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Peculiarities of Applying the Historical - Functional Approach in Literature

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Resume:

The article analyzes the features of the method and methodology of the historical-functional method in literary criticism. This method is focused on the study of the perception of works of art of certain historical eras by readers of different social, professional status and age. According to the historical-functional method, the perception of fiction is formed by the directed action of the artistic system. The study and generalization of the reading experience of certain historical epochs makes it possible to trace the mutual influence of national literatures, the perception of certain literary forms and genres, the change in reader's sympathies and tastes at a certain historical stage in the development of literature.

Keywords: Literature, historical-functional and system-functional approaches, literary phenomena, works of art, theory of literature, reader, source, literary criticism.

Introduction

Right before discussing the peculiarities of applying the historical - functional method in literature, let us firstly determine the phenomenon of Literature, as a vast, dominant field of science and art placing a major position throughout the humanity's living activity. What is the nature of literature? Literature can be defined as an expression of human feelings, thoughts, and ideas whose medium is language, oral and written. ×It is not only about human ideas, thoughts, and feelings but also about experiences of the authors. ×It can be medium for human to communicate what they feel, think, experience to the readers [13]. 'Literature' based on different point of views × literature is art, × literature is language, × literature is aesthetic, × literature is fictional, × literature is expressive, and × literature is affective. × Literature is everything in print. × It means any writing can be categorized as literature. How Dr. Ellis describes literature ×Dr. Rod Ellis- known as the "Father of Second Language Acquisition" [14] defines literature as: 1. the verbal expression of human imagination and 2. one of the primary means by which a culture transmits itself.

Literature as art form 2 CATEGORIES:

1. IMAGINATIVE LITERATURE -is highly 'connotative' which means words that used in literary works have feeling and shades of meaning that words tend to evoke.
2. NON-IMAGINATIVE LITERATURE -means that the words refer to meaning in dictionary.

Literature as art form (examples) × IMAGINATIVE LITERATURE —or “literature of power” includes poems, short stories, novels, and plays. It interprets human experience by presenting fictitious persons, incidents, or situations, not by actual truths about particular events. × NON-FICTIONAL LITERATURE —or “literature of knowledge” includes biographies and essays which presents actual facts, events, experiences and ideas [15]. Literature differ from ordinary spoken or written language × Literature uses special words, structures, and characteristics. Primarily the language of literature differs from ordinary language in three ways: (1) language is concentrated and meaningful, (2) its purpose is not simply to explain, argue, or make a point but rather to give a sense of pleasure in the discovery of a new experience, and (3) it demands intense concentration from the readers. It indicates that the language of literature has originality, quality, creativity, and pleasure.

Material and methods

Categories of literature according to Kleden×Kleden[1] states that literature can be differentiate based on the kind of meanings that exist in a text. a) LITERARY TEXT consists of textual meaning and referential meaning and b) NON-LITERARY TEXT only consists of referential meaning. × The TEXTUAL MEANING is the meaning that is produced by the relationship of text itself. × REFERENTIAL MEANING it is produced by the relationship between internal text and external text (world beyond the text).

Literary from the use of language and the existence ×From the use of language and the existence of meaning in literary works, it can be concluded that poetry, prose and drama are put in literary works article, journalism, news, bibliography, memoir, and so on can be categorized as non-literary works [2].

1. Function of literature - ENTERTAINMENT FUNCTION- known as “pleasure reading”. In this function, literature is used to entertain its readers. × It is consumed for the sake of one’s enjoyment.
2. Function of literature - SOCIAL AND POLITICAL FUNCTION– Literature shows how society works around them. It helps the reader “see” the social and political constructs around him and shows the state of the people and the world around him.
3. Function of literature - IDEOLOGICAL FUNCTION – shapes our way of thinking based on the ideas of other people. ×Literature also displays a person’s ideology placed in the text consciously and unconsciously.
4. Function of literature - MORAL FUNCTION – Literature may impart moral values to its readers. ×The morals contained in a literary text, whether good or bad, are absorbed by whoever reads it, thus helps in shaping their personality.
5. Function of literature - LINGUISTIC FUNCTION – Literature preserves the language of every civilization from where it originated. ×They are also evidences that a certain civilization has existed by recording the language and preserving it through wide spans of time.
6. Function of literature - CULTURAL FUNCTION – Literature orients us to the traditions, folklore and the arts of our ethnic group's heritage. ×It preserves entire cultures and creates an imprint of the people’s way of living for others to read, hear, and learn.
7. Function of literature - EDUCATIONAL FUNCTION – Literature teaches us of many things about the human experience. × It is used to portray the facets of life that we see, and those that we would never dream of seeing. × Literature therefore, is a conduct for the chance to experience and feel things where we can learn things about life [3].

