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**BEHAVIORAL MODELS IN RUSSIAN LITERATURE DURING
GLOBALISM: RUSSIAN AND NATIONAL VERSIONS**

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Abstract

The article studies behavioral models in prose of buryat writer Gennady Bashkuev ("The Notes of an Elderly Boy" (2007)) and Russian writer Zakhar Prilepin (the collection "Boots full of hot vodka" (2008)). Origins of the character and manifestation of the characters, typical patterns of behavior inherent in a certain social community, manifested during destruction of the socialist system, restructuring and formation of post-perestroika social and social relations are analyzed. The meaning of topoi of barracks and the yard for formation and behavior of the hero of a type "elderly boy" were identified. The drama of character and the living of a hero is caused, among other things, by the abandonment of his father. The mortal theme, the depressive style of behavior of characters completing the drama of life in new historical conditions, is active.

Two hypostases of the image of the hero-narrator - the writer and the boy are studied. Social conditions of the village and the provincial central Russian town are shown, causing the hero's behavior. Four unacceptable possible paths of life are described — the path of material growth, the path of creative glory, the path of uncultured passions, the path of weakness and meanness. The main character makes the choice of the path of the writer, revolutionary soldier. The drama that occurred in one's personal life testifies to the involvement of the hero in the drama of time.

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1. Introduction

Historical cataclysms in the Russian society at the end of the XX - the beginning of the XXI century with all the urgency raise the question of a person, a contemporary of this crisis. It is possible to study this person with the methods of various humanities, we are interested in how he is shown in literature, what are his values, lifestyle, experiences, and behavior.

Of the various forms of presentation of a person in a literary work, such an integral form as the character's behavior arouse particular interest, which makes it possible to quite widely see both the origins of the formation and manifestation of the character of the hero and the typical behavioral patterns of a certain social community. The study of the "behavioral code" acquires special significance from the standpoint of the cultural and historical school, which was actively developed in Russian literary criticism in the 19th century, which understood literature as a form of social consciousness. The development of ideas of the cultural-historical school takes place today within the framework of cultural approaches to a literary work, allowing to go beyond the framework of one reality into a reality of a wider scale.

2. Problem Statement

Today, a literary work can be studied not just as an aesthetic reality, but as a conditional text. Literature is a text generated by certain historical, cultural, including national features that influence the specifics of the artistic world being created. A literary and cultural analysis of a work of art allows us to correlate aesthetic features with cultural and historical conditions and thereby integrate the work into the wider context of the epoch.

Hence the need to understand the peculiarities of the hero's behavior in the extreme conditions of the transformation of the usual social and social structure. The transformation of a Soviet-type society into a capitalist-type society is correlated or initiated by the attitudes and realities of globalization time. The choice of representatives of various national literatures of Russia - russian and buryat - is connected with the desire to understand the peculiarity of the cultural reaction of various russian ethnic groups to the accomplished changes. The basis for the analysis is the proximity of the genre nature (stories, short stories) of writers' works, an appeal to cyclization as the main compositional technique, the unity of the hero and storyteller, temporary closeness.

We include the concept of "behavior" as a sphere of action of the character, including its interaction with other characters, and the scope of his feelings; as a social and personal origins, causes of behavior, and forms of realization of the character in the actual narrative.

3. Research Questions

A comparative analysis of the small prose of the authors representing the great Russian and small national (Buryat) literature of Russia, Prilepin Z. (2008) and Bashkuev G. (2007), will make assumptions about the behavior of the heroes inherent in the era of the collapse of the Soviet country and the restoration of capitalism. Analysis of the story in the G. Bashkuev (2007) and Z. Prilepin (2008) novels in terms of the behavior of the characters is of interest to the following questions: is there a difference in the perception of similar reality in the works of writers of different generations? (Bogatyreva, 2014; Imikhelova, 2016) Does the perception of writers belonging to different ethnic groups, Buryat and Russian? Is there a correlation

between a certain type of hero's behavior and certain social circumstances? What common moments can occur in the works of Russian writers, directly or indirectly representing the close reality?

