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Analyzing the Act of a Literary Hero with “Finite Information Flow” Model

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Abstract

The article discusses the problem of the "act of a literary hero" in the historical and literary process.

It is shown on the example of the category “act of a literary hero” that the idea of a literary hero and his act underwent changes in various historical and literary periods. Such changes were the result of the crisis processes that accompanied the transformation in the picture of the world.

It is necessary to identify key aspects that allow us to talk about a change in the literary paradigm, which includes ideas about the literary hero and his deed. The “finite information flow” model was used for this; it is an instrument of categorical-systemic methodology.

Thus, the reasons for changing ideas about the act of a literary hero are revealed. These reasons include the design of individual phases of the historical and literary process; changing the picture of the world; the formation of the novel genre, the subject of the image of which is the alienation between the hero and the world. The expediency of using the “finite information flow” model in literary criticism is proved.

Keywords: Literary hero, categorical-systemic methodology, categorical model, literary in history, finite information flow.

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1. Introduction

The literary hero is one of the discussed problems of modern literary criticism. Next, we will talk about circumstances that dictate the need to study the question of the act of a literary hero.

The study of this issue is due to two factors. The first is the need to form a model of the moral act of the individual in the conditions of desacralization and dehumanization of society. The second factor is the practical need for recommendations for the complex solution of methodological problems associated with the analysis of the image of a literary hero.

The "act" category is actively included in the scientific revolution, and first of all, in the field of scientific knowledge of philosophy (M. M. Bakhtin (Bakhtin 1979), V. Vakhstein (Vakhstein 2009), T. L. Gotyatova (Gotyatova 2006), V. Volkov (Volkov 2009)), linguistics (L. A. Bushueva (Bushueva 2017, 2018)), literary criticism (M. Epstein (Epstein 2000), L. N. Letyagin (Letyagin 2004), N. I. Nikolaev, T. V. Shvetsova (Nikolaev, Shvetsova, 2017)). It should be noted that the act of the literary hero as a separate concept has not been singled out so far, its occurrence and aspects of existence have not been considered. The definition of its essential characteristics remains insufficiently disclosed.

If we analyze the scientific research available today on the structure and laws of literary evolution in the world historical and literary process, it becomes clear that they are mostly aimed at establishing links between the literary process and the socio-political system of a given period. The dependence of the authors on their chosen genre and style of work, a certain canonization of literature is also noted. In these works, the moment is established when the image of the hero becomes independent, the formation of the individual author's origin, the expansion of the spectrum of characters in the characters are revealed, but there is no analysis of the evolution of the author's and reader's ideas about the act of the literary hero.

Thus, the essence of our study is to reflect the qualitative changes in ideas about the "act of a literary hero" that occur over time.

The scientific problem of our study is that there is no description of the evolution of the "act of a literary hero."

The purpose of this work is to characterize key changes in ideas about the hero's behavior in a literary work.

2. Materials and methods of analysis

We define the act of a literary hero as a formal indicator dividing the participants in the plot of a literary work into heroes and everyone else (characters, faces, participants, actants, etc.), organizing an artistic whole (unit of plot, plot) and carried out within the framework of a speech utterance, genre, text. We wrote about the main characteristics of the act of a literary hero earlier (Zemlyanikin,

Shvetsova 2019). We will try to use the tools of a system-categorical analysis to consider the evolution of ideas about the "act of a literary hero."

Let us briefly outline the essence of the categorical model "Finite information flow". The scientist V. I. Razumov (Razumov 2004) developed this model. This categorical model is successfully applied in various scientific fields: in economics (G. D. Boush (Bousch 2010), O. V. Nedoluzhko (Nedoluzhko 2016)), in pedagogy (Z. A. Aksyutina (Aksyutina 2012), V. F. Medvedovskaya (Medvedovskaya 2010)), in jurisprudence (Z. L. Sakaeva (Sakaeva 2016)), etc. This is less common in the theory and history of literature. According to V.I. Razumov, each researcher in the process of cognition initiates the emergence and development of a special information space (environment) between themselves and an object called the "finite information flow". It is a specially organized information image of the object of study, characterizing it in conjunction with the process of cognition (Razumov 2004).

In the categorical-systemic methodology developed by V. I. Razumov, categories are determined by the kinds of knowledge about the kinds of being. Categories acquire the status of actual knowledge only when they line up in certain patterns. Every act of cognition is possible because it is based on a categorical scheme that processes information about an object into knowledge.

The method of "finite information flow" allows to visually present portions of information related to certain qualities and goals of the object. As a result, additional opportunities arise for describing active quality.

