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The Hero in Contemporary Revolutionary and Military Literature: A Typology of Characters

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Abstract--The relevance of the issue stems from the urgent need to analyse with the help of the latest methods the new phenomena of modern Ukrainian literature, in particular the block of its revolutionary and military prose as one of the directions of modern literature. The aim of the work is to develop and thoroughly analyse the works of 2014-2020 dedicated to the Revolution of Dignity and the war in Eastern Ukraine, to study their genre nature, to clarify their characteristic features and to create a new typology of the modern literary hero. Among the main methods for processing diary texts were historical-biographical, comparative historical, comparative, structural-narratological, interdisciplinary, as well as elements of hermeneutical, intertextual methods, text and discourse analysis, etc. The paper provides a detailed analysis and proposes a new typology of the modern literary hero. The materials of the study can be used to prepare basic and special courses on the theory of literature, the history of Ukrainian and foreign literature, while working on manuals and textbooks, including those for higher education institutions, etc.

Keywords--character, little man, modern literature, new hero, revolutionary and military prose, typology.

Introduction

Most of the scientific studies on the literary character took place in the middle of the 20th century, when Soviet literature was actively and thoroughly constructing the socialist realist type of the character (Sung et al., 2002). Thoroughly prescribing the theoretical basis, they downplayed character identity and individuality in every possible way, but deduced dependence on the collective – the will of the people – and, therefore, declared the new type of hero as one of the main features of socialist realism art (Govindan & Shivaprasad, 1990). As Yu. Popov observes, in works of that time “there is an undoubted thematic gradation, a clear preference is given to depicting events of state importance and industrial themes; personal life and intimate psychological problems only shade the importance of social ones; duty invariably takes precedence over feeling; the characters are one-dimensional and are often the mouthpiece of the author's ideas; a special and obligatory place in a work is occupied by a positive hero”. In turn, Kindzerska (2003) argues that the hero in Soviet literature was often interpreted as a bearer of high moral values, simultaneously substituting the concept of “hero” with the concept of “ideal”.

According to Fedoriv (2018), the image of the Soviet hero was ideologically conditioned and determined by “the party elite”. According to the scholar, the Soviet authorities saw in him first the “creator of a new, happy Soviet future”, which is why the new heroes of Soviet literature are “proletarian revolutionaries, ordinary workers, builders of socialist construction, creators and soldiers brought up by the Communist Party, who in essence represent a new type of social man” (Biletsky, 1957; Catapano et al., 2019). All the images are over-ideologised, propaganda-driven, carriers of the ideas of the USSR.

At the end of 1980-90s, the process of deheroisation of the literary image – the result of depersonalization of the individual in the society – was observed in the Ukrainian society and, consequently, in literature (Gromyak & Kovalev, 2007). As a new literary hero becomes the intellectual, described in the works of many novelists (V. Dibrova, Y. Izdryk, K. Moskalets, O. Zabuzhko, Y. Andrukhovich, E. Kononenko, Y. Gudz), including such types as the “artistic performer”, the “ambassador to the West” and the “sick soul”. Often the heroes of contemporary works are “losers”, in the sense of social outsiderism and non-conformism. B. Danilenko singles out a rogue hero in the prose of that time (“homeless characters, clients of mental hospitals”) unwilling to identify himself with Soviet society: this image, the researcher believes, serves as a challenge to the official ideology. He also separately defines the bohemian hero and the underdog hero (Danylenko, 2008). The intellectual elite, representatives of the creative intelligentsia (writers, musicians, artists, scientists) are the main characters of most of the works of then writers S. Maidanskaya (“Earthquake”, “Leading Sunday”), O. Zabuzhko (“Field work”, “An Alien”, “I, Milena”), L. Tarnashynska (“And mute misunderstanding”), partly L. Ponomarenko (“Two in the Well”), S. Yovenko (“Woman in the Zone”), etc. (Gerasimenko, 2015). According to literary critic E. Baran, most of the then heroes of prose fiction are “an unfulfilled creative personality, and hence his inner flaw, guilt and inferiority complex. Although on occasion he emerges as a 'Byronic hero', which confronts society” (Baran, 1998; Roderiqueet al., 2015).

