

THE APPEARANCE AND DESCRIPTION OF THE IMAGE OF THE "LITTLE MAN" IN THE LITERARY WORKS OF THE XIX CENTURY

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***Annotation:** The article deals with the appearance and description of the image of the "little man" in the literary works of the 19th century in Russia. It is stated that in the 19th century the classical interpretation of the image of the "little man" was widespread - a humiliated, insulted, misunderstood sufferer. The problem of "little people" in literary works, which runs through the entire development of Russian literature, is also analyzed.*

***Key words:** image, little man, literature, work, fate, expression, hero, social behavior, personality psychology, tendency, classical interpretation, story, Russian writers.*

The "little man" is an image that has become one of the most widely represented literary types of the 19th century. The character of the "little man" interested writers all over the world, and he became one of the spokesmen for the features of the era. The epic of the "little man" attracted the attention of the great Russian writers of the 19th century such as Pushkin, Lermontov, Gogol, Dostoevsky, writers of the "natural school" (Panaev, Galakhov, Butkov), Chekhov, acquiring a new sound and new descriptive colors. These works about the "little man" are so similar, but over time there is a transformation of the image, a change in the position of the author and ways of expressing it. Still, some common features can be distinguished: the "little man" becomes a hostage of fate, he could not improve his social position and live in harmony with the outside world and himself. The term "little man" in the "Literary Encyclopedia of Terms and Concepts" is interpreted as "a designation of rather heterogeneous heroes, united by the fact that they occupy one of the lowest places in the social hierarchy and that this circumstance determines their psychology and social behavior (humiliation, combined with a sense of injustice wounded by pride)" [LETP, 2001]. The great Russian poet A.S. Pushkin is considered one of the first classics, who described the image of the "little man" in his works. The author, at the beginning of his work, sought to demonstrate the spirituality of the characters, regardless of their social status and social prerequisites. Being a "little man" is natural and inevitable, as Pushkin writes. Pushkin's image of the "little man" is overly realistic and plausible than others. In the works of writers of the 30-40s of the XIX century, literary

critics explained the appearance of "little people" as "the terrible reality of Nikolaev Russia", "the social atmosphere". In which the characteristic features of a person who is under the influence of difficult circumstances, life's contradictions are determined. Even in the stories of the 1830s, two trends can be seen in the depiction of officials. The first trend reflected the "poor man", destitute and deprived of fate. As Khrapchenko writes: "Humanistic pathos is in sympathy for a simple, humble person" [Khrapchenko: 1993, 419]. Gogol in the story "The Overcoat" for the first time shows the dependence of the hero's fate on his place in the hierarchical structure of society. The second trend - was a funny parody of a person, according to the description of an insignificant creature - The author shows and makes fun of the vices of his hero. And yet, for the literary critics of the 1840s, it was traditional to look at the problem of the "little man" as a victim of the social system, a hostage of the St. Petersburg bureaucratic world. They emphasized his downtroddenness, humiliation. The works "The Stationmaster", "The Undertaker" and "The Overcoat" are works of a different nature, but the image of the "little people" in them is close despite the difference in their characters. Following A.S. Pushkin N.V. Gogol activates the theme of the "little man". They both depict the life of ordinary, poor people (Vyrin, Prokhorov, Bashmachkin). They both treat their characters with empathy and compassion. However, the "little man" of N. Gogol is presented differently compared to A. Pushkin. Pushkin - from the outside, from a height - shows that the "little people" themselves are to blame for such an outcome of fate, and Gogol sympathizes and regrets them. In Pushkin's story, the author's view is different: friendly, attentive, understanding, but still the view of a person belonging to a different circle of society. The intonation of compassion unites the works of Pushkin and Gogol, their "sensitivity" and "cherishing the soul of humanity." The deceit, loneliness and defenselessness of the "little man", his touching and pathetic image "passed over" from the pages of the works of A.S. Pushkin to the pages of N.V. Gogol. The classical interpretation of the image of the "little man" - as a humiliated, insulted, sufferer in the 19th century was widespread. Such an image of the "little man" was considered correct. And when Chekhov made a "literary revolution" together with his heroes - Chervyakov, Belikov, Ionych, vagabonds and many other characters, he created brilliant images of Chekhov's prose in Russian literature. Chekhov became an innovator in the field of portraying his characters, he not only added to the list of talented authors of works of critical realism, but he was the first to show that the main thing in the formation of personality is not adaptation in society, but the desire and ability to fulfill oneself. Chekhov was able to make us look at our "little man" not as a type, but as an individual, thereby suggesting that we think about ourselves. Chekhov has a wide variety of images, but none of them caused so much controversy and reasoning as his "little man".

