Analysis of the Images of Heroes

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Annotation: the article discusses how to teach elementary students to evaluate heroes in reading lessons. The differences between the views of primary school students and high school students on this issue are shown.

Keywords: elementary education, methodology, protagonists, positive protagonist, negative protagonist.

In elementary literary education, when analyzing a work of art, the attention of younger students is focused on the analysis of the image of a character. The term "image" is not used in elementary school, it is replaced by the words "hero of the work", "character", "character".

There is no detailed definition of the term "character" in literary criticism.

A character is not the sum of the details that make up the image of a person, but a holistic personality that embodies the characteristic features of life and evokes a certain attitude of the reader. This attitude is "given" by the creative will of the author. "The characters of a work of art are not just twins of living people," noted B. Brecht, "but images outlined in accordance with the ideological concept of the author [29, p.189].

"A literary character, as L. Ginzburg notes, is, in essence, a series of successive manifestations of one person within a given text. Throughout one text ... it can be found in a variety of forms: the mention of other characters about him, the narration of the author or narrator about the events related to the character, the analysis of his character, the depiction of his experiences, thoughts, speeches, appearance, scenes in which he takes participation in words, gestures, actions" [2]. E.V. Khalizev believes that the term "hero" emphasizes the positive role, brightness, unusualness, exclusivity of the depicted person.

"A character, a character," according to L.I. Timofeev, - the concepts by which we designate the person depicted in the work ... "

In the book "Introduction to Literary Studies" ed. G.N. Pospelov says: "The characters, in their totality, making up the system, are, apparently, the side of the literary and artistic work, most closely associated with the content. And when understanding the idea of an epic or dramatic work, it is important to understand, first of all, the function of the system of characters - its meaning and meaning. It is from this that it is natural to begin consideration of a short story or novel, comedy or tragedy.[29, p.161]

A.G. dwells on some aspects of the character system. Zeitlin in The Work of a Writer. First, the characters of a work of art act in some way, that is, they perform actions, and therefore are in certain relationships. Further: "The writer strives ... to ensure that the state of mind of the characters would become clear from his actions." The system of characters is "continuously changing", while

a certain "hierarchy of actors" is observed. In addition, there is a grouping that "within the system of characters each time corresponds to the correlation of certain social forces"; this is how the principle of "representativeness" of characters is implemented.![41, p.375]

The concept of a system of characters is used by many researchers without a special definition, although it should be noted that we are talking mainly about a system of images, as A.G. Zeitlin, where the image means the image of a person in a work of art [10, p.14].

Without using the term "character system", Yu.V. Mann writes about various kinds of character connections. Paying attention to the importance of "the motive for leaving, leaving". In his work, it is important to note, firstly, the identification of various connections between the characters, and secondly, the establishment of a connection between the "ideological confrontation" and a wide range of relationships that make up the event-psychological basis of the system of characters [20, p.137].

When analyzing epic and dramatic works, much attention has to be paid to the composition of the system of characters, that is, the characters in the work. For the convenience of approaching this analysis, it is customary to distinguish between the main characters (who are at the center of the plot, have independent characters and are directly related to all levels of the content of the work), secondary ones (also quite actively participating in the plot, having their own character, but which receive less authorial attention; in in a number of cases, their function is to help reveal the images of the main characters) and episodic (appearing in one or two episodes of the plot, often not having their own character and standing on the periphery of the author's attention; their main function is to give impetus to the plot action at the right time or set off certain or other features of the main and secondary characters) [11, p.89].

There are differences between the main characters, central, secondary and episodic. In many works, one person is brought to the fore, on whose fate the reader's attention is entirely focused. In other works, on the contrary, a whole group of characters appears "on equal terms" [29, p.195].

In the studies of O.I. Nikiforova, L. Rozhina and others studied the psychological characteristics of the perception and evaluation of literary characters by younger students. It was found that younger students tend to have two types of attitudes towards literary characters:

➢ Emotional, which is formed on the basis of a specific operation with figurative messages;

➢ Intellectual - evaluative, in which students use moral concepts at the levels of elemental analysis.

These two types of relationships are in a certain dependence on the features of analysis and generalization by younger students of the experience of their own mental life [30, p.126].

When evaluating the characters in the work, students operate with those moral concepts that were in their personal experience. The number of such evaluative moral concepts among younger schoolchildren (especially among first graders) is limited. More often than others, they name such moral qualities as courage, honesty, diligence, kindness. Students experience significant difficulties in characterizing heroes because they do not know the appropriate terminology. The task of the teacher is to analyze the work with students, constantly introduce into their speech words that characterize the moral, intellectual, emotional qualities of the characters. This is one of the conditions for raising the level of analysis of literary heroes [30, p. 127].

The analysis of character images is the most common way of analyzing a work in school. It contributes to the approval of the view of literature as a human science. Consideration of the

images of literary heroes often turns out to be an indispensable condition for the analysis of a literary fairy tale.

The analysis of the system of images is characterized by close attention to the nature of the characters to the motives and consequences of their actions. Understanding the content of the image of the character and its function in the work involves the analysis of its components: the portrait of the hero, speech, his actions, inner world, relationships with other characters. Such an analysis makes it possible to reveal the role of the image in understanding the author's position, the idea of the work and to form one's own attitude towards it.

M.S. Soloveichik notes that in the process of analyzing a work of art, younger students must understand both the characterization of the hero's image and the meaning of this image, i.e. the load that it carries in the overall structure of the work. M.S. Soloveitchik proposes a work plan for image analysis.

1. Work on the character of the hero based on the plot (the character manifests itself only in action and you cannot separate the analysis of the character from the plot). The hero is also characterized by his speech and the author's remarks.

2. The relationship of heroes (it is necessary that children understand the reasons for the behavior of heroes).

3. The role of landscape and interior in the work (if any).

4. Based on the analysis of the interaction of images, the idea of the work is revealed.

Analysis of the image of the hero allows you to understand how the writer portrays the characters, revealing what is hidden from the eyes: the thoughts and feelings of the characters, their character traits. It is necessary to teach children to judge the main qualities of the characters, to evaluate the hero not only by his actions, but also by the motives that caused them; the latter, as you know, is more difficult for younger students.

There are a number of techniques that help organize the work on characterization. We list some of them:

1) the teacher names the qualities of the characters and asks the students to give examples confirming them;

2) students are invited to independently name the property of the character of the hero (this is available to younger students if the character has no more than two or three qualities of character and is shown in action);

3) The heroes of one work or works close in subject matter are compared. The easiest kind of comparison is opposition. When comparing, the author's attitude to the characters is clarified.

Allocate the following stages of work on the image - the character. These stages of work are determined taking into account the psychological foundations of the process of perception of a work of art by younger students.

I stage. Emotional, partially motivated perception of the image;

II stage. Specification of the initial holistic perception;

III stage. Generalized motivational-evaluative judgment [30, p. 159].

So, the first stage encourages the assessment of the hero, creates a mood for further work with the text.

The second stage of work on the image of the character sets the task of concretizing the initial idea of students about the characters in the work. At this stage, careful work with the text is carried out, the students develop the ability to select material about the characters, as provided for by the program.

Extremely important for the correct and complete perception of the actor is his comparison with another or others.

At the final stage of work on the characters, students summarize the selected specific material, compose a story about the hero.

This creates a holistic view of the characters in the work, but this holistic view is of a higher degree and qualitatively different than it was at the first stage before the specific disclosure of individual features [30, p. 160].

There can be no stencil in the work on the image; lines of analysis and generalization are determined based on the specific content of the work. Summarizing the material about the characters, schoolchildren are brought to the idea of the work [30, p.162].

Thus, the analysis of the image of the character teaches to understand how the writer portrays the characters, revealing what is hidden from the eyes: the thoughts and feelings of the characters, their character traits. It is necessary to teach children to judge the main qualities of the characters, to evaluate the hero not only by his actions, but also by the motives that named them; the latter, as you know, is more difficult for younger students.

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