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## TRANSFORMATION OF THE FOLK CHARACTER AND ITS MODIFICATION IN THE SECOND HALF OF THE XX – BEGINNING OF THE XXI CENTURY

*The main attention is paid to the analysis of artistic trends of the turn of the century. At the same time, the main attention is focused on the display by writers of the national and international type of hero. It is noted that in connection with the work of writers of the sixties and foreign-language Russian writers (Ch. Aitmatov, Yu. Rytkeu), as well as Russian-speaking Azerbaijani writers; Ch. Huseynov, N. Rasulzade, M. and R. Ibragimbekovs, Anar, Y. Samedoghlu, many of them, at the first stage of the formation of the modification of the problem, continued to rely on the experience of the artistic system of socialism, taking into account a number of specific factors, methods, artistic techniques in creating a type of character. Overcoming in the future the aesthetic schematism of the previous directions, the aspects of modification contributed to the establishment of the principle of limitlessness of narration in the author's artistic choice of a theme for the purpose of aesthetic comprehension of the events that occurred. Without declaring in this study in this regard, the active appeal of multinational writers to the reconstruction of national and cultural traditions based on the Russian and Eastern mentality of the life of a contemporary hero, we have the right to assert that the main task of the creativity of Russian and Russian-speaking Azerbaijani writers in the second half of the XX – beginning of the XXI century was their penetration into the individual destiny of a person in the process of national self-creation of each individual human personality. At the same time, our appeal to identify the causes contributing to the evolution of the problem was conditioned by the identification of the realization of national intellectual potential in the thinking, worldview and consciousness of Russian and Azerbaijani writers, in the process of their interethnic interaction with the work of writers of multinational literatures. Russian and Russian-speaking Azerbaijani writers, relying on the spiritual foundations of the nation, could not but reflect in their works certain periods in the formation of the national consciousness of the Russian and Azerbaijani people. The comprehension by critics and theorists of the problem, including us, of national and cultural traditions in the formation of national consciousness began to be perceived as a completely natural phenomenon of a single established system of personality categories.*

**Key words:** Russian-language Azerbaijani literature, folk character type, modification, category of national and international, structure of realistic novel, artistic principles.

**Statement of the problem.** The modern interpretation of the problem of national and international caused by the evolution of the problem, in connection with the introduction of the term “modification” into the literary process of Russian and Russian-speaking Azerbaijani prose in the second half of the XX – beginning of the XXI century, was justified by the ideological and aesthetic orientation of the new form of the socialist system.

Instead of defining the “folk” type of character, a new definition began to be introduced into the consciousness of society: “national” and “international” type of character. When writers turned to creating a national and international type of character, one of the main reasons was the loss of interest of writers in displaying the heroic past of the people. The process of formation of a national and international type

of character, instead of a folk one, as a new reality of the national culture of the Russian and Azerbaijani people began to be perceived as a new spiritual space of the loci of Russian and Azerbaijani reality. In the complex dynamic process of the mutual influence of multinational literatures within the new reality of Russian and Azerbaijani reality, the process of mutual enrichment of the narrative structure and artistic works took place.

**The main purpose of the article** is to show and analyze the transformation of the national character type and its modification in the second half of the XX – beginning of the XXI century.

**The main material.** The formulation of the national and international type of character in Soviet public thought in the 70s – early 80s of the twentieth century in the context of the aggravation of the

processes of national self-determination, sometimes reaching extreme manifestations of nationalism, contributed to the discussion of the question: The legitimacy of writers' reliance on its categories in the conditions of the widest cultural and literary interrelations of nations. The national-linguistic and national-artistic traditions of multinational writers continued to remain a common denominator in the comprehension of the type of character in the consciousness and thinking of writers.