8. Function of literature - HISTORICAL FUNCTION – Ancient texts, illuminated scripts, stone tablets etc, keeps a record of events that happened in the place where they originated. ×Thus, they serve as time capsules of letters that is studied by scholars and researchers of today. Importance of literature ×Literature improves your command of language. × It teaches you about the life, cultures and experiences of people in other parts of the world. × It gives you information about other parts of the world which you may never be able to visit in your lifetime. Importance of literature ×It entertains you and provides useful occupation in your free time. × It makes you a wiser and more experienced person by forcing you to ×judge, sympathize with, or criticize the characters you read about. Importance of literature ×It helps you compare your own experiences with the experiences of ×other people. × It gives information which may be useful in other subjects, for example, ×in Geography, Science, History, Social Studies, and so on.

Results and Discussion

The literary direction, closely related to the ideas of M. Bakhtin, was further developed in the works of A. Beletsky, M. Khrapchenko, B. Meilakh. As a result of the activities of these scientists, the main methodological approaches were developed - historical-functional and system-functional. Term the "historical-functional approach" was introduced by M. Khrapchenko and is focused on the study of the perception of works of art of certain historical eras by readers of different social, professional status and age. The scientist wrote: "The historical-functional approach means the study of literary phenomena, remarkable in their influence on the readership, and above all, of course, the most viable, if it will be allowed to say so, works of art" [4]. B. Khrapchenko compared this approach with socio-genetic, exploring the deep connections of literary creativity with the era without the relationship between the literary process and the readership. While admitting the possibility of studying the functioning of a work united only by reader's assessments, the scientist at the same time recognized that the separation from genetic research leads to one-sided knowledge and the possibility "to be captured by impressionism and subjectivism." An example of such a situation was the position of Gornfeld, which declared the reader's complete independence from the author's guiding activity, the freedom of the reader's interpretation of the work. "A great work of art at the moment of its completion," wrote A. Gornfeld, "is only a seed [5]. It can fall on stony soil and not sprout, under the influence of bad conditions, it can sprout stunted, it can grow into a huge, stately tree ... But still, the possibilities are revealed only in history" [6]. B. Khrapchenko called the position of the Kharkov scientist extremely subjective, since this was demanded by the official point of view on the psychological school in general and on its individual representatives in particular. However, Gornfeld's reasoning did not go beyond the framework of the historical-functional approach, and the reader's assessment of the real audience was included in the field of theoretical study. According to the historical-functional method, the perception of fiction is formed by the directed action of the artistic system. The study and generalization of the reading experience of certain historical epochs makes it possible to trace the mutual influence of national literatures, the perception of certain literary forms and genres, the change in reader's sympathies and tastes at a certain historical stage in the development of literature [7]. It was proposed to study the ways of influence of literature on the life of society, in particular the lives of readers, with the help of reviews, private correspondence, memoirs, and diaries of contemporary readers.

Conclusion

To complete with, references to the literature of the past in the form of quotations, film adaptations, translations and other receptions were recognized as an essential source of studying the historical reader. The historical-functional approach assumed the study of "the life of the work in centuries", the system-functional approach - the analysis of the system of methods of influence inherent in the work. Both

methods were based on the idea of the reader's significance in the artistic space; the first is real, and the second is implicit (the reader to whom the real author addresses his text). In the days of ideological monism, functional approaches were a progressive phenomenon, productive for the development of the theory of literature. A. Beletsky is ranked among the supporters of the historical-functional method, while his attitude towards the reader is more focused on the system-functional analysis, since the main attention of the scientist was directed to the study of the generalized image of the reader, and not the real recipient. A. Beletsky in the 1920s pointed to the prospects of active study of the reader and his role in the literary process [9]. Following N. Rubakin, he repeated the definition of literature, which became widespread: "The history of literature is not only the history of writers, but also the history of readers" [8]. A. Beletsky defined the directions of the functioning of readers, the manifestations of which form the artistic value of literary eras. First, it is a comparison of the aesthetic value of works for contemporary readers and readers of future generations. Secondly, - the classification of literary phenomena of each era according to the reader's social and cultural-psychological groups. A. Beletsky used the term "fictitious reader" to refer to a generalized reader, to whom the author directs "the techniques of his creativity and poetics" and who, in turn, influences the writer's artistic system [10]. The scientist included future potential readers to a special group of readers, among whom he singled out those who "impose their ideas on the author"; those who "imposes his images on the author" and those who "take up the pen". The scientific perspectives outlined by Beletsky significantly expanded the framework of historicalfunctional method with a reading authority equal to the author. The reader, according to the theory of A. Beletsky, is able not only to perceive the author's ideas and images, but also to change them. The scientist's ideas and perspectives were not fully realized in scientific research of that time [11]. At the beginning of the twentieth century, the study of the reader received a predominantly sociological direction. Much theoretical and experimental work on the study of the reader's problems began only in the 70s with the research of V. Prozorov, B. Korman, Yu. Levin, O. Nikiforova, L. Slavina, P. Yakobson, Yu. Borev, M. Gey, V Bryukhovetskiy, R. Gromyak, G. Sivokonya and others, methodological positions, which also tend to the historical-functional approach [12].

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