



## Sociological Method and Literary Communication in Literature

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**Abstract:** The fact that attention to literature and art, culture, this is first of all attention to our people, attention to our future requires conducting research at the level of modern requirements in all areas of literary studies. This article deals with sociological method in literature and its use.

**Keywords:** sociological method, literary communication, interpretation, idea connection.

### Introduction

Various forms of literary communication and emerging artistic communities have been the object of comparative and comparative-typological observations for a long time. The use of comparative-historical and especially comparative-typological methods for the study of a historical community such as the literature of the 19th and 20th centuries has become not only relevant, but also necessary. But, first of all, it was important to define the meaning of the very scientific concept of "literary relations".

This concept is, of course, broad and requires not only specification, but also definition of its various meanings. The most popular and traditional forms of communication, but a special place is given to historical and typological comparisons. In this case, there is a relationship between the comparable phenomena, caused by interactions.

### Literature Review

It is known that scholars of different generations, including: M. B. Khrapchenko, N. I. Conrad, G. Lomidze, L. Timofeeva, Z. Kedrina, L. Novichenko, Yu. Barabash, Yu. Boreva, I. G. Neupokoeva, M. Parkhomenko, L. Yakimenko, Yu. Surovtseva, L. Arutyunova, Ch. Huseynova, R. Bikmukhametova. and other contributors. In this direction, the question of the need to search for qualitatively new ways was constantly raised.

It can be seen that the literature as a whole was initially interpreted according to its socio-political content and was widely and diversely studied in a descriptive historical-literary plan. Although it was later covered in the chapter on subject, genre, and style, "it has not been sufficiently studied at the theoretical, methodological level, as a special literary category with its own general and special content." Comparisons in the field of content, themes, genres and styles must necessarily be related to general and special dialectics. Only then can the analysis come to a single organizing principle - the artistic-aesthetic commonality of multinational literature.

### Analysis

At the beginning of the 19th century, the development of literature continued in the form of novelists who opposed the classics and the rationalism of the Enlightenment. Novel writing first took root in Germany, where it had a deep theoretical foundation, and soon spread throughout the European continent and beyond. It was this artistic movement that marked a worldwide shift from traditionalism to auteur poetics.

In particular, at a time when interest in Western poetry is accelerating, the role of novelists is incomparable in studying the views of American writers about Central Asia, what basic information they have about Islamic countries, how well this information corresponds to reality, and how much these views have taken place in the thinking of writers in other countries, and this It is not necessary to explain how important it is to evaluate research as the basis of intercultural communication, which is currently causing many debates.

However, it was the studies of G.A. Gukovsky are a remarkable example of overcoming the sociological method from the inside - partly contrary to their own attitudes. In the brilliant book "Pushkin and Russian Romantics", the scientist clearly formulated the provisions of the sociological method. He emphasized that certainty in the "class sense" is necessary because no one can "jump out of the class struggle." The researcher emphasized the idea that the most important achievement of 19th century literature on its path from romanticism to realism was the combination of historicism with the "analysis of social differentiation", the depiction of the "dependence" of the human psyche on history and society. Of course, the concept of "typing" also occupies an important place in this study. However, you should be aware of the scientific, cultural and political contexts that influenced the creation of this book. As you know, G.A. Gukovsky argued with representatives of a vulgar approach to literature. Opponents of G.A. Gukovsky was denied value to any art phenomenon that did not coincide with their understanding of realism. In the twentieth century, the foundations of the sociological method were formulated by representatives of various philosophical and ideological trends. L. Schukking was engaged in "Sociology of literary taste" in the 1920s in Germany. In the 30-50s of the twentieth century B. Brecht, V. Benjamin, T.V. Adorno and M. Horkheimer were influential representatives of the sociological method in philosophy and literary criticism. Their theories are very far from vulgar sociologism. After the Second World War T.V. Adorno, M. Horkheimer and G. Marcuse criticized the capitalist consumer society, offering their understanding of art in modern society. The studies on the sociology of art by C. Lado and E. Souriot are well known.

Probably, we can talk about the next round of renewed positivism in the humanities. A number of fundamental works on the sociology of art (40-70s of the twentieth century) belongs to A. Hauser, who returns to the theoretical constructions of Marxism, decisively distancing himself from its political practice. Hauser relies on the concepts of "basis" and "superstructure", introducing into the concept of "basis" not only "material", but also "spiritual components" associated with the individual consciousness of people. "Until the 80s of the twentieth century in the literary criticism of socialist countries, the historical materialism of K. Marx, F. Engels, V.I. Lenin.