The dialectic of the national and international, as the most important category of the problem, led to the creation of a rich genre and artistic and stylistic diversity in narrative forms. Being filled with new content, it allowed writers who turned to the genre of the historical novel to truthfully capture the essential features of the era, as well as the most characteristic facts of events and phenomena from the life of the nation. V.A.Shoshin argued that "in recent years, issues of national identity, national traditions and customs have naturally attracted the attention of an increasingly wide range of research specialists: philosophers, literary critics, critics, scientists. At the same time, they thoroughly and comprehensively consider both private and general issues of national expressiveness of general cultural and literary phenomena in the foundations of the national specificity of art, in the case of a common ideological and artistic interpolation of spiritual, moral, historical and linguistic foundations" [8, p. 33].

The theme of revealing the national and spiritual values of nations, based on the principle of historicism as one of the main attributes in the formulation of the problem, allows writers to truthfully capture the diverse unity of the genres of Russian, Azerbaijani and multinational prose. It is the specifics of the formulation of the attributes of the problem of modification with the obligatory presence of a national element in its concepts that substantiates its originality in the artistic system of all post-Soviet literature, as well as in the culture of each union and autonomous republic. Since in the literary process, when creating a real and fictional, historical and modern artistic image of a contemporary hero, new trends in the systematic understanding of literary works are developed typologically similarly, claiming to be based on the integrity of the narrative in connection with the support of aspects of the problem of modification. D.M.Urnov proposes to distinguish between the nationality of writers (respectively, their works), while paying attention to the special national flavor, which he considered "immanent", meaning that nationality is always with him. This point of view, as

a symbolic one, can be confirmed by the statement of V.G.Belinsky, who is credited with revealing the subjective side of the content of the work. At one time he was told that "even when the progress of one people is accomplished through borrowing from another, it is nevertheless accomplished nationally" [6, p. 29]. N.G.Chernyshevsky convincingly showed that the content of art is not limited to its subject – human characters revealed in images. He theoretically outlined the concepts related to the subjective side of the content of art. This, from his point of view, includes two closely related moments – this is the artist's understanding of the essence of the hero's characters and the issuance of a moral "verdict" by them.

The old tendencies that caused the formulation of the problem in the reproduction of reality in the artistic prose of Russian literature in the Soviet period (the first half of the 20th century) were based on the artistic achievements of I.A. Bunin, who at one time laid the foundation for the traditions of Russian realistic prose and in it Chekhov's "lyrical principle". In his work, the mythologeme of sovereign Russia, which eventually became part of a wider mythopoetic complex, designated by I.A.Bunin with the term "Motherland", was based on the "mythologization" of the pre-October period of the life of a contemporary hero.

Investigating further the typology of socio-psychological and moral processes occurring in the life of a contemporary hero, in the plot of their works, a reflection of the hero's personal consciousness with a verified era and centuries past was observed. The historical stream of life of the heroes of I.A. Bunin was "drawn" into private life. To confirm what has been said, his novel "The Life of Arseniev" serves. It is believed that this is the largest work and the main book of the writer, which was built as a lyrical monologue about Russia, about its unique nature, grown in the depths of the Russian national soul, as a heartfelt confession of the protagonist Arsenyev. The novel summarized the facts and events of almost half a century ago, based on the events of his personal life. And the writer until the end of his life was forced to assert that "The Life of Arseniev" is not an autobiographical work.

The novel, as it were, combined everything that I.A.Bunin wrote about. Here are lyrical pictures of nature, and philosophical prose, and the life of a noble estate, and a story about love. But above all, this is a novel-thinking about the bygone years, in the description of which there are sharply breaking Russian reality at the turn of the century. In it, the writer introduced his reflections on the change of cultures in the movement of history, on the maturation of new relations between man and the world in the light of

the rapidly developing urban, industrial, capitalist life, which is replacing the patriarchal-rural way of life. I.A. Bunin sharper than all writers, he felt those enduring values that were characteristic of the past, believing that they needed to be preserved and passed on to posterity. The new approach of I.A. Bunin in revealing the human personality, – as I. Krutikova argued, – looked like “a complex interweaving of various layers of reality in the mind of the hero”. In her opinion, it is he who makes up the world of personality” of his hero [2, p. 72].

