

group, self-respect, ensuring equal treatment with others, obeying social norms and feeling that he belongs to the group; he performs his social activities in space and time. Explaining one's own feelings and portraying others in the environment of children's early education

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TEXT-REALITY INTEGRATION AND SOCIOLOGICAL ANALYSIS OF LITERARY TEXT

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Abstract. This article deals with the analysis of literature by the way of sociological method and how the reality and text integrated. Sociological method integrates reality with the societal life of people.

Key words. Integration, text, reality, sociological approach, sociological method.

Annotatsiya. Ushbu maqolada adabiyotni sotsiologik usulda tahlil qilish, voqelik va matn qanday birlashganligi haqida so'z boradi. Sotsiologik usul voqelikni odamlarning ijtimoiy hayoti bilan birlashtiradi.

Kalit so'zlar. Integratsiya, matn, voqelik, sotsiologik yondashuv, sotsiologik usul.

Аннотация. В данной статье речь идет об анализе литературы социологическим методом и о том, как интегрируются реальность и текст. Социологический метод интегрирует реальность с общественной жизнью людей.

Ключевые слова. Интеграция, текст, реальность, социологический подход, социологический метод.

Introduction. Obviously, criticism is only interested in the "text-reality" relationship. Thus, in the field of view of N.A. Dobrolyubov only hits one part of the communication chain in literature. And this does not at all testify to the critic's



"blindness". On the contrary, we are talking about a programmatic, fundamental point, about an analytical "vision".

Literature review. As an example, let us refer to the article by N.A. Dobrolyubov's "A ray of light in the dark kingdom", in which, as you know, a brilliant interpretation of the drama of N.A. Ostrovsky's "Thunderstorm". The significance of this article for the history of Russian literature is undeniable. A return to it today is justified already because the concepts of vulgar sociologism and theories that arose in the circle of M.M. Bakhtin. O.N. Dobrolyubov begins the article with arguments about the "service" role of literature, "... whose meaning lies in propaganda, and dignity is determined by what and how it promotes." At the same time, he points out that the greatest geniuses towered over this "service" role, depicting "fully and multilaterally" the essential aspects of life. Such was the great Shakespeare. Such is the playwright Ostrovsky.

Analysis. To achieve this, N.A. Ostrovsky abandons traditional dramatic genres. "Thunderstorm", according to N.A. Dobrolyubova, does not fit into the traditional schemes of "comedy of intrigue" or "comedy of characters." Ostrovsky creates a new genre in his work, which in the article is designated as "plays of life". Note that this genre name is in itself very characteristic of sociological thinking. If the "intrigue" or "character" of the category is largely intra-literary, then the concept of "play of life" takes the analysis to a different level. The point is not even that, according to N.A. Dobrolyubov, Ostrovsky refers to the "everyday, economic side of the issue", but rather to the fact that he is attracted by "... the general, not dependent on any of the actors, the situation of life." The "position" of the actors, adds the author of the article, dominates them, that is, over their characters. This is an important principle of the sociological method: not so much the individual as the socio-typical is interesting in the literature. Thanks to the sociological method, the critic accentuates and notes certain moments in the play "The Thunderstorm", but does not record others, which are also important in his own way. It should be remembered that N.A. Dobrolyubov took part in the literary struggle that unfolded around the work of N.A. Ostrovsky. In the disputes around the play "The Thunderstorm", authors clashed with different ideological and literary trends. It is quite clear that some of N.A. Dobrolyubov are given in a polemical accent, which, however, does not affect the main theses.

Discussion. The critic comes close to the idea of the correspondence of the character of the heroine to the genre nature of "The Storm". Indeed, in the "play of life", as in the soul of the heroine, there is nothing originally given, "formulated", going back to solid logical foundations. Katerina obeys her nature in everything, is "led" by her. The basis of her character is passion, which gives this heroine depth and at the same time illogicality. However, much in Russian life is beyond logic. If on. Dobrolyubov confidently correlates the development of Russian life with the character of Katerina, then he does not compare or bring together two literary moments - characterological and genre. Most likely, it seems to him something self-evident and obvious. For the sociological method, literary characteristics proper seem to be banal and secondary signs. This distortion is due to the special optics of the sociological method, its place in the interpretation of literature as a system. The critic puts forward the concepts of "background" and "soil" as the central ones. In the "play of life" "... the

struggle required by the theory of drama ... takes place ... not in the monologues of the characters, but in the facts that dominate them." These "facts" constitute the "soil" of Russian life, as Ostrovsky portrays it. The remark of N.A. Dobrolyubova about characters who are not directly involved in the main conflict. They constitute the very "background", "crowd" that determine the fate of the main character. The critic expresses original considerations about the "mass" as a factor in art and life, which would later become one of the most important motives for the sociological analysis of literature.

O.N. Dobrolyubov is most interested in how ideas about good and evil, the economic and everyday habits of the "crowd" are formed. He notes that the representatives of the "dark kingdom" in the play "breathe heavily", as they feel that there is a force above them - "... the law of time, the law of nature and history ...". The sociological method in literary criticism seeks to reveal the laws behind a literary work, "circumstances" outside of it. The critic considers the characters of the work themselves as elements of the "setting" (*italics – N.A. Dobrolyubov*), as speaking and moving "circumstances" that make the heroine's "fatal end" necessary. In his opinion, it is the "environment", subordinated to the force of the Dikikhs and Kabanovs, "... usually produces Tikhonov and Borisov ...". Analyzing Katerina's drama, the critic deeply comprehends her harmonious, freedom-loving character. However, he considers the position occupied by the heroine in the way that was established under the influence of the Dikikh and Kabanovs to be the real cause of the tragedy. This emphasis on the social position of the character, the desire, first of all, in this way to understand the essence of the conflict are important elements of the sociological method.

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-Kulikovsky, one of the most significant representatives of the psychological approach in literary criticism.

Conclusion. Summing up, we note that the emerging in the works of N.A. Dobrolyubov's sociological method was less cruel, more generalized and open than, say, the postulates in the later works of G.V. Plekhanov or, moreover, V.M. Fritsche. Sociological motives in the thinking of M.M. Bakhtin, on the contrary, defined his concept of "dialogue", which became one of the central in literary criticism of the twentieth century. It is not the sociological method itself that is dangerous, but its possible diktat, "one-man command." Literature is an open system. The system of its interpretations implies a plurality of approaches, their inner incompleteness and openness.

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ACTUAL PROBLEMS OF MODERN SCIENCE, EDUCATION AND TRAINING

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