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CONCEPTUAL FOUNDATIONS OF THE SOCIOLOGICAL METHOD IN LITERARY STUDIES AND ITS MANIFESTATIONS IN AZERBAIJANI LITERATURE

Shafa Shakir Aliyeva 

ANAS Institute of Literature named after Nizami Ganjavi, Baku, Azerbaijan

shafa.aliyeva@lit.science.az

The article examines the theoretical foundations of the sociological method in literary studies, the stages of its formation, and the specific features of its application in Azerbaijani literature. The research is based on the concept that literature is not only an aesthetic phenomenon but also an artistic expression of specific historical, social, and cultural conditions. The study analyzes the main principles of the sociological method, including social determinism, the social function of literature, the author-text-reader relationship, and the interpretation of literary works within their social context. The article discusses the theoretical approaches of O. Comte, E. Durkheim, H. Taine, G. Lukacs, P. Bourdieu, and other scholars, while identifying the contemporary significance of this method in literary scholarship. The development of sociological approaches in Azerbaijani literature from the Enlightenment period to the Soviet and contemporary stages is demonstrated through specific examples. The scientific novelty of the research lies in presenting the sociological method not merely as a tool of ideological analysis but as a comprehensive methodological system that reveals the social, cultural, and spiritual dimensions of literary texts. The findings of the study can be applied in literary theory, criticism, and socio-contextual analysis of artistic works.

Keywords: literary process, social context, cultural memory, artistic discourse, methodology.

INTRODUCTION

Literature is a field of artistic creativity that expresses the inner world, emotions, and intellectual perception of human beings. Along with serving as one of the most comprehensive spiritual documents reflecting the history, culture, and social structure of a nation, literature also reveals the modes of thinking, ideals, social relations, and value systems of each historical period. A literary text is not merely a product of individual imagination; rather, it is shaped by the social conditions, economic relations, and cultural environment that determine its formation. Therefore, the analysis of literature should take into consideration not only poetic form and language but also the social context that influences its emergence. For this very reason, the sociological method occupies an important place in literary studies. This method examines literature as an integral part of society, presents the writer as both an observer and participant of social processes, and evaluates a literary work as an aesthetic model reflecting the social reality of its time.

The primary objective of the sociological method is to understand the interrelationship between literature and society and to reveal the social essence of artistic creativity. This approach emphasizes that a writer portrays human destinies not only from the perspective of individual experience but also within the framework of the social relations that shape them. In this sense, literature serves as a mirror reflecting the individual's place in society, as well as their moral and social struggles. The object of sociological analysis is not limited to the content and form of a literary work; it also includes the conditions of its creation. The author's social background, ideological views, the historical period in which the work was written, the social environment of that period, and the reader's mode of perception are considered as interconnected elements. The sociological approach enables literature to be studied both as a social phenomenon and as a system of cultural values.



The emergence of the sociological method was the result of profound changes in social and intellectual thought during the nineteenth century. The rapid transformation of European society after the Industrial Revolution, the decline of traditional religious and feudal values, urbanization, and the growing process of social stratification required a new understanding of individual life and social relations. Human beings were no longer perceived solely as products of religious or metaphysical principles but rather as individuals shaped by concrete social conditions. This new perspective opened the way for a scientific understanding of human beings and society, fundamentally changing the direction of intellectual development. Systematic observation and scientific reasoning replaced belief and subjective impressions. Society came to be viewed not merely as a combination of moral and social relations but as a scientific reality requiring systematic study. This intellectual awakening created the foundation for the formation of sociology and, consequently, for the emergence of the sociological method aimed at exploring the social nature of literature.

The formation of the sociological method within such a scientific environment was a logical continuation of the intellectual and social developments of the period. However, its theoretical and philosophical roots can be traced back to earlier systems of thought and philosophical approaches focused on understanding the relationship between individuals and society. Before the emergence of the sociological method, the study of society was mainly conducted within philosophical and ethical frameworks. Philosophers such as Aristotle, Hobbes, Rousseau, and Kant attempted to explain the essence of social organization through concepts such as the state, morality, and freedom. In the nineteenth century, the development of science, particularly the growing influence of empirical approaches based on observation and experimentation in the natural sciences, made it necessary to study society according to similar scientific principles. Human behavior and social processes were no longer regarded as random phenomena but as elements of a dynamic and interconnected system governed by certain laws. This new perspective placed human beings and society at the center of scientific inquiry and paved the way for the formation of the sociological method.