Instead, in the 2000s, with the advent of popular literature, its protagonist, an enterprising, resourceful, self-confident character, ready to fight and win, came to the fore. It is at this time that literary images are significantly diversified with new social types: there appears a strong hero-Ukrainian, capable of conducting serious military operations (Shklar "Elemental", P. Mikhailov "Rest for Caesar", M. Panasyuk "Run"), new characters are businessmen and deputies, descendants of ancient aristocratic families, ready to change the social order ("Egoist" M. Grimich), active women entrepreneurs with a desire for leadership and financial independence ("Frida" by M. Grimich), secret service agents ("The Game Rules" by A. Serovaia), etc., all written according to the laws of popular literature.

The watershed events of modern history are the Revolution of Dignity and the subsequent Russian-Ukrainian war in the East – have given rise to a new literary image of the patriotic hero, a noble Ukrainian who came out to defend his European choice and at the same time his principles, language and nation on Maidan and then went to defend the state from the occupiers. This character has the characteristics of a collected character and therefore requires thorough and comprehensive and, most importantly, systematic research and analysis, although sporadic scientific studies have already been conducted (Gerasimenko, 2020a; Gerasimenko, 2020b; Kulinska, 2020). The Literary Encyclopaedia defines the heroic as "an aesthetic category for the moral value of human activity, sustainability, self-sacrifice, chivalrous loyalty to eternal truths, spiritual strength and nobility inherent in the sublime. G. [heroic] is manifested in acute conflict situations, which determines the need to choose between dignity and humiliation" (Kovalev, 2007).

And in the "literary diary" edited by R. Gromiak, Yu. Kovaliv and V. Teremko the whole literary work is interpreted as "an actor, an image, widely and comprehensively depicted, endowed with a vivid character, outlined by relations to the environment, links to the social, national and historical context" (Gromyak & Kovalev, 2007). This definition, in our opinion, is the most comprehensive, so we will rely on it in our work. Such terminological concepts as "hero", "protagonist", "literary image", "personage" and "character" are considered to be identical and are used as synonyms in the study. By a literary type (hero type) we mean a set of characters who are close in their social position, worldview and inner world (Literary type: the essence..., 2021).

The methods chosen are aimed at achieving the purpose of the study. Among the priority literary methods is the historical and biographical method (processing revolutionary and military works through the possibility of reproducing moments of the authors' biographies in them for further processing in a contemporary historical context), comparative and typological (helps to determine the similarity/difference of the typology of protagonists in contemporary prose compared with previous decades), structural and narratological (for creating narrative models of revolutionary and military prose and the typology of its protagonists, Interdisciplinary (for the analysis of artistic texts in relation to other art forms), as well as elements of the hermeneutic, intertextual approach (for highlighting the existential meanings in revolutionary and military compositions for their in-depth multilevel reading and aesthetic value) (Murray, 1999; Sicherman, 1999).

The development of a classification of ideological heroes-fighters against the system and other characters

After conducting a professional study, based on the above-mentioned methods and taking the ideological aspect of the heroes as a basis for the typology, a conventional classification into ideological heroes-fighters against the system and casual (situational) participants who took advantage of historical circumstances to solve their own problems is proposed among the characters of revolutionary and military fiction works (De Groot et al., 2002). The first are Ukrainians who consciously took part in the Revolution of Dignity and then in the ATO as members of volunteer battalions, their goal was to build a new civil society. The second group consists of characters whose involvement in historical events has been shaped by chance and primarily motivated by self-interest (Levinet al., 1998; Neuman et al., 1999). Such a typology makes it possible to analyse and systematise existing artistic images in contemporary Ukrainian literature, particularly in the genre of revolutionary and military works, as well as to trace the emergence of a new hero and to examine and characterise his main character traits. In the array of works about the Revolution of Dignity and the war in eastern Ukraine, the following types of heroes can be distinguished:

