The problem of the act of a literary hero in the context of the historically changing artistic picture of the world (A. Khomyakov and A. Herzen)

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ABSTRACT
The purpose of the presented work is to comprehend the problem of the act of a literary hero from the works of two Russian authors of the XIX century - Alexei Khomyakov and Alexander Herzen. They are representatives of various political trends of their era (Slavophils and Westerners). The research is based on the method of typological analysis of the literary texts of writers who belong to different literary trends (schools) and to different national cultures. The authors of the article considered the "crisis of the act" of the hero, who declared himself in Russian literature of the 40s of the XIX century. A study of the literary situation revealed that A.I. Herzen and A.S. Khomyakov offer different concepts explaining the reasons for ousting an action from modern life; but these concepts converge in their polemic: both of them testify to the appearance in the world of an "acting man" as a basic characteristic of this world; both of them evaluate this as a dead end. All this shows the epochal change of the Russian artistic picture of the world.

Keywords: Russian literature, artistic picture of the world, literary hero, act, crisis, Westerners, Slavophiles.

Introduction
It is difficult to find such unlike authors in Russian literature of the 40s of the XIX century, as A.S. Khomyakov and A.I. Herzen. They took an active part in the political confrontation of the XIX century, which was marked for its epoch. They also belonged to warring socio-political groups: A.S. Khomyakov is a Slavophile, A.I. Herzen is a Westernizer.


In the forties of the XIX century, both of these authors created unusual works of art. In 1844, A.S. Khomyakov wrote "Bright Sunday" - the only story that represents a free retelling of the plot of the "A Christmas Carol. In Prose", borrowed from Charles Dickens. In 1846, A.I. Herzen created his famous work "Who is to blame?" - a work that did not receive a definite genre definition, and goes back to the formula of the "novel of success" in European literature.

Our observations (N.I. Nikolaev, T. Shvetsova 2017) show that the 40s of the XIX century are connected in Russian literature with a deep crisis. This process is connected, first of all, with the historical change of the artistic picture of the world. As a result of the changing artistic picture of the world, there has also been a change in ideas about the actions of the literary hero. The search for new models of the "acting man" was felt in many literary and journalistic works of this historical period. A.S. Khomyakov and A.I. Herzen was also involved in this process.
The aim of the paper is to confirm this assumption.

Methodology

The research methodology is a complex approach, which includes both general scientific principles (objectivity, historicism) and specific research methods (content analysis, information analysis, typological, comparative-historical methods, methods of semantic analysis).

The principle of objectivity presupposes taking into account all the totality of facts from sources, even if this leads to contradictions. The second principle - historicism will help to establish the causes of these contradictions. It provides an opportunity to consider every phenomenon in development, and to evaluate it as a product of systemic factors. On this basis, the convergence of the opposite events of the literary process is possible as manifestations of one time, one era.

The method of content analysis reveals not only the main characteristics of the act of the hero of Russian literature of the forties in the fiction of Westerners and Slavophiles, but also those factors that influenced the changes in the ideas about the hero and his deed. The main reason, according to the authors of the article, is the change in the artistic picture of the world and, as a consequence, the crisis that caused the change in the ideas about the hero and his deed.

The method of information-objective analysis helps to understand the reasons and the place of reasoning about the hero's loss in the literary discourse of the era, in the art and journalistic texts of Westerners and Slavophiles.

The comparative method makes it possible to establish a general and special in the works of A.S. Khomyakov and A.I. Herzen in the construction of a model of a literary hero and his deed. The resources of the methods of typological and logical-semantic analysis allow us to consider, in specific observations on texts of the literary epoch, tendencies characterizing the literary epoch.

The basic category of research is "the act of a literary hero, interpreted as a value-based (value-loaded) category, indicating the uniqueness of the character's position in the artistic picture of the world" (N.I. Nikolaev 2012), his predisposition to free will-power choice and responsibility for the consequences for the state of this of the world. The act of a literary hero is correlated with a given national-cultural behavioral stereotype.

Results and discussion

The interest of Russian authors in the 40s of the XIX century to the heroes of Western European literature is obvious. At this time, Russian literature was in the state of searching for its new hero - "the hero's expectations" (N.I. Nikolaev, T.V . Shvetsova 2014). Appeal to the European literary experience is a kind of reference point in the search for new hero.