MAIN PART

One of the first scholars to systematize the theoretical and scientific foundations of the sociological method was Auguste Comte. He conceptualized society as an organic system governed by objective laws and formulated this approach within the framework of “positivism.” According to Comte, *the cognition of social phenomena should be based exclusively on empirical observation and scientific analysis, since theological and metaphysical interpretations prevent the formation of an objective understanding of social reality* [15, p. 432]. His concept of “social physics” was intended to identify the principles governing social order and development. Within this theoretical framework, the primary function of science was defined not merely as the description of observable phenomena but as the discovery of their underlying laws and structural regularities. This epistemological shift represented a crucial stage in the emergence of the sociological method, establishing an empirical foundation for the analysis of human society and social relations.

A significant contribution to the theoretical consolidation and scientific institutionalization of the sociological method was made by Emile Durkheim. He introduced a fundamentally new methodological perspective for the interpretation of social reality. Durkheim argued that *society cannot be reduced to the mechanical sum of individuals, rather, it constitutes an independent reality characterized by its own laws, norms, and structures* [17, p. 346]. He defined this objective social reality as “social facts.” Although the concept may initially appear abstract, it refers to the collective patterns, norms, and institutions that regulate individual behavior and exist independently of personal intentions. Social practices such as participation in educational institutions, adherence to legal systems, observance of cultural traditions, and compliance with accepted behavioral norms represent manifestations of social facts, as they are shaped by collective consciousness and social structures rather than by individual choice alone.

This methodological principle became one of the fundamental factors distinguishing sociology from psychological approaches to human behavior. Durkheim demonstrated that social phenomena possess an autonomous social character and therefore require specific analytical methods appropriate to their collective nature. His theoretical propositions played a decisive role in establishing sociology as an independent scientific discipline. By integrating theoretical conceptualization with empirical research, Durkheim emphasized the necessity of studying social phenomena through systematic observation, factual analysis, and objective interpretation. His major works, including *The Division of Labour in Society* [17], *Suicide: A Study in Sociology* [16], and *The Elementary Forms of Religious Life* [18], became foundational studies that established methodological principles for examining social structures, collective norms, and the moral foundations of society.

In order to provide a comprehensive explanation of social reality, Durkheim proposed a classification of society based on three fundamental levels.

1. Morphological structure – constitutes the objective and material foundation of society. It includes demographic characteristics such as population size and density, the specific features of settlement patterns, the structure of economic activity, the level of technological development, and the material conditions of everyday life. This level provides the basis for the formation of social behaviors and patterns of interaction. For instance, behavioral differences between urban and rural environments are not accidental, as spatial organization and population density significantly influence forms of social interaction and behavioral models.

2. Institutional system – encompasses the normative and organizational structure of society. Institutions such as the family, educational establishments, the state and legal system, religious organizations, and economic structures regulate interpersonal relations and ensure social stability. Without these institutions, shared norms and regulatory mechanisms would disappear, leading to social disorder. Even the simplest social norm performs an essential function in maintaining social order, and when these functions are disrupted, conditions of anomie, instability, and social crisis emerge.

3. Symbolic and moral system – represents the cultural and ideological dimension of society. It includes collective values, beliefs, religious perceptions, ethical principles, cultural symbols, and collective memory. This level shapes social identity and enables individuals to answer the fundamental question of “Who are we?” Symbols such as the national flag, traditional music, religious rituals, and moral values are not merely aesthetic or ethical elements. They represent forms through which society comprehends and expresses itself. *If the morphological structure constitutes the body of society and the institutional system represents its regulatory framework, then the symbolic system may be regarded as its collective consciousness and spiritual essence* [18, p. 341].

This three-dimensional classification enables a comprehensive analysis of society at material, normative-institutional, and cultural-symbolic levels. This approach defines not only the methodological foundations of sociology but also contributes to the theoretical frameworks of disciplines such as literary studies, philosophy, anthropology, and political science.