Let us refer to the research of the well-known theoretician G. Lukach, an excellently educated scientist, expert in classical German philosophy. Reflecting on the specifics of art, G. Lukacs relies on the Marxist-Leninist theory of reflection. According to the scientist, art is "its own world" (eine eigene Welt), with "completeness" (Abgeschlossenheit) and "spontaneity" (Unmittelbarkeit). However, for various reasons, G. Lukács could not stop at a position that repeated the well-known thoughts of W. von Humboldt and G.V.F. Hegel. G. Lukacs took the next step. In his opinion, the "spontaneity" of reflection, this "own world" of a work of art is only a "necessary illusion" (ein notwendiger Schein - "appearance", "appearance"). In other words, only the materialistically understood reality is the true reality.

As a theoretician who has gone through a large school of dialectical thinking, G. Lukács investigates - following G.V.F. Hegel - "mutually overturning", the mutual transition of content and form, as well as the transition of content into form (das Umschlagen des Inhalts in Form). The scientist is interested in the relationship between the generalized and the specific in the literature. He comes close to describing the symbolic nature of art, but does not use, cannot use this term. In this case, he would have to clarify over and over again what he means by "reflection." Lukács is forced to think in rigidly defined parameters, implying a combination of the dialectic of content and form with the principle of "partisanship" in literature.

In the second half of the twentieth century, the sociological method was repeatedly combined with elements of structuralism (L. Goldman). This trend continues at the turn of the XX-XXI centuries.

There is a "meeting" of semiotics, literary poetics and social psychology. Thus, in the original book by I. Paperno about the semiotics of everyday behavior in the circle of N.G. Chernyshevsky shows "how human experience belonging to a certain historical era is transformed into the structure of a literary text, which, in turn, affects the experience of readers." This scientific trend goes, of course, far beyond the scope of the sociological method. It seems, however, that the new combination of semiotics and sociology expands the scope of the sociological approach to literature and culture.

## Discussion

The sociological method is associated with the understanding of literature as one of the forms of social consciousness. In "mutual correlation" with other approaches, and not as the only and universal, it acquires meaning and significance. This method focuses primarily on the connection between literature and social phenomena of certain eras. The history of its origin goes back in the closest way to the cultural-historical school in literary criticism. It is natural that in the nineteenth century positivism was the most important philosophical basis of this method. Historicism brings the sociological method closer to the cultural-historical school, the desire to view literature as an expression of the laws of the material culture of the people, attention to processes, and not to individuals, a willingness to explain artistic creativity using the laws of other sciences (primarily economics, sociology, etc. .), interest in the impact of literature on the political situation and - more broadly - public life. The sociological method can be used both to analyze the work itself "against the background" of public life, and to study its impact on readers and the public. Here he comes into contact with psychological approaches to literature, as well as receptive aesthetics. In the first case, the work highlights, first of all, historical trends, socially conditioned moments, the depiction of the operation of economic and political laws, characters closely related to the "social atmosphere". In the second case, we are talking about the problem of the reception of a work by various groups (layers, estates, classes) of readers.

Understood in this way, the sociological method and comparative literary studies solve similar problems in a number of cases. Semantic areas and areas of application of various schools and methods in literary criticism intersect, overlap. Just as the genre nature of a complex work can contain various aspects, go back simultaneously to different kinds and types of literature, so the study of this work can be carried out using different types of analysis. It is important that overlapping methods are mutually "related" so that they consistently complement each other.

The sociological method, which has its own legitimate scope, has more than once been presented as the only possible, universal approach to literature. At the same time, vulgarization, inevitable in such cases, took place. Russian critical tradition of the 19th century, represented by the works of V.G. Belinsky, N.G. Chernyshevsky, N.A. Dobrolyubova, D.I. Pisareva, with all the shades and differences between them, was preparing the appearance of the sociological method in literature. Controversy with the aesthetic aspects of art itself, which is partly characteristic of N.G. Chernyshevsky and N.A. Dobrolyubov, intensified, as is known, in the criticism of D.I. Pisarev.

To illustrate the main features of this method, it is necessary to refer to its formation. Sociological thinking, like any other, is especially interesting when it appears not as a ready-made recipe, but in an "unprepared", dynamic state. So, in the 40-60s of the nineteenth century, the sociological method as such in Russia is still just emerging. Like his teachers V.G. Belinsky and N.G. Chernyshevsky, N.A. Dobrolyubov was far from simplifying vulgar sociologism. Designating his criticism as "real", he correlated the picture presented by this or that author with reality. Investigating, for example, the question of whether "... is it possible" this or that person, the author of the article "A ray of light in the dark kingdom" (1860) proceeds to "his own considerations about the reasons" that gave rise to this or that character. Consequently, the obvious postulate of "real" criticism is the idea that the reasons for the existence of any character lie in life itself, in extra-textual reality. ON. Dobrolyubov seeks "... to determine their own norm of these works, to collect their essential characteristic features ..." reflecting reality.

## 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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