The "finite information flow" method represents the object as gradually becoming more complicated in the process of cognition, which reflects an objective increase in the level of its organization in the process of spontaneous evolution.

The finite information flow acts as an information model of the object. The finite information flow interprets the quality of the object in a categorically informational way.

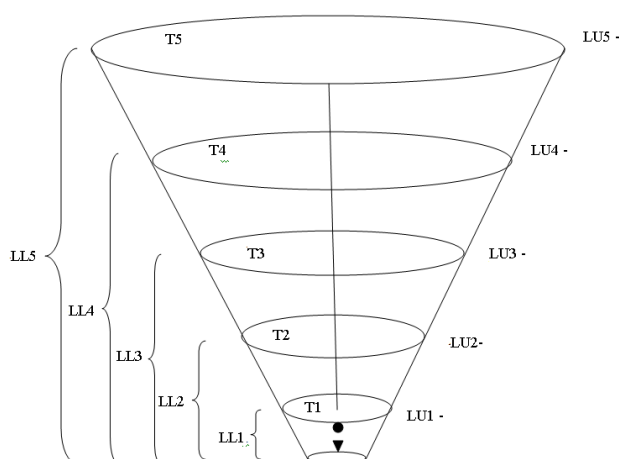


Fig. 1. The categorical model of "finite information flow"

V. I. Razumov, the developer of the "finite information flow" method, gives the following interpretation of the basic concepts characterizing this procedure (see Fig. 1):

The finite information flow (FIF) is a specially organized information image characterizing the studied object along with the process of its cognition.

Information criterion (IC) is a qualitatively defined measure of information of the finite information flow, by means of which any "new" cognitive information about an object that is not reducible to the previous one is recorded.

The logical level (LU) is the depth of information interaction with the object; the degree of penetration of the subject into the object of knowledge as a source of information indicates a search for a fundamentally new in the object (Razumov, 2004).

Raising the logical level means the discovery of a new information criterion in the object, the implementation of a progressive branch of development.

Logical limit (LL) is the breadth of information interaction with the object of knowledge as a source of information; it is a peculiar indicator of the length of the front along which information about the object is converted. In fact, it reflects the limited number of qualitative characteristics of the object that it possesses at the corresponding logical level. The logical level indicates how far the cognitive process has gone, and the logical limit shows how diverse the processes of information conversion can turn out here, expresses the species diversity of an object, the implementation of an isogressive branch of development.

The logical limit expresses the previously existing forms of organization of objects that lie at the base of the new object, also indicates the availability of its modifications for the formation.

Transformability (T) is an opportunity for information transformations, a logical level and a logical limit inherent in data, and combinatorics of parts of the information criterion. Transformability is an internal characteristic of the information criterion, indicating its readiness for transformation. Transformability characterizes the ability of systems to internal changes of such a plan, when the object pays for autonomy by lowering the level of system organization.

So, we will try to describe the evolution of ideas about the act of the literary hero using the categorical model of "finite information flow". Each logical level will correspond to a new information criterion, the final result in the act of the literary hero at a certain historical and literary stage. Thus, the act of the literary hero can be considered a marker for the change of artistic paradigms in the literary process.

3. Discussion

A. N. Veselovsky, the founder of historical poetics, called the first stage the era of syncretism (from the ancient Stone Age to the 7th – 6th centuries BC in Greece and the first centuries CE in the East); He called the second stage (from the 6th – 5th centuries BC to Greece and the first centuries CE in the East and until the middle - the second half of the 8th century in Europe and the turn of the 19-20th centuries in the East) rhetorical (canonical) era. The third stage of poetics begins in the middle - second half of the 18th century in Europe and at the turn of the 19th – 20th centuries in the East and continues to the present (Veselovsky, 1940). Researchers described a "cultural breakdown",

"categorical scrapping" at the turn of the 18-19th centuries. According to M. M. Bakhtin, "the general cultural prerequisite for a cultural change was the birth of an autonomous personality and its new, "autonomously involved" attitude to the "other"" (Bakhtin, 1979). This discovery led to the birth of the art world; individually creative artistic consciousness comes to the forefront.

Most researchers who conceptually build the history of Russian literature proceed from the belief that its development is staged. As the main principles of their own scientific research, they propose a theory of literary styles (I. E. Grabar, N. P. Kondakov, M. V. Alpatov, G. K. Wagner, etc.); theory of genres (N. D. Tamarchenko, N. Ya. Leiderman, N. T. Rymar, E. M. Meletinsky, G. K. Kosikov, etc.); historical types of poetics (A.N. Veselovsky, A. A. Panchenko, A. N. Mikhailov, G.P. Grintser and others); the theory of literary formations (A.N. Uzhankov); the principle of changing artistic paradigms (N. G. Vladimirova, S. G. Isaev); typology of heroes (E. Ya. Fesenko), etc.

