

## Герои и их прототипы, формирующие историю русской литературы

**Аннотация:** В статье рассматривается понятие прототип и теория прототипов. Автор работы показывает, что прототип является эффективным элементом, объединяющим реальный и художественный миры, важным ресурсом, способствующим созданию целостного и емкого образа героя. Заимствуя качества прототипа, писатель вооружает ими своего персонажа, иногда прямо, а иногда беллетризируя эти черты. Творческая работа, производимая литераторами с элементами облика и душевного мира реальных лиц, дает возможность писателю делать новые открытия. В статье подчеркиваются значение и функции прототипа, проведена большая работа по выявлению и систематизации прототипов различных героев русской литературы. Комплексное представление реальных лиц, которые послужили источником для формирования разными писателями своих героев, отражение изменений фигур этих реальных людей от прототипа к художественному образу позволяют лучше понять ход мысли автора, его путь от замысла героя к реализации его фигуры в произведении.

**Ключевые слова:** русская литература, прототип, герой, персонаж, реальность, вымысел, художественный образ.

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Research Article

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## The Pioneering Prototype Characters that Shape the History of Russian Literature

**Abstract:** The article deals with the concept of a prototype and the theory of prototypes. The author of the work shows that the prototype is an effective element that unites the real and artistic worlds, an important resource that contributes to the creation of a holistic and capacious image of the character. Borrowing the qualities of the prototype, the writer equips his character with them, sometimes directly, and sometimes fictionalizing these features. The creative work produced by writers with elements of the appearance and spiritual world of real persons enables the writer to make new discoveries. The article emphasizes the significance and functions of the prototype, a lot of work has been done to identify and systematize the prototypes of various characters of Russian literature. A comprehensive representation of real faces that served as a source for the formation of their heroes by different writers, reflection of the changes in the figures of these real people from a prototype to an artistic image, make it possible to better understand the author's train of thought, his path from the hero's idea to the realization of his figure in the work.

**Keywords:** Russian literature, prototype, hero, character, reality, fiction, artistic image.

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## **Introduction**

The term “prototype” derives from the Greek word “prototypon” and means a person who exists in reality, whose main characteristics the author endows his/her hero in the work of literature. The meaning of the word prototype is very broad. For the first time in literary studies, a coherent prototype theory was formulated by H. Speyer. For Speyer, the prototype has a concrete historical or contemporary personality, the first image, which serves as the starting point for the author to construct the image [Sabelo: 193]. Another of the most obvious definitions that can be made is that of the prototype, the bright personality that the author borrows from in order to create a new image. According to the Dictionary of Russian Literary Terms edited by L. I. Timofeev and S. V. Turaev, when describing a literary hero who has the prototype, the author does not copy the character and life of the person he/she symbolizes, but within his/her, he/she chooses the original and guiding essence in the framework of the scope of his/her own perception and mastery [Timofeev, Turaev: 299–300]. The term prototype refers to two different situations of correlation between a literary hero and his/her prototype. Firstly, similarity is important and necessary to grasp the meaning of the work; in this case, the author himself/herself anticipates the need to get acquainted with the prototype. Second, the author can attribute the properties of the prototype to the character. However, this should not mean that the hero of the work can be perceived as the literary double of the real person. In that sense the author can rework and fictionalize the prototype while trying to transform his/her into a literary type [Aminov: 11–12].

A prototype is an important source that evolves into literary portrait in literary work. The prototype cannot be separated from the plot of the work, the description of thoughts, feelings, inner character traits, actions and moods of the heroes. The prototype portrait is intrinsically linked to the character but no matter how close these links are, he/she is often fictionalized by the author’s imagination and contain the author’s general ideas about the hero.

Even the most “documentary,” in other words, the most realistic image in a literary work has a bit of a fictional aspect. L. Yu. Trofimov argues that fiction “does not violate the general idea of the prototype, but rather complements and deepens the image, saturating its cultural significance.” But often, according to Trofimov, the author may not use a single face in the prototype but generalize the features of several faces into a single image [Sabelo: 194]. Researcher N. K. Piksarov acts from the same thought and pointing out the hero in A. Griboyedov’s *Woe from Wit* (*Горе от ума*, 1831) affirms that: “There is so much typicality in Famusov that many facial features of Moscow gentlemen can be recognized in it” [Piksarov: 447].

