

The Problem of Artistic Interpretation of the Hero of the Time in Russian Literature

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Abstract: The article examines the problem of artistic interpretation of the hero of the time in Russian literature in a comparative literary aspect, which is one of the important categories in the system of literary and theoretical categories. The object of the study is the epic and dramatic images of Chingiz Aitmatov's novel "And the Day Lasts Longer Than a Hundred Years", M. Gorky's play "Yegor Bulychov and Others", M. Bulgakov's play "The Days of the Turbins", which present such types of heroes as the hero of the time, the metaphorical hero, the dramatic hero and the national hero. The literary analysis of the realistic vision of the world, embodied in artistic images, is theoretically substantiated by the works of M.M. Bakhtin, G.D. Gacheva, A. Pankov and others, the term "literary hero" is defined in various encyclopedic dictionaries. Thanks to the methods of analysis of historical poetics, comparative typological analyses, the postulates of literary heroes are substantiated. Within the framework of the scientific paradigm based on the personality-centered approach, an analytical consideration of the function of the literary hero of the time, expressing social changes in society and embodied in the artistic model of the world by the author, has been developed. The article reasonably examines the theoretical issues of the novel hero, an analytical study of the categories of heroes helps to identify the hero of the time with a difficult fate, Plays by authors whose works in the 1930s were recognized as unsuccessful, not corresponding to the spirit of the time, also presented the hero of the time. The clearly sounded in the play by L. Leonov "Snowstorm" (a play with a difficult, dramatic fate), about the danger of lies was categorically rejected by the official ideology. The playwright was not interested in the dynamics of the hero's spiritual transformation - L. Leonov explores the human psyche in the most tense states. The same idea was expressed in A. Afinogenov's play "Lies" - about the need for different opinions and ideas to coexist. A. Arbuzov's play "Mashenka" is about the gradual revelation of the human in a person. Despite the differences in talent and preferences, the dramatic style of each of the most significant socio-psychological plays (L. Leonov, A. Afinogenov, A. Arbuzov) adopted the achievements of both Chekhov's theater (deep psychologism) and Gorky's (the world of an individual as a reflection of the external world).

Keywords: Artistic interpretation, hero of the time, metaphorical hero, dramatic hero, national hero, historical poetics, comparative typological analysis, artistic model of the world.

INTRODUCTION

The problem of the hero is one of the important ones in the system of literary-theoretical categories. Although there is an established idea of the main features of this concept, its diversity and polysemy still leave room for controversy. Each era gives birth to a new hero, and the task of a real writer as a person connected with both the social and artistic worlds is to consider such a hero and truthfully depict him in a work; this is an attempt to look at the surrounding reality and at what is happening to a modern person, abstractly, from the outside. This is the main reason why the search for the hero of the time has not ceased for two centuries.

When it comes to a literary hero, Bakhtin's definition is "The consciousness of the hero, his feeling and desire for peace - an objective emotionally volitional attitude - are surrounded from all sides, like a ring, by the author's final consciousness of him and his world; the hero's self-utterances are surrounded and permeated by the author's utterances about the hero. The vital (cognitive-ethical) interest of the hero in the event is encompassed by the artistic interest of the author... It is clear that moments of completion can no longer be cognitive and ethical values. In this sense, these final moments are transgredient not

only to the actual, but also to the possible, as if continued by a dotted line, consciousness of the hero: the author knows and sees more not only in the direction in which the hero looks and sees, but in another, fundamentally inaccessible to the hero himself; the author must take such a position in relation to the hero" [Bakhtin, M. M. 2000] theoretically argues for the status of a literary hero. In modern literary criticism, in particular in the study of the history of literature, in criticism, as well as in journalism, the question of the literary hero arises as the main one. Of course, in literary work there is an established, almost uncontroversial idea of the main features of this concept, but the multitude of types and groups of images, their reality or conventionality, typicality or polysemy, as well as some other features often leave room for controversy within the framework of scientific, critical and journalistic research.