The sociological analysis of literature makes it possible to interpret literary works not merely as aesthetic objects but as artistic representations of the morphological, institutional, and symbolic dimensions of society. The morphological level corresponds to the representation of social space and environment within a literary work; the institutional level relates to interpersonal relations among characters and the reflection of social norms; while the symbolic level corresponds to the values, ideas, and cultural symbols created by the author. This approach introduces the conceptual instruments of the sociological method into literary studies, allowing texts to be examined not only in terms of plot and character systems but also as interactive representations of the structural and ideological layers of society. Consequently, the aesthetic and social functions of literary works can be studied simultaneously from a scientific and analytical perspective, providing a deeper understanding of the complexity of social reality.



Theoretical approaches demonstrate once again that the sociological method examines literature not merely as an aesthetic phenomenon but as a complex system in which social relations and ideological processes are formed and represented. The writer is both a product of individual creative ability and a bearer of the social environment in which he or she exists. A literary work represents the artistic and symbolic expression of this environment, while the reader functions as an active participant within this system. Such an approach introduces greater objectivity into literary analysis and clarifies the role of literature in the moral and intellectual life of society.

The philosophical and theoretical foundations of the sociological method require such a comprehensive perspective because literature represents the aesthetic expression of human thought shaped by social experience. When the writer's creative voice, society's value system, and the reader's consciousness intersect, literature becomes not merely an artistic phenomenon but also one of the most subtle forms of social thought.

Literature, while expressing the inner world of human beings through artistic language, also functions as a social document reflecting the historical, cultural, and moral development of society. As a product of a particular social environment, the writer conveys not only personal experiences but also the complexity of the social relations that shape these experiences. Therefore, the origins of a literary text should be sought not only in individual imagination but also in the structures of collective consciousness. This characteristic of literature requires its study not solely as an aesthetic phenomenon but also as a significant social phenomenon.

The sociological method considers literature as a functional component of society and reveals the role of social structures, ideological relations, and institutional mechanisms in the formation of literary texts. The writer is both an observer and a participant of this system; his or her creative work emerges at the intersection of individual and collective social experience. Thus, a literary work becomes not only a product of artistic imagination but also an aesthetic transformation of social realities.

In literary studies, the sociological method approaches a literary work not merely as an aesthetic phenomenon but as a representation of social structures, ideological relations, and historical processes. It interprets literature as a reflection of social life and examines the social relations, ideological conflicts, and collective experiences underlying characters, events, and artistic conflicts. According to this approach, literary characters and their actions embody the social environment in which the writer exists, while the literary text functions as a document reflecting the stability or crisis of society.

The theoretical roots of this approach can be traced back to ancient philosophy. Plato emphasized the educational function of literature, whereas Aristotle considered art as an imitation (*mimesis*) of reality. However, the sociological method as a scientific framework developed in the nineteenth century under the influence of realism and positivist thought. Hippolyte Taine interpreted the writer as a product of "*race, milieu, and moment*," emphasizing that *no literary text can exist independently of society* [20, p. 243]. Ferdinand Brunetière further developed this idea by comparing the evolution of literature to biological development and arguing that genres, themes, and forms change in accordance with social and intellectual transformations. Within realist aesthetics, literature was therefore regarded as a "natural reflection" of life, and the social essence of a work became an important criterion of its artistic value.

In the twentieth century, the most radical form of the sociological method emerged from the ideas of Marx and Engels. According to Marxist theory, literature represents a form of social consciousness and should be interpreted through economic relations and class structures. Georg Lukacs viewed the novel as an aesthetic representation of the fragmentation of bourgeois society, arguing that *the writer mediates between individual experience and broader social reality* [19, p. 198]. Lucien Goldmann expanded this perspective by considering the literary text as an artistic expression of the worldview of a particular social group. Pierre Bourdieu, through the concept of the "literary fi-



eld,” analyzed the mechanisms of literary production and the struggle for “cultural capital” among writers, readers, publishers, critics, and social institutions.

After the Second World War, sociological approaches in Western literary studies acquired new dimensions. Literature came to be understood not only as a reflection of social reality but also as a cultural form that engages with and questions this reality. Representatives of the Frankfurt School viewed art as an expression of critical consciousness and a sphere capable of resisting the mechanisms of mass culture. From this perspective, a literary work does not simply depict social reality; it also enters into dialogue with it, encouraging critical reflection and conscious engagement with social processes.

In the second half of the twentieth century, the sociological approach expanded into a broader cultural framework. Researchers began to interpret literature as a dynamic field expressing social emotions, ideological identities, and systems of values. From this perspective, literature functions simultaneously as an expression of social experience and as a form of its moral and cultural critique.

