

New Hero And Artistic Concept Personalities In Small Prose Z. Prilepin

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Abstract. *The article is devoted to the consideration of a new type of hero in modern Russian literature on the example of the analysis of the main character of the story Z. Prilepina "Lion Amen" («Шер аминь»). A number of names defines the development of modern Russian literature, among which are representatives of the "new realism", who have identified themselves in a manifestation way. However, the very term "new realists" is conditional, because, as is known, at the beginning of the XX century, the existence of "new realism" already announced. Thus, in the story we are acquainted with a new hero of modern Russian literature, whose development takes place in the direction of saturation of his figurative characteristics with the features of the author's personality. The similarity between the writer and the hero shown, first, in the fact that they live the same life only in different ways.*

Keywords: modern world, story, character, image, techniques and methods.

INTRODUCTION

In the center of the story "Lion Amen" («Шер аминь») Z. Prilepin we see the image of a young man who is looking for his place in society, who, in the end, thinks about himself, about his actions. Moreover, of course about the decision that he should have come to long before that.

Pavel Basinsky, a literary critic, notes, "«Lion Amen» («Шер аминь») is the first story. The story of my father. The story is amazing, so Hamlet-like. That is, the father left, died. My father was a simple man, unknown. Son, it is clear that this is Z. Prilepin himself, he is also a hero, became famous, famous, rich, and so on. However, all his life he cannot catch up with his father. His father walks ahead of him. This story is very accurate in the sense of the father-son relationship. In this case, he shows the history of many people through his personal history. I have the same story. I think a lot of people have the same story".

DISCUSSION

When analyzing the image of the main character in the story "Lion Amen" («Шер аминь»), first, our attention fascinated by his name, or rather, his nickname, since his name is never mentioned in the work. He received his nickname "Lion Amen" («Шер аминь») during the service. The comrades wanted to make a joke, take a photo for memory "a colleague in a dream" («сослуживец во сне»), but then the plans changed... And here's "Lion Amen" («Шер аминь»). This nickname consists of the two words "Lion" and "Amen".

"Name "Sher" (of Arab-Persian origin) "LION" or tiger, brave man"; the word "Amen" ("so be it") is usually the final formula in prayers and psalms in Judaism, Islam and Christianity, designed to confirm the truth of the spoken words (but, in Aramaic means "truth").

In addition, here we have a different meaning of "true brave" and not a dead man. The hero himself will also understand all this in the end, and we can learn all this through the following lines: "I myself can write any word on my forehead, and my right to do so will run across any grin ... what are you laughing about stupid man, you're laughing about yourself. Amen to that..." («я сам могу написать любое слово у себя на лбу, и моё право на это переедет поперёк любую ухмылку, ...о чём ты смеёшься глупый человек, ты смеёшься о себе. Аминь...») [2,13].

MATERIALS AND METHODS

In the work there is no sufficient description of the appearance of the main character, but here in places, a brief description is given consisting of two or one adjective, such as: "quiet, and a bright boy" («тихий, и светлый мальчик») [2, 6]. With which you can later embody the image of the hero, for example: "light soldier" («светлый солдат») or "quiet writer" («тихий литератор»).

For the place of certain external features, the reader given a clear psychological portrait of the hero from the first lines. This achieved by first-person narration. Reading, we see the course of thoughts of a young person, which based on individual events (childhood, youth ...).

"I didn't have a single thought in my head, and even now it rarely comes" («Ни одной мысли в моей голове не было, они и сейчас редко приходит») [2, 6], "I wanted to write that I realized what was happening – but all this is a lie" («Хотел написать, что осознал происходящее – но всё это враньё») [2, 6]. From these words, the reader gets the impression that the hero rarely thought before his actions and rarely thought about them. However, at the same time in the story we often meet his reasoning about the father: "The father left I did not catch up with him. Moreover, if he had returned – then would they have given everything that they gave with interest now?" («Отец ушел я не догнал его. А если б он вернулся –

тогда дали бы все, что дали лихвой теперь?») [2, 12]. From then on, he began to talk about what had happened to him, from that moment he stopped throwing all the blame on his father, because he had left. He finally realized that it was up to him.