A prototype is a subject that is not extensively studied in Russian literary works. In general, the researcher L. G. Ginzburg, who thinks that the authors of the works are also silent on this issue, states that most of the time they do not deliberately explain the prototypes of their characters, and even reject them in order to avoid undesirable events and most importantly, to avoid false comparisons and interpretations between their heroes and the people who exist in real life [Ginzburg: 57]. Some writers, by contrast, encourage the reader to think about possible prototypes of their characters. For example, M. Yu. Lermontov writes in the preface to *Jurnal Peçorina* like this: “Even though I changed all real names, the people mentioned in the work will probably recognize himself/herself...” [Lermontov: 249]. If writers didn’t imagine specific people behind the characters they describe (even if sometimes not one, but several prototypes) perhaps such unique works would not have appeared in the Russian literary treasury. Likewise, I. S. Turgenev himself admits that he cannot write “in his mind” and that he always needs “material.” For this reason, Turgenev’s manuscripts always contain reminders of who the true prototypes of his heroes are. Contemporaries of L. N. Tolstoy also claim that there are many prototypes in the author’s works with fictional names, and that they were actually “written” from certain real people [Ginzburg: 57]. N. N. Gusev, the researcher of Tolstoy’s literary art, conveys the author’s discourses on this subject from his biography as follows: “I often write from a model. First, on rough sketches, I would even write down the real last names of the heroes so that I could more clearly remember the face of whoever I got it from. And I’d change their last name as I finish the story” [Gusev: 774].

Knowing the true prototype behind a literary hero can help make new discoveries that push the boundaries of even the best-known books. As

a matter of fact, after the acquisition of this knowledge, the heroes of the work begin to live in two dimensions: real and fictional. The reader opens the first page of the work, but in fact it is no longer that first page. And the word “end” that crowns the book creates the perception of “to be continued” [Ginzburg: 57]. According to I. I. Plekhanova, the search for a literary prototype is interesting in that it explains the depth of literary psychologism and determines the originality of the author’s personality [Plekhanova: 141].

Almost every literary character has a prototype that actually exists. Sometimes it is the author himself / herself, sometimes it is a historical figure, sometimes it is an acquaintance or relative of the author. Acquaintance with the prototypes of literary characters contributes to the expansion of students’ knowledge of the studied works, a deeper understanding of the ideas, thoughts of authors, penetration into the creative laboratory of writers, increased interest in the period of the emergence of literary texts, the life and art of masters of words. But the literary hero is not a mirror of his/her prototype. The prototype may exist under its real name in a work of literature, or it may have a purely fictional name. The degree of focus on the prototype depends on the literary movement of the period, the type of work, the artistic individuality of the author [Gribina: 2–5]. For this reason, separating the prototypes that shape the history of Russian literature as the classical period and the contemporary period within the scope of our study will help to make the most accurate inferences on the real people that the authors concentrate on.

### **The Prototypes of Classical Russian Literature**

E. V. Halizev says about the prototypes of the classical period this statement: “Writers of the 19<sup>th</sup> century often preferred direct observation of life to a flight of imagination: characters and plots were close to their prototypes” [Sabelo: 193]. It would not be wrong to say that the history of prototypes in Russian literature certainly begins with Alexander Sergeyeovich Griboyedov’s (1795–1829) comedy *Woe from Wit* (*Горе от ума*, 1831). Likewise, according to researchers, never before so many people like that, as if plucked alive from the life of Moscow’s noble society, did not arise within the framework of a work of art [Ginzburg: 57–58]. Emine İnanır cites this comprehensive aspect of the work from the following words of Ivan Alexandrovich Goncharov (1812–1891): “The game is, of course, broad enough as a tableau. On the canvas of this painting, we see a long section of

Russian life from Yekaterina to Emperor Nicholas” [Inanır: 45–46]. While it is argued that there is a person from life behind almost every hero in the work, which has an extremely wide horizon, Ginzburg conveys the opinion of Goncharov that it is impossible to find “two people who look alike among hundreds of figures” [Ginzburg: 57–58]. However, in the studies carried out on the work, prototypical proposals are mostly made about the protagonist Chatsky. Although in the comedy he stands out as the “hero of his time” and a social tylist of his age, Chatsky’s name (in the first variation of the work, Griboyedov writes as Chadskiy) is associated with the philosopher Pyotr Yakovlevich Chaadayev, who participated in the 1812 Homeland War. Described as an enlightened intellectual, Chatsky returns to Moscow after a long European journey. The hero, who sees a completely different way of life here, is so angry that the Moscow people no longer attach importance to enlightenment and education. People are guided by outdated norms and only think about how to advance in their careers and social positions. At this point, literary researchers identify Chatsky with Chaadayev. Chaadayev, who participated in the Masonic lodge and took part in a secret organization throughout his life, traveled around Europe and reached the latest philosophical teachings. After returning to Russia, he published his historical and philosophical treatise, *Philosophical Letters* (*Философические письма*) in the years 1828–1830. The views, ideas and judgments of the thirty-six-year-old philosopher about the atmosphere, backwardness and spiritual stagnation in Russia in his work are considered extremely contradictory to the Russia of Nicholas and therefore Chaadayev was declared insane by the tsarist decree and sentenced to an unprecedented punishment [Homutskii]. It is said by researchers that Chatsky foretold the future of his prototype. In *Woe from Wit*, there are many prototypes of people from Griboyedov’s close circle to his relatives. For example, the prototype of Repetilov’s in the play is N. A. Shatilov, a close acquaintance of the author, who tries to prolong the conversation even on small issues and annoys everyone with his jokes and wordplays [Ginzburg: 57–58]. The prototype of Famusov, another hero in the work, is Griboyedov’s uncle, Aleksey Fyodorovich Griboyedov, who is famous for his “immorality and dishonor,” with whom he constantly clashes during his adolescence and university years. Griboyedov’s uncle, whom he observes for a long time, leaves an indelible mark in his memory as a kind of servant nobleman of the Catherine era. For this reason, he reflects on him in his work as Famusov with the same character [Medvedeva: 50–51].