During the same period, new theoretical approaches emerged focusing on the relations between Western and Eastern cultures. These approaches examined how cultural power is constructed in literature, how stereotypes are formed, and what role literary texts play in these processes. Consequently, the sociological method gradually evolved from the analysis of social structures into a broader theoretical perspective concerned with the deeper dimensions of cultural relations.

The sociological method also considers the process of literary reception by examining the reader’s social position and cultural codes. Every reader interprets a literary work through the framework of personal social experience. Therefore, the social impact of literature is determined not only by the author but also by the reader, who re-evaluates social values and reconstructs personal perspectives through literary texts. This demonstrates the transformative potential of literature within society.

Contemporary sociological literary studies analyze literature not only through class and ideological relations but also within the contexts of identity, memory, gender, and cultural discourse. Literature artistically represents collective traumas, transformations of national consciousness, and changes in social values. In this sense, literature is not merely an interpretation of the past but also a moral and cultural projection of the future.

The scientific significance of the sociological method lies in its multidimensional analytical capacity. It enables literature to be examined at structural, functional, and ideological levels. At the structural level, it reveals the artistic manifestations of social relations, character systems, narrative structures, and social codes of language. At the functional level, it explores the influence of literature on society and its role in shaping social experience. At the ideological level, it investigates how literary works construct social consciousness and promote particular values. Thus, the sociological method views literature not only as a reflection of life but also as a force capable of transforming it.

The writer, in this context, acts as an interpreter of social processes, revealing hidden dimensions of society through artistic means. The theoretical foundations of the sociological method therefore enable literature to be understood as an aesthetic expression of human social existence. Literature preserves, transforms, and reconstructs the moral structures of society. The writer is both a participant in social reality and its moral critic, while the reader engages with this critical process by reconsidering his or her own social position.

The greatest significance of the sociological method lies in its refusal to separate art from life; rather, it perceives literature as a continuation of social existence itself. Literature is not merely an art of language but also a sphere where social consciousness, moral responsibility, and public awareness are formed. As both a research and cognitive instrument, the sociological method remains relevant as a scientific approach explaining social transformation while also contributing to this transformation.



The sociological method is based on several fundamental concepts, one of which is the principle of social determinism. According to this principle, the decisive factors shaping the emergence, form, and content of a literary work are not limited to the writer's individual talent but are closely connected with the socio-economic conditions of the society in which the writer lives and the ideology of the social group to which he or she belongs. The Pereverzev school explicitly argued that *"literature is a product of social origin"* [13, p. 320], emphasizing that the author's ideas and aesthetic choices are determined by the psychological and ideological demands of society.

Another important concept is class ideology. Throughout the history of sociological criticism, literary works have often been interpreted as expressions of the interests and ideas of particular social classes or groups. Especially within the Marxist tradition, literature was regarded as an aesthetic arena of class struggle, where hidden social meanings and ideological structures were identified. In Soviet criticism of the 1930s, the value of a literary work was frequently measured by the extent to which it served proletarian ideals.

Critics such as Belinsky, Chernyshevsky, and Dobrolyubov also emphasized the social and functional nature of literature, arguing that art should contribute to social progress. Dobrolyubov stated that *"the value of literature should not be measured only by aesthetic beauty but also by its benefit to society"* [12, p. 418], reflecting his principle that criticism should serve life.

The social function of literature constitutes another fundamental concept within the sociological method. From a sociological perspective, literature serves not merely to provide aesthetic pleasure but also to educate society, shape public consciousness, and influence broad audiences. Belinsky described literature as a *"translator of the life of the people"* [11, p. 338], while Chernyshevsky emphasized that art should *"serve the benefit of humanity"* [14, p. 340]. Dobrolyubov likewise valued literary works for their ability to reveal the "true face" of society. These views highlight the educational, ideological, and social functions of literature. In Soviet literary doctrine, literature was officially proclaimed the "educator of the masses," representing another manifestation of this functional principle. Consequently, the influence of literary works on readers and society remains one of the central concerns of sociological criticism.