For example, Volynsky wrote about Belikov: "Despite the fact that his main features seem somewhat far-fetched and the very image of a man in a case strays into an allegory, he makes a deep impression. We can say that the mood of the author - dull, but thoughtful - prevails here over artistic painting. You follow him all the time and get infected by him, because there is a deep lyrical truth in him <...>With astonishing resourcefulness, Chekhov shed a soft misty light on this pitiful figure of a provincial teacher. As it is presented in the story in real life, such people are absolutely despised and feared in the same way. But now the artist, with a peculiar subtle flair, approaches this nasty man and discovered in him, under the dead bark of formalism and servility to the authorities, an unfortunate timid soul - Volynsky notes [1900, 336]. The image of "little people" is found in the satirical stories of M. Zoshchenko and is distinguished by a significant generalization. M. Zoshchenko without giving portrait characteristics, descriptions of habits, character of the characters. In the stories there are no internal monologues of the characters, it does not try to reveal the psychology of "little people". Depicting "little people," as L. Ershov noted, "Zoshchenko is dominated by the motive of discord, worldly absurdity, the tragicomic inconsistency of the hero with the tempo, rhythm and spirit of the times" [Ershov: 1973, 42]. The "little man" Zoshchenko lives outside the context of historical time, doing his everyday chores, not noticing the changes taking place around him. One can note the great merit of the writer in that he managed, with the help of minor events, to violate symbolic philosophical questions, the problems of human relations. In the interpretation of N. Teffi, the theme of the "little man" is adapted and in its own way harmonious in the surrounding reality. The image of the "little man" in the stories of N. Teffi is characterized by the following features: in most cases, this is a poor, unhappy person, offended, who is very often offended by officials. The end result for this image is that he, finally disappointed in life, does crazy things that sometimes lead him to death. The hero of Teffi is a peculiar type of person, not exceptional, but ordinary. The comic of the story is based on the irresolvable conflict between the dream of the "little man" and the reality that destroys this dream. A unique mark on the work of V.M. Shukshina left the theme of the "little man", which the writer interprets in his own way. Extremely talented in his "eccentricity" and the beauty of "freaks" Shukshin distinguishes from ordinary people. They are beautiful in that their destinies are merged with the fate of the people, they do not live separately from the people. V. M. Shukshin often opposing his heroes to "big people", shows that it is this "little person", as a rule, that shows valuable human qualities that few people have. These qualities are like honesty, decency, love for the motherland, concern for the fate of the state. The main thing in Shukshin's depiction of a little man is that he shows the moral processes taking place in the environment of everyday consciousness,

reveals a life filled with an intense search for the meaning and purpose of being. Shukshin very rarely shows readers sympathy for the "little man", more often putting him forward as a person worthy of respect. This is precisely the merit of Shukshin, his enrichment of the traditions of Russian humanistic literature. In his research, Investigator Starkov notes: "It is they, the "small" people who make up the majority of the country, who are enthusiastic about the task of destroying the bad old, but who do not know how to start building a good new one, or who understand this construction primarily as satisfaction of their own interests. needs that were infringed before the revolution - it was precisely these people who did not stand out in any way that became the subject of Zoshchenko's primary attention" [Starkov: 1990, 25].

The lack of self-esteem in the "little man" and the author's desire to find opportunities for its awakening in the "downtrodden existence" sometimes gave rise to the opposite type of "little people", ambitious ones, in which self-esteem was brought to extreme limits. Having come to the conclusion, we can say that the problem of "little people", passing through the entire development of Russian literature, expresses the most important qualities of Russian literature, and, above all, sets off its democracy and humanism.

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