to antiquity and focused on the search for beauty, harmony, and grace. Artists and authors of aesthetic works of that time (Leonardo da Vinci, Alberti, Palladio, Castelvetro, Valla) believed that beauty was inherent in the very nature of things and that art reflected the reality of life. They also emphasized the cognitive and hedonistic value of art and considered the dialectics of the artistic image (Olsen, 2009).

The foundation of classicism was laid by Nicolas Boileau’s *Art of Poetry*. Art, he claimed, should follow reason, and the main task of the artist is to convince with the logic of thought and imitate antiquity. Boileau also gave tragedy, comedy, epic, and lyric poetry their own character.

The 16th–17th centuries also saw the birth of Ukrainian literary criticism (until then, only judgments about fiction could be found in ancient texts). The first theorists of Ukrainian poetry were Stefan Zyzanii, who included several literary terms in his *Lexis*, published in 1596 (especially *On the Meter*), and Meletii Smotrytskyi, who wrote *Slavonic Grammar* (1619), in which he introduced the concepts of meter and type in poetry. For a long time (16th–18th centuries), poets and rhetoricians who taught poetry and oratory principles? played an important role in the development of literary theory in Ukraine. They established normative rules for the creation of poetic works, sermons (speeches),

and theatrical performances. They systematized knowledge of literary studies. Poetics, in particular, was based on Aristotle's *Poetics*, although many of Aristotle's views were developed further in the Ukrainian version. The most popular was Feofan Hirokonovich's (1681–1736) *Ukrainian Poetics and Rhetoric*, which had innovative features (Bilous, 2011).

During the Enlightenment, British, French, and German philosophers and literary critics (Hobbes, Locke, Smith, Hume, Helvetius, Diderot, Rousseau, and Lessing) set the tone for literary criticism. Diderot viewed art as a means of disseminating the ideas of the Enlightenment and advocated the high ideological value of art. He denied the emergence of a new hero in literature, a person of the "third estate," and classified the genres of drama. Lessing opposed the canonical rules of Boileau's *Art of Poetry*, in particular the principles of classicism were critiqued. He believed that in the modern era, art expanded its boundaries, and its main laws became truth and expressiveness. He believed that the mission of poetry was to reveal the individual, to depict and develop images in motion (the subject of poetry is action, to convey aesthetic pleasure, and not to depict material beauty). Lessing demonstrated the principles of realistic art (González Ochoa, 2008).

German classical philosophy (I. Kant, G. Hegel) also made its contribution to literary criticism. Kant considered aesthetic judgment to be the result of "pure contemplation": "beautiful is that which is presented without a concept as an object of universal pleasure." Kant interpreted creativity as an agnostic process and did not perceive aesthetic experience as a logical (theoretical) justification (Shalahinov, 2004).

Hegel, in his "Lectures on Aesthetics," considered beauty as "a sensual phenomenon, a sensual appearance of ideas" and recognized the reality of beauty and its perception. Hegel called the principle of historicism one of the main principles of methodology in the study of art. He opposed the theory of "imitation" in art. He believed that aesthetic ideals developed historically within the framework of such artistic movements as symbolism, classicism, and romanticism. Characterizing various types of art, he singled out poetry as the richest and most unlimited in its ability to depict reality (Davydenko-Akulenko, 2007).

Style is not cognitive only; it is also recognitive, a signal betraying the writer's relation, or sometimes the relation of a type of discourse, to a historical and social world. To say that *of course* words are a form of life is not enough: words at this level of style intend a statement about life itself in relation to words, and in particular to literature as a value-laden act (Haleta et al., 2010).

At the end of the nineteenth century intellectual authority came to be based in specialised academic disciplines. Individual authority was undermined and ultimately disappeared. The Industrial Revolution gave rise to new institutions such as industrial corporations and banking. The academic world was influenced

by the world around it. It was at this time that business programs with business, commerce and finance embedded therein popped up around the world. This was particularly true in centers of commerce and banking.

