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THE HERO IN THE BACKGROUND IN LITERATURE AND HIS ARTISTIC FUNCTION

Abstract: This article discusses integrity and completeness should be inherent in any consideration of the work, including the study of each of the sublevels of the character system. Similar to the definition of the plot and plot "as a single constructive element", the concept of a theme can also be understood, although it is a category of content: "a theme as a side of the content of a literary work is the unity of the subject of artistic reproduction and creative typification. It gives an idea about the objective socio-historical character of human life, and about its understanding by the writer. «In the fabricated sense, the theme is associated with the characteristic phenomena of reality; as part of the completed work, it should be considered in connection with the plot: the recreation of the phenomena of life in the work is the subject of plot development.

Key words: hero, literature, function, development.

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Introduction

When considering the plot-thematic unity, the plot appears as the development of the topic, its dynamic implementation, embodied in the interaction of characters. Here, the interaction of characters should be understood not only as the juxtaposition and opposition of characters in relationships, but also outside them - this understanding is due precisely to the essence of the plot-thematic unity. At first glance, it may seem that the ratio of the characters' characters, in addition to and outside the event relationships, is entirely the subject of plot composition. However, these ratios are, in addition, a necessary expression of the subject matter of the work, which makes the proposed understanding of them urgent. This interpretation of the plot-thematic unity of the work reflected the above-mentioned setting of the plot to express the artistic content, as well as the synthesizing nature of the character system: and a new internal context of connections, and hence a higher level of understanding of the character in comparison with the plot level". This level is a kind of "superstructure" of the plot, as the subtext cannot be realized outside the text. The plot presents us with the relationship of the

characters, and the relationship already embodies their socio-psychological characteristics and, to one degree or another, the moral and philosophical concept of reality. From the point of view of internal integrity, each work of art has a single semantic core on which the rest of the work is strung; this core is the theme of the work. So somewhat mechanistic, but clearly affirmed the role of the theme in the work of M.I. "The concept of a theme is a summarizing concept that unites the verbal material of a work" [6]. In the above statements, perhaps, there is no modern rigor of definitions, but the essential side of understanding the theme of the work is reflected. B.V. Tomashevsky connects his understanding of the topic with motives. He is responsible for the development of the concept of motive in relation to the literary phenomena of modern times. We will not touch here on the concept of a motive in historical poetics, as well as the concept of an event - a motive in structural poetics. B.V. Tomashevsky believed that "the topic must be divided into parts, decomposed into the smallest narrative units, so that these units can then be strung on the narrative core." This is how the plot develops, i.e.

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"Artistically constructed distribution of events in the work."

If the unit of the plot and plot is a separate event, then the unit of the character system can be considered the opposition of the characters. The term opposition is widely used in structural poetics. For example, in the book of M. Yu. Lotman we read: "the basis of the internal organization of the elements of the text is the principle of binary semantic opposition: the world will be divided into rich and poor, friends and foes, faithful and heretics, enlightened and unenlightened, people of Nature and people of Society, enemies and friends." The picture of the world, reflected in the work, corresponds, as we can see, to the relative grouping of the people depicted in it. Moreover, the options for such division take into account a variety of features. In further research, the system of oppositions of characters proceeds from the fact that the image of an individual character as a certain paradigm is made up of relations between single and mutually contradictory sections. The opposition of characters is viewed as sections of the text, and this allows taking into account their diversity in accordance with the richness of the ideological and artistic content of the work. Ultimately, the differential features established on each of the slices, in the aggregate, will make up, according to Lotman, the character of the character. From the noted methodological position, the work is considered as a text, as an established structure, and character as a consequence of the oppositions of the characters. Meanwhile, character and action are - from the point of view of expressing content - the cause of the emergence and development of oppositions of characters. Awareness of character as the root cause of all manifestations of characters presupposes consideration of the dynamics of its manifestation and formation, for most often it is the formation of character that constitutes the essence of the novel's narration and, in general, the subject of artistic depiction in literature.

It seems very fruitful to use the concept of opposition of characters when considering the plot-thematic unity of the work. In this case, we will call the opposition of characters the opposition of two characters of the same literary and artistic work in the socio-psychological sense, i.e. in their attitude to material and spiritual, including moral values, which is due to their social essence. This opposition is based, as a rule, on eventual connections (that is, on the relationship of characters) and expresses a socio-philosophical generalization at the level of the concept of social phenomena.

In particular, the indicated opposition is expressed in the different attitude of the two characters to any objects or phenomena. This understanding of the opposition of characters includes the widest range of interactions and correlations of the characters of a literary and artistic work.

The concept of opposition of characters should not be extended to all characters, but only to those whose characters and meaningful meaning in general are decisive for a given work. Secondary characters, as a rule, confirm, reinforce, emphasize the ideological and artistic meaning, expressed in the relationship and correlation of the central and main characters. The core of the character system will be the system of the main oppositions of the characters, analyzing which we will be able to understand the ideological and artistic meaning expressed in the character system of the work.

The oppositions of the characters - it can be concluded from the above working definition - should be considered when analyzing the plot-thematic unity, taking into account, first of all, the following main features: a) in the event-psychological connection: the criterion for highlighting this step of the analysis is the direct connection of individual psychological manifestations of the personality with the development of action, with the actions of the characters; b) in their socio-psychological essence: individual psychological qualities of a person are considered in this case as a result of the influence of social factors of character development; c) the synthetic aspect of consideration is the statement of the essence of social and philosophical generalization at the level of the concept of social phenomena depicted in the work.

The depth of interpretation of the richness of content, expressed in the system of characters in a work of art, depends on the correct definition and assessment of the main functions of characters in their artistic interaction and ideological and thematic correlation. In plot-thematic unity, one should distinguish between plot, thematic and ideological functions of characters. The role of the character in the development of events (plot function) is determined when considering the event-psychological connections of the characters. The analysis of the social and moral-psychological meaning of the oppositions of the characters forms the basis for establishing the thematic functions of the characters. The essence of these thematic functions lies in the generalization in the image of a character of a certain phenomenon of reality and an attitude to life - a worldview - characteristic of representatives of certain classes or social groups derived in a work of art. This artistic generalization at the same time expresses the author's attitude to the depicted phenomena, characters, views. In this regard, we should talk about the ideological function of the character.

Analyzing literary concepts, we found a close connection, interdependence of the plot (plot), theme, motive, system of characters (opposition of characters). The analysis of the plot-thematic unity of the character system will be the study of the development of this dialectical relationship into a unity, which is one of the aspects of the content form

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of the work. At the same time, in our consideration, the entire content richness of the work must be comprehended, which means that the so-called

"semantic equivalent of the compositional solution" must also be taken into account.

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