As is known, one of the most important qualities of literature and art is imagery, in other words, imagery is the form of existence of the artistic work itself. For a writer, it serves as a means of creating his own artistic world. A literary hero is a phenomenon, an object, an event that has received the author's assessment, a form of revealing a human character for others, that is, an invented,

created, recreated picture of life with the help of special techniques. A literary work in this sense is itself nothing more than a complex integral image, each element of which is relatively independent, unique, but at the same time interacting with other particles of this whole. The system of images and the objective world of the work are created with the help of special pictorial means of poetic imagery.

A literary hero is based on the realities of life, but he is much richer, fuller and more interesting than life itself, because the pictures of being are enriched with subjective views, thoughts, dreams and aspirations of the writer, and with the power of his imagination and fantasy, the writer allows us to see these pictures completely transformed. However, the peculiarity of literary creativity is that we perceive any events presented in the work, even fantastic or mythopoetic images, as something real, either having already taken place or possible in our lives. The hero of the time is the exponent of the "spirit of the era", its dominant worldview, and basic behavioral strategies." The concept of the "hero of the time" should be considered more broadly than just a literary phenomenon, since its perception will be complete only if the context of the socio-historical situation is taken into account.

The most vivid heroes are formed, as a rule, in a difficult, turning point in history, when a person finds himself completely dependent on political and economic collapse. For the current stage of the country's development, such a period was the last decade of the 20th century ("perestroika") and the subsequent long recovery after its completion. At the turn of the century, works appeared in literature, the authors of which attempted to address the theme of a generation and its hero to one degree or another. They reveal the dynamics of the formation of a hero at different time periods.

In this article, we will try to consider the problem of a hero in fiction from different aspects.

What should a hero be: positive or negative? This question has always remained debatable. The pages of the journal "Questions of Literature" are constantly polemicizing on this topic. As literary scholar A. Pankov writes: "A positive hero." Although this concept is not always used directly in criticism (it is more common in textbooks), a reminder of it accompanies, one might say, every serious critical work. Criticism cannot ignore the question of the "positiveness" and "negativity" of

the hero. No matter how much some theorists predict an era of "herolessness" and "de-heroization," a living analysis of the living word has returned again and again to those ideas and values, the bearer of which was and will be the hero of literature. Literature does not exist outside of a worldview, a worldview is based on certain ideals, ideals influence the choice of heroes and their depiction..." [Pankov, A. 1984, p. 7]

In the 21st century, the controversy became even more active on the pages of the newspaper "Literary Russia". In the September 2014 issue, a controversy was held on the topic "What should a positive hero of modern Russia be like?" In his article "The Problem of the Positive Hero in Russian Literature," Nikolai Krizhanovsky, Associate Professor of the Department of Russian Philology and Journalism at the Armavir State Pedagogical Academy (we would note in search of the ideal hero), notes: "A real hero of our time, like any other, for Russian literature is a person who is capable of sacrificing himself for his neighbors, capable of "laying down his soul for his friends" and ready to serve God, Russia, and his family... This could be a career soldier who saves conscripts from a grenade explosion... this is a family man who raises his children in national traditions, this is a schoolboy or student capable of a great and selfless act, this is an elderly rural teacher who still keeps a cow and does not sell it, but gives milk to her poor neighbors, this is a priest who sells his apartment to finish building a church, and many other of our contemporaries." [Krizhanovsky, N. 2014]

METHODS

In revealing this problem, the method of analyzing historical poetics and comparative typological analysis of the artistic text were used.

An artistic image is one of the greatest achievements of the social essence of language, allowing one to convey through them the idea and one's attitude to the depicted with greater efficiency and emotional-expressive authenticity. The cognitive ideas about reality embedded in the metaphorical transfer are realized in specific linguistic forms that have certain semantic, emotional, informational and stylistic statuses and their functional characteristics in the sentence. In this regard, the work of Chingiz Aitmatov, whose style of novel writing is distinguished by metaphorical expressiveness, is of particular interest.