At the same time, the arrival of universal literacy in Britain fragmented and ultimately destroyed the generally educated audience to which the cultural critics addressed themselves. Consequently, there is today no role for the cultural critic. Literary critics cannot speak with authority about social, political, or cultural questions. They can, however, speak with authority about literature. Whether or not this criticism can be grounded in disciplinary knowledge, it serves a necessary function for an audience that no longer possesses the skill of reading literary works and lacks the background knowledge that is necessary to make sense of literature (Olsen, 2009).

4. The importance of context and looking to the future

The main stages of the development of literature were divided into two major periods:

1) Before the scientific period (from Antiquity to the 18th century):

Antiquity: Formation of basic ideas (Plato, Aristotle), reflections on mimesis and definition of genre features.

Middle Ages: Religious-moralistic interpretation, which, however, included the first attempts at systematization.

Renaissance: Revival of interest in the ancient heritage, discovery and research of classical texts, study of biographies of authors and literary history.

Enlightenment: Creation of the foundations of philology, growing interest in national literary traditions, the emergence of critical reviews and analysis.

2) Scientific period

The 19th century was a period of separation of literary studies as an independent academic discipline. At this time, comparative-historical literary studies, represented by the studies of such scholars as the Brothers Grimm and Ludwig Tich, were actively developing. The “formal school” also gains importance, the founders of which were Oleksandr Potebnya and Oleksandr Veselovsky. Representatives of this direction focused on the formal features of the text and the study of mythological plots.

The 20th century is marked by the emergence of structural-semiotic methods that treat literature as a system of signs. Along with this, other theoretical directions arise that strengthen the authority of literary studies. As a result, it is established as a science that studies the art of the word through various approaches, based on the works of leading scholars (Davydenko-Velychko, 2017).

Synergetic and culturological methods in literary studies are relevant tools for a deeper understanding of the literary text, perceiving it as a dynamic system

that is in close connection with culture and society. Synergetics focuses on the processes of self-organization of the text, the balance between chaos and order, as well as its evolutionary changes. The culturological method, for its part, considers the text in inseparable unity with language, cultural traditions, historical circumstances and other socio-cultural phenomena, emphasizing dialogue and multi-vector interaction.

To better understand this system, let us consider these methods separately.

Synergetic method. The essence lies in the approach based on the principles of synergetics – a science that studies the processes of self-organization. The method involves the analysis of a literary text as a complex, open system capable of development.

Key concepts include: chaos (a set of ideas or possibilities), order (the structured form of a completed work), bifurcations (critical points of choice in development), attractors (attraction to certain structures or ideological centers), fractals (repetition of forms at different scales).

The object of research is the process of transition of creative thought from chaos to order, the method of self-organization of the text, its ability to maintain stability and at the same time evolve. Attention is also paid to the interaction of various elements of the text and the ideas embedded in it.

The main goal of the method is to reveal the internal dynamics of the text, its hidden potential for development and nonlinear nature, which allows to identify new, qualitatively different connections and interpretations.

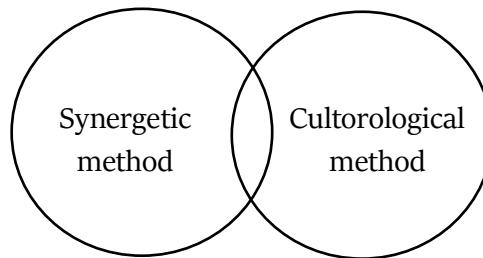
Culturological method. The essence of the method is that literature is perceived as an integral part of culture. It not only reflects and shapes cultural phenomena, but also actively interacts with other aspects of human life.

The subject of the study focuses on the analysis of the relationship between literature and language, historical events, philosophical concepts, artistic trends and social processes. It also examines how a literary text is integrated into a broader cultural landscape.

The main goal is to understand how a literary work functions in the context of culture, what codes and archetypes it uses, how it influences the cultural environment and at the same time acts as a product of this culture itself.