1. According to the worldview and beliefs: ideological (principled) heroes-fighters against the system. Most of the heroes of V. Ivchenko's diology "2014" (2015) belong to this type, coming from different social strata: businessman Arnie ("just over forty, well-groomed, tan – straight from the solarium, manicure on his nails" and Accountant, worked in his company, fighter Chaos, had her own detective agency, but curtailed its activities and went as a private soldier to the front, chef Polina, who planned to open her own restaurant, and during the protests on Maidan she cut sandwiches together with other girls; the handyman Yura Desyatka, the handyman Lisovyk, the former prisoner Ded, who served more than twenty years in prison, Andriukha, who was forcibly buried and healed in a mental hospital to take away his Kyiv flat, the office manager Inga, the gallery owner Melania, the student Kalina and others. The hallmark of all these characters is that they do not want to put up with injustice, with lies, with corruption and bribery prevailing in society, they want change, they are ready to build a new state, and therefore came out together with activists for a conscious protest: "Mostly ideological people gathered on the Maidan. They came to defend their homeland..." (Ivchenko, 2015).

Characters in this group usually have a difficult biography (often orphans, raised by named parents or guardians), but despite all the disagreements are conscientious in their work, strive to live and work in good conscience: "Our people are mostly indifferent to the work they do. They frequently hate it. Yura did not understand it, he loved his job, standing at the machine was like a song to him... Although he had no education. He went to the factory as an apprentice, studied at the factory, because there was nothing to live for. His father died of vodka, his mother was eaten by cancer, and Yura was left in the care of his aunt with little money. He came from the village, got a job at a factory, started as an apprentice, and now he is a better specialist than those who graduated from the vocational school..." (Ivchenko, 2015); Lisovyk has to leave the patriotic movement and look for a job "because his mother fell ill and he needed to feed her, himself

and his younger sister” (Ivchenko, 2015); and complex characters: for example, Lisovyk “did not hold a job for long as he was proud, and the proud are not liked. He used to take tourist groups to the Carpathian Mountains, work in a sawmill, felling timber and working in construction, but he had to bend everywhere. Lisovyk neither knew how to bend, nor did he like to” (Ivchenko, 2015); they despise traitors and bribe-takers, and “... Desyatka himself did not know how to bribe...” (Ivchenko, 2015); stubborn – “Yura on duty. Two shifts in a row. He is tenacious...” (Ivchenko, 2015) and in clashes with security forces, brave and fearless “Yura fought like a lion. Twice he was grabbed by the Berkut, but he broke free. He joined the ranks and fought on...” (Ivchenko, 2015); have a negative experience of communication with the current central government, so they do not respect and do not trust its representatives, “Yura grimaced, because he knew that the cops had not heard of any constitution...” (Ivchenko, 2015); or the fighter Malyar from V. Shklyar’s story “Black Sun”: “We don’t like those in Kyiv. We know that by the day of liberation of Mariupol they had already signed decrees on awarding orders “For Courage” or something else, I don’t remember, but our guys are not on that list... We are not fighting for awards and did not even know that such existed, if they were not handed out to those, we have never seen here...” (Shklyar, 2015).

The same should be attributed to the ideological heroes of the Efa – a mirror image of Desyatka, who also tries to stand up for his rights and comrades, leaning on the leadership for bribes, etc., although he fights on the other side of the barricades / front: “Efa paused, looked at the guys, all of them lowered their heads, afraid to say anything. Cowards! Grunts! And who the hell were they when they were afraid to raise their voices against their superiors! It was only Efa who complained and demanded something! ... <> Two years ago, a new commander was sent to them. He immediately said that each fighter should pay him five hundred hryvnias a month... Efa said he would not pay. He was fired. Immediately. And no one stood up for him! Everyone was scared. He suggested going on strike, writing a letter to the minister, defending his rights! But no, no one followed Efa...” (Ivchenko, 2015). Efa has a confusing life path, after the victory of the Maidan he fled to the Crimea, then went to the Donbas, joined the militants and fought in their ranks, but still has his own opinion and beliefs. So, when Inga, a volunteer, is captured by the militants, Yefa lets her go, even though he knows he will surely be punished with a cellar or even a firing squad for such an act. Similar to Efa is Sasha Suvorov (Viktor Bulldozer, “the young man who swapped his head and ass” (Chabala, 2019) and thus ended up in the basement) from the story “Vovche” by Chabala (2019): first among the fighters, then he escapes and joins the Ukrainian volunteers, here he is a “certain knight with a high visor”.