In this context, it is understandable why Scrooge's story attracted the attention of A.S. Khomyakov, recognized by his contemporaries as a connoisseur of English culture and creativity of Dickens. Scrooge is an unusual hero, he is "not of this world" in the Dickensian text (E. Pashchenko ). His appearance is unusual ("a man with a bad eye"). His behavior is unusual: he curses Christmas festivities, works until late at night, when others prepare for the holiday, refuses all warm human connections. What happened to him this night is unusual: the spirits and the shadow of fellow companion Marley visited him to tell about the events that will follow his death; only he was given to see what would happen beyond the line of his death, and this knowledge became the impetus for the miracle of transfiguration.

Readers of the text of Khomyakov noticed that the Russian writer significantly reduced the volume of the original text, changed the scene, the time of events, gave other names to the participants. In his own work A.S. Khomyakov preserved the basic outline of Dickens's narrative. The author of the "Bright Resurrection" reproduced the milestones of the Scrooge biography. He retained the semantics of the name; Ebenezer in translation from the Hebrew "aid stone" and Peter - in translation "stone." He left the similarity of portrait characteristics with some nuances. “Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait;
made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dogdays; and didn't thaw it one degree at Christmas’’ (A.S. Khomyakov).

Dickens deliberately enhances the cold motive in the text in the portrait of Scrooge. Comparison with flint and oyster is not accidental in the portrait of Scrooge. This pair is obviously contrast: the living and the lifeless are united in one image. Oyster is a shellfish living in a shell, the tender body of an oyster is closed by shells. The main problem for an oyster is to survive, because in the sea it has many enemies. For Dickens, the ice crust is an external attribute of Scrooge, which makes it possible to hide a trembling soul. Scrooge once wounded the indifference and cold of people: people did not need him. Scrooge had many enemies; having achieved a position in society, he had envious persons. Businessmen on the Exchange without special grief speak about his death, the accumulated capital did not make him desired in the world of people.

Khomyakov describes his Peter Skrug as follows: "He was an old, greedy, insatiable miser, tireless, like a stone, silent as a fish, secretive and unsociable, like a snail. The absence of warmth of soul reflected in his whole being and, it seemed, frosted his old, elongated face, held early wrinkles along his sunken cheeks, and made his gait unwieldy and heavy. Small reddish eyes, thin blue lips, a husky and raspy voice complemented the portrait of our miser. His hair and eyebrows were gray, as if they had been carried by snow, and wherever he was, wherever he went, everywhere it was so cold from him" (A.S. Khomyakov). The stone, fish and snail in the portrait of Skauga can be interpreted as Christian signs with a special meaning. The stone is the symbol of the apostle Peter; the fish is the symbol of Jesus Christ; The snail in many cultures is a symbol of cyclicity, renewal. Khomyakov, unlike Dickens, does not insist on the sensation of cold and icing in the portrait of his Skrug.

Khomyakov wrote: "Suddenly a hoarse voice rang out:" Take down the things of Mr. Skrug! "- then the long and thin teacher appeared. He stroked the children on the head with a majestic but benevolent smile, took them by the hand and led them to the next room, where breakfast was already laid: red eggs, Easter cakes and Easter. The children ate, thanked the teacher and happily bid him farewell. Everything was settled, the bell rang, and the tent rolled" (AS Khomyakov). In the Russian version, everything is exactly the opposite. The teacher smiles and strokes the children on the head, feeding a modest Easter breakfast.

In the following Dickensian Scrooge devoted his entire life to work. However, his work does not bring people joy: no one has ever thanked him, did not inquire about his health. Scrooge is indifferent to the worries of the world, but the world seeks to turn this man to his cares. The world "tempts" the Dickensian hero. The modern researcher of the Dickensian text notes: "The visible, tangible reality of the holiday is embodied in the image of radiant in their glory of fruiterers. The motive of completeness is leading here, the "abundance of the fruits of the earth", shaded by words with the value of volume and magnitude (round, pot-bellied baskets, piles of filberts, great, fatness of their growth, opulence). The colorful variety at the syntactic level is emphasized by the stringing of parallel existential constructions with material words (There were ...) and an abundance of non-predicative verb forms, mainly gerundial and participial constructions (lolling, tumbling, shining, winking, entreating and beseeching). Festive merriment is perceived by all senses: by hearing ("scales ... made a merry sound"), by sight ("almonds were so extremely white"), by taste ("spices were so delicious"), by smell ("scents of tea and coffee were so grateful to the nose"), touch ("the figs were so tender pulpy") (M.N. Konnova 2014). This world is visible, festive.