“Probably, my father should have returned from his February, to take me in his arms. Because since then everything is not so” («Наверно, отец должен был вернуться из своего февраля, взять меня на руки. Потому что с тех пор всё не так») [2; 6], “I never caught up with my father. Everything went wrong from the start. It would have been different if he hadn't left. It would have been different if he hadn't left then. It would have been different if he hadn't left me then” («Я так и не догнал отца. Всё с самого начала шло наперекосяк. Всё было бы иначе, если б он не ушёл. Всё было бы иначе, если б он не ушёл тогда. Всё было бы иначе, если б он не ушёл тогда от меня») [2, 11].

Everything starts from this, the father leaves, and he becomes lonely, because no one can replace his father. As a result, he finds only one reason in each of his failures, and that is the reason – the departure of his father.

When revealing the image of the main character, a symbolic image is used – February, as a constant companion of the hero. The hero perceives this month as a part of his father. Obviously, this is certainly due to the departure of his father in February “the father had to return from his February” («отец должен был вернуться из своего февраля») [2, 6]. Therefore, all his failures are connected with this month, as the main character believes: “The next slushy February, ... one of them pushed me in the shoulders, from behind, and I fell with my whole body into the icy mud” («В следующий слякотный февраль, ... один из них толкнул меня в плечи, сзади, и я упал всем телом в ледяную грязь») [2, 6], “The next time – in another year, again in February” («Следующий раз – ещё через год, опять февраль») [2,7], “That February I almost froze in my outfit – I was too lazy to live” («В тот февраль я чуть не замёрз в наряде – жить было лень») [2, 9].

When he realizes that neither February nor his father involves in all this, he begins to understand it in adulthood. In addition, at this moment it is as if it is the same February presses to his heart: “And then I looked up, and they licked my face – all that inky February heat, like a dog's tongue, as if to say, well, what you doing? Who can hurt you, you fool?” («...и тогда я посмотрел вверх, и меня лизнули в лицо – всем этим чернильным февральским жаром, как собачьим языком, словно говоря: ну, ты что? кто тебя может обидеть, дуралей?») [2, 12]. Moreover, from that moment on, February becomes a part of the main character himself.

RESULT

In the life of every person there are moments where he thinks, “how would everything have turned out if I had gone the other way, why didn't I catch up with him when I should have, why didn't I realize everything when it was necessary... etc”. («А как всё сложилось бы, если я пошел по другому пути, почему я не догнал его, когда должен был, почему не осознал всё, когда было надо... и т.д») [3, 172].

This is what we see in the image of the main character. In addition, the story touches on the connection between father and son, which makes us understand that the writer through this image wanted to show the story of not one, but many people. Thus, Z. Prilepin offers topics for reflection to “modern youth” («современному молодежи»), representatives of the “new era” – “another tectonic shift”, («новой эпохи» – «очередного тектонического сдвига») [1, 46]. With each of the “young” authors, he talks about close, interesting writers, is interested in the degree of involvement of each in the modern literary process. Even the smallest stories of Zakhar Prilepin, make a person think about what is happening and about the everyday problems that burden him, as well as understand what makes modern youth choose the wrong, thorny path in life that later leads him to suicide or the loss of his “I”.

The writer in his works uses all the techniques and methods in the aspect of the modern world and modern personality, so his characters and the events around them become real and more close to us, thus attracting the attention of readers. At the same time, he and the main character are trying to find a way out, solve problems and want justice to take over everything that happens, although we know that it does not always work out in our modern world.

Through the works of Zakhar Prilepin, we understand how difficult it is for modern youth to find their way and not break down under the pressure of everyday and life problems. However, the path to becoming a harmoniously developed personality is a rather difficult and difficult process. We believe that students of philological universities need to be acquainted with modern literature, in which the heroes are teenagers with their problems and with their world.

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