Aleksandr Sergeyevich Pushkin (1799–1837), who is a poet and a writer of the classical period Russian literature, draws attention with the density of prototypes in his works. For example, the prototype of the hero Silvio in *The Shot* (*Выстрел*, 1831) is the writer's close friend, whose name is Ivan Petrovich Liprandi. Liprandi is the author of the most beautiful memoirs of Pushkin's southern exile. He is the son of a Russified Spanish noble. At the age of seventeen he participates in the Napoleonic Wars. He is arrested in the Dekabrist trial in 1826 and is sentenced to prison in the same cell with Griboyedov. Liprandi, who is an extremely political personality, wins the admiration of Pushkin with his impressive personality. Therefore, the author reflects him and his personality in Silvio [Homutskii]. The protagonist of another Pushkin's work *Yevgeny Onegin* (*Евгений Онегин*, 1833) has many prototypes. For this reason, Yevgeny Onegin is considered a collective typist. However, the most widely accepted prototype of Onegin is Pavel Alexandrovich Katenin, the playwright, literary critic, translator, theater actor, member of the Russian Academy, and Dekabrist, who translated Dante's *Divine Comedy* (*Divina Commedia*, 1320). Guard Colonel Katenin fights during the Homeland War and retires in 1820. The Dekabrist, who almost hates Alexander I, participates in the assassination plans developed against him. In addition, he heads various secret organizations. His song about freedom is proclaimed as the anthem of the Dekabrists, for whom he was fired. The friendship of Katenin and Pushkin becomes a solid source of inspiration for the author's work. Due to his rebellious character, Katenin also has a disagreement with the Dekabrists. He is expelled from Petersburg in 1822 and settles in his estate in Kostroma province, where he leads a solitary life and is closely involved in his literary activities [Miloslavskaya: 72–75]. It is claimed that Tatyana Larina, another heroine of *Yevgeny Onegin*, also has several prototypes. The first of these prototypes is Chaadayev's girlfriend, Avdotya (Dunya) Norova. Likewise, Dunya is also mentioned in the second part of the work, and at the end of the last part Pushkin expresses his sadness about her untimely death. According to another argument, the next prototype of Tatyana, who matures at the end of the novel and undergoes a great transformation due to Dunya's death, is Pushkin's darling Anna Kern. Another prototype of Tatyana Larina is thought to be N. D. Fonvizina, who spent many years in Siberian exile with her husband, the widow of a Dekabrist general. Finally, according to another rumor, the prototype of Tatyana Larina is Yelizaveta Ksaveryevna, who has dazzling beauty, famous society lady, wife

of Count M. S. Vorontsov, Governor-General of Novorossiya [Miloslavskaya: 72–75].

The prototype of the protagonist of A. S. Pushkin's *The Queen of Spades* (*Пиковая дама*, 1834) is Natalya Petrovna Golitsine. The poet meets Golitsina in his youth. Natalya is already an old woman then, she is not beautiful at all, she is clever, but stubborn, she has a harsh temperament and a strong character. Incredible legends are told about her. It is even said that her grandfather was Tsar Peter. She lives a long life, sees five Russian tsars, several foreign rulers. Pushkin bases one of these legends about her in *The Queen of Spades*, in which he depicts her in the image of an old countess. Pushkin, in another work *Dubrovskiy* (*Дубровский*, 1841) talks about a court case he heard. However, the prototype of the protagonist of the work is someone else. His friend P. V. Nashchokin tells Pushkin a story from the life of a poor Belarusian nobleman named Ostrovsky, who had a land dispute with his neighbor, was kicked out of the mansion, and became a robber. Nashchokin meets this nobleman in prison. In fact, when Pushkin started working on this work, he first called this hero as Ostrovsky. Although he later changes his name to Dubrovsky, he reflects the general characteristics of his prototype exactly in his hero [Ginzburg: 58].

In the work of A. S. Pushkin's, *The Captain's Daughter* (*Капитанская дочка*, 1836), the prