

Artículo de investigación

FORMATION OF THE SCIENTIFIC DEFINITION OF THE CATEGORY “ACT OF A LITERARY HERO” (BASED ON THE COGNITIVE METHOD OF TWO-LEVEL TRIADIC DECRYPTION)

ФОРМИРОВАНИЕ НАУЧНОГО ОПРЕДЕЛЕНИЯ КАТЕГОРИИ «ПОСТУПОК ЛИТЕРАТУРНОГО ГЕРОЯ» (НА ОСНОВЕ КОГНИТИВНОГО МЕТОДА ДВУХУРОВНЕВОЙ ТРИАДИЧЕСКОЙ ДЕШИФРОВКИ)

FORMACIÓN DE LA DEFINICIÓN CIENTÍFICA DE LA CATEGORÍA “ACTO DE UN HÉROE LITERARIO” (BASADO EN EL MÉTODO COGNITIVO DE LA DECRYPCIÓN TRIÁDICA DE DOS NIVELES)

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Abstract

The article deals with the problem of developing definitions of research objects using cognitive methods and intellectual circuit techniques.

The category “act of a literary hero” shows that there are a large number of definitions of this category, but there is no definition reflecting the fundamental essential characteristics of the hero’s act in the literature.

To construct the definition of the category “act of the literary hero”, the method of two-level triadic decryption of the basic category was used, which is a tool of categorical system methodology.

As a result, an exhaustive description of “the act of a literary hero” arising in the literature of a given historical period was obtained.

Keywords: categorical system analysis; triadic decryption; literary hero; the act of a literary hero.

Resumen

El artículo aborda el problema del desarrollo de definiciones de objetos de investigación utilizando métodos cognitivos y técnicas de circuitos intelectuales.

La categoría "acto de un héroe literario" muestra que hay un gran número de definiciones de esta categoría, pero no hay una definición que refleje las características esenciales fundamentales del acto del héroe en la literatura.

Para construir la definición de la categoría "acto del héroe literario", se utilizó el método de descifrado triádico de dos niveles de la categoría básica, que es una herramienta de la metodología de sistemas categóricos.

Como resultado, se obtuvo una descripción exhaustiva del "acto de un héroe literario" que surge en la literatura de un período histórico determinado.

Palabras claves: análisis de sistemas categóricos; descifrado triádico; héroe literario El acto de un héroe literario.

Аннотация.

В статье рассмотрена проблема разработки определений объектов исследования с применением когнитивных методов и интеллектуальной схемотехники.

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На примере категории «поступок литературного героя» показано, что при наличии большого числа определений данной категории отсутствует дефиниция, отражающая фундаментальные сущностные характеристики поступка героя в литературе.

Для конструирования определения категории «поступок литературного героя» использован метод двухуровневой триадической дешифровки базовой категории, являющийся инструментом категориально-системной методологии.

В результате получено исчерпывающее описание рассматриваемой категории – поступка литературного героя, возникшего в литературе заданного исторического периода.

Ключевые слова: категориально-системный анализ; триадическая дешифровка; литературный герой; поступок литературного героя.

Introduction

The study of the act of the hero, captured in the works of literature, is one of the most pressing issues in philology.

There are various approaches to the analysis of an act as a phenomenon in philosophy, psychology, sociology, and linguistics. Scientists consider the hero's act:

(1) as a category of ontology and hermeneutics (Bakhtin, 2003; Gotyatova, 2006; Streltsova, 2008; Loshakov, 2014; Gogotishvili, 2014; Huseynov, 2017; Ilina, 2007 and others);

(2) as an element of the sociological frame theory (Vakhshtayn, 2009; Volkov, 2009; Bushueva, 2017, 2018);

(3) as a tool for describing the national picture of the world, national consciousness (Uskova, 2012; Bushueva, 2018);

(4) as a tool of artistic and axiological analysis of the picture of the world and man and as a category of poetics of the artistic text (Epshtein, 2000; Letyagin, 2004; Nikolaev, 2012; Shvetsova, 2018, 2018 and others.).