In our work, we propose to consider (as a criterion for building the literary process) an artistic picture of the world, an element of which is a literary hero and his act.

4. Results

Next, we will present the evolution of ideas about a literary hero and his actions using the "finite information flow" model.

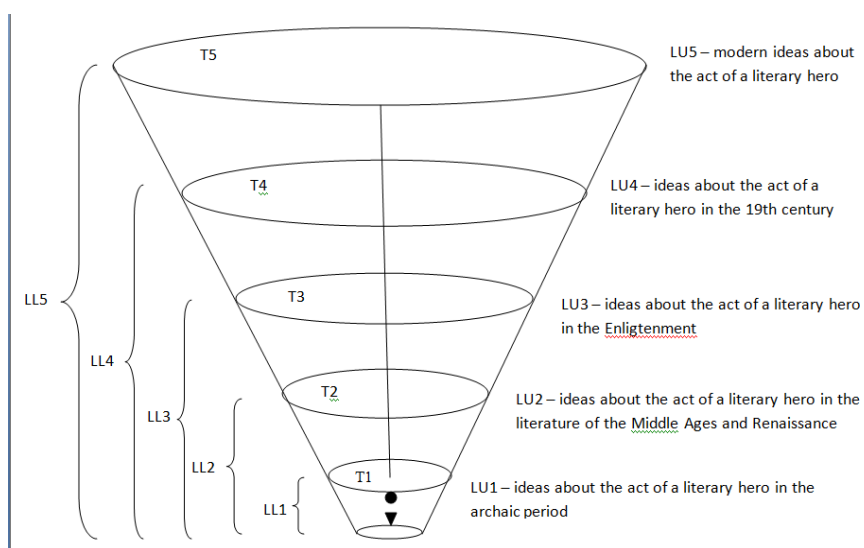


Fig. 2. The evolution of ideas about the act of a literary hero

The logical level identifies those new qualities of the object - the act of the literary hero, which are necessary to move to a new, more complex level.

The logical limit characterizes those properties of the literary hero that allow the formation of a certain logical level.

Transformability is a certain historical and literary period.

We have identified five logical levels, at each of which the act of the literary hero acquires a new quality.

LU 1 - representations of a literary hero in the era of archaic. In the historical and literary process, this is the period of existence of the heroic epic. The epic world is beautiful, harmonious and poetic. An epic hero is not a "person" in the modern sense of the word, he does not have an original "inner world", he does not have values and norms different from collective norms and values or opposing them. The hero is identical to himself, internally unchanged, able to realize collective norms in personal actions. He is a warrior, a protector. The main characteristic of the act of a literary hero is to uphold the interests of the collective (clan, tribe, family).

In this historical and literary period, the hero is "inscribed" in the mythopoetic picture of the world. Any action is a feat that is predetermined from above by a divine principle.

LU 2 - representations of a literary hero in the Middle Ages and in the Renaissance. The main genre in the literature of this time is a chivalrous novel. The figure of a perfect knight, whose moral "I" arises at the intersection of two ideal requirements - selfless love for the Lady and exemplary heroic deeds, stands in the center of this novel. According to G. K. Kosikov, "the initial situation is that the harmonious, or at least stable, state of the world is violated, resulting in obstacles that the hero overcomes by performing feats and showing himself to be a knightly knight" (Kosikov, 1994). The medieval novel makes the subject of the image not collective, but individual destiny. The actions of the hero of the courtly novel are connected with the "defense of the courtly cosmos from the always aspirations of chaos from outside and inside" (Meletinsky 1983). The outside world has not lost its quality of fabulousness and miracles. The integrity and harmony of the universe for the hero is an indisputable fact. In such a world, questions, goals, ways and means are predetermined in advance. Accordingly, the act of the literary hero is also predetermined and known in advance. He does not have to make a choice. The hero is "flesh from flesh and bone from the bone of this wonderful world, and he is his best representative" (Bakhtin 1979). "The hero of a medieval novel felt in the universe as in his native, fearless world, where he had his own solid symbolic place, where he knew all the ways and crossroads, where goals and means were predetermined by fate" (Kosikov, 1994). The characterization of the action of the courtyard knight is corporatism.