Metaphor is one of the main properties of the writer's artistic vision of the world. Metaphor makes the artistic images of his works more expressive. The above determines the increased interest of philologists in metaphor as a means of a deeper understanding of the writer's picture of the world, which has grown at the end of the 20th century. Secondly, metaphor is an integral part of the artistic text of Chingiz Aitmatov's novels. Thirdly, the novel "And the Day Lasts Longer Than a Hundred Years" is unique in its artistic metaphor. The writer's artistic vision of the world is unique, the language of expression is bright and expressive. [Pardaeva, Z. Zh. 2023, p.175]

The metaphorical embodiment of the artistic vision of the world in Chingiz Aitmatov's novel "And the Day Lasts Longer Than a Century" [Aitmatov, Ch. 2001] is a reflection of the writer's novelistic thinking. It is organically connected with the author's artistic vision of the world. The objective world of the novel "And the Day Lasts Longer Than a Century" can be divided into three large groups. These are: 1) people, their actions and states; 2) objects and phenomena of the natural world; 3) objects and phenomena of the cultural world. An examination of the metaphors of the novel showed the integrity of the image of the world described by the writer. Using a diverse arsenal of metaphorical models, the writer shows the interpenetration of the world of an individual into the world of other people, the world of nature into the human world, the inextricable interconnection of the world of people and the world of culture, the human and objective worlds.

RESULTS

Let's turn to the metaphorical characteristics of the characters in the novel "And the Day Lasts Longer Than a Hundred Years". Obviously, Ch. Aitmatov is most attracted to people, their inner life: thoughts, feelings, memories, relationships. The writer characterizes a person's appearance, the diversity of his physical and psychological states, and characterizes a person as a whole. There are many such examples. Giving a general characterization of a hero, the writer often does this through the lips of his characters. There are many more negative characteristics than positive ones.

Describing the appearance of characters, Chingiz Aitmatov often strives not only to create a portrait of the heroes, but also to characterize their inner world, to create a certain attitude of readers to the described persons. Metaphors and comparisons

regularly turn us to the natural world. More often than others, the author of the novel uses the model "Human appearance as a natural phenomenon". A smile, eyes, a special spiritual expression on the face are associated with a luminary, all these and other metaphors built on this model are associated with a positive connotation. To describe appearance, more often facial expressions, Ch. Aitmatov also uses anthropomorphic metaphors. He often uses the models "Man as a plant" and "Man, animal and plant as a single world".

Thus, in describing the appearance of people, the most actively used models are: "Human appearance as a natural phenomenon", "Man as a plant", "Man as an animal" and "Man as a thing". To describe appearance, mainly biomorphic, fetish and anthropocentric metaphors are used.

Aitmatov also embodies the model "Man as a bird". An example of such implementation is the expanded metaphor of the legend of the mankurt - the transformation of the dying Naiman ana into a white bird.

Aitmatov's heroes often hear inner voices, split into two, are presented by the author not as single personalities, but as arguing, even physically fighting antagonists. Usually it is a spiritual person the personification of high moral, ethical, religious qualities (Kazangap, Zarifa, Edigey), and a man-machine (a military soldier), who, while performing his official duties, does not allow them to approach the cosmodrome, i.e. the former cemetery.