4. Purpose of the Study

Understand the common and special moments in the perception of the turn of the XX-XXI century in the prose of the Russian writer Z. Prilepin (2008) and the Buryat writer G. Bashkuev (2007).

5. Research Methods

The methods of cultural-historical approach, comparative, cultural analysis are used, attention is drawn to concepts.

6. Findings

G. Bashkuev (2007) and Z. Prilepin (2008), published in the XXI century, reflect on the era of the destruction of the socialist system, restructuring and the formation of post- restructuring and social relations. The crisis of this period gives rise to a certain angle in the image of the world and man.

Let turn to the "Notes of an Elderly Boy" by G.T. Bashkuyev as a representative of the older generation (born in 1954). "The story is written on behalf of G.N.Bolotov, a forty-year-old man with a wife and son. Hero G. Bashkuyev is involved in two epochs - the socialist one, the attitude to which is very uneasy, and the restructuring one, filled with the sharpest drama. In the period of socialism, his boy's childhood is shown, now he lives in a strange mix of childhood, maturity and old age "(Bashkeeva, 2018, p. 56).

From a social point of view, the hero belongs to the stratum of a provincial city that "broke away" from the barracks, this typical form of a poor period in a socialist state. Barrack is a kind of social bottom, a world of simplified mores, mental simplicity, fraught with slipping into vice and crime. Barrack is immersed in Bashkuev's stupefying life, there is no book culture, high aspirations and ideals, a lot of poverty, quarrels, showdowns, drunkenness, frivolity, lack of understanding of the high meanings of life. On the other hand, in the barrack there is a lot of communication, immediacy, naturalness and non-embellishment, a lot of freedom, interest in another. They are friends and help each other. A man with all the loneliness here is not completely alone in this world: there is someone to throw out the irritation, there is and to whom to cry in the waistcoat.

The family of the hero, having moved from the barrack to the high-rise building, most likely changed the external, visible aspects of their life. Internally, the hero is largely associated with a culture that has shaped a sufficient number of features of his life: he communicates, makes friends in school years not so much with scribes like Borka, but with Renat and Ssalnik, a kind of social marginals. Barrack is catching up with him, often in addition to desire. He would not like to meet Renat, but he involves the hero in the circle of his life. Serega-Slon, Ssalnik and Inga, who has become insane, arise from the past.

There is another topois that significantly influenced the formation and behavior of the hero. For the hero as a person of the Soviet era and - more broadly - Russian culture, the idea and concept of the court is very significant. The courtyard as a place between houses, a place where houses go out by their entrances, doors, has the function of unification. The yard is not hierarchical, here everyone will find a place and a

role. This is a place of meetings, games, quarrels, search, development, this is an open platform for the formation of a child, this is, after all, a place of life. At the crossroads of these topics and meanings his life will be built.

The behavior of the hero is determined by his internal drama, caused by family circumstances and called sociocultural factors, reinforced by the social tragedy of the country. The choice of an existential strategy, if we understand it as “the system of the person’s perception of what should be in relation to himself, which is realized in practice as a whole”, leads to the choice of behavioral, to the “anthropological practice of oneself” (Speshilova, 2015). The hero's maturity falls on the crisis era of restructuring. Reflection about Bashkuev’s time is not very bright, political notes, social contexts, ideological reflection seem to be disguised, accents are more likely on life and lifestyle: “Customers did not pay for the delivered goods, there was a mess in the country, salary was delayed, cigarettes were sold individually <...> they robbed my acquaintances, carried out all that was possible” (Bashkuev, 2007, p.74). Over the years, “an entire generation was born, loved, suffered and died, one country disappeared and another arose ...” (Bashkuev, 2007, p. 132). The enumeration in the representation of the epoch should, perhaps, hide that frightened before the collapse of the country, which the contemporary of this collapse cannot embrace. There is no clear boundary line between the Late Socialist period and restructuring. It is clear only that school childhood is connected with the first, and maturity with the second. It was during his maturity that old pals in the barrack began to disturb and catch up with new thoughts about life, its meaning, and the movement of time.

