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SOCIOLOGICAL METHOD AND ITS FEATURES

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Abstract – *The article provides an overview of the sociological method. At the same time, its relevance to the literature has been studied and analyzed using examples.*

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

I. Introduction

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 sociology 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.

II. Main part

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.

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

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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. Dobrolyubova 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 ...".

III. Conclusion

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.

O.N. Dobrolyubov emphasizes that N.A. Ostrovsky avoids "daguerreotype accuracy", resorting to "... an artistic combination of homogeneous features that appear in different positions of Russian life, but serve as an expression of one idea." O.N. Dobrolyubov calls this principle of generalization "elevation to type," giving a single characteristic a generic, permanent meaning. As you know, this principle of generalization of social moments is called typification. This typification is considered to be the basis of "critical realism".

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