These methods usually complement each other: synergetics contributes to a deeper understanding of the internal dynamics and structure of the text, while the culturological method highlights its cultural context and connections with other phenomena (Borshchuk, 2011).

The combination of these methods allows us to perceive literature as a living, multifaceted system that is constantly evolving, going beyond the boundaries of individual disciplines and providing new perspectives for its study.

Figure 1. Combination of the synergetic and culturological methods

Source: Created by the authors

They help to overcome a narrow disciplinary approach, allowing literature to be perceived as a living organism that is constantly evolving in interaction with culture and the surrounding world. Thanks to their ability to go beyond the boundaries of individual scientific fields (interdisciplinarity), these approaches are becoming powerful tools for contemporary literary scholars.

González Ochoa (2008), researching the systemic-synergistic approach, notes that its complexity is largely determined by its interdisciplinary nature, which encourages going beyond the boundaries of a single discipline in search of additional methods. Thanks to the synergistic approach, it becomes possible to analyze a problem in a much broader scientific space and identify general patterns of world perception.

The formation of a synergistic system manifests itself in three key aspects of its interaction with society: as a worldview, as a methodological approach, and as a scientific discipline. The use of synergistic methods in the humanities is justified and promising, as it involves a change in established paradigms, which is reflected in the integration and expansion of the scope of application of synergistic concepts. Synergetics as a science is distinguished by its significant adaptive potential. The new system proposes to actively implement the results obtained on the basis of synergistic research in various fields of knowledge: natural sciences, humanities and social sciences (Borshchuk, 2011).

Contemporary synergistic research is distinctly interdisciplinary in nature, and its findings are actively analyzed by specialists in various fields, including philosophers and methodologists.

5. Conclusion

In this paper we introduced how literary studies gained acceptance by the academy. We discussed how literary studies evolved to cultural studies given the importance of literature being affected contextually by the world around it. We discussed significant points in time when literary studies evolved through

systematic analysis and rigor. We also discussed how literary studies evolved into cultural studies. Much like Wolf himself who was a scholar without a home, the study of literature and its importance in chronicling societal trends served as an anthology. As is always the case, there were criticisms regarding the meaning of literature in relation to the world around it. Even the Grimm brothers would be open to dialogue regarding such interpretations.

The criticisms are affected by a complex landscape of influence. According to Litz, “criticism can never be wholly disinterested... histories of criticism are personal.” The trends seem to be from structure and consensus to acceptance of diverse works.

A move from formality to that of post formality. It is important to keep in mind that some literature evolved as religious and nationalistic ideology was shifting. Formal, structured thinking would eventually give way to freedom of constraint not only with respect to religion but other matters of expression. Literature would reflect political progressivism, perhaps even One person’s terrorist is another’s hero. The institutional forces of the church, politics, and education were being reimagined. There was blank canvas with the benefit of historical hindsight. It was from this freedom of constraint that the seeds of ideology void of monarchical rule began to shape the literary scene. Independent thought was moving forward against the institutional forces, and the stage was set for an eventual conflict of ideology leading to armed conflict among emerging nationalities.

In the near future, literary studies will reach a new level, incorporating a number of new approaches, but without losing touch with the history and culture of the archived past.

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The article highlights the study of historical aspects of the formation of literary studies as a scientific discipline. The connection of literary studies with other disciplines is established and the future paradigm of its development is outlined.

Many years of analysis of literary activity have reached such a level that they led to the creation of independent disciplines, known as literary theory, literary history, literary criticism, etc. Literary studies not only developed rapidly, but also in a short period of time became an independent subject of study, and also created its own terminology, which is used to this day.

The formation of literary studies as a scientific discipline is a long process that encompasses the development of synergistic and cultural approaches to the study of literature from ancient times to the modern era. Starting with the philosophical and aesthetic reflections of antiquity and the Middle Ages, this path evolved towards the isolation of specialized fields, such as literary theory, literary history, and literary criticism. In the 19th and 20th centuries, the development of methodologies such as formalism and structuralism opened up new horizons for considering literature as a special phenomenon of social life. This allowed for a deeper study of its functions, the specificity of the artistic word, and its influence on the formation of personality, affirming the significance of literature in a cultural and spiritual context.