From the standpoint of criticism of socialism, the work of G. Bashkuev was interpreted in an article by I. Sablin and co-authors: “For his works of art, the more important topic is the late Soviet existential collapse, a sharp contrast between the proclaimed ideals of the Soviet system and the everyday experience of alcoholism, theft and lies experienced by its heroes” (Sablin, Boljachevets & Budatsyrenova, 2017). Indeed, G. Bashkuev’s attitude towards socialism is far from idyllic, but not as liberal as the authors interpret. It can be agreed that he captured significant negative realities of the late Soviet period, but their experience and living are mediated by concrete social experience. Immediately, we note that the national theme does not sound in the story, neither in the names nor in the details, it is not very obvious in the characters.

The boy joys or sorrows of the school period are associated primarily with girls: the strange girl Lyuda- Lyusya (“After the Thursday rain”), a lover of chocolates Olya (“Traitor of love”) is leaving forever. In the other two novels of adventure and the knowledge of life (“Why America was not broken on December 2, 1962 at two hours 30 min. in the afternoon”) and the real appearance of the kids who are ready to mock a crazy woman for the sake of Alenka chocolate (Air Kiss) . In general, these short stories show the complexity and inconsistency of the appearance of the boys. They can be patriots, ready to fight for their country, while being naive and even having no complaints about the adult who has deceived them. At the same time, they can be cruel, wild, ruthless, their cruelty is of a herd nature: “We whistled, sulked, forming a circle” (Bashkuev, 2007, p.28). The coldness of the hearts of the children is akin to the indifference shown in this situation by adults who hastily leave the courtyard in order not to witness another's misfortune.

The paradox of the combination of patriotism in its children's play forms and adolescent cruelty testifies to the difficulty of forming the children of the barracks in the socialism of the socialist time.

The adult period dramas are more serious, essentially apocalyptic: Serega-Elephant dies, not surviving his wife's departure ("Elephants do not play football"), stated the death of the father ("Thing"), Nadia's mother dies, "Mother" dies, "Mystery"), Sasha, civilian husband of Alla ("Traitor of love") was killed, Tolik Ssalnik ("Light of a distant star") dies, the hero involuntarily kills a person ("Kill time"). In fact, a forty-year-old man is surrounded on all sides by death, and they are always premature. Nobody lives to old age. Both childhood friends, Renat and Gendos, are involved in the death associated with the murder. With all the difference in the situations between the characters, there is a deep generational and personal similarity. They show a certain generosity and nobility. What unites them is that they strive for extreme behaviors, emotional, impulsive, reckless. Another feature is following the course of life, minimizing personal initiative.

The writer directly indicates in the title of the story on the hero's psycho - "elderly boy". It can be partially agreed that in this naming convention the internal state of the narrator-hero, who ironically calls himself an elderly boy, is indicated (Boronoyeva, 2015, p.97). The irony as a play of words, images, substances is characteristic of "Notes ...", but an oxymoron is not always a game. Oxymoron generates new meanings, opens up new semantic spaces. "Elderly boy" is a new social phenomenon captured by G. Bashkuyev, a new type of person, including the type of human behavior, in the conditions of a long shift from a traditional to a humanistic society in its post-industrial-technocratic variety.

Within the boundaries of this new type of "elderly boy" for Russian literature, G. Bashkuyev has a special degree of frankness, up to a certain shamelessness, turning into physiological revelations. As if the hero seeks to reverse his inner evil, as if the author seeks to simultaneously belittle the hero, elevating him, and elevate the hero, belittling him. The principle of self-exposure of the hero is not new in the history of Russian literature. Suffice it to recall Chulkaturin (Turgenev, 2006) or the hero of Dostoevsky's (1985). Genre installations allow special, not biased by the interlocutor or ethical standards, etiquette regulative personality disclosure. Therefore, there is a lot of confession here, but with a special, earnest bloom, behind which lies a sensitive, suffering, mentally developed, insecure person.