In the image of Edigey-Buranli, the writer embodied the most humane traits of man, his kindness, devotion to human memory. This is how the artistic model "Man is a friend to man" is realized. [Pardaeva, Z. Zh. 2023, p. 178] The title of the novel is a line from Boris Pasternak's 1959 poem "The Only Days". Even the title of the novel "And the Day Lasts Longer Than a Century" is used in a metaphorical sense. At the very beginning of the novel, the main character of the novel, the switchman Edigey, will separate all three hands of time: the letter one goes to the future, Edigey himself remains in the present, and his thoughts will flow into the past. They will unite and close only at the end of the novel in a terrible picture of the apocalypse. The sky collapsed on his head, opening up in clouds of boiling flame and smoke... Man, camel, dog – these simple creatures, maddened, ran away. [Aitmatov, Ch. 2001]

DISCUSSION

Let us further consider the problem of the hero using the example of the evolution of the genre of social-psychological drama of the 1930s. It is known that the development of social-psychological drama as a genre in Russian drama is associated primarily with the name of A.P. Chekhov - it was he who, in his "heretically brilliant", as Gorky put it, plays made a decisive step that met the need of dramatic art for a broad, multidimensional depiction of man as a certain integrity - in the social, moral, aesthetic sense.

But only Chekhov's innovation, which grew out of the further development of the best traditions of Russian and world realistic drama, opened up for drama and theater the possibility of a much more complete, multifaceted knowledge of man, asserted a new understanding of the dramatic as a principle that determines the development of the image, reveals its content and meaning. The plays he created were not just a unique aesthetic phenomenon, which we call "Chekhov's theater" - these plays formed the fundamental basis for the creation and radical renewal of the genre of socio-psychological drama, which was then consolidated in the creative practice of Russian and foreign writers (including M. Gorky, L. Leonov, A. Arbuzov, A. Vampilov, and other playwrights). The essence of Chekhov's innovation lies not so much in a more plausible reflection of life, as in a new, more complex, dialectical understanding of the truth of life. Chekhov's plays had no secondary characters, passing lines, random episodes - everything in him was not only subordinated to the creation of the illusion of a living, naturally developing life, but was also justified from a purely dramatic point of view.

M. Gorky noted that Chekhov showed on stage - by means of dramatic writing - the manifestation of the "fluidity" of life. In the compositional structure of his plays, the hero was removed from the limited stage space and directly included in the wide, moving flow of complex and diverse reality. Recreating the flow of life, the "river of life", he rejected the traditional intrigue of traditional stage action in drama. At the same time, in the plays of M. Gorky himself, distinguished by their philosophical nature, breadth and versatility in the depiction of life, both the concept of man and the approach to the depiction of characteristic processes occurring in life changed. Gorky shows the psychology and consciousness, thoughts and feelings of his heroes in his plays as a complex

social complex reflecting the social laws operating in the era of the revolutionary movement. According to a modern researcher, "the synthetic form of dramaturgy discovered by Gorky - first of all in the play "Yegor Bulychov and Others" - complex and capacious in structure, which included the most valuable qualities of the "family drama" (first of all, the depth of psychological analysis in revealing the characters) and monumental style (epic scope, historical and philosophical perspective), was an outstanding creative achievement of the writer, which had an intensive impact on the development of dramaturgy of the twentieth century" [Inkeles, A. and Levinson, D.J., 1969]. Moreover, the acute social conflicts that form the basis of the development of the action, Gorky shows through their reflection, refraction in the consciousness of the heroes. It seems that this allows Gorky, with all the concreteness and historical accuracy of the depiction of the most diverse strata of society, to expand the scope of reality, saturate the development of the action in the play with multi-plot and multi-conflict lines and at the same time tie them together, enclose them in a single frame and subordinate them to his leading idea.

