



SOCIOLOGICAL METHOD AND ITS APPLICATION IN LITERATURE

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Abstract

The article provides an overview of the application of the sociological method in literature and art. However, it has been analyzed using examples and extensive insights have been provided through research.

Keywords: sociological method, literature, social phenomena, literary criticism, cultural-historical school, economics, sociology.

I. Introduction

The sociological method is capable, like no other, of explaining the relationship of a work with external reality, indicating the author's dialogue with reality. The sociological method, like all other variants of analysis, puts forward its own principles of generalization. However, they affect only one aspect of literature as a system: the relationship of the author of a work with reality. Responding to the polemical attacks of his opponents, N.A. Dobrolyubov admits that his interpretation of *The Thunderstorm* has been brought in line with some idea. In this regard, the question that N.A. Dobrolyubov does not mention in his article, what does he not notice? It is obvious that the critic decisively ignores certain aspects of the artistic structure of Ostrovsky's drama.

II. Literature review

It cannot be argued that N.A. Dobrolyubov generally ignores "... the world created by the artist." In this the author of "Ray of Light ..." was reproached by another outstanding interpreter of "Storms", poet and critic Ap. Grigoriev. And yet it is true that the "artistic world" of the play as such, self-valuable, self-sufficient and in a different way real N.A. Dobrolyubov is not attractive. It is obvious that N.A. Dobrolyubov ignores the symbolism that is really characteristic of *The Groza*. The author of the famous article is not interested in this phenomenon. Note that later literary criticism did not fully master the tools necessary for such an analysis. Meanwhile, the theory of literature of the twentieth century asserts that the actual poetic function of language lies in the relationship between "the name and the context surrounding it." The higher the poetry of the name, the more "weakened" the relation to reality can be. Symbolization is, most likely, an in-text analogue of typing. If typification presupposes "raising to a genus", "giving" a single fact of universal meaning, collecting disparate facts of reality together, into an integral aesthetic fact, then symbolization is a cross-cutting semantisation of



meaningfully repeated elements of the text. At the same time, a phenomenon arises, which in this book is designated as the "artistic world".

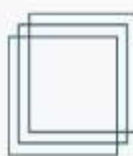
III. Analysis

The typification of N.A. Dobrolyubov described it excellently. In this case, he neglected the description of the symbolization characteristic of a literary text. For the symbolic plan of the play, it is very important to mention the thunderstorm and the "thunderous taps" in the conversation between Kuligin and Dikim (file 4, yavl. 2). In the opinion of the latter, the matter is not in "electricity", since a thunderstorm is sent to people in "punishment." Kuligin, on the contrary, believes that the "thunderstorm" is not a threat at all, but "grace" (file 4, yavl. 4). Addressing the assembled crowd, he exclaims: "You are all thunderstorm!" Here this word symbolizes fear, which in various guises fills the hearts of Kalinovites, uniting with the deepest ignorance. We add that N.A. Dobrolyubov has an excellent sense of the social symbolism of the drama. However, he does not investigate it in the text of the work itself. The critic brings it out, projecting it onto the "social atmosphere," Russian life. The "river" and "key" also acquire a symbolic meaning in the play. Katerina receives from Varvara the key to the gate in the garden. He burns her hands, at first she wants to throw him far away, "... to throw into the river ..." (d. 2, yavl. 10). However, she herself will rush into the river, into the pool.

The poetics of omen is also significant on a sound level. So, in the text of the play, the lexemes "enemy - ravine", "will be taken away - whirlpool", etc. are coming together. Katerina is very sensitive to that symbolism, which is the very core of the traditional way of life. Its essence consists in "signs", which, according to Kabanova, are for everything (d. 4, yavl. 5). She immediately understands who we are talking about when passers-by talk about the fact that this storm will certainly kill someone. At this moment, the old lady reappears, shouting out words about the temptation of beauty: "Better in the pool with beauty!" (d. 4, yavl. 6). In the play, the conversation about omens is immediately accompanied by the appearance of a living omen, a "realized metaphor."