And although he has a job, the hero admits that he is not interested in him, he never talks about her. The idea of personal realization therefore becomes one-sided, becoming isolated in the sphere of interpersonal communication, intrigues and adultery, quarrels and offenses, drinks and get-togethers. The culture of the barrack does not leave the hero, who in his social status of the writer could forever be separated from his former, somewhat painful comrades, from the "boy", but he does not succeed.

The boyhood of an elderly boy, as has been said, is a special type of behavior. It is clearly manifested in the novels related to the description of things - raglan and suitcase. For the post-Soviet literature in general, "unpredictable metamorphoses of material and non-material, material and non-material (energy, if not spiritual)" are characteristic (Rybalchenko, 2013, p.97). These things are represented in the real life of the hero for his childhood, for his relationship with his father, for whom this expensive raglan was bought and from which he suffered in his own way. Fiber suitcase is also associated with his father, who knew how to be original, cheerful, creative, inventive, and bold. In one of the stellar family minutes, marching along with his parents to the bath, the boy understood what happiness is. "Father walked on his right hand and carried a suitcase, mom laughed on his left, and when the ice track came across, the three of us ran together, and I, holding hands of adults and shouting with happiness, rolled on the ice" (Bashkuev, 2007, p.49)

The painful experience of the departure of his father was a very important factor in the formation of the personality and behavior of the hero. This experience was incessant, consisting of different beginnings - contempt, understanding, longing, sadness, dreams of the impossible. About the unrealizable tells the dream, dreamed of the hero after all the vicissitudes with a suitcase: "Fog rises over the river, the flow is lazy and powerful, but I'm not afraid, because on the right paddle there is a father in everything pure, on the left - mother in a new dress and nylon stockings they silently smile at me, a gray-haired boy sitting at the helm" (Bashkuev, 2007, p.50).

In general, longing for the father as the most important part of childhood memories is one of the three determining personality and behaviour of the hero. The second is writing, like the fate of a hero and a form of spending time. The third is love, which the narrator often speaks about, women, girlfriends, non-random or random, each of which, however, he values. And the wife is not included in their number, because it is not an adventure or an outlet, but part of status and life.

G. Bashkuyev captured in his hero a longing for his father, for his father as God. Father's abandonment is the main personal drama of the hero. The pain of the father's departure, the "existential deficit" really did not die from the life of the hero, he could not find peace, real manly courage, firmness in the fleeting circumstances of life. It is no coincidence that his relationship with his son, whom he does not love enough, is so cool. In addition to his desire, it is easy to involve him in some situation, history, adventure, which Renat or prostitute Alena easily makes. Paralysis will not give the hero to become himself. His writing itself has almost a sublimated nature - writing about childhood, oust this drama from the soul. This is no coincidence, because "in the postmodern narrative, an individual is abandoned into a space that can be called catastrophic, and it is literature that becomes his only means of self-preservation" (Bukareva, 2018). In this context, the protection of a madman is not a passing event in his life. This is the highest point in the fate of the hero, in his quest to get engaged, this is the moment of gaining long-awaited manliness, this is the initiation that finally happened, this is a meeting with the father. The triumph and irony of the moment is that the end of his life is already predetermined.

The abandonment of the Father is a topic that is of particular importance in the literature of the turn of the century. Variations on the theme of the Oedipus complex, when in this archetypical plot we read the longing for the father, become especially relevant. Z. Prilepin also has this, in the novel "Sankya" and in collection "Eight": "The writer pays a lot of attention to the subject of father-son relations" (Steinbach, 2014, p.68).