The purpose of the scientific article is to analyze the historical periods of the formation of literary studies taking into account the history of pedagogy and the specifics of literature.

Keywords: literary studies, the concept of “beauty” in literature, synergistic method, culturological method.

Історичні та культурологічні аспекти становлення літературознавства

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У статті висвітлено дослідження історичних аспектів становлення літературознавства як наукової дисципліни. Встановлено зв'язок літературознавства з іншими дисциплінами та окреслено майбутню парадигму її розвитку.

Багаторічний аналіз літературної діяльності досяг такого рівня, що привів до створення самостійних дисциплін - теорії літератури, історії літератури, літературної критики та ін. Літературознавство не лише стрімко розвивалося, але й за короткий проміжок часу стало самостійним предметом вивчення, а також створило власну термінологію, яку використовують дотепер.

Формування літературознавства як наукової дисципліни – це тривалий процес, який охоплює розвиток синергетичного та культурологічного підходів до вивчення літератури від найдавніших часів до сучасної епохи. Розпочавшись із філософських і естетичних роздумів античності та середньовіччя, цей шлях еволюціонував у напрямку виокремлення спеціалізованих галузей, зокрема теорії літератури, історії літератури та літературної критики. У XIX-XX століттях розвиток методологій, таких як формалізм і структуралізм, відкрив нові горизонти для розгляду літератури як особливого феномена суспільного життя. Це дозволило глибше досліджувати її функції, специфіку художнього слова та вплив на формування особистості, утверджуючи значення літератури в культурному й духовному контексті.

Мета статті полягає в аналізі історичних періодів становлення літературознавства з урахуванням історії педагогіки та специфіки літератури.

Ключові слова: літературознавство, поняття «краса» в літературі, синергетичний метод, культурологічний метод.

Az irodalomtudomány kialakulásának történeti és kulturális aspektusai

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A tanulmány az irodalomtudomány mint tudományos diszciplína kialakulásának történeti aspektusait vizsgálja. Feltárja az irodalomtudomány más tudományterületekkel való kapcsolatait, és felvázolja fejlődésének jövőbeli paradigmáját.

Az irodalmi tevékenység sokéves elemzése olyan szintet ért el, amely önálló tudományágak létrejöttéhez vezetett. Ide tartozik az irodalomelmélet, az irodalomtörténet, az irodalomkritika stb. Az irodalomtudomány nemcsak gyorsan fejlődött, hanem rövid idő alatt önálló kutatási területté is vált, valamint megteremtte saját terminológiáját, amelyet mind a mai napig használnak.

Az irodalomtudomány mint tudományos diszciplína kialakulása hosszú folyamat, amely magában foglalja az irodalom szinergétikus és kulturológiai megközelítéseinek fejlődését az ókortól a modern korig. Az antikvitás és a középkor filozófiai és esztétikai reflexióitól kiindulva ez az út a különböző szakterületek – például az irodalomelmélet, az irodalomtörténet és az irodalomkritika – elkülönüléséhez vezetett. A 19–20. században az olyan módszertanok, mint a formalizmus és a strukturalizmus, új távlatokat nyitottak az irodalom mint a társadalmi élet saját jelenségeinek értelmezésében. Ez lehetővé tette a funkcióinak, a művészeti kifejezésmód sajátosságainak és a személyiségformálásban betöltött szerepének mélyebb vizsgálatát, megerősítve az irodalom kulturális és spirituális jelentőségét.

A tanulmány célja az irodalomtudomány kialakulásának, történeti korszakainak elemzése a pedagógia történetének és az irodalom sajátosságainak figyelembevételével.

Kulcsszavak: irodalomtudomány, a „szépség” fogalma az irodalomban, szinergétikus módszer, kulturológiai módszer.