The image of Scrooge is discordant with the atmosphere of the holiday. Scrooge and Khomyakovsky Screw cast reproaches and threats to the nephew who comes to congratulate on the coming Christmas (at Dickens) / Christ's Resurrection (at Khomyakov): “If I could work my will,” said Scrooge in dignantly, ‘every idiot who goes about with “Merry Christmas” on hi slips, should be boiled with his own pudding, and buried with a stake of holly through his heart. He should!” Christmas - a holiday that is long absent from the English tradition. The traditional church reacted to it as a holiday not entirely Christian. Until the 40-ies of the XIX century Christmas was not celebrated in England. Only in the reign of Queen Victoria, the British began to decorate the Christmas tree for Christmas and joined the countries of continental Europe. During the reign of Victoria, there was also a custom of public performance of Christmas spiritual hymns that can be heard on Christmas days on the streets, in
shopping centers and even in the vestibules of metro stations. The first Christmas card in England also appeared in Victorian times - in the 40s of the XIX century (E.Barban).

Dickensian Scrooge is annoyed that residents of London behave like criminals, apostates of true faith. Scrooge is a believer, he visits the temple, thinks the higher Will above himself. Scrooge and Screw outrage the fun of his nephew. The nephew is not a poor man ("did you get rich like that?" - says Skrug), he is married, well dressed, well eats and treats others, keeps a salon at home. In this salon, they play, eat, drink, and laugh at Scrooge (Skrug): "At the thought of the weeping Skrug, he was ready to laugh again as before, and the company followed him" (A.S. Khomyakov). The nephew's wife is very pretty. The author uses a comparison with raspberries in her description (a symbol of sweet free life and temptation), dimples on the cheeks - a sign of sensuality. There is also an image of a mirror - an object that has been cautiously treated in Russian culture since ancient times. The nephew blossoms with health, his cheeks are red, his voice is dense.

The fact that Scrooge (Skrug) does not laugh, like everything, shows his dissimilarity on the others. Skrug was given to see the world after his death. This means that he has some other purpose than what he focuses on.

What world did Scrooge (Skrug) see? Bankers are not people, but carnival masks: one is a "fat gentleman with an outstretched chin," the other is a "gentleman with a red face and a thick, blue, almost hanging nose, just like an Indian cock." It is noteworthy that Skrug, when looking at this scene from the side, recalls that he "has been an actor many times in this scene."

Such (merchant, business) life is not a true life, but a theatrical performance, where everyone thinks that he is Prima. The world is trying to return Scrooge to life, to force him to live like everyone else, indulging in all earthly pleasures. Scrooge does not accept the challenge.

He is an ascetic, who lives in other interests, not participating in the hectic life of the theater. The hero of Dickens appears in the world desacralized; disengagement of the world has already happened. In this world, an adequate person is focused on earthly joys. Such an installation is unacceptable for Scrooge; it is a disaster for him. Ebenezer Scrooge builds life according to his own scenario. Dickens points to this discrepancy, playing a medieval literary tradition, asking references to the medieval texts and works of Shakespeare. In the medieval picture of the world, the person concentrated was to preserve divine grace in his own life. His earthly path is pre-determined; all decisions are prescribed in advance.

In the text of Dickens, Scrooge is called a sinner; it is believed that this characteristic is intended to emphasize the falsity of scrooge judgments indicating that he is entitled to dispose of the fates and lives of other people, thereby declaring his choseness.

Scrooge chooses the position of an ascetic who refuses to participate in the affairs of the world, because he does not want anything to do with a world full of evil, hatred, sin. Khomyakov changed the time of action by dedicating a story to Easter. In this holiday, the idea of rebirth is important. Easter is a festival in honor of the resurrection of Christ from the dead. Christ died to prove that there is no death.