At the time of the meeting, Katerina says the words about the sin that "will fall like a stone on the soul" (d. 3, p. 2, manifest. 3). This "stone" evokes the expectation of a river and a pool. Katerina dies, goes to the bottom. On one level, the drama is being played out, on the other it is constantly being prepared, like a "thunderstorm", gathering. These constant mutual transitions and transformations of words, replicas, stable expressions constitute the end-to-end symbolic basis of the text. Intratext transformations, "generating" meaning were not for N.A. Dobrolyubov's subject of critical consideration. Not designed to comprehend the "inner form" of a work or word, the sociological method embodies another way of reading art.

Based on the ideas of the Russian commoners-democrats and the concepts of K. Marx and F. Engels, later G.V. Plekhanov, P. Lafargue and V.I. Lenin anew and more rigidly formulated the main provisions of the sociological approach. So, for example, in the



article "Dobrolyubov and Ostrovsky" (1911) G.V. Plekhanov criticized the enlightenment elements in the critic's worldview, which, in his opinion, go back to the philosophy of L. Feuerbach. The appeal of N.A. Dobrolyubov to abstract, "natural" reason, Plekhanov explained by his lack of a "class point of view." To the ideas of G.V. Plekhanov, for example, the provisions of some of the works of D.N. Ovsyaniko-Kulikovskiy, one of the most significant representatives of the psychological approach in literary criticism. Beginning in the second half of the 1920s, the thesis on the "class" understanding of literature acquired increasing importance in Soviet Russia. The understanding of the art of the word as a "mirror" of life, designed to reflect and educate this life in accordance with the ideology of the victorious proletariat, was consolidated. Later writers would be called "engineers of human souls" (I. Stalin). Sociologism presented in the works of A.V. Lunacharsky, V.M. Fritsche or P.S. Kogan, was not something exactly the same or homogeneous. Different authors were distinguished by varying degrees of giftedness and scale. However, it was the concept of "vulgar sociologism" that formed the basis for the activities of a number of creative associations, determined the principles of many studies and publications. Thus, the first Soviet "Literary Encyclopedia" consistently carried out the installation that "the class genesis of poetry" is fundamental. It was emphasized that the contradictions in the ideology of the writers "permeate" the form of their works. The most consistent and limited representatives of vulgar sociologism rigidly and straightforwardly linked the writer's artistic thinking, down to the details of style, with his class roots, attitude to political struggle, considering these parameters to be decisive for understanding creativity as a whole.

IV. Discussion

The sociological method, deeply connected with the classical traditions of Russian literature and culture, cannot be reduced to vulgar and extreme forms. Outside of sociological thinking, it is impossible to understand the concept of "dialogue" in the works of M.M. Bakhtin. Of course, the social component does not appear in the scientific thinking of M.M. Bakhtin is the main or the only one. However, its importance is undeniable. So, in his later notes "On the methodology of the humanities" (1974), the scientist reflects on the social, extra-verbal "conditionality" of the work, associated with the "extra-textual intonational-value context." M.M. Bakhtin emphasizes that this context in "its most essential and deep layers" remains "outside the given text as a dialogizing background of its perception." Thus, the social aspect of the work is understood here as something that lies outside the text, but participates in the dialogue with it.

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Note that these arguments are by no means groundless. It was the intonation commonality that united A.M. Gorky and the readers of his "Song of the Petrel" (1901), allowing the latter to move with great ease from allegory to a concrete historical understanding of the meaning of the work. In the appeal "Let the storm break out stronger! .." Contemporaries easily guessed the call for revolution. However, the word in the work, as it has already been noted more than once in this book, is associated not only with "choral support", but also with the in-text artistic context. The word relates not only to the reality that lies outside the text, but also to the reality of the words themselves that make up this text. However, it is quite understandable that the harsh stamp of the times lay on the judgments of the young Valentin Voloshinov. So, in the spirit of the era, he puts forward the thesis about the "internal, immanent sociological nature of any ideological formations." He understands aesthetic phenomena as a kind of social. The word, in his opinion, always appears in the utterance, capturing at the same time some definite extra-verbal situation. The author, listener and hero are thus united by a single "spatial and semantic outlook", which V.N. Voloshinov defines it as



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