Of course, in the comedy of attaching a suitcase as a theatrical props, the active dramatization of life inherent in the era of creating a story is the dominant feature of gaming culture. In the literature of Buryatia - in the sufficient degree of the traditional cultural national region of Russia - the play postmodern forms do not receive such vivid living and expression as in the literature of the all-Russian level. However, they are very characteristic of the work of G. Bashkuyev. In general, literature for him is "a kind of game with time, with reality, with the fact that it suppresses the artist of a romantic warehouse. The game was to translate one's own life into a fact of art <...> And it's not surprising that theatricality, the desire for dramatic genres will become the inalienable properties of the future writer's work" (Imihelova & Ivanov, 2016).

The name of the last novel is symbolic - "To kill time", the name originating at the beginning of the story, when the hero got into the punishment cell and with the help of football wants to kill time. On the

one hand, the hero, after a quarrel with his wife, succumbing to emotions, endures an offended posture, is sent to kill time. Another meaning is connected, of course, with the idea of killing the time of one's life, killing one's life with the senselessness of actions, blues, emptiness, adventurousness, indulging one's weaknesses and vices. In fact, all the characters are engaged only in that they are killing time, not finding in it a goal or a meaning, work or patience, growth or prosperity. Finally, the third and perhaps secret meaning is connected with the fact that the hero kills fear in himself, does not think about his ego, in his compassion for the mad becomes more important than self-preservation. He really becomes a protector, for the first time from boyish tigerism rises to gain genuine manliness. And in this sense, he kills in time, both past and current, the inherent weaknesses and shortcomings of this time, bitterness and evil. In a similar catharsis, the described epochs are united, their isolation and limitations are overcome.

Zakhar Prilepin is almost 20 years younger than Gennady Bashkuev (born in 1975). How does the epoch make itself known in the behavior of his hero? In the collection of Z. Prilepin "Boots full of hot vodka", there are two incarnations of the hero-narrator. One hero is a young, but already adult, family man, having two children, associated with his relatives - grandmother and grandfather, parents, sisters. Another younger, living with his mother, father and did not know, has an older brother, who returned from prison. The sum of the two incarnations allows Z. Prilepin to create a more voluminous image of the generation in his intellectual and popular incarnation. The connecting thread passes through the character - sensitive, romantic, well-read. The general logic of the development of character and life - from a kid to a writer, a revolutionary and a fighter.

In either case, time is portrayed as a crisis. Unlike the hero of G. Bashkuev, the hero of Z. Prilepin found only the last years of the existence of socialism, which fell on his childhood. Most clearly, the logic of historical time makes itself felt in the story "Grandma, Wasps, Watermelon". The history of the family, from the time of its fullness and happiness, when the hero was a boy, until the day when one grandmother remained in the homeland, and a non-healing wound settled in the heart of the hero, becomes a mirror of the changed world: "Everyone died. Those who did not die were killed. Who was not killed, he finished himself. The sisters were hit several times about the angles and scattered far»" (Prilepin, 2008).

In other cases, Z. Prilepin writes about "choked country" ("Hero of rock and roll"), about a poor country: "the Country was poor... the Girls seem to be starving" ("Dog meat"). The new power, which allows robbing and appropriating factories, causes a 13-year-old "feeling of pity and sluggish hostility" (Prilepin, 2008). This is not surprising, because the grandfather of the boy, a hard worker, a plowman, who knew how much a pound dashing, "curses" this new power. The attitude towards restructuring and the capitalist society created as a result of restructuring reforms is clearly negative.

In social terms, the character associated with a village or a small Central Russian town, called semi-rural, and even directly to the village. Village childhood ("Grandmother, wasps, watermelon"), or assaults in the village ("Slavchuk ") allows the hero to learn different Russia. Significant ontological perspective is in the image of his adolescence. The world of life is not rejected, and naturally included in the big world of society and nature. Ways of living and experiencing life are free, diverse, informative, inseparable from being in nature. The hero, who has personal freedom, is active and initiative. Rural Russia gives him something of the soil. At the same time, it is not necessary to exaggerate the soil value of village life,

because the diversity of the village is obvious. Suffice it to recall a weak-willed master of the "penny" or gonoshistost village boys ("Boy's story").

