



THE CONCEPT OF THE GOOD HERO IN THE MODERN LITERARY PROCESS

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Abstract *The contemporary literary process includes current themes of subjective reflection of reality, which directly shapes the reader's critical thinking. Mass literature is replacing traditional literature, sometimes neglecting the timeless topics that hold our interest. Topics like loneliness, reason, honor, questions of meaning, and the difficulty of the reader's option in picking his position all come from the interpretation of the text. In this case, literature serves as the driving force behind the concept, storyline, and composition in a period when it is challenging for people to see reality.*

Key words: *Literary, mass literature, traditional, loneliness, reason, honor*

Introduction

The modern literary process contains topical issues of subjective reflection of reality, which directly forms the critical thinking of the reader. Traditional literature is giving way to mass literature, not always preserving the eternal themes that interest us. The interpretation of the text forms the content of such topics: loneliness, reason, honor, questions of meaning, the problem of the reader's choice in determining his position. In this situation, literature is the engine of the idea, plot, composition, in a difficult time of perception of reality by a person the world.

In contrast to the traditional literature of modernism, "postmodernism in postmodernism" concretizes critical thinking, demonstrating the consequences of the reader's moral world today. Consequently, the central theme of the modern literary process remains the question of a person's choice of morality and immorality. In the history of literature, the theme of choice was considered in such works as "Master and Margarita" by M.A. Bulgakov, "Crime and Punishment" by F.M. Dostoevsky, "Live and Remember" by V.G. Rasputin. From the point of view of literary criticism on the example of the hero, the reader is looking for himself, worldview, social circle, social level of being. The definition of a literary hero for Russian criticism is a current issue, thereby dividing heroes into positive and negative ones. The only issue connecting traditional and mass literature remains the topic of negative and positive heroes, since the idea of the work is based on the actual social problems of a person in society. It is literature that is the main science of morality, intellectual development and socialization of a person in society. Creating your own ideal world of value, worldview, but on the other hand, the denial of all being and culture creates a contradiction in the awareness of reality.



In the modern literary process, the question of a positive hero is not relevant, based on social changes in society. The truth, in both cases, bears losses. Criticism in the early 80s systematizes the hero's desire to achieve the goal and task in his life, but also the lack of morality as one of the most topical problems.

The hero in the works of modern Russian writers reflects all the positions of the reality of tough modern life. A projection of an artistic nature on the process of targeted social changes; the hero is conceived as a conductor of historical transformations and an exponent of the idea of progressive progress.[1]

The concept of a modern positive hero in the works of Russian literature is manifested in the solution and comprehension of real-historical transformations, in the ability to think optimally, to realize socio-political changes in society. From here, his world of activity, the image, character and properties of modern man are created.

The abstract concept of the surrounding reality is created by some nuances of specific formulations, contains several stable elements. In the concept of a modern man, V. Shcherbin calls for creating the image of a positive hero "a man of the new time." The critical direction rejects the need for a positive hero literature, but if it reflects the vital positions of relevance. Critics A. Makarov, L. Yakimenko, V. Ozerov, E. Knipovich, Yu. Barabash in their works discussed the theory of non-conflict, the departure from illustration, didactic schematism.

Always in literature, a positive hero had to be instructive, exemplary, however, in the modern literary process, he must be relevant, characterize the real picture of reality. Heroism is by no means the main feature of the good hero; his critical thinking, actions, attitude towards himself and his loved ones will be of more interest to the modern reader. The rigid division of heroes in modern works, not into positive and negative, but into successful and unsuccessful, is the main point of modernity's interest in creating the image of a positive hero. The protagonists of the work can be both a drug addict and a representative of the criminal world, and it can also be a political leader of a country with illegal activities. The leading hero, conscientiously fulfilling his duty for a modern writer, loses his interest, a personality perspective with a complex worldview is needed. [2]

Remarkable traits do not make for a remarkable hero - such is the main concept of the protagonist in the modern literary process. A technically minded person in the work creates his own virtual world, with certain "Actors". Here it is important to think about the influence of society on a person in a work that is either grading or degrading. Criticism is not always far from the artistic truth, it represents the gap between man and society. The theory of a positive hero is relevant only if it reflects his social problems, and morality fades into the background. The heroes of modern literature are "live", "multidimensional", "convincing", with a theory of artistic character as such. Human behavior consists in describing the properties of real dialectics. The natural, ethical, social conditions of a person reveals the relationship of the individual.

Mental life depends on the external behavior of the norms of life, the human image is simpler and more unambiguous. The actions of the hero contain information about the dynamic picture of



the hero's thoughts, indirect and direct, realism in the concept of the positive hero acquires a rigid character of the laws of the facts of the system of events without depicting the state of mind of the hero himself. We can understand his state of mind by his actions, but not hear his "cry" of the soul.

The interpretation of the positive hero was outlined back in the 70s, when L. Ginzburg's informative monographs "On the Literary Hero" and "On Psychological Prose" appeared, where the theory of the literary hero is presented in expanded form. L. Ginzburg uses a whole range of concepts to describe the structure of a literary hero. These are: "recognition formula", "historical character", "hero exposition", "literary role", etc. Although the theoretical problems are by no means exhausted here, on the whole, the study of L. Ginzburg gives modern criticism a number of fundamental provisions that help analyze literary facts. But time is changing, regarding the views of a person are also formed on the basis of social changes.

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