Easter carries a belief in the possibility of a path from the earthly to the heavenly, from death to eternal life. The village, like the resurrected Lazarus, defeated the "captivity of the grave." The victory over the "captivity of the grave" is the victory over death. In the Russian version, death is a hope for rebirth. Resurrection in the Russian spiritual tradition is understood not as a repetition of the natural cycle, but as a transition to a qualitatively different dimension. Death is overcome through spiritual salvation. Curiously, Dickens's story opens with the theme of death. For two paragraphs, the thought of death is repeated 9 times and amplified by aphorisms. The expression "as dead as a doornail" appeared in the 14th century in the Vision of Peter Pahar, and then in the Shakespearean play "Henry IV."

Khomyakov opens his story this way: "Walking on ... ... the street, it is impossible not to notice the large signboard with a half-wiped inscription: "The office of the broker Scrug and Marlev. " However, Marlev had not existed for seven years already, but his comrade forgot to erase the name of the
deceased from the signboard till now, and the office continued to be still known under the names of both. Scrug often responded to both names "(A.S. Khomyakov). The action is not tied to a specific place, to a particular person: someone walking on some street draws attention to a very concrete building with a specific inscription of the office name, this inscription is large and hangs here long ago (half-withered).

Death (the deceased companion) is mentioned, since the name of the deceased is not erased from the signboard by forgetfulness of Skrug, the deceased Marlev continues to remain among the living. This detail symbolizes the inextricable link between death and life. The dweller of this office responds both to the name of the deceased and to his own. He is half alive, half dead: the dead man acts as a twin of Skrug, and Skrug takes his place.

The fact that the barrier between life and death does not exist indicates the details in Khomyakov's story. Appearing to Skrug, Marlev was described as follows: "Finally, here is the Marlev in front of him. The face is the same, the same wig with a tail, a coat, cuffs and a long waistcoat ... "(A.S. Khomyakov). After death, the face of the companion did not change at all.

There are no fundamental changes with the onset of death. The word "dream" occurs in Khomyakov, more often than Dickens (in Russian translation). Everything that happened to Skrug is a dream. Sleep with A.S. Khomyakov is the output in a different reality, into otherness. The hope denoting himself in his translation is probably connected with this circumstance. What is impossible in life becomes possible for its side (this is a characteristic feature of the Russian art picture of the world (N.I. Nikolaev, T.V. Shvetsova 2014a)).

In the text of Dickens, the mood of hopeless loneliness prevails. Khomyakov, a Russian Slavophile writer, read Dickens's work in the context of the semantic dominants in his literary tradition, oriented to hagiography, the lives of saints. Scrug, as an ascetic in the world, is like a hero of hagiographic literature. It seems that the textual differences between the original and the version of Khomyakov are determined, are explained by changes in the motives of the act of the hero. The hero Khomyakov - Peter (the name of the beloved apostle of Christ) Scrug - occupies a principled position of inaction, quite fits into the vector of literary quest of its era, the circle of heroes who do not commit an act. The essence of this search is to establish a model for a new hero. The loss of the sense of the act in the world is due to the loss of the hero's sense of the divine presence in him. The acquisition of this meaning comes along with an understanding of the divine will in the world.

Composition of A.S. Khomyakov differs from his Dickensian source in the question of the conceptual approaches of the Russian and English author to the problem of the deed. Inaccurate translation is conscious work on the creation of a completely different artistic picture of the world.

Another version of the literary hero, seemingly copied from the Western primary source, is represented in the novel by A.I. Herzen "Who is to blame?". A.I. Herzen represents his hero in various situations, but he always turns out to be incapable of decisive action (act).

The question posed in the title of the novel "Who is to blame?" Prompts the reader to reflect. It contains the idea of guilt. Who is to blame for the misfortunes of people? The author's answer: no one is to blame, the circumstances, the case, are to blame. The case is a blind fate, a blind, chaotic will. The case is a category that destroys the familiar notion of the order of the world (M.A. Benkovich 1987). M. Benkovich's observations are fair and they are followed by very significant conclusions: in the world (the art world), where the habitual order is violated, there can not be a "habitual" (understandable) act of the hero, a crisis of the action occurs.