The main antagonists of Maidan residents – Historian, Mueller (“2014” by V. Ivchenko), are also at war for conviction. They still believe the propaganda slogans of the former Soviet Union. That’s why they are spouting “soviet” clichés like: “The Maidan is full of fascists. And America gives them money. Zionist capital that wants to destroy Holy Russia” (Ivchenko, 2015), “There was no Ukraine without Lenin and Stalin” (Ivchenko, 2015). “Soviet government created your Ukraine! It brought education, culture, civilisation here” (Ivchenko, 2015). “The Banderivtsi want to erase our memory so that we forget about our brotherhood, that we are

one people. One faith, one root, the Rusyns!” (Ivchenko, 2015). The historian's statements echo the words of the saboteur Khodok (the novel “Call Sign Banderas” by Dzyuba & Kirsanov (2018)) about “only one real people – the Rusyns, the Slavs. But the Yankees, the NATO supporters are dividing us, pitting one against the other. They force their brothers to kill...” (Dziuba & Kirsanov, 2018). It is in the ideological plane that the conflict unfolds, which in 2014 and to this day has led to the division of modern society into two camps: pro-Western Ukrainians, who are ready to defend and build the Ukrainian state, and those who still live and accept the values of the Soviet Union. Russia as its successor, and therefore supports integration with Russia. The latter remained citizens of the USSR and nostalgically recall the times when “...under the Soviet Union vodka cost four roubles a bottle, sausage was twenty, black bread sixteen kopecks, loaf twenty-two, a kilo of meat three roubles...” (Dziuba & Kirsanov, 2018).

Standing apart from the positive characters of revolutionary and military fiction is the dumb Andryukha, a former inmate of a mental hospital, who has been imprisoned for life to have his housing in the capital taken away. The boy escapes from a medical facility, fighting bravely on the barricades and at the front together with other Maidan activists. Such an image, reminiscent of fools from ancient hagiographic literature, is presented for the first time in modern prose. The sanctity of this character is also hinted at by the imperishability of his body, once again confirming his martyrdom and devotion not by faith, as before, but for the idea. In general, the whole type of ideological characters can be called romantic heroes, they form the backbone of the protested movement and defence of the Maidan, then move to eastern Ukraine, as part of volunteer battalions with the Armed Forces of Ukraine to defend the country from invaders.

2. The second type of characters, widely represented in revolutionary and military works, are accidental (situational) characters who find themselves on the barricades / fronts not out of conviction (although they hide behind patriotic slogans), but out of chance, yet oriented and trying to take advantage of the revolutionary events to get rid of their own problems. Among this type we can distinguish subtypes: hero-owner (Chasnyk), hero-trickster (Salobon), hero-turncoat (Prosecutor, head doctor in the hospital, Olya, Loshik's ex-wife).

The colourful character of the “hero-owner” is undoubtedly the 50-year-old Chasnyk, a former dancer, small businessman, has several criminal cases, declared wanted, hiding from law enforcers on Maidan, and perceives the Revolution of Dignity as a unique chance to redistribute property “was a barker, but the revolution changed everything” (Ivchenko, 2015) and further: “Any revolution ends with some financial redistribution. Those who were in power pay those who became in power so as not to become convicts or corpses” (Ivchenko, 2015), Chasnyk has an entrepreneurial flair and at the same time an incredible criminal talent. “...Chasnyk was ready to flee Mariupol at any time, and in the meantime, he was making money, working up new schemes. The young national republics produced almost no food, whereas they wanted to eat, and especially to drink and smoke. There was little supply from Russia, leaving smuggling from Ukraine, which it was a sin not to head. Chasnyk found interested people on the other side of the front and established supplies...” (Ivchenko, 2015).

A typical character from the “hero-swindler” category, whose hallmark is an incredible love of adventure, deception and wanderlust, is Salobon. Similar to Chasnyk, without any moral imperatives, he also tries to make money on dubious matters (he goes to Maidan and Anti-Maidan, at the front he grows hemp by the dugout and manages to sell moonshine among the military), and gains the most success in Western Ukraine, posing as a Maidan hero, and as a Donbas hero – in Russia. He gets free food, drinks, and money from grateful listeners for the “wounded patriot” out of his nonsense (Heriwati et al., 2020; Suarta, 2017).

Both Chesnok and Salobon belong to the type of character-passer, widely represented in European literature, and developed episodically in Ukrainian literature (“Afonian Trickster”, by Nechuj-Levyckyj, “After Two Hares” by M. Staritsky and others). For their own profit, both are ready to make any deals – with representatives of both camps, using the obscurity of their ideological Maidan comrades (e.g., Molot et al.) and by covering themselves with revolutionary slogans. Interestingly enough, when the dilogy refers to the shenanigans of Chasnyk-Salobon, the author’s narrative changes from low-key and measured (the events of the Revolution-War) to adventurous and adventurous, which makes these characters resemble the characters of a fraudulent novel (Abbas et al., 2021).

Among the turncoat heroes, the brightest is probably the Prosecutor. At first, he opposed the Revolution, because he was promised a high position: “he immediately organized a court decision on the illegality of placing tents in the square, launched criminal proceedings against several local journalists. Everything was as it should be, a few goals were scored, blood was shed, everything was filmed on camera... <> After Yanukovych fled the country, the Prosecutor issued a hospital and went to the Carpathians, lay there in a little-known sanatorium, waiting for what would happen. He knew that there were people in Zhurby who would not look for him to thank him for broken teeth or broken ribs. Searched, not found, the Prosecutor began to shake the rigs to prove his loyalty to the Maidan... <> The Prosecutor had no choice but to transfer to the anti-terrorist operation zone and hide there...” (Ivchenko, 2015). After the anti-terrorist operation, having received certificate of combatant, he pretends to be a war hero, creates his own charity fund, and in the near future – a deputy.

It is also worth noting that modern military literature has seen a transformation of the textbook image of the little man, which can be observed in most traditional classifications of literary heroes (Azizaliyeva, 2021). For example, he is consistently mentioned in various literary reference works (“noble robber”, “unnecessary man”, “little man”, “humiliated and insulted”, “nihilist”, “beggar” (Literary type, 2021)) or (“unnecessary man”, “new man”, “little man”, “impostor”, “beggar”, “resonator” (Literary type: the essence..., 2021)), etc.

The image of a little man whose life was radically changed by the revolution / war is most fully embodied and revealed in the characters of Zhenya (K. Chabala’s novel “Vovche”), Fritz, Lyoshik, Salobon and Pashunka (V. Ivchenko’s “2014”). All of them have gone to the square / front to get rid of their own complexes (the refined intellectual Zhenya – “a lout and a mama’s faggot” (Chabala, 2019), Fritz – to return a hero in the eyes of his wife, who has gone to another man, Loshik, so

as not to lynch Olya because of her betrayal), or problems (Salobon had a falling out with the local criminal authority Ryba and hid in the Maidan / front), or went because they had to, as the military enlistment office called for (Pashunka). Such characters, who do not think in terms of the categories of good/evil, but do as they please given the situation or moods, are called chaotic by some of the contemporary foreign researchers (Joker, 2018; Gennarelli & Wodzin, 2006).

An analysis of the characters of Chasnyk and Pashunka

All these characters are ordinary Ukrainians, with low social background, without higher education (excluding Zhenya), with the same apolitical views and beliefs. However, it is in them that a stunning character transformation takes place: office plankton Zhenya ("Vovche" by K. Chabala), who was hysterical and hid during the first confrontations on the front line, is by the end of the story a renowned army poet and an army man, dignified in a fierce battle; a similar character development occurs in Fritz – first he faints from fright during a combat mission, then he is one of the best adjusters of artillery fire "On, fire! – Fritz shouted and thought that the moment was worth living for" (Ivchenko, 2015); Salobon, hiding on the Maidan and in the army from the criminal authority Ryba, hanging him an imaginary debt, also changed after the front: "Now Salobon was a warrior, a defender of the Fatherland, and was not going to run like a hare..." (Ivchenko, 2015), so he settles the matter atypically for his former self – first he fights the bandits, while Ryba himself throws an ammunition into the car's interior "took out a grenade, pulled out the pin, threw it through the open window..." (Ivchenko, 2015).

And the most transformative characters are Chasnyk and Pashunka. The first is an unprincipled businessman, ready to do anything for money on either side of the front, wounded during his escape from captivity, sacrificing himself and staying to his certain death, thereby saving his fellow soldiers from the enemy: "I am done, lads", Chasnyk wheezes. He pointed to his hip. – It's broken. Leave me here, I'll give one last fight. Get away, you're young, you still have a life to live ... <> if you're with me, we'll all die, but without me you'll still have a chance. Run away. And I'll try to stall them ... <> And save yourselves! I want you at weddings raise your glasses to Chasnyk, and I'll get a hiccup in the other world" (Ivchenko, 2015). Both fortitude and death overshadow and cancel out Chasnyk's former antics, but equate him with the heroic Taras Bulba, who in his last moments thought the same of saving his comrades.

No less tragic is the portrayal of Pashunka, though indirectly through Mama Lida. This character is at first one of the most pathetic of all the revolutionary and military works: defiled as a child, orphaned by his aunt, working as a garbage collector, as the weaker he is constantly humiliated and beaten, having his food and money taken away from him (Suryasa, 2019). Pashaunka's only dream is to get fed, so without any moral or political convictions he flows from Antimaidan (where the money is paid) to Maidan (because they feed him well there) "... saw the sandwiches being taken out. He grabbed two at once and ate greedily. Loaf, butter, a piece of cheese and smoked sausage. Then he saw something being poured into glasses. Pea soup. He queued up, got a glass of soup and a spoon, took two slices of bread ... <> a tray of biscuits was carried alongside. He grabbed

a handful and hid them in his pocket. <> Next thing you know, Pashunka was hunting for sandwiches. He took two, ate one, and put one in his pocket. For travel. There were tinned fish sandwiches, mangled lard, pâté and fish paste, sausages of various kinds, and simply butter and cheese. Pashunka started to hiccup ... The food would not go down his throat. He took more, threw it in his pocket, then in another. Stuffed full..." (Ivchenko, 2015).

And when old Mama Lida, a village biology teacher, who raised a boy on her own, walks all the way across Ukraine to the rebels to buy back her adopted son from captivity, the unheroic behaviour of this character is forgotten: the greatness of motherly love equals "give me my Pashunka, I beg you, give me! I will not let him go to war anymore, he will stay at home, just give him back! Pashunka" (Ivchenko, 2015). And faithful maternal feeling, like death, is as exalted by the humiliated, because to a mother her children, however named, are always the best.

Comparing revolutionary and military works of fiction (the novels "Vovche" by Chabala (2019), "Black Sun" by Shklyar (2015), the military detective story "Call Sign Banderas" by Dzyuba & Kirsanov (2018), dilogy "2014" by Ivchenko (2015) with military diaries by Zinenko (2017), "Ilovaysk diary", Mamaluy (2015), "Military diary (2014-2015)", I. Mykhailyshyn "Dance of Death. Diary of a volunteer of the Donbas Battalion" (2019) it should be noted that the heroes and conflicts in the latter are presented only in black and white: the Ukrainian AFU and volunteers – defend the homeland and therefore on the side of truth and good, while the enemies are solidly evil, this distribution indicates some monotony and one-sidedness in the depiction of contemporary heroes.