In general, the development of drama in the 1920s and 1930s is characterized by the search for monumental artistic forms that reveal the processes of social breakdown of reality using rich and diverse life material. And yet, the socio-psychological drama of this period did not begin its history with Gorky's "Yegor Bulychov" - despite the enduring artistic significance of this work. In October 1926, M. Bulgakov's "Days of the Turbins" were staged at the Moscow Art Theater. The performance, which had a huge success, showed that the nature of socio-psychological drama was subject to Bulgakov's talent, who managed to radically renew and enrich the "Chekhovian" type of this genre with artistic discoveries. It has been rightly noted: "Bulgakov sharpens and at the same time saturates the system of images. They are divided into "restless" and "rushing" [Arbuzov, A. 1957]. Indeed, the playwright reveals the spiritual world, moods, and psychology of his characters with the finest skill, following in this respect the Chekhovian tradition, but the interrelations of the characters and the circumstances that affect them change radically: the old world is blown up, and people are faced with a choice that has never arisen before. It is no coincidence that the finale provides an ironic rethinking of the motives of Chekhov's Uncle

Vanya. "We'll rest... We'll rest..." - Larion repeats the words from Sonya's monologue. "So! We've rested..." - Myshlaevsky mockingly completes this phrase under the roar of cannon fire.

Whoever the hero came into conflict with - a class antagonist or prejudices in his own consciousness - the triumph of the new, the advanced had to be obligatory, regardless of the difference in artistic forms. But here, in our opinion, the socio-psychological drama presented a certain danger for the party-command system, gave "failures" - because the very specificity of the genre assumed the struggle of different spiritual principles in a person, the presence of contradictions in the process of moral self-determination of the heroes. And these contradictions did not always fit into the Procrustean bed of "permitted" stereotypes of human behavior in conflict situations. In such cases, the system dealt harshly with those who "apostatized": plays by M. Bulgakov, "The Lie" by A. Afinogenov, "The Snowstorm" by L. Leonov and others were banned, where attempts were made to reflect the objective reality of the reality of that time, i.e. not only to show its "pathos of creation", but also to reveal the deep contradictions of social life.

As for the dramaturgy of M. Gorky, it is characterized by a three-layered collision, three levels of conflicts that, intertwining, permeate each other and ultimately create a holistic and multi-colored picture of life. Clashes that manifest themselves in external intrigue (and in "Yegor Bulychov", "Vassa Zheleznova" these are property-related collisions) play a secondary role and are ultimately subordinated to the conflict at the socio-historical level (Chekhov's dramaturgy is alien to such a principle).

The main conflict of Gorky's plays, which determines their through action, is the conflict between a person who, under the influence of ongoing historical changes, begins to doubt the correctness of the chosen path, and people ("others") who seek to kill these doubts in him. It was precisely the attention to the process of moral self-determination of the heroes, the re-evaluation of spiritual values at a sharp turning point in history that, in our opinion, predetermined Gorky's turn to the genre of socio-psychological drama.

Thus, Gorky's dramatic work of the 1930s demonstrated an artistically convincing example of deepening realism, growing interest in large-scale collisions of broad historical content and, at the

same time, in the internal dramas playing out in the spiritual world of man. Heightened attention to the problem of each person's responsibility to history, to that responsibility, the awareness of which opens the way to genuine personal freedom for a person - this is the direction in which the creative thought of Gorky the playwright developed.

Revealing character through the depiction of contradictions in a person's spiritual life, through his intense and dramatic intellectual quest; striving for freedom and naturalness of the development of the artistic image in this movement and - at the same time - the desire to organically determine it with the social logic of revolutionary reality - these Gorky principles were actively mastered at different stages of the development of Russian drama, including in the 1930s. In rethinking Gorky's dramaturgy, we tried to take into account the changes in public life and our consciousness. Which, admittedly, was not at all easy. Not easy, because we did not seek to contrast "our own", perhaps not quite the usual Gorky - the officially propagandized, canonized (or "exposed") writer.

All attempts to reduce Gorky's drama of the 1930s to limited historical goals (no matter how important they were) lead away from understanding their artistic and ethical significance. In this way, one can lose the true and enduring values created by Gorky. Therefore, we sought to identify the main thing - the philosophical and ethical reflections of the writer, to emphasize that the writer's ability to peer into the unpredictability of human destiny, his sympathy for the living, beating nature of man are as important as before. In Gorky's socio-psychological drama there is neither a challenge nor a desire to depart from the traditional dramatic system (so characteristic of Chekhov's drama): Gorky begins the play very traditionally both in the plot and in the everyday setting. However, the form of Gorky's plays is very deceptive. The heroes of his plays gradually begin to act completely differently than one might expect. And in order to depict them, the author has to break the previous dramatic system.

