

THE PROBLEM OF THE «LITTLE MAN» IN RUSSIAN LITERATURE OF THE 19 CENTURE

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Abstract. *This article refers to the most permanent topic in the 19th century, which is that of the "little man." About which works this topic is mainly given and why this topic was called that way.*

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The problem of the "little man," which appeared in the 19th century, began to develop in connection with the democratization of Russian literature. The authors demonstrated the defenselessness and exposure of the "little man" to public injustices.

Revealing the image of the "little man," Russian writers wanted to show the injustice of society. Due to his low social and career position, the "little man" had a difficult fate, which consisted only of difficulties and obstacles. "Little Man," modest and meek in nature, was forced to endure humiliation. No one ever noticed such people who were completely defenseless against circumstances, no one helped them, which is why the life of a "little man" ended very tragically.

The theme of the "little man" was raised in many works of fiction, starting with the work of A. S. Pushkin. The image of the "little man" in 19th century literature holds a special place.

If A. S. Pushkin (the image of Eugene from the poem "The Copper Horseman" and the image of Samson Vyrin from the story "The Station Caretaker") and N.V. Gogol (the image of Bashmachkin from the novel "Overcoat") sympathized with and felt sorry for the "little man," and F. M. Dostoevsky (the image of Makar Devuchkin from the novel "Poor People" and the image of Marmeladov from the novel "Crime and Punishment") tried to show the merits of these "humiliated and insulted" people, then A.P. Chekhov (the image of Chervyakov from the story "Death of an Official," the image of Ochumelov from the story "Chameleon," the image of the thin from the story "Thick and Thin" and the image of Belikov from the story "Man in a Case") condemns their characters for not fighting their "little man" position but putting up with it.

So, Gogol in the novel "Overcoat" characterizes the main character as a poor, ordinary, insignificant and invisible person. In his life, he is assigned the insignificant role of a scribe of department documents. Brought up in the field of subordination and execution of orders of the authorities, Akaki Akakievich Bashmachkin was not used to thinking about the meaning of his work. That's why, when offered a task that requires a display of basic cleverness, he begins to worry, worry and eventually concludes, "No, better let me rewrite something."

Bashmachkin's spiritual life is in tune with his inner aspirations. Saving money to buy a new overcoat becomes for him the goal and meaning of life. The theft of the long-awaited update, which was acquired through deprivation and suffering, becomes a disaster for him.

And yet Akaki Akakievich does not look like an empty, uninteresting person in the reader's mind. We imagine that there were a great many similarly small, humiliated people. Gogol urged society to look at them with understanding and pity.

Indirectly, this demonstrates the name of the protagonist: a diminutive-affectionate suffix -чик- (Башмачкин) gives it an appropriate hue. "Mother, save your poor son!" 'the author will write. And indeed, some of Bashmachkin's offenders suddenly understood this and began to experience the torment of conscience. One young employee who decided to poke fun at the hero stopped, struck by his words: "Leave me, why are you offending me?"

Calling for justice, the author raises the question of the need to punish the inhumanity of society. As compensation for the humiliation and insults suffered during his lifetime, Akaki Akakievich, who got up in the epilogue from the grave, is passing and takes away their overcoats and fur coats. He only calms down when he takes the outerwear away from a "significant face" who played a tragic role in the life of a "little man."

In Chekhov's story "The Death of an Official," we see the slave soul of an official whose understanding of the world is completely distorted. There is no need to talk about human dignity. The author gives his hero a wonderful surname: Chervyakov.

Describing the small, minor events of his life, Chekhov seems to look at the world with worm eyes, and these events become huge.

So, Chervyakov was at the play and "felt at the top of bliss. But suddenly... sneezed. " Looking back like a "polite man," the hero was horrified to find himself spraying a state general. Chervyakov begins to apologize, but this seemed to him little, and the hero asks for forgiveness again and again, day after day...

There are a lot of such small officials who know only their own world and it is not surprising that their experiences come from such small situations. The author conveys the whole essence of the official's soul, as if viewing it under a microscope. Unable to stand the cry in response to the apology, Chervyakov goes home and dies. This terrible disaster of his life is a disaster of his limitations.

In addition to these writers, Dostoevsky also addressed the topic of the "little man" in his work. The main characters of the novel "Poor People" - Makar Devuchkin - are a half-poor official, crushed by grief, need and social disenfranchisement, and Varenka is a girl who has become a victim of social disadvantage. Like Gogol in "Overcoat," Dostoevsky turned to the topic of a disenfranchised, immensely humiliated "little man" living his inner life in conditions that violate human dignity. The author sympathizes with his poor heroes, shows the beauty of their soul.

The theme of "poor people" is also developed by the writer in the novel "Crime and Punishment." One by one, the writer reveals before us pictures of terrible poverty that degrades human dignity. Petersburg becomes the scene of the work, and the poorest district of the city. Dostoevsky creates a canvas of immense human torment, suffering and grief, shrewdly looks into the soul of the "little man," opens up deposits of great spiritual wealth in it.

The life of the Marmaladov family unfolds before us. These are people crushed by reality. He sleeps from grief and loses his human appearance as an official of the Marmalades, who has "nowhere else to go." Exhausted by poverty, his wife Ekaterina Ivanovna dies from consumption. Sonya is released outside to trade her body to save the family from starvation.

The fate of the Raskolnikov family is also difficult. His sister Dunya, wanting to help her brother, is ready to sacrifice herself and marry the wealthy Luzhin, to whom she feels disgusted. Raskolnikov himself is conceived of a crime, the roots of which, in part, lie in the field of social relations in society. The images of "little people" created by Dostoevsky are imbued with the spirit of protest against social injustice, against humiliation of a person and faith in his high vocation.

The souls of the "poor" can be beautiful, full of spiritual generosity and beauty, but broken by the most difficult living conditions.

In most cases, any writer portrays the reality surrounding him in his books. Gogol, Chekhov and Dostoevsky lived and created at about the same time, and all of them touched on the theme of "little man" in their work. I believe that their works fulfilled their humanistic role: they drew attention to this phenomenon of public life, made people think about it.

Even now, after a century and a half, you can meet "little people," but we should not pretend that we do not notice them. We must be humane, this is what the works of great writers call for us. Instead of "offending" the Bashmachkins, Chervyakovs and Marmaladovs, you need to try to understand the structure of their soul and accept what they are.

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