At first, when the author was at the mercy of populist and Tolstoy's ideas, the relationship of his characters with the world looked quite simple: his hero has always found peace, joy and meaningfulness of existence in calm subordination to the natural laws of nature. The main creative potential of the writer began to take shape in his work when I.A. Bunin contrasted the luck of a person who is able to find in friendship, love, travel, art, nature, the ability to discover the beauty of everyday life with a word. In the ability to feel deeply in the soul and see the many-sided beauty, variability and complexity of being, in fact, in the poetics of his work, became the main features of the Russian national type of character.

The idea of including a person in the moving world of history and society has long worried I. Bunin, forcing him to constantly unravel and reveal the multidimensional conditionality of human existence, in the painful search by a person for himself, the meaning of his existence. “At different stages of the writer's path, this topic naturally found different artistic embodiment, according to the deepening author's consciousness and changing socio-historical events that determined the choice of topics and the direction of the author's attention” [2, p.18].

Unlike the traditions of I.A. Bunin, M.A. Bulgakov, M. Gorky, B.K. Zaitsev, I.E. Zamyatin, A.I. Kuprin, A.A. Platonov, M.M. Prishvin, A.N. Tolstoy, I.S. Shmelev, M.A. Sholokhov in the perception of Russian reality when creating the features of the Russian national type of hero, M. Gorky became one of the first artists of the turn of the century, in whose work the epic perception of life was combined within a single the logic of the development of a romantic and realistic perception of life.

In our analysis of the modification of the problem, we were primarily interested in the content of the works of fiction in the attitude of Russian and Azerbaijani writers to the accumulated experience of the traditions and customs of the nation over the years and centuries. C. Sherlaimova, Y. Bogdanov, V. Khoreev in the work “Literature of Real Humanism (notes on modern

literature of European Socialist countries” argued that Russian and Azerbaijani writers relied in their work on “traditions of national classics, democratic and national liberation tendencies, and continued to turn to the creation of heroic type traits at the beginning of their creative path folk character, which, as is known, are organically combined with the traditions of the new revolutionary literature” [7, p. 45]. The disclosure of social and psychological features of the national and international type of the hero-contemporary, relying on traditions and customs at the first stage of the modification problem, contributed to the reproduction of the unique historical and cultural experience of the traditions and customs of the Russian and Azerbaijani people, the nation. In order to prove the influence of the modification process on the creativity of writers, let us turn to the analysis of the story of the Russian-speaking Azerbaijani writer N. Rasulzade “The Girl in Red”. Relying on one of the aspects of the modern formulation of the problem, in the story “The Girl in Red” the writer showed mainly negative features in the type of Azerbaijani national character. While in the works of writers of the first half of the twentieth century, it was required to show only positive character traits. In the mind and soul of the main Azerbaijani hero of Akasha's story, during the unfolding of the main episodes describing the life and fate of the hero, the writer focused the reader's attention on revealing negative actions in his behavior.

Real events were woven from fragments surrounding the reality of the Akasha hero. “He was thirteen, he liked to do dirty things, suddenly, for no reason, he would take and shit” [5, p. 85]. They said about him that he was a harmful boy: “We are tired of him”, he muttered, “throwing looks of an offended wolf cub at passers-by on the evening street” [5, p. 85]. His behavior is shown by the writer as the hero's desire to leave him alone, to be forgotten, as if he does not exist at all. The author constantly emphasizes the fulfillment of two important desires for the hero: “winning and money”, which he, in the struggle for survival, began to value above all in his life. Speaking about the changes in his life, in connection with the improvement of his social status, we see that further events have already raised a monster in him. Akasha continues to commit scams, betrayals, deception and theft, pawn acquaintances, despite the fact that childhood and youth are long gone and it's time to settle down.

From the bad deeds he commits, as a result, the hero comes to the realization of the wrongness of his behavior in life. But the paradox in the plot of the story “The Girl in Red” consisted, first of all, in the fact that by the end of the story about Akashi's ordeals,

he would take the money he had earned in an unrighteous way to the mosque with his own hands. "And he left, followed by the gaze of the taken aback mullah, who was left with a heavy package in his hands. He was indifferent to whether his money would be distributed to the poor and indigent. Or the administration of this house of Allah will appropriate it" [5, p. 124]. The real events surrounding the hero are shown with a specific purpose – the writer's desire to influence his fate and thereby contribute to its change for the better. All events in the life of the hero, who abandoned his relatives and friends, are shown in the plot of the story very convincingly and with the disclosure of his specific pain caused by the tragedy of his loneliness as a result of his life. The life of the hero was accompanied by absurd mirages of the world around him, which seemed to him hostile to his personality. In them, the hero is constantly fighting for a place in the sun. In a number of episodes, it is shown how he mistakenly thinks that he has a foul life around him. By the end of his life, the hero finds prosperity: he has money, he feels like a noble person, but all this in his behavior is still pretentious and deceitful. Only when he is in the hospital, a stone's throw from death, does he begin to think about the meaning and frailty of human existence on earth. Having reduced the national type of the hero to the structure of motives in his unrighteous behavior, the writer, from the point of view of revealing the negative traits in the character of the national type of the Azerbaijani hero, leads his hero Akasha to realize the value of life by the end of his life. He tearfully asks God: "Help me, create me again. I want to return, I am good and now I will always be good, because a lot of good things have remained untouched in me. Not wasted" [5, p. 122]. But until the end, it is hard to believe in the hero's insight.

Unexpected turns, zigzags, details and nuances of the conclusions of the Russian and Azerbaijani heroes when they came into contact with an alien cultural environment, traditions and customs, language features were deep in acute social content. Based on reflections on the life and fate of the hero-contemporary, critics and researchers of the problem stated the birth of political, philosophical, moral, religious, aesthetic, national coordinates of the problem of modification. In them, Russian and Russian-speaking Azerbaijani writers, depicting a new type of character, created a line that cuts off from the present the traditions and forms of narration that were unshakable in the minds of the heroes of Soviet literature until recently. The theme of the inner world of man, with its hidden labyrinths of the qualities of the human soul in the features of the national and international type

of character, will become a scale of leading moral values in the formation of a genuine human "I" in works of art, unlike the character of other nationalities, unpredictable and not always understandable in behavior. For those who recognized the essence and significance of the national and international type of character, the meaning of the knowledge of human life and its moral nature was created through purification and forgiveness and love for all people, and this indicated that these features should be revealed in the broad context of the national and international culture of multinational writers.

In the process of analyzing the literary works of Russian and Russian-language Azerbaijani prose of the second half of the 20th – early 21<sup>st</sup> centuries, due to the increased attention to national issues in the writers' minds at the turn of the century, the attention of critics and researchers of the problem began to focus on identifying specific features of the dialectic of the national and international. It was noted that the prose of the first half of the twentieth century, unlike the second, was characterized by a steady desire for various kinds of experiments related to the denial of existing canons in posing the problem, aspects of which began to appear in the types of narration when displaying peculiar literary phenomena associated with the process of transformation of the folk type character. Our analysis of the creative experience of the writers of Russian and Azerbaijani literature in the second half of the 20th – early 21<sup>st</sup> centuries in comparative perspectives of the narrative showed that the formulation of the problem is now based on the stage-chronological principle of mastering the artistic features of the narrative structure of Russian and Azerbaijani literature by writers. The high idea of liberation from the shackles of the dogma of socialism in the works of writers of the first half of the twentieth century: M. Bulgakov, E. Zamyatin, A. Platonov, V. Ivanov, A. Bely, B. Pilnyak gave their works great functional significance, from the point of view of the principle of the destruction of stereotypes. As we know, most of these works contained criticism of "barrack socialism", tracking the violation of the fundamentals of the principles of socialist realism. That is why at that time it was the search for the basic laws of nature that alienate a person from the world, from the universe, from another person, from everything that exists, that was one of the main motives of the creativity of Russian and Azerbaijani writers, with their works included in the context of artistic and philosophical searches of world art. We note that the structure of the realistic novel ceased to correspond to the aesthetic demands of the time and no longer

seemed to be a fruitful direction in their work, which was one of the reasons why it was impossible for writers to return to the old model of the novel, story with types of folk character.

**Conclusions.** In the process of our analysis of the current state of the problem statement, we stated that attention to its consideration should be based on the context of the world literary movement when comparing or contrasting with certain facts and trends of multinational literature.

Due to the extinction of the literature of socialist realism at the first stage of the formation of the

modification of the problem in Russian and Russian-speaking Azerbaijani prose, high and low, as well as intuitively conscious in reproducing the realities of life and mentality of nations, were still based on folk mythology in the triumph of the socialist principle of internationalism and national politics. Continuing to investigate the influence of the concept of modification at an early stage of its formation, we are obliged to emphasize that the beginning of its formation in the post-Soviet period continued to be based on the canons of the traditions of writers of the first half of the twentieth century.

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#### Касімова М. М. ТРАНСФОРМАЦІЯ НАРОДНОГО ТИПУ ХАРАКТЕРА І ЙОГО МОДИФІКАЦІЯ У ІІ ПОЛОВИНІ ХХ – ПОЧАТКУ ХХІ СТОЛІТТЯ

*Основну увагу приділено аналізу художніх тенденцій рубежу століть. Головна увага зосереджено у своїй відображенні письменниками національного й міжнародного типу героя. Зазначається, що у зв'язку з творчістю письменників-шістдесятників та іншомовних російських письменників (Ч. Айтматов, Ю. Рітхеу), а також російськомовних азербайджанських письменників; Ч. Гусейнов, Н. Расулзаде, М. та Р. Ібрагімбекови, Анар, Ю. Самедогли, багато з них, на першому етапі формування модифікації проблеми продовжували ще спиратися на досвід художньої системи соціалізму з урахуванням низки специфічних факторів, способів, методів та художніх прийомів у створенні типу темпераменту. Подолаючи надалі естетичний схематизм попередніх напрямів, аспекти модифікації сприяли встановленню принципу безмежності оповідання в авторському художньому виборі теми з метою естетичного осмислення подій, що відбулися. Не декларуючи у цьому дослідженні у зв'язку з цим активне звернення багатонаціональних письменників до відтворення національно-культурних традицій, що спираються на російський і східний менталітет життя героя-сучасника, ми маємо право стверджувати, що найголовнішим завданням творчості російських і російськомовних азербайджанських письменників у ІІ половині ХХ – початку ХХІ століття ставало їхнє проникнення в індивідуальну долю людини у процесі національного самотворення кожної окремої людської особистості. При цьому наше звернення до виявлення причин, що сприяють еволюції проблеми, зумовлювалося виявленням реалізації національного інтелектуального потенціалу в мисленні, світогляді та свідомості російських та азербайджанських письменників, у процесі їх міжнаціональної взаємодії з творчістю письменників багатонаціональних літератур. У статті стверджується, що спираючись на духовні основи нації, російські та російськомовні азербайджанські письменники не могли не відобразити у своїй творчості певні періоди у становленні національної свідомості російського та азербайджанського народу. Осмислення критиками і теоретиками проблеми, зокрема й нами, національних і культурних традицій у становленні національної свідомості стало сприйматися як цілком закономірне явище єдиної системи категорії особистості, що склалася.*

**Ключові слова:** російськомовна азербайджанська література, народний тип характеру, модифікація, категорія національного та міжнародного, структура реалістичного роману, художні засади.