Put by circumstances in acute dramatic situations, the heroes, instead of acting in the name of achieving their immediate goals, include a wider range of phenomena in the orbit of their attention and ultimately come to the need to comprehend the fate of man and the surrounding world. The very movement of the plot, in essence, begins in

Gorky's plays precisely from the moment when the hero's attention is directed (by life circumstances) to an active understanding of reality, to social and moral self-determination.

The precise choice of these circumstances largely determines the compositional skill of the playwright. Gorky is unusually strict and concrete in the arrangement of heroes, who must inevitably enter into a philosophical, ideological dispute. But this "inclusion" is accomplished on an everyday, psychological basis. This uniqueness of Gorky's drama, which consists of particulars, corresponds to the general character of the searches of all world dramaturgy of the first third of the 20th century.

The analysis carried out allows us to conclude that in the drama of the 1930s there were processes of increasing interest in man in his individual manifestations, which led to the establishment of socio-psychological drama. The "tide" of psychologism at the stage when literature attempts to carry out an in-depth analysis of social upheavals can be considered as a typological pattern in the genre development of drama in new historical conditions. Inclusion in a single literary process does not exclude, but even, on the contrary, implies the existence in the work of playwrights of the 1930s not only similar features, but also certain differences. In its most striking form, the implementation of this dependence was revealed at the level of the concept of personality, which, thus, plays the role of a kind of link between the historical and literary processes. In this regard, the best proof of this is Gorky's play "Yegor Bulychov and Others". It was in this play, complex and capacious in structure, that Gorky managed to combine the most valuable qualities of the "family drama" and the "monumental" style. As time has shown, this synthetic form turned out to be the most adequate to the content of the contradictory reality of the 1930s. Gorky, enriched by the experience of working on large epic canvases ("The Artamonov Case", "The Life of Klim Samgin"), found that plot-compositional structure of the play that allowed him to discover an enduring, universal content in a single phenomenon. In Gorky's dramaturgy of these years, this became the play "Yegor Bulychov and Others")

In addition, the combination of scale, genuine epicness with deep psychologism of the analysis of individual unique characters in the dramaturgy of M. Gorky in the 1930s was of great importance for the development of dramaturgy. The search for

new dramatic possibilities was also characteristic of the dramaturgy of L. Leonov, A. Afinogenov, A. Arbuzov of the period under analysis - artistic phenomena unique in their originality. And yet it should be recognized that, despite all the differences in talent and preferences, the dramatic technique of L. Leonov, Afinogenov, and A. Arbuzov (and others) adopted both the achievements of Chekhov's theater (deep psychological subtext, which sometimes has more significance than the direct actions of the heroes) and Gorky's (penetration into the world of an individual, his family, history with its inherent cataclysms, due to which the indoor world becomes a reflection of the outside world). A. Arbuzov is convinced that the artist's task is to reveal the connection between history and the fate of an individual. Here is what the playwright himself writes about this: "It seems to me that there is so much of everything, so different - negative and positive - in a person that the most interesting fights that can be in a play are the fights of the hero with himself" [Arbuzov A. 1957]. In general, in the characterology of the socio-psychological drama of the 1930s, we will emphasize an interesting pattern. Gorky in "Yegor Bulychov", and Leonov in "The Snowstorm", and Afinogenov in "The Lie", and Arbuzov in "Tanya" note this property of the psychology of the hero of the 1930s (however, was it only the 30s?) - the struggle with himself. The doubts and reflections of another of their contemporaries are surprisingly consonant with this quality, noted by the named playwrights in their heroes:

«Но кто ж он? На какой арене
Стяжал он поздний опыт свой?
С кем протекли его боренья?
С самим собой, с самим собой»
(В. Pasternak. Artist. 1.)