Academician V. Peretz in his book on the methodology of the history of literature writes that “the sciences of humanities investigate what was created by man in the field of manifestations of his life and thought, feeling, fantasy, that is, the actions of a person and his thoughts expressed in a word” (Peretz, 1922).

The history of Russian literature provides many materials describing the actions of a person, both verbal and non-verbal, expressed in signs and verbally.

For the convenience of building an analysis, it is necessary to identify the basic concepts and characteristics of the act. Researchers include the purposefulness, intention of action, awareness, controllability, focus on results, the presence of an evaluation component in the act, overcoming

the normative boundaries in behavior when performing the act (Bushueva, 2017).

We agree with all the characteristics of the act as a whole, proposed by representatives of various humanities. We draw attention to the fact that **the subject** of the research is a literary hero. **The object** of our research is the act of a literary hero. We are interested in the description of the act, recorded in the artistic texts of various historical eras.

When analyzing the definitions of an act of a literary hero, it becomes clear that they have an empirical focus and do not reflect the fundamental, essential characteristics of the act of a literary hero as a literary criticism category. Thus, the scientific definition of the concept “act of a literary hero” was not found. Therefore, the actual task is to determine the essence of the “act of a literary hero”.

The scientific problem of our research consists in the absence of a single point of view of researchers regarding the categories of “act” and “act of a literary hero”.

The purpose of this work is to develop and construct a definition of the basic category that most fully reflects the essence of the object of study.

Applied methods and approaches. In the process of our work, scientific-theoretical, practical-scientific and complex approaches are used.

To develop the definition of the concept “act of a literary hero”, we used the methodology of categorical schemes, which in this case is represented by the triad method developed by V. I. Razumov (2004). It is supplemented by the application of the principles of formal logic. The scientific tools of intellectual circuit techniques,

the method of constructing the concept, were also used.

The materials of the work are of practical value for the implementation of courses of literary-theoretic and literary-historical cycles. In addition, the materials are useful in studying the school literature course, since the wording of the definition of the act of a literary hero allows to describe the problems, to assess the situation in the literature at a certain stage. The definition,

modeled using the two-level decryption, provides an opportunity to rethink the development of the history of literature.

The method of two-level triadic decryption

The triadic method is one of the universal cognitive tools. The triad was widely used in the history of intellectual culture. This is one of the ways of qualitative categorical analysis of concepts.

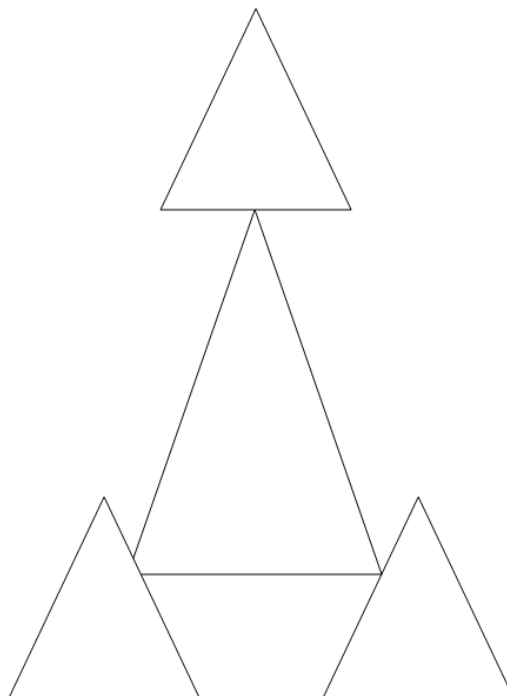


Figure 1. Scheme of two-level triadic decryption

Categorical systems as methods of qualitative analysis allow us to form “original and fairly strict definitions of categories” (Razumov, 2004). The description of a real object implies the construction of such a categorical scheme as a digraph with two types of edges, where the process of information functioning is presented as a sequence of three types of acts of redistribution of information along the vertices of the digraph (Razumov, 2004). The scheme of two-level triadic decryption is shown in Figure 1.