The time of historically involutory changes - from socialism to capitalism - is not regarded as inevitability or retribution, it emphasizes crisis. Z.Prilepin draws several options for adapting behavior to new conditions: the path of Slavchuk and the path of the singer Misha, the path of Primat and the path of the Gnome. In such a sequence laid the logic of the extinction of the human in man, the degradation and growth of the dramatic mode in the image of the era.

Slavchuk knew everything and did not disdain any rural work. It embodies the power of biological survival, material priorities, the desire to thrive, grow rich, adapt to the rapidly changing world with its redistribution of property. On this way, he was unlucky in sharing the factory, the hero was killed by bandits. Savchuk and outwardly well-behaved, strong, thorough. This is what a woman can be like behind a stone wall. But just a woman, a cousin of a boy, rejects the essence and the way of Savchuk. In the person of the famous rock-n-roll performer, an absolutely opposite peasant, saving and saving personality type is given. The way of Misha - so somewhat familiarly allows himself to turn to a celebrity hero, slightly waving off the opportunity to sit next to the icon of Russian rock - is the way of the creator who wrote and sang his songs, the path of fame, fame, media popularity. It seemed to the hero that further for the singer is either death and a posthumous paradise, or another great glory, but for some reason, Misha went into the shadows. The recognition of the singer that he wrote evil, "tenacious, like the seeds of bad plants, the words," he already knows how, and "it's simple," and he no longer wants that, it became a revelation for the hero.

The ways of Primat and Gnome crossed in Chechnya, and suddenly he wanted to kill, cruel, insensitive, but in his own way good-natured Primat makes a heroic act, and the rescued friend-ward who is wards him, small, cowardly, mean-minded, later shamelessly robs the widow of a friend. "Cruelty and fearlessness are dominant traits" of the hero's personality (Yuferova, 2013). With all the expected unexpectedness of Sergey (Primat)'s bold act, this path - the path of physical power, uncultured passions, animal instincts, of course, has no future. All the more unacceptable the path of weakness and meanness. In this sense, from the point of view of considering modern models of human behavior, "the experience of war becomes one of the solutions to the problem of existence" (Aristov, 2011, p. 173).

There is another way – boy way. How is the problem of existence solved by Z.Prilepin? - The boys are always initiative and active: they buy a car and start a business, they want to seduce girls, they cook kebabs, then they go somewhere for a meeting. There is something of an adventurous hero in them, in any case, there is "a feeling of existential anxiety, born of a feeling of complete subjection to the action of mysterious forces (fate, rock, history)" (Proskurina, 2016).

The boy is different from the "man", painfully tense, all controlling, and afraid of a dirty trick ("vein"). The boys have the ease of being, the acceptance of everything that gives life, the acceptance of both good and bad. Actually there is no bad- even the accident is not bad ("Boy's story") - just happened and happened. There is no anger, greed, meanness, egoism, no touchiness, persistent goal-setting, endless employment, especially reflexivity. And their very sinfulness is not entirely sinful. From the thoughtlessness of burning through life, health, fate, they themselves are the first to suffer. They are children, wherever they live. The everyday dirt and prison do not affect the emotional core of their personality, they continue to childishly fun to laugh, make friends, play. The enthusiasm and childishness

of Valka, Rubchik, the lack of personal and social responsibility, like that of G. Bashkuyev, are caused by a number of factors, including, perhaps, fatherlessness.

This ease of living life, seeking more - the angelic ease, makes itself felt in the story "Hero of Rock and Roll." Ease here is connected with the viciousness of drinking. "Sometime by noon, we were so pristine and gently drunk, as if we never knew any other condition, and it was utterly organic, so organic that the heart tumbled with happiness, and the brain gently glowed" (Prilepin, 2008). In this state of pre-knowledge, pre-reflection or instead of-knowledge, instead of-reflection, boys are often present.

None of the described behavior patterns satisfies the writer. His hero-writer is looking for his way. What is he, what determines his behavior? Three components are important in it: the initial predisposition to writing, the subtlety of sensations with the development of thinking and reliance on book culture; love / woman / wife and revolution, war. In other words, the concepts of profession (writing), love (family), patriotism (civic duty). At the same time, an individual search for the meaning of life depends on the axiology of general being.