Another important principle of the sociological method is communicativity, namely the study of the relationship between the author, the text, and the reader. Whereas formalist and structuralist approaches primarily focus on the internal organization of the text, the sociological perspective regards literature as an act of communication. Every literary work establishes a dialogue between authorial intention and readerly interpretation. Bakhtin's concept of polyphony reinforces this view, suggesting that a literary text constitutes a dialogue of multiple social voices. As representatives of particular social groups, readers interpret texts through the lens of their own experiences. Similarly, Voloshinov argued that *"the meaning of a word emerges only through living social interaction."* Therefore, the sociological method examines not only the conditions under which a work is produced but also the circumstances of its reception. Although these ideas were later developed within reception theory, their foundations can be traced to the sociological perspectives of Bakhtin and Voloshinov. This approach demonstrates that literary works are dynamic phenomena whose social significance changes across different historical periods and interpretive communities.

Contemporary scholarship increasingly analyzes literary texts by relating their poetic features—such as genre, style, and character systems—to their historical and social contexts. This demonstrates that, when applied appropriately, the sociological method is capable of revealing both the aesthetic and social dimensions of literature. Its methodological flexibility has enabled it to remain relevant and adaptable to new theoretical developments. Moreover, the sociological method is not limited to the analysis of social classes and class relations; it also incorporates cultural and psychological perspectives, thereby providing a broader understanding of the ways literary works influence human experience and social consciousness.

In contemporary scholarship, the sociological method has moved beyond being merely a tool of class and ideological analysis and has developed into a flexible, multidimensional approach that examines socio-cultural transformations, moral values, and identity issues within transitional societies through the perspective of literature. In Azerbaijani literature, the sociological method has highlighted the social power of literature at different historical stages and demonstrated the significant role of artistic expression in shaping public consciousness.

Representatives of the sociological approach have interpreted literature as an artistic representation of social relations and an aesthetic form of historical processes, revealing the social and moral value of literary works. This perspective enables researchers to move beyond the surface structure of texts and identify the socio-ideological layers embedded within them, traces of the author's social environment, and mechanisms through which literary works influence readers and society. Thus, the sociological method has become a comprehensive research approach that allows the aesthetic and social dimensions of literature to be examined within a unified theoretical framework.

Within Azerbaijani literary studies, the sociological method has also produced significant results. Research conducted from the nineteenth century to the present demonstrates that Enlightenment criticism, ideological interpretations of the Soviet period, and contemporary multidimensional analyses all confirm the organic relationship between literature and society. *Major representatives of Azerbaijani literature have remained influential because their works reflected social problems and contradictions, and these works continue to acquire new meanings through sociological analysis* [4, p. 12]. Today, the sociological method remains relevant in literary theory, particularly in examining the reflection of rapidly changing social processes in literature. The impact of the digital era, social networks, globalization, and transformations in the function of national literature have further increased the importance of sociological approaches.

The formation of sociological thinking in Azerbaijani literature dates back to the nineteenth-century Enlightenment period. *During this era, literature was regarded as an important instrument for public education, moral improvement, and social reform* [7]. Mirza Fatali Akhundzadeh viewed art as a means of social renewal and the promotion of rational thought. In his dramaturgy, the conflict between individual conscience and social responsibility, as well as the struggle against outdated forms of thinking, constituted central artistic themes. Through satirical comedies, he criticized ignorant religious figures, oppressive social groups, and various stereotypes, using literature as both an aesthetic and social force.

Continuing Akhundzadeh's tradition, Jalil Mammadguluzadeh and the journal "Molla Nasreddin" (1906–1931) became prominent examples of sociological thinking in Azerbaijani literature. Through this publication, Mammadguluzadeh, Omar Faiq Nemanzadeh, Ali Nazmi, and Mirza Alakbar Sabir addressed major social problems such as corruption, hypocrisy among religious authorities, and social inequality. Sabir's satirical poetry exposed the suffering of ordinary people and social injustice, presenting literature as both an artistic form and a means of social criticism.

During the Soviet period, the sociological method was applied within the framework of official ideology and socialist realism. The doctrine of socialist realism, adopted at the First Congress of the Soviet Writers' Union in 1934, defined literature as a political and ideological instrument. *Writers were expected to depict socialist construction, the achievements of the proletariat, and the ideals of class struggle* [5, p. 18]. As a result, literature and criticism were subjected to ideological control, and during the period of "vulgar sociology," artistic value was often subordinated to political criteria. In Soviet Azerbaijan, this tendency was particularly strong; however, scholars such as Mir Jalal attempted to preserve the aesthetic dimensions of classical literature and resist purely ideological interpretations.

At the same time, many Soviet Azerbaijani writers succeeded in reflecting social issues through artistic means. Jafar Jabbarly explored women's emancipation and the conflict between traditional and modern values in his dramas *Sevil* and *Almaz*. Suleyman Rahimov portrayed class relations and revolutionary transformations in rural society in his novel *Shamo*. Mirza Ibrahimov depic-



ted the complex social landscape of collectivization in *The Great Support*. Other writers, including Samad Vurgun, Mehdi Huseyn, Ilyas Afandiyev, and Ismail Shikhly, addressed human destinies, the consequences of war, and moral dilemmas within the ideological framework of their time.

During the period of independence, the sociological method acquired new content and dynamics. With the removal of ideological censorship, Azerbaijani writers increasingly addressed issues such as national identity, historical reinterpretation, moral degradation, the ideals of independence, and social trauma. Since the 2000s, globalization, urbanization, migration, the social and psychological consequences of the Karabakh conflict, the experiences of refugees and internally displaced persons, gender issues, and the social conditions of youth have become significant themes in literature. Contemporary writers such as Anar [2], Elchin [3], Kamal Abdulla [1], and Afaq Masud [8] have analyzed post-Soviet realities within national and global contexts, introducing new social dimensions into Azerbaijani literature.

The sociological method enables literature to be studied not only from aesthetic but also from social and moral perspectives. In Bakhtiyar Vahabzadeh's play *The Gallows Tree* [9], the conflict between individual and collective conscience, human suffering, and the moral condition of society are artistically represented. The monologues in the work function as poetic forms of social reflection, expressing questions directed toward the self, society, and history, and becoming a voice of collective memory.

CONCLUSION

The sociological method remains one of the most significant methodological approaches in literary studies and continues to maintain its relevance by adapting to changing theoretical, scientific, and ideological paradigms. Its scholarly value lies in its understanding of literature as an inseparable component of social life and in its interpretation of literary texts as aesthetic and moral representations of social reality. The sociological method enables scholars to examine not only the aesthetic structure of literary works but also their social functions, ideological dimensions, and influence on public consciousness. It provides a framework for understanding literary works both as products of their historical context and as creative forces that contribute to the moral and ideological development of society.

The relevance of this research is particularly evident in the contemporary era, characterized by globalization, digitalization, and rapidly changing forms of social consciousness. Under these conditions, literature has become not merely an aesthetic phenomenon but also an important factor in the construction of cultural identity and social thought. As social structures, value systems, and moral priorities continue to evolve, understanding the social functions of literature becomes increasingly important. In this context, the sociological method offers a flexible and contemporary approach for examining literature as an aesthetic expression of dynamic social processes.

The scholarly significance of the sociological method lies in its multidimensional analytical potential. It allows literature to be studied simultaneously as a social fact and as a form of cultural and moral cognition. From this perspective, literature does not simply reflect society; it also serves as a means of understanding, interpreting, and transforming social reality. The writer functions not merely as an observer but as an active participant in the intellectual life of society, whose artistic expression transcends ideological boundaries and contributes to the redefinition of moral and social values. The reader, in turn, completes this process by engaging critically with the text and reconsidering personal social and ethical positions. Literature thus becomes a form of ongoing social dialogue.

One of the principal strengths of the sociological method in contemporary scholarship is its interdisciplinary and multidimensional character. It enables literary works to be examined not only through the lens of class and ideology but also in relation to identity, memory, culture, gender, and morality. Such an approach provides a deeper understanding of literature's role within systems of social values and highlights its function as a form of collective self-awareness, a repository of cultural memory, and an artistic expression of social transformation.



The significance of the sociological method is particularly evident in Azerbaijani literary studies. Historically, Azerbaijani literature has served as an artistic chronicle of social change and as a medium for exploring the relationship between the individual and society. From the Enlightenment period to the present day, Azerbaijani writers and critics have demonstrated that literature functions both as an expression of social problems and as a means of seeking their moral resolution. Consequently, sociological analysis allows literature to be understood not only as a reflection of the past but also as a theoretical framework that contributes to shaping the moral direction of the future.