And isn't this what determines the tragic fates of Yegor Bulychov and Porfiry Syrovarov, the search for social and moral truth by Nina Ivanova and Tanya Ryabinina?

Psychologism in the depiction of heroes became the property of all realistic drama of the 19th and 20th centuries. It firmly entered the artistic arsenal of writers - predecessors and contemporaries of M. Gorky. At the same time, one can single out that special thing that characterizes the socio-psychological drama of the 1930s: the philosophical richness of Leonov's plays, the acuteness of social collisions in Afinogenov's plays, the lyrical coloring of Arbuzov's plays.

Analyzing the character of representatives of various nationalities, G.D. Gachev noted that different cultures operate with national logic, a certain system of coordinates, with the help of which the perception of the world is carried out. According to the researcher, this is "... a very "tricky" and difficult to catch "matter". You feel that it is there, but you only try to define it in words... you speak banalities, or you see in it what is inherent not only to it, but to all peoples" [Gachev, G. D. 1988, p. 55]. Gachev concluded that the perception of national character occurs at a sensitive level, a person intuitively records the individuality of cultures. The result of the controversy was the introduction of the term "national character" into political science, philosophical, cultural dictionaries and encyclopedias. The Philosophical Encyclopedia gives the following interpretation of this concept: "National character is a set of the most stable psychological qualities formed in representatives of a nation in certain natural, historical, economic and socio-cultural conditions of its development" [Modern Literator, 2001, p. 677]. Political science dictionary: "this is a set of the most stable, fundamental for a given national community, features of perception of the surrounding world and forms of reactions to it. National character is, first of all, a certain set of emotional-sensory manifestations, expressed primarily in emotions, feelings and moods - in the ways of emotional-sensory mastery of the world, as well as in the speed and intensity of reaction to current events, "... in its origin this phenomenon is not theoretical-analytical, but descriptive" [Political science, 1993: p. 211].

CONCLUSIONS.

Thus, we can say that all representatives of national cultures have common personality structures and elements that provide common forms of worldview, perception, thinking and behavior for all of them. It is the personal and behavioral qualities that distinguish members of one national group from representatives of other groups.

A fundamental understanding of this phenomenon is impossible without an analysis of two ways of understanding national character: culture-centered and personality-centered.

Within the framework of the culture-centered paradigm of research, national character is defined as a specific mechanism that regulates the internal

distribution of values and behavioral patterns within a particular culture. Ernst Fromm, one of the outstanding representatives of this approach, used the concept of "social character" and considered national (or group) character as a phenomenon with historical variability. At the same time, socio-economic conditions were identified as the main factors influencing changes in national character. In his philosophical treatise *To Have or to Be?* Fromm notes that "different societies or classes within a society have a specific character, i.e. those common characteristics that are inherent in the majority of people in a given group, where character is formed under the influence of lifestyle." Fromm interprets character itself psychoanalytically as "a specific form of human energy that arises in the process of dynamic adaptation of human needs to a certain way of life in a certain society. "... The personality structure of the majority of group members represents only different variations in the development of one and the same "core", consisting of common character traits" [Fromm, E. 1986, p. 156]. "Social character" is a set of character traits inherent in most representatives of a certain culture. Ernst Fromm's concept of "character" is the result of a person's adaptation to the social environment; he insists on the relationship between culture and "social character".