The categorical system methodology is based on the idea of the triadic quality. Qualitative analysis and qualitative modeling have cognitive value, as they allow to generate categorical combinations of various forms. The triad ensures the completeness of the description of the object at the current level of detail (decryption) while

observing the minimum content requirement (Razumov, 2004).

“The act of a literary hero” can be considered from the point of view of a categorical approach, since this phrase combines ideas about a variety of phenomena (the act of the protagonist, the act of the secondary hero, the act of the lyrical hero, etc.). The act of the main (main) hero of the work is different from the actions of other heroes. Only it can be characterized by certain characteristics that accompany this action (certain motives, methods of implementation, external attributes of the transformation process, the absence or, conversely, the presence of reflection, etc.). Thus, the act of a literary hero can be considered as a category.

“The act of a literary hero” as a concept is the name of a subclass of objects (phenomena). It reflects our idea of the subject. Representation is formed in the process of thinking, when we find signs on which we can distinguish a subclass from a class of objects. The concept of the “act of a literary hero” derives from the countless varieties of this act. In other words, the act of a literary hero is a type of act. The notion of a “literary hero’s deed” can be based on a certain result (an evil deed, an altruistic deed, a mercenary deed, a short-sighted deed, etc.). In this combination, we are dealing with the concept of “the act of a literary hero.”

With reference to the act of literary hero, you can use the word “term”. The term is a detailed elaboration of a concept to the level (aspect) that is studied in a specific scientific field and it must be uniquely defined in this context for the needs of this field. We believe that the term “act of a literary hero” is the belonging of a definite act to its performer (the Pechorin act, the Onegin act, the act of Yevgeny Bazarov, etc.).

Currently, the triad approach finds effective application in sociology, economics, medicine, and cultural studies. Categorical schematics has not yet found wide application in literary science, despite the presence of a weighty heuristic potential.

The essence of the two-level triad decryption method is as follows. At the first level, the desired concept is deciphered by a triad of initial concepts, most fully (necessary and sufficient) reflecting its essence. Further, derivatives are subject to the same decryption. Two-level triadic decryption allows getting an exhaustive

definition of the desired concept. Note that the triadic decryption is not limited to two levels, but too many derivative concepts complicate their complex understanding due to the limitations of human thinking. Therefore, a two-level triadic decryption seems, on the one hand, necessary; on the other hand, it is quite a composition for constructing scientific concepts.

The formation of a triad of concepts, revealing the concept of “the act of a literary hero”, should be based, firstly, on the universal characteristics of the act, and secondly, on the specific qualities of the literary hero. The generalization of those and others allows us to distinguish the following primary conceptual triad: the subjects of relations, goals, and product.

We give explanations.

Initially, a simple definition of the notion “act of a literary hero” based on traditional logic will be formed, then the capabilities of the categorical system methodology will be used to obtain a detailed definition (Razumov, 2004).

Two-level triadic decryption allows to get a complete description of the category in question. The triadic method involves the reflection of the desired category in the other three, representing it exhaustively.

The following primary categorical triad is highlighted: the cause of the act; the form of execution of the act; the result of the act.

At the second level, each of the three categories is deciphered (Figure 2).

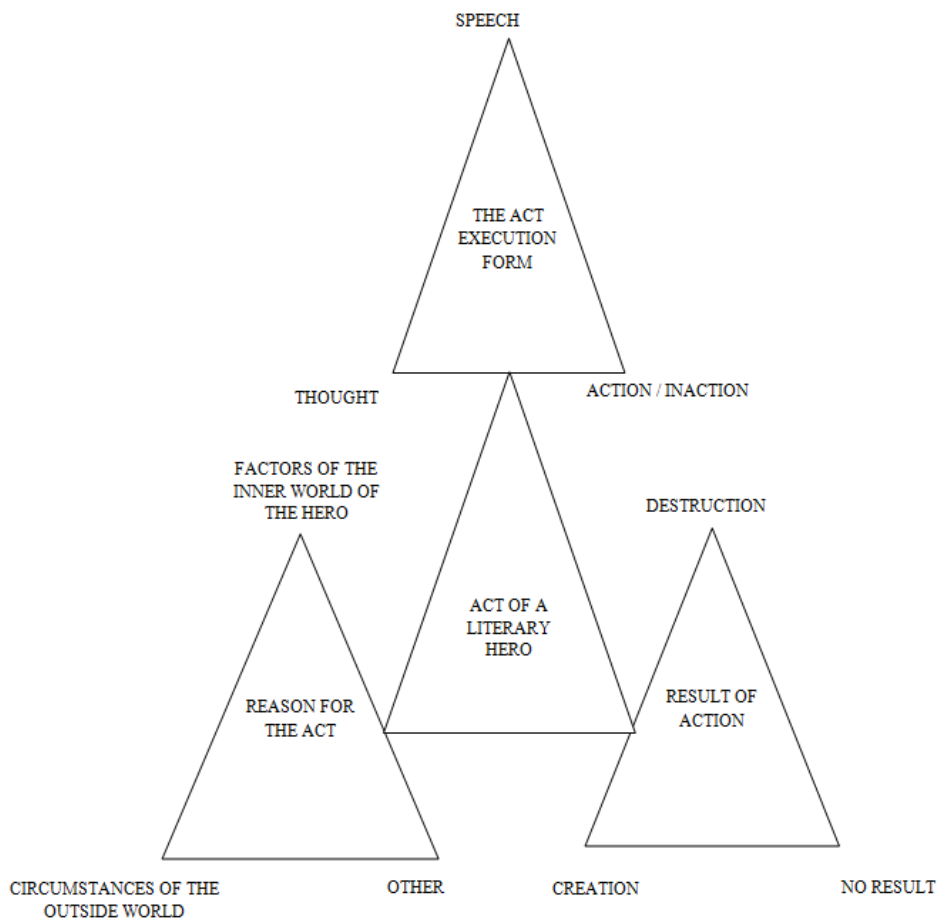


Figure 2. Diagram of the two-level triadic decription of the notion "act of a literary hero"

The literary hero is one of the basic elements of the artistic world of a literary work, so more often than not the study of the poetics of a text does not do without analyzing its structure.

The act of a literary hero is an element of the hero's behavior. To date, the analysis of the act of the literary hero is devoid of systemic nature and is carried out selectively. At best, researchers who turn to the problem field of an action focus on the names of the actions in different languages either (Uskova, 2012) or the interpretation of one or more types of actions outside their connection with others (Vakhshayn, 2009). The majority of experts most often use the "mosaic" of actions from various works of Russian literature as illustrative material for developing questions that take them personally.

A unified approach to the typological study of the act of a literary hero in literary criticism is not yet available.

The concept and definition, reflecting the essence of the concept of an act in the theory and history of literatura.

The act as a special aesthetic category often becomes the subject of literary analysis, which is explained by the desire of researchers to study in detail the features of the artistic world of the work and determine the position of the character in it. Due to the theoretical and literary analysis of actions, it becomes possible to investigate the literary hero in detail, to determine the moral problematics of the text, and to identify spiritual and moral guidelines in the structure of the author's concept of the world and man. All this causes the persistent interest of domestic and foreign literary scholars to this concept.

In modern literary criticism, there are many definitions of the concept of "act", depending on the cognitive and research goals of each author and on the context of the analyzed material. These discrepancies in the definitions are due to the fact that they indicate the place and role of the act in the plot construction, its structure,

composition, etc. It is clear that the act is a plot unit, a carrier of meaning related to the event.

R. L. Krasilnikov argues that literature is one of the main means of semiotising an act, its separation from the stream of life, fixation in cultural memory (Krasilnikov, 2010). The essence of the concept of “act”, morally responsible, in a certain way oriented in the world and constructing the world, can be found out, focusing on the content of artistic texts from different eras.

A number of definitions of the phenomenon of the literary hero's action by representatives of various schools in literary criticism are given below.

