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Қаюмов Нодир. «АВЕСТО»ДА ХАУМ ОБРАЗИНИНГ БАДИИЙ ХУСУСИЯТЛАРИ	664
Ўраева Дармоной, Ражабов Дилшод. ЎЗБЕК ХАЛҚ ҚЎШИҚЛАРИДА ИПАКНИНГ ОБРАЗЛАНТИРИЛИШИ.....	667
Toirova Umida Sobirovna. MAQOLLARDA ZOOSEMIZMNING INGLIZ VA O'ZBEK TILLARIDAGI TALQINI	672
Едгарова Нодира Убайтовна. МИФ И ЕГО ХУДОЖЕСТВЕННОЕ ВОПЛОЩЕНИЕ: КОНЦЕПЦИЯ СУДЬБЫ В ОБРАЗЕ ГЛАВНОЙ ГЕРОИНИ В ПРОИЗВЕДЕНИИ Л. УЛИЦКОЙ “МЕДЕЯ И ЕЁ ДЕТИ”.	675
Сафоева Садокат Насилловна. SOCIOLOGICAL METHOD AND ITS ANALYSIS	679
Qayumova Nigora Muxtor kizi. INGLIZ SONETCHILIGINING TARAQQIYOTI	683

SOCIOLOGICAL METHOD AND ITS ANALYSIS

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***Abstract** – 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.*

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

I. Introduction

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.

II. Main part

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. N.A. Dobrolyubov seeks "... to determine their own norm of these works, to collect their essential characteristic features ..." reflecting reality.

III. Conclusion

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”.

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