Beltoy's judgments about destiny, case and purpose (which are similar to Pechorin's reflections in Pechorin's Diary, Part II) are revealing. "You just ask: why do I live at all? Really, I do not know! Maybe in order to ruin this family or in order to ruin the best woman I met " 9 (Chapter VI) (A.I. Herzen), complains Beltov. Lermontov's character in his reflections represents a gradual structure of the world: he is the chosen one, but he fulfills the higher will, he obeys this will. Beltov turns the fate of others "without intermediaries"; he is separated, not subordinated to the creator's plan, acts on his own will.
The key idea of the novel by Herzen is the idea of the absurdity of everything that is happening. The writer perceives the modern world as "the kingdom of the absurd." In such a world, there is no true Creator - God. A person in such circumstances inevitably strives to take the position of a creator.

Vladimir Beltov, arriving from Europe, to the city of NN, gets into an absurd world, where everything is not what it seems: "deception". The life of the citizens is filled with gossip and misunderstandings. The bored hero succumbs to temptation - to leave his life of his own free will (suicide), which allows the infinity of human freedom, even in solving the issue of life and death. The dialogue about the death and suicide between Krupov and Beltov is indicative in the novel of A.I. Herzen. The doctor estimates the young man as a "chronic suicide", despite the fact that he claims his own reluctance to follow the pattern of the Byronic character.

No plan of Beltov was realized, he was an appearance of essence: he wanted to be an artist - he could not, he wanted to be a doctor - he could not, he wanted to take part in the elections in the provincial city - he did not succeed, he wanted to become an official; he did not, he offered a duel; he did not accept it.

"Herzen "laughing ", said goodbye to the novel with the illusion that the high moral and mental development of the individual provides her with freedom of action and happiness. The hero who took the highest place in the sphere of thought and dispute, causes in the sphere of action the grin of the author ... ", writes M. Benkovich (M.A. Benkovich 1987). A European educated, wealthy young man has transgressed the norms of morality. He encroached on the holy bonds of another's marriage. Intervening in the terrestrial relations of the four Krucifersky, Beltov destroys their possible continuation beyond the line of death. Thus, he challenges eternity. The encroachment on the divine pre-established conjugal connection is not punishable by the Supreme Judge. This is an important addition to the artistic picture of the world of the Russian writer.

V.G. Belinsky wrote in his "A Look at the Russian Literature of 1847: "The hero of all the novels and stories of Iskander is a man, a general concept, a generic one, in the vastness of this word, in all the holiness of its meaning. Iskander is primarily a poet of humanity. Therefore, there are many persons in his novel, but there is no hero "(V.G. Belinsky, 1956). Critics state the absence of a hero in "Who is to blame?" of Herzen.

It would seem that the sympathy of the novelist is on the side of Beltov, but Belinsky does not like such an option, he makes a completely different verdict: "Beltov, the hero of the novel, seems to us the most unfortunate person in the whole novel" (V.G. Belinsky 1956). The Russian critic formulates the key problem of literature: the crisis of the hero. The absence of a hero gives rise to another problem - the problem of the crisis of the deed.

The novel "Who is to blame?" was written during the period when the Russian literature lost its clear orientation about the epic hero. Previously, the image of the hero-winner dominated literature, in the composition of A.I. Herzen, a recognized classic hero in the new conditions, turns into a hero-loser, which indicates the insolvency and non-viability of the hero of literature of earlier times. Beltov is a variation on the theme of Don Juan. The European behavior of the hero does not fit into the framework of the national notion of morality. Such a hero does not know how to reconcile his own will with the plan of the Almighty. Thus, in the minds of readers and writers, there is a clear conflict between the well-known ideas about the hero in literature and his emerging equivalent.

The idea of an act is destroyed in its former meaning, the idea of a hero is lost. The loss of the idea of a hero is connected with the formation of a new model of the world. The model (plan) of the world is built as a response to the key problem of time: clarifying the limits of personal freedom of a person, the limits of the desacralization of the world.