B.V. Tomashevsky (1999) noted that “in more complex constructions of a literary work, it is required that the hero's actions flow out of a certain psychological unity, so that they are psychologically probable for a given character (psychological motivation of the actions).” In such cases, “the hero is rewarded with certain psychological traits”.

In our opinion, the researcher quite fairly connects actions with the plot, which allows him to consider the action as a special part of the composition of the work. Consequently, the act not only reveals the psychological portrait of the literary hero, but also becomes a structural element that determines the compositional characteristics of the artistic text.

According to S.A. Martianova, the act is able to identify the value orientations of the characters, as well as to delimit the semantic shades in their definition. The researcher notes that the word “hero” emphasizes the positive role, brightness, singularity, and exclusivity of the person depicted, and the phrase “actor” emphasizes the fact that the character manifests itself primarily in the performance of actions (Martianova, 2014).

Thus, the act distinguishes between the hero and the actor and characterizes the latter to a greater degree. According to S.A. Martianova, the act determines the character of the actor and reveals his position in the artistic world of the work, which also emphasizes the significant role of the act in the organization of the artistic space of the work.

In his work, V.E. Khalizev drew attention to the fact that “the characters are characterized by the actions they perform (it is important not only what the person does, but also how he behaves)”

(Khalizev, 2000). Consequently, due to the analysis of the actor in a work of art, it becomes possible to determine the character of the hero and the description of his value system.

In his work on the theory of action, V.E. Khalizev poses questions that seem relevant for our research: what is in line with the theory of action (or at least agrees with it) in the literary classics (Western European and Russian), and what is incompatible with it in the literary classics (Western European and Russian)?

Considering the sources close to the concept of M.M. Bakhtin, a literary critic concludes: “The subject of this philosophy is the specifics of life or more precisely, the practical sphere defined by will, aspiration, action, behavior, deed, the attributes of which are freedom and responsibility” (Khalizev, 2004).

A particular aspect of the category of action is disclosed in the works of V.I. Tyup, who, following M.M. Bakhtin, focuses on the moral act, laid down on the “tectonic” level of artwork. In this case, there is only one semantic center, which is embodied in the hero of a particular author (for example, “the man of Tolstoy”) and in the concept “I am in the world”. In this case, the morally incoming hero represents in the world. If there is no such hero, then the act is absent (Tyupa, 2009).

In our opinion, it is extremely important to associate the deed with the moral component, which often determines the motivation of the hero. The act in this context not only reveals the most important personal characteristics of the hero, but also determines his relationship with the outside world, as well as the position of the hero in the artistic space of the work.

According to E. B. Borisova, the act constitutes the second figurative structure of the work, the plot, imbued with purposeful action, which is able to unite all the subject features (Borisova, 2009). As the author rightly notes, the images of external and internal movements (events, actions, aspirations and moods) are designed to reflect the picture of human life in all its manifestations.

According to the contemporary literary critic N.I. Nikolaev (2012), the main content of a literary work in strictly theoretical terms is the event of an act (act of feeling, act of thought, act of action), and the special status of the literary hero of a work of art is determined by the fact that it is the direct origin of the act, unlike other characters.

S.N. Zotov puts an act and an action on one of the most important places in the system of means for depicting an actor (character) and expressing his necessary characteristics. "It is not difficult to notice the insufficiency of the consideration of the one-sided dependence of behavior (actions) on character proposed above, the character and behavior in this case are the defining features of the character. Since we are talking about a work of art and, therefore, about the artistic character, we must first talk about the relationship of interdependence: it is necessary to take into account that it is the character's behavior that in many ways reveals the artistic character, actually creates it, makes it perception and evaluation. Character in a literary work may not be revealed by other artistic means; therefore, behavior to a certain extent is both a manifestation (form) and content of the depicted artistic character". The scientist insists on the need to study the characters in connection with their actions and characters. The deed (behavior) is a tool for analyzing a character image. This is an important question for the poetics of a literary and artistic work" (Zotov, 2019).