The person-centered approach is a method used to describe national character by collecting personality characteristics, which are character traits that are inherent in the vast majority of adults belonging to a particular nation. This approach is a study of the prevalence of certain personality characteristics within a particular nation or culture. The components of national character are relatively constant personality characteristics, including character traits, ways of expressing emotions, and other factors. A person's behavioral reactions are determined by the socio-cultural framework and requirements of a particular situation, which must be taken into account when conducting research. Consequently, behavior that appears diverse externally may reflect a single internal position. Therefore, it is necessary to conduct a psychological analysis of behavior, and not just list its features. Representatives of this approach, A. Inkeles and D. Levinson, in their work "National Character. A Study of Modal Personality and Sociocultural Systems" [Inkeles, A. and Levinson, D.J. 1969, p. 114], use the term "modal personality" to describe and study ethnic characteristics. This allows us to identify common

psychological traits inherent in a particular ethnic group. They suggest that “national character corresponds to relatively stable personality traits and personality models (personality types that are modal for adult members of a given society)” [Inkeles, A. and Levinson, D.J. 1969, p. 136].

In their research, A. Inkeles and D. Levinson emphasize that national character should be described in terms of modal (statistically predominant) personality traits, and should not include traits associated with the socio-economic structure of society. Separating the “socially conditioned” and “modal” personality structures, they insist that the degree of their coincidence/mismatch is the main indicator of the state of society. In the study of large nations, they considered a “multimodal (pluralistic) understanding of character” to be more adequate: in each society there are 5-6 modal personalities, each spreading over 10-15% of the population” [Inkeles, A. and Levinson, D.J. 1969, p.76]. An alternative concept, called the “basic personality”, was developed by the American scientist A. Kardiner. This model focuses on the study of culturally conditioned primary influences of the social environment (family environment) on personality development in different cultures: “a person occupies a certain place in the development of social processes and must be studied genetically in his specific cultural environment ... cultural institutions impose a certain imprint on him. This imprint is called the basic personality, and it varies with institutions” [University book, 1998, p.78]. Each culture has its own “basic personality type”, and culture and personality are in relative agreement with each other. In this model, the main object of study is the individual, and the main task is to identify and describe the motivational foundations of personality, and not superficial mimesis tendencies predetermined by current social circumstances.

The basic structure of personality is considered as a basic psychodynamic matrix, manifested in various external behavioral manifestations as a set of basic assumptions, ideas and ways of dealing with other people in interpersonal relationships, which reflect the dominant social institutions (primarily educational institutions). An individual in the conditions of the existing cultural order becomes maximally receptive to values and norms, which provides the most favorable opportunities for satisfying spiritual needs. “The basic structure of personality is the source of formation of secondary (projective) institutions, such as

religion, folklore, art, etc.” [Krasilnikova, O. S. 2011, p. 273-274]. Therefore, within the framework of the paradigm based on the personality-centered approach, an analytical function is described that is capable of revealing the role of the psychological factor in the creation and change of social models. It is important to note that these factors should be defined as dominant influences on behavior, and not as specific forms of behavior. Such an understanding allows for a better understanding of the influence of basic assumptions and motivations on the formation of cultural norms and values. These dominant factors constitute essential components of personality and determine its interaction with other individuals and society as a whole.

Thus, in the scientific literature there are several works devoted to the knowledge of the unique psychological characteristics of a particular people through the concept of the “soul of the people”. This allows us to study the national character within the framework of the concept of personality, considered as a relatively stable and organized system of dispositions and modes of functioning [Isaeva, Yu. P. 2023, p. 84].

In this article, we have considered several types of literary heroes. The object of our study was the hero of the time, the epic hero, the dramatic hero, the hero who represents the national character. But regardless of the type of literature, any literary hero is a hero of his time, searching, doubting, sincere in his actions. Literary scholar A. Pankov, of course, was right when he emphasized: “We will not now specify how the critical perception of artistic character is formed and why it often leads to contrasting assessments of the same hero. For us, it is more important to note that the attitude of literature to reality and man is based on an alternative basis, on “affirmation” and “denial”. And no matter what a true writer does, no matter what he creates - a novel or a comedy, an epic or a satire - he is invariably haunted by the question of the fate of the world, the perfection of reality and man.” [Pankov, A. 1984, p. 30]

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