Conclusion
The novel of A.I. Herzen "Who is to blame?" is one of the most striking phenomena of the era, where the impossibility of the act of the hero is explained by the state of the world of Russian reality, its archaic and inertia. Everything is stuck in this "big swamp": any will, any initiative. In this context, the
The question "who is to blame?" remains unanswered, since in the submitted by A.I. Herzen "Russian world" lacks any intelligible act, which is subject to evaluation.

A.I. Herzen, as is well known, is one of the most prominent representatives of the Western wing of the Russian intellectual life of his time. A.S. Khomyakov is at the other extreme of the Great Russian discussion of the era, who proposed in his only surviving fictional text "Bright Sunday" directly opposite A.I. Herzen's concept. In his world routine and excluding the possibility of action becomes absorbing and enslaving the person modern pragmatic life and its values. The real act of the hero becomes a conscious way out of its limits, into a field of great and timeless meanings, not limited by earthly goal setting. This way out is possible through the inner involvement of the hero in the Paschal tradition. The hero's act in his interpretation becomes possible in the act of returning to tradition, and not pushing away from it.

A.I. Herzen and A.S. Khomyakov, proposing in essence different concepts explaining the reasons for ousting an act from modern life, converge on the same basis: both of them testify to the appearance in the world of an "acting man" as a basic characteristic of the world itself, both of which evaluate this circumstance as a dead-end. For A.S. Khomyakov, it is probably important to address the story of his great European contemporary Dickens ("Christmas Song in Prose"), which in his interpretation underwent a deep conceptual revision. One of the semantic accents born by this processing is undoubtedly connected with the desire to shade the problem of the hero's "crisis of action", which is actual for the Russian literary discourse of the era.

Two decades earlier, it was impossible to speak of a "crisis of action" in Russian literary discourse. The concepts of the literary hero and his deed were inseparable at this time. The distinction between "non - acting man" and "acting hero" did not exist in the Russian literary consciousness of the era, the border between them begins to be realized just in the 30s-40s, which is a testament to the crisis, ideas in the field of crisis theory "the creation of new frontiers where they were not before" (A.A. Bogdanov 1989).

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The social context of a text is the way in which the features of the society it is set in impact on its meaning. There are two aspects to social context: the kind of society in which the characters live, and the one in which the author’s text was produced. Charlotte Brontë’s Jane Eyre was set in the same social context she herself lived in. Perspectives essays have the same basic structure as a normal English essay, but differ in the sense that they are more focused on a particular school of thought. Be sure to build up an inventory of useful words or phrases unique to your chosen perspective that will help clue the examiner in to what approach you’re taking. This article deals with the problems of actualization of a literary text. For example, Bulgakov’s novel «Master and Margarita», the author tries to analyze the world of the text using current approaches to the study of the text, such as the cognitive-discursive analysis of the product, and to determine the creation of a literary text. The author analyzes the problem of modeling with reference to literature in the works of S. Lem, K. Aiermacher, N.I. Astrakhlan and others, allowing to approach the investigation of the hero’s act of literary work. The author notes the productivity of the proposed method of describing an act, the model of which is built using the graph method. The work investigates the trends of the historical-literary process of the XIX century. The methodological basis of the work is the model approach proposed by G.A. Haase-Rapoport and D.A. Pospelov in the field of artificial intelligence research. The purpose of this article is to establish the patterns to which the phenomenon of an act submits in a literary work. Literary criticism (or literary studies) is the study, evaluation, and interpretation of literature. Modern literary criticism is often influenced by literary theory, which is the philosophical discussion of literature’s goals and methods. Though the two activities are closely related, literary critics are not always, and have not always been, theorists. Whether or not literary criticism should be considered a separate field of inquiry from literary theory, or conversely from book reviewing, is a... APPROACHES TO THE STATUS OF CHARACTERS ARE PEOPLE As literary text is an imitation of reality characters are equal with people. On the one hand, character is a generalization of the most typical features of a person described in a literary text. On the other hand, it is never a complete identity of a person, thing or phenomenon. APPROACHES TO THE STATUS OF CHARACTER According to S. Chatman characters may be defined both: as persons and as parts of textual design: a paradigm of traits, a set of features, which can be seen in a chain of events in the process of plot developing, i.e. as parts of a literary text. A character trait is a relatively stable or abiding personal quality described in a literary text.