LU 3 - ideas about the hero's deed in the literature of the New Age. Significant changes in the historical and literary process (and, in particular, in the understanding of the hero and his act) began in the 17th century. A key neoplasm was the beginning of the emergence of an independent image of a person independent of generally recognized norms and canons. A rather concrete idea is formed about who should be the hero of a literary work and what actions he should perform. Nevertheless, the content of the work of art is highly dependent on the style and genre canon chosen by the author. The hero of the novel of New time does not know the prepared place in the world, he must choose it or find it. His goal is to find the lost unity of the internal and the external, this goal pushes to commit actions. The image of the hero and his deed do not raise questions.

LU 4 - representations of the act of a literary hero in 19th century literature. During this period, individual author's styles are drawn up in literature: romanticism and realism. Old and new principles

of world order come into collision. There is no genuine interaction between the hero and the world. G. K. Kosikov explains the dramatic situation: "the main advantage of the old world order is being killed - its meaningful integrity and strengthened orderliness, so that the urgent need of a person in the sense of life does not find immediate satisfaction in the world" (Kosikov, 1994). The romantic hero denies the present reality as "spoiled", undue. He lives in fear of tarnishing the magnificence of his inner world with actions related to external being. Thus, the question of the act of a literary hero, or rather, of his absence, first appears in the literature of romanticism.

Realism, which arose in literature in the 1940s in the bowels of the "natural school," deepened the problem of alienation between the hero and the world. The romantic hero of the "natural school" who came to replace him began to fulfill only a social function in the world. He is a peddler, cabman, feuilleton player, an official. He is a hero without action (Nikolaev, Shvetsova 2018).

The literature of the 19th century is one of the brightest indicators for the evolution of the hero and his deed. New types of heroes appear, such as "extra man" or "little man".

However, neither one nor the other type of hero is capable of action, since the heroes and the world are not comparable in size. In Russian literature in the 40s of the 19th century, there was a rare phenomenon: a crisis of the hero and his deed. This problem is clearly embodied in the writings of the authors of the Petersburg Collection, published by N. A. Nekrasov and V. G. Belinsky in 1846.

According to our observations, interest in the hero's problem and his actions arose in Russian literature in the forties of the 19th century. This was evidenced by the articles of famous critics in periodicals of those years (V. G. Belinsky, A. N. Nikitenko, I. S. Turgenev, M. E. Saltykov-Shchedrin), and publications of literary scholars of the 20th - 21st centuries (Z. Smelkova, L. Ginzburg, V. Bursov, etc.) (Nikolaev, Shvetsova, 2014).

In 19th-century literature, the act of a literary hero consisted either in rejecting reality (suicide, leaving the world or the world, as in the heroes of the works of I. S. Turgenev, F. M. Dostoevsky, etc.), or in a critical "acceptance" of reality, expressed in the desire for temptations and pleasures (in the novels of I. A. Goncharov, A. I. Herzen, A. F. Pisemsky, N. S. Leskov and others).

The answer to the question "What is the act of a literary hero?" was proposed in a Russian classic novel, many of whose authors were once part of the Petersburg Collection.

LU 5 - an idea of the act of a literary hero in 20th-century literature. In the works of the twentieth century, the initial situation is initially disharmonious, the conflict is not a violation of the world order, and crisis is the initial state of the world. The hero has no hope of returning harmony to the world. The actions performed by the hero do not lead to overcoming the conflict, but only exacerbate the initial disharmony. In such circumstances, the actively responsible act of the literary hero is meaningless. The hero is in constant search for an answer to the question of the existence of world harmony.

5. Conclusion

We can conclude that the act of the literary hero is a variable, tending to its logical limit. As a limit, one can consider the picture of the world and the relationship between the world and the hero in

this picture of the world. The act of a literary hero is an indicator dependent on changes in the picture of the world. The picture of the world is a built, organized, systematized matrix of knowledge about the world. The act of a literary hero can serve as a factor indicating the transformations taking place in the picture of the world.

The categorical model of “finite information flow” demonstrates how each new logical level opens up new qualities of an object (act of a literary hero), thanks to which an act of a literary hero acquires new indicators, criteria (C1 - collectivity, C2 - corporatism, C3 - individuality, C4 - subjectivity, C5 - autonomy), becoming more complex and modernizing with each new level.

The categorical model of “finite information flow” in this case allows systematizing information, identifying new qualities of the act of the literary hero, which opens up new possibilities: the transition to a new level in the understanding of the act of the literary hero; classification of the types of literary hero in the historical and literary process.

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