Instead, the works of fiction present a diverse palette of artistic characters, including positive and negative ones as well as characters experiencing dynamic development (Mykhailyshyn, 2019) (Efa, Fritz, Zhenka, Salobon, etc.). Among the archetypes of contemporary literary heroes is the principled, noble and stern warrior, for whom justice and honour are paramount. Money and power are insignificant for him (Baryakina, 2021).

In a discussion on the search for the hero in contemporary Russian literature (Pirogov, 2009), the critic Vorontsov (2009), noted that the hero of local prose has become milled, "small people have strangled big literature" and society demands a new hero. A similar trend can be observed in Ukrainian society: tired of the depressive intellectuals of the 1980s and 1990s (Kononenko, 2010; Klabukova, 2014), satiated with successful businessmen of the twenties, domestic readers prefer a new modern hero – a strong, patriotically-minded, with a clean reputation, with convictions, ready to build a civil society and the state for Ukrainians.

Conclusion

The problem of defining the hero of contemporary Ukrainian literature, in particular the genre of war literature, the elucidation of its characteristics and their generalisation, despite a certain classic traditionalism, still remains one of the most topical issues in contemporary literary studies. It should be noted that all the heroes of revolutionary and works can so far be distinguished and

characterised primarily by their worldview and convictions. On this basis, we can talk about ideological and situational, accidental heroes who take advantage of historical circumstances to try to sort out their own problems. The former may include most of the characters from V. Ivchenko's "2014" trilogy (Yuri Desyatko, Lisovyk, Accountant, Efa and others), S. Dzyuba and A. Kirsanov's novel "Call Sign Banderas" (Captain Anton Sayenko and his group of scouts), Shklyar's novels "Black Sun" (the fighter "Malyar", the rest of "Azov"), K. Chabala's "Vovche" and others.

All ideological heroes accumulate predominantly positive traits (courageous and brave, champion of justice, defender of the Motherland, noble knight, etc.), which makes them similar to the exemplary, though somewhat simplified, image of Soviet positive heroes. The understanding of heroism by contemporary writers, above all as self-sacrifice for their people, and hence the desire to idealise heroic deeds as well as the deaths of characters, such examples of heroism are also inherited from Soviet times. Many literary characters who embodied societal types were also among the occasional, situational participants of the Revolution of Dignity and the ATO, in particular in its categories of "hero-owner" (Chasnyk), "hero-fraudster" (Chasnyk, Salobon), "heroic turncoat" (Prosecutor and others).

Situational characters include Fritz, Loshik, Pashunka ("2014" by V. Ivchenko), Zhenka-intellectual (K. Chabala's novel "Vovche"). Ordinary Ukrainians, deeply apolitical to the events of 2013-14, with ordinary jobs and average incomes, however, decide to go to war, first to prove to themselves and their families that they are capable of doing something (Zhenka, Fritz, Loshik) and later, on the front line, they become brave fighters. Thus, in contemporary Ukrainian prose the image of the "little man" known from the history of literature is transformed into that of a citizen, a courageous defender, which at the end of the works equates them with the primary strong ideological warrior characters, fighters against the system.

This public demand is evidenced, above all, by the increasing number of revolutionary and military works, and their undoubted success as readers, which encourages writers to become even more active, just as scientists do in their professional studios. Indeed, while researching revolutionary and military works, new pressing problems emerged: for example, the problem of post-traumatic syndrome in ex-combatants (the failed attempt to commit suicide by Fritz and the Loshik's actual suicide, the fight between Yura Desyatka and another soldier because he mistakenly perceived that enemy), the problem of "their us-them" (military/civilian) and the return to literary treatment of the "superfluous man" and, more generally, the "lost generation" that soon awaits the idea characters and so on. In addition, the absence of an ideologised approach in domestic scholarship makes it possible to take a fresh look at the category of the hero and the heroic in contemporary, post-totalitarian literature.

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