Ultimately, the sociological method encourages the study of literature not merely as a mirror of society but as a form of social self-awareness and moral reflection. Its enduring value lies in its ability to establish a bridge between art and life, enabling a deeper understanding of human social existence through aesthetic cognition. Literature functions as the moral conscience of society, inviting individuals not only to feel but also to think critically and assume social responsibility. In this sense, the sociological method remains one of the most relevant and humanistic approaches in literary studies, providing a scholarly foundation for understanding the social mission of literature and its role in the moral development of both individuals and society.

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SOSIOLOJİ METODUN ƏDƏBİYYATŞÜNASLIQ METODOLOGİYASINDA KONSEPTUAL ƏSASLARI VƏ AZƏRBAYCAN ƏDƏBİYYATINDA TƏZAHÜR FORMALARI

Ş.Ş. Əliyeva

Məqalədə sosioloji metodun ədəbiyyatşünaslıq metodologiyasındakı nəzəri əsasları, formalaşma mərhələləri və Azərbaycan ədəbiyyatında tətbiq xüsusiyyətləri araşdırılır. Tədqiqatda ədəbiyyatın yalnız estetik hadisə deyil, həm də müəyyən tarixi, sosial və mədəni şəraitin bədii ifadəsi olduğu konsepsiyasından çıxış edilir. Sosioloji metodun əsas prinsipləri - sosial determinizm, ədəbiyyatın ictimai funksiyası, müəllif-mətn-oxucu münasibətləri və bədii əsərin sosial kontekstdə təhlili məsələləri nəzərdən keçirilir. Məqalədə O.Kont, E.Dürkheim, H.Ten, G.Lukaç, P.Burdye və digər nəzəriyyəçilərin elmi yanaşmaları təhlil edilir, həmçinin metodun müasir ədəbiyyatşünaslıqda qazandığı yeni məzmun müəyyənləşdirilir. Azərbaycan ədəbiyyatında sosioloji yanaşmanın maarifçilik dövründən başlayaraq sovet və müasir mərhələlərdə keçdiyi inkişaf yolu konkret nümunələr əsasında göstərilir. Tədqiqatın elmi yeniliyi sosioloji metodun yalnız ideoloji təhlil vasitəsi kimi deyil, bədii mətnin sosial, mədəni və mənəvi qatlarını açmağa imkan verən kompleks metodoloji sistem kimi təqdim edilməsidir. Məqalənin nəticələri ədəbiyyat nəzəriyyəsi, ədəbi tənqid və bədii mətnlərin sosial-kontekstual təhlili sahəsində istifadə oluna bilər.

Açar sözlər: *ədəbi proses, sosial kontekst, mədəni yaddaş, bədii diskurs, metodologiya*

КОНЦЕПТУАЛЬНЫЕ ОСНОВЫ СОЦИОЛОГИЧЕСКОГО МЕТОДА В МЕТОДОЛОГИИ ЛИТЕРАТУРОВЕДЕНИЯ И ЕГО ПРОЯВЛЕНИЯ В АЗЕРБАЙДЖАНСКОЙ ЛИТЕРАТУРЕ

Ш.Ш. Алиева

В статье исследуются теоретические основы социологического метода в методологии литературоведения, этапы его формирования и особенности применения в азербайджанской литературе. Исследование основывается на концепции, согласно которой литература является не только эстетическим явлением, но и художественным выражением определённых исторических, социальных и культурных условий. Рассматриваются основные принципы социологического метода – социальный детерминизм, общественная функция литературы, взаимосвязь автора, текста и читателя, а также анализ художественного произведения в социальном контексте. В статье анализируются научные подходы О. Конта, Э. Дюркгейма, И. Тена, К. Маркса, Г. Лукача, П. Бурдьё и других исследователей, определяется современное содержание данного метода в литературоведении. На конкретных примерах показано развитие социологического подхода в азербайджанской литературе от периода просветительства до советского и современного этапов. Научная новизна исследования заключается в представлении социологического метода не только как средства идеологического анализа, но и как комплексной методологической системы, позволяющей раскрыть социальные, культурные и духовные уровни художественного текста. Полученные результаты могут быть использованы в исследованиях по теории литературы, литературной критике и социально-контекстуальному анализу художественных произведений.

Ключевые слова: *литературный процесс, социальный контекст, культурная память, художественный дискурс, методология*