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# Main Properties and Characteristics of Literary Concepts

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**Abstract:** In this article, the author examines the terminological complex of phenomena included in the concept of "artistic concept of personality". Moreover, the concept itself is initially one of the pivotal ones in the theory of literature, which allows the author to present the points of view of various literary critics, accompanied by their own justifications. As a result, the terminological structure of the specific features of this concept is built.

**Keywords:** artistic conception, inseparability from life, dynamism, subjectivism, collectiveness.

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## Introduction

For several millennia, such social institutions as religion, philosophy, sociology, politics, psychology, etc. have been trying to answer the question of what a person is and his role in the world around him. At the same time, each historical era gives rise to its own special vision of man and his role in the world around him. Antiquity praised a "god-like" person, the Middle Ages clamped a person in the rigid chains of "God's slavery", the Enlightenment saw a "reasonable reed" in a person, etc. Such a socio-philosophical understanding of the phenomenon of personality, according to the fair remark of many researchers, comes down to "a system of value orientations, stable internal motives and attitudes of human activity, due to socio-economic and spiritual conditions and expressing both public moods and social feelings, and the mindset of the individual, her attitudes to the individual, society and the world" [1, p. 66-67].

## Main part

It should be noted that being one of the highest spiritual and valuable creations of mankind, literature is a field where different interpretations of all issues of mankind and the individual in particular are accumulated. That is why a special vision of the personality, its artistic embodiment, is formed in literature. For the first time, the term "personality concept" in his works was voiced by L.I. Timofeev in the mid-1950s. This is the time of the appearance of the stories of M. Sholokhov, A. Soljenitsin, which marked the turn of the writer's interest in the thought of the "intrinsic value of the individual." [2, p. 155]. At the beginning of the twentieth century, there was no real phrase in literary science. In the course of research, the terms "hero" were used more, "image", "character", "person". The onset of a new period of development not only in literature, but also in the science that studies it, is confirmed by the works of T.A. Kranoshchekova "The concept of man in the work of Vsevolod Ivanov" (1963), Z.T. Osmanova "The Artistic Conception of Personality in the Literature (Traditions and Modernity)" (1977), A.G. Bocharov "Demanding love. The concept of personality" (1977), etc.

The interest of literary science in the problem of the artistic conception of personality has not faded even today. Personality in the work of various authors is consecrated in the works of T.A. Bogdanovich, K.F. Ivanova, O.A. Berdnikova, O.V. Rybak and other researchers. Moreover, modern literary criticism is characterized by a polyphony of views regarding the

term itself. So, V. Urmanov believes that the "artistic concept of personality" is "the writer's aesthetically translated ideas about the essence of man, about the purpose and meaning of his earthly existence, about how close he is (or far) to what was originally laid down in him » [3, p. 58]. E. Gapon in the development of the artistic concept of personality comes to the idea of the need for its typology [4]. Yu.M. Pavlov is sure that the concept of the artistic concept of personality in Russian literature is invariably associated with the "Christian worldview" of writers, believing that it "gives Russian artists of the word the opportunity to rise above political and other predilections, stereotypes, makes their works historically, psychologically, artistically convincing and full-fledged » [5, p. 199-200]. Of course, every researcher, as well as a writer, has the right to start from his worldview and develop any literary problem, correlating them with his ideas about the engine of life and art. However, the manifestation of a plurality of approaches in understanding a particular problem is not always the surest way to search for the truth. As a rule, even more questions appear, creating even more controversy and controversy, which ultimately moves researchers away from the original question. In our vision of the concept of "artistic conception of personality", we decided to display the most general, regular features that characterize this literary term.

The first distinctive feature of the artistic conception of personality is observed in its internal "inseparability from life". M.B. Khrapchenko emphasizes that "The artistic image is by no means an outer shell of truth, which can be expressed in another way. In the indissoluble unity of its content and form, it is a generalization of life" [6, p. 69]. The question of the reality and unreality of a literary hero was developed by the classics of Russian word creation. L. Tolstoy, when asked what real hero he wrote Andrei Bolkonsky from, answered: "Andrei Bolkonsky is nobody. Like any person of a novelist, and not a writer of personalities or memoirs, I would be ashamed to publish if all my work consisted in writing off a portrait, finding out, remembering" [7, p. 80]. At the same time, Grigory Melekhov was remembered by the reader, first of all, because he remained the same, with his fears, shortcomings and conscience. These two essentially opposite conceptions of the literary hero inexorably lead to another no less difficult question: "What should be the artistic conception of personality and how should it correlate with the concept of a real person?" The next feature inherent in the artistic concept of personality, we would like to designate "dynamism". Developing the problem of the artistic concept of personality in Soviet literature, L. Ginzburg points out: "Literature - especially since the Renaissance - needs conflict, movement, struggle, therefore, a hero deviating from the norm, making mistakes, accessible to passions and temptations" [8, p. 5]. Over the centuries, as in philosophical, political or scientific thought, in literature, the concept of personality has also undergone changes associated with the concept of personality. It is this feature that allows the literary hero at certain historical moments to free himself from the power of ideological or political attitudes. Moreover, overcoming these limits, which always weigh on the artist's word, always determines either a crisis or a breakthrough. Quite precisely, on this occasion, the researcher S. Babshanova notes: "A person in his multilateral relations with the world around him is not something frozen, given once and for all" [9, p. 299]. The dynamism of the artistic concept of personality, which means the search for new approaches to understanding a person and his place in the world, is the main engine for moving literature forward.

It is fundamentally important to note such a distinctive feature of the artistic conception of personality as subjectivism. Although the artistic world of the writer "is not reduced ... to the totality of his personal experiences" [10, p. 78], however, he is not devoid of a certain authorial voice. Along with such manifestations of the author's "I" in the work as comments, maxims of various kinds, it is necessarily present in the constructed concept of personality, the reality or unreality of the hero, romanticism or excessive heroic pathos of the work

depends on the skill of the writer. But, perhaps, the most important difference between the artistic conceptions of personality should be considered its “collectivity”. Starting from the first great books (the Vedas, the Bible, the Koran), it has been a field for philosophizing, propaganda, self-expression, both for the writer and for the entire era. The artistic concept of personality is built around an attempt to unravel and explain the phenomenon of man: scientific, philosophical, moral, historical, etc. At the same time, literature is a field in which this or that concept of man is proved or, on the contrary, refuted. In other words, the artistic conception of the personality “seeks to absorb the plurality of manifestations of human individuality in public life, convey the contradictory complexity of human contacts and, ultimately, influence the formation of certain public moods, the creation of various options for collective moods and, thereby, express disobedience, disagreement. with dominant, but already exhaustive interpretations of the concept of personality” [11, p. 31].

### Conclusion

Thus, speaking about the features of the artistic concept of personality, it can be noted with confidence that this is not a static idea of a person or personality, but a view of the era that develops in the dynamics of time; a collective judgment about human existence, framed in the living fabric of the writer's artistic talent, which in the end gives his work a special individual shade. “The concept of personality finds artistic realization in the creation of certain types of heroes, who are in complex relationships with circumstances, is expressed in the author’s position and in the style of the work” [12, p. 8].

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