The actions of the hero are connected with the knowledge of the world, meetings with active characters. He has a sufficient number of like-minded people, sufficient to cause concern to the unjust power. "The ideology of globalization, standardization, which turned into an unnecessary personality, is omnipresent, you can only resist it together" (Kovtun, 2017). As a person, he was formed in the post-perestroika era, not passive and not pessimistic. He is full of the desire to act, to fight against the socio-political situation that does not suit his homeland, to fight against the dismemberment of the homeland. The researcher notes that in military prose of Z. Prilepin "moral law is largely subordinated to the idea of statehood, patriotism" (Zadonskaya, 2014, p.312). Perhaps this is true for civil prose, it is only important to see a certain autonomy of private life. The behavioral choice of the hero is sufficiently conscious; unlike the hero G. Bashkuyev, he has almost no contact with random characters. His circle is either determined by ontological connections, or consciously chosen.

Is the hero whole? Does it have a holistic identity when there is "integration of a person and society, their ability to realize self-identity and answer the question: "Who am I? ". There is, of course, a drama in it. The drama of the loss of intimacy with his wife, the fate-bearing nature of this drama emphasize its sensitivity and vulnerability. Sensitivity very often expresses itself through the concept of "tenderness", which almost leads by Z. Prilepin. And not only girls can be gentle, smiles, glances, but also quite harsh fighters. Tenderness lies in the souls of people, the world, smooths the burden of life, quarrels, war. She is one of the leading principles in human anthropology and ontology of the world. "Freeing the mind from attempts to find the only true system of axiological coordinates," writes the researcher, "Prilepin thus unclenches the wise, unleashing the deepest essence of man, consisting of pain, joy, a sense of wonder and love" (Zhuchkova, 2015)

Another drama, pivotal for the hero, is the drama of the loss of the country, of his country, of his homeland, which forms inflexible masculinity in him. And if the revolution in which he participated is still painted in the colors of romance and young protest, then participation in the military events in Chechnya finally forges his character. Thus, his life is balanced on the thin side of tenderness and masculinity, and this is where the fullness of syncretic being is manifested.

From the point of view of a through plot, personal drama becomes more important and fateful - it is from it that the compilation begins and ends (from the story "Vein" to the story "Daughter"). In the "Daughter" quarreling heroes must die from the explosion of the car, the drama in the relationship of husband and wife, men and women, is insoluble. From the point of view of composition, there is no primacy, because courage claimed by the hero wins, giving tenderness to own the world.

7. Conclusion

Findings. Thus, the analysis of the works of these authors showed that the behavior of the hero G. Bashkuyev is distinguished by a great drama of fate. The drama of the father's departure, which coincided with the period of late socialism, was carried by the hero throughout his life. The contradictory behavioral model, characteristic of the hero and his peers-schoolchildren, in the conditions of perestroika cataclysm only intensified, accompanied by the growth of the theme of death. This behavioral model can be called depressive. But the hero still managed to overcome the fears in the last act of his life.

More optimistic is the world of the stories of Z.Prilepin, a younger writer. Harder and more consciously accepting the death of a Soviet country, his hero still lives in full force. His behavior is determined by value, he gives himself as a love, the only and indispensable, and social act - the revolution and the war for the preservation of the unity of the country. The behavioral model of this hero can be called life-affirming. The drama that occurred in his personal life, testifies to the involvement of the hero in the drama of time.

The study of behavioral patterns represented in a literary work provides rich material on the influence of time on the writer and, on the other hand, on the relationship of literature to the era. The actions and deeds of the hero, his social circle, the presence or absence of value systems, ways of living life and its plot - all this is systemic. With all the possible inconsistency of feelings and actions of the character, it is possible to talk about a certain type of behavior, which gives the personality of the hero certainty and meaningfulness. Conclusion and conclusions on the article

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