

AUTHOR AND HERO IN A WORK OF FICTION

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ABSTRACT

The article analyzes the concept of "author" in a literary text. The concept is defined in a series of related concepts - text components, on the basis of which it is possible to identify the features that form the image of the author of the work, and also examines the types of authorial presence in the text and the dialogical relations of the author and the hero in polyphonic works.

Keywords: Author-creator, hero, artist, personality, narrator, author's principle, author's assessment, hero's word.

INTRODUCTION

The author in a work of art is a single will, perceptible in this work, which isolates and shapes this artistic reality. The artistic structure of the work includes the substantive and ideological aspects of the author's personality and the features of his ideological and aesthetic position. At the same time, the author-creator is external to his creation – in the sense that not one of the components of the work can be directly, bypassing the system of artistic relationships, traced back to the personality of the artist. In dramatic genres, the author is present only as the organizer of the stage action. In fiction, the image or "voice" of the author is understood to be the personal source of those layers of artistic speech that cannot be attributed to either the heroes or the fictional narrator. Lyrics for the first time began to deal not with the reproduction of what was known from others (myth, legend, novella) - but with the creation of what had not yet been, brought to light together with the personal experience of the author.

Having acquired an irreducibly individual tone, the author's work in the realistic literature of the 19th century is freed from the forms of conventional personification: "the narrative "I" (or "we") disappears and, in the extreme, the illusion of the self-deployment of life, mediated by no one, is achieved" [3, p. 230]. In the classic 19th century novel, the image prevails over the presentation; the author seems to "remove himself from the scenes of communication between the characters" [3, p. 238]. However, the author's narrative activity is introduced into all pores of the speech structure. The author's word, even without being grouped around a formal pronominal core ("I", "we"), nevertheless responds to the hero's word, rethinks it, and is drawn into its orbit. At the same time, the author's horizons are expanded compositionally. The author-narrator's consciousness creates a panorama of the external world, and in addition, it gains the ability to combine with the consciousness of each of the characters. The nature of the author's awareness also postulates one or another image of the author: thus, it can be "an all-powerful "puppeteer" pulling the strings of the puppets, or an imperturbably curious natural scientist, or an intransigent judge, or a fantastic "stenographer" of someone else's speech, or a companion-observer, whose personal presence is indefinable, but makes itself known in moments of emotional interest" [3, pp. 311-324].

The description of objects and the story of events in the epic are sometimes done with the predominance of the point of view of the heroes, in the tone of their possible attitude to these objects and events - sometimes the value context of the author completely predominates, that is, the words describing the world of the heroes express the author's reaction to these heroes and their world. But no matter what reaction prevails, the word in the epic is always the word of the author, and therefore always expresses the reaction of the author, although this or that word and the whole set of words can be given almost at the complete disposal of the hero; in this sense we can say that every word of the epic expresses a reaction to a reaction, the author's reaction to the hero's reaction, that is, every concept, image and object lives on two levels, is understood in two value contexts – in the context of the hero and in the context of the author. These value reactions lie in different cultural worlds: the reaction and evaluation of the hero, his emotional-volitional attitude is of a cognitive-ethical and life-realistic nature, the author reacts to it and completes it aesthetically, i.e. determines its value, gives it an assessment, very rarely direct, more often indirect, in which the reader guesses. M. Bakhtin considered this “event of the dynamic – living relationship between the hero and the author” to be the most essential in a work [2, p.52]. The task of the researcher is to understand and clearly formulate where in the work the active aesthetic – formative energy of the author is manifested, what it is directed at, what its content is, what moments it “chooses” for completion and design. However, it is important to keep in mind that the reaction to the subject, its assessment (the author's summary) and the very subject of this assessment (the context of the hero) are not given as different moments of the work and as “different” words: it is we who abstractly distinguish them. In reality, the evaluation penetrates the object, moreover, the evaluation creates an image of the object, namely, formally, the aesthetic reaction condenses the concept into the image of the object. By the very fact that the author started talking about the subject, drew attention to it, singled it out and simply experienced it, he has already taken an emotional-volitional position in relation to it, a value-based attitude; the emotional-volitional reaction of the author is expressed in the very choice of the hero, and the theme, and the plot, in the choice of words to express it, in the choice and construction of images, etc.

Due to the fundamental kinship of the hero figure with the very principle of artistic vision - humanization - and the greatest distinctness of the author's creative attitude to his position in it, the analysis should always begin with the hero, not with the theme, otherwise we can easily lose the principle of the theme's incarnation through the person, that is, lose the very center of artistic vision and substitute its concrete architectonics with a prosaic discourse such as “The Volga flows into the Caspian Sea”.

Aesthetic creativity relates all moments of existence and meaningful assignment to a specific given of a person – as an event of his life, as his destiny. Each specific value of the artistic whole is understood in two value contexts: in the context of the hero - cognitive-ethical, vital - and in the final context of the author - cognitive-aesthetic and formal-aesthetic, and these two value contexts mutually penetrate each other, but the context of the author strives to “embrace” and close the context of the hero.

The author and the hero come together in life, enter into purely vital, cognitive-ethical relations with each other, struggle with each other - even if they met in one person - and this

event of their life, tense-serious relation and struggle is frozen in the artistic whole into an architectonically stable, but dynamically alive formal and substantial relation between the author and the hero, which is highly essential for understanding the life of the work.

A polyphonic work, according to Bakhtin, presupposes a new artistic position of the author in relation to his heroes: this is a dialogic position that affirms the independence, the inner freedom of the hero, his fundamental undeterminability, his inability to be subject to the final and conclusive authorial assessment. The author's word about the hero is organized as a word about someone present, hearing the author answer him. The hero's word (his point of view on the world) is as full-fledged as the author's word; it sounds as if next to the author's word and is combined with it and the full-fledged voices of other heroes: "It is not a multitude of characters and destinies in a single objective world in the light of a single author's consciousness that unfolds in his (Dostoevsky's) works, but it is precisely a multitude of equal consciousnesses with their worlds that are combined here" [1, p. 80]. Bakhtin connects the dialogical nature of human consciousness with its openness, fundamental incompleteness and unresolved nature. The incompleteness of personalities, dialogues, and life itself leads the heroes of the polyphonic novel to the final questions of human existence and to the origins of human freedom, since "a living person cannot be turned into a voiceless object of distant final knowledge." Without coinciding with himself, a person can always go beyond his limits and thereby refute the predetermining point of view on him, and this is possible only with dialogical penetration into the secret life of the individual.

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