The deed as an aesthetic category is in close contact with the notion of the heroic. R.L. Krasilnikov (2010) uses the notion of an act applied to the category of the heroic, its heroic borders on the tragic. Any act has a purpose, motivation and means. Since the goal is eventually realized, then the act is associated with thanatos, that is, with death.

Due to the theoretical and literary analysis of actions, it becomes possible to investigate the literary hero in detail, to determine the moral problematics of the text, and to identify spiritual and moral guidelines in the structure of the author's concept of the world and man. All this causes the persistent interest of domestic and foreign literary scholars to this concept.

In modern literary criticism, there are many definitions of the concept of "act", depending on the cognitive and research goals of each author and on the context of the analyzed material. These differences in definitions are largely due to the fact that they indicate the place and role of the deed in the plot construction, its structure, composition, etc. It is clear that the deed is the

unit of the plot, the carrier of meaning associated with the event.

The above definitions of the act of the literary hero and related concepts seem to reflect the attempts of researchers to generalize and systematize the data obtained in studying the act in fiction, but the fundamental, essential characteristics of the act of the literary hero are reflected in them fragmentary, non-systemically.

Content analysis of the scientific literature devoted to the problem of the act allowed to systematize the main characteristics of the act of the literary hero, which are of fundamental importance for the development of the definition that most accurately reflects the natural essence of this phenomenon.

As a result, the key elements by which the authors determined the act of a literary hero were the following: "text space", "text levels", "part of the composition", "plot unit", "hero function", "hero status in the text", "means of portraying the actor", "letter", "speech act", "personal narrative", "value", "spatial movement, thought, word", "verbal gesture".

The network of meanings formed by the authors, fixed in the definitions, makes it possible to say that there is an undoubted connection between the act and the artistic work, which is formed within the framework of a particular genre. Also, the act acts as an element of the composition, element of the plot, element of the story line, event, action, function, value. In other words, the act exists only within the framework of the work (verbal creativity).

The other connection, fixed in the definitions, is the connection between the act and the character, where the act acts as a means of depicting the actor, determines the status of the hero in the text, acts as a manifestation of the form and content of an artistic character, sets the personal narrative of the hero. It also follows from the definitions that the act orients the position of the hero relative to the world. In other words, the act is a method of structuring a picture of the world - the creation of a "plan of the world". At the second level of deciphering, the model for determining the act of a literary hero will look as follows (Figure 3):

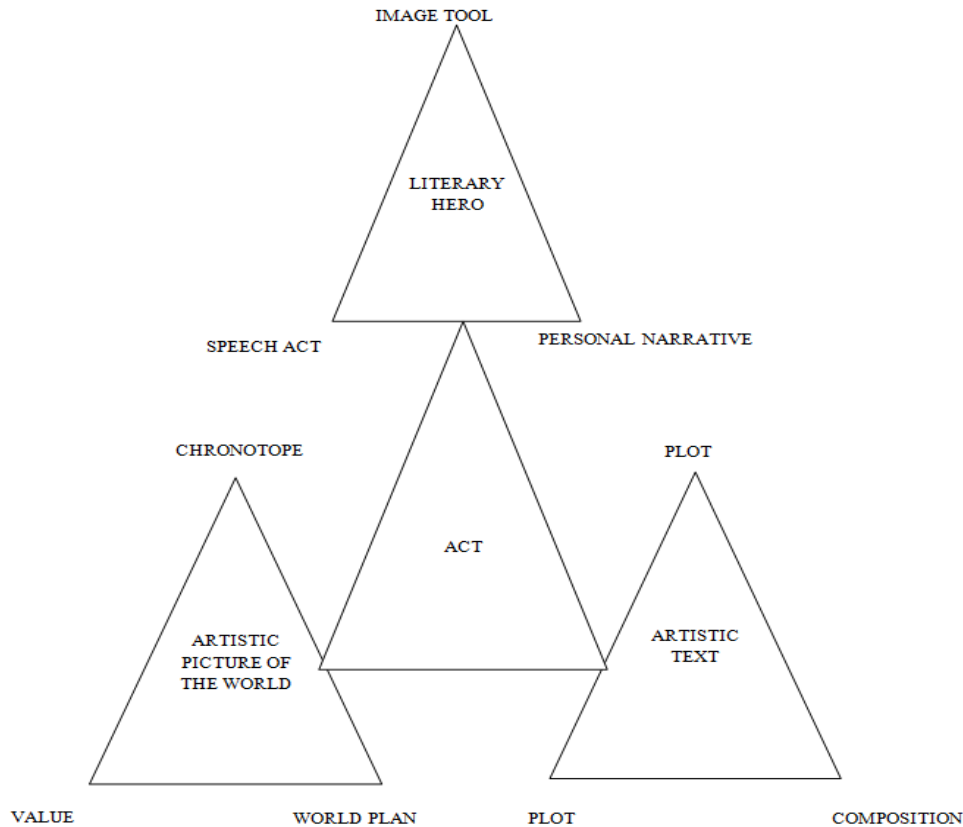


Figure 3. Model of the concept "act of a literary hero"

The development of the definition of the concept "act of a literary hero" should be carried out on the basis of the understanding that the act in fiction is a model for the manifestation of a person's act in objective reality.

Thus, the act of a literary hero can be briefly defined as a formal indicator demarcating the participants of a plot of a literary work into heroes and all the others (characters, faces, participants, actants, etc.) organizing an artistic whole (a unit of plot, plot); carried out within the limits of speech, genre, text.

Definition of the concept "act of a literary hero"

Understanding the nature of the act of the literary hero and the structuring of significant attributes for him in the framework of the procedure for the successive two-level triadic decryption of the basic concept allows us to present a detailed definition of the concept "act of the literary hero" and formulate it as follows:

The act of a literary hero is a category:

- defining the position of the hero in the world of the event (constituting the smallest unit of the artistic text - the structural element of the storyline),

- supposing free choice and responsibility for it,
- contributing to the establishment of interaction between the plot participants;
- connected with transition, intermediateness - from state to state;
- limited (limited by the scope of discourse);
- expressed by signs;
- resulting in tangible and intangible results.

As can be seen, the resulting detailed definition of the notion "act of a literary hero" expands the brief definition derived from traditional logic. In contrast to the dominant ones in the scientific literature, the obtained definition reflects the natural essence of the act and its fundamental differences from other forms of human (subject) actions. It provides an understanding of the essence of the act of the hero in literature, reflects the universality of the forms of the act of literary heroes, manifesting themselves in artistic reality as a special case. In addition, the proposed definition provides a platform for targeted systemic research of such aspects of actions as typology, functioning, evolution, etc.

Conclusion

The most significant research results with scientific novelty are presented below:

A definition of the concept “act of a literary hero” is proposed, based on the outlined features of the act as a human act, which made it possible to characterize the act of the hero in Russian literature.

A terminological apparatus is presented, reflecting various aspects of the literary and artistic phenomenon of the act of a literary hero. Such concepts as “literary hero”, “artistic picture of the world”, “artistic text”, “model of action” were proposed and identified, which makes it possible to describe the subject area of the act of the hero of Russian literature with the required degree of completeness.

The task of knowing the act of the hero of Russian literature was productively solved with the help of special cognitive tools of categorical system methodology, successfully used in various fields of science (in cybernetics, biology, medicine, computer science, etc.). Its connection to the study of the hero and his act in literature seems very promising. Categorical schemes and models allow, in particular, to identify the qualitative characteristics of objects and the various forms that they cause.

The definition of the act of a literary hero, obtained as a result of using the two-level triadic decryption method, in our opinion, allowed to obtain a more accurate understanding of the essence of this phenomenon. Note that the triadic method was implemented in this work at the level of decryption (specification) of the basic category. Subsequent meaningful procedures are convolution (synthesis) and semantic mutation (permutation), allowing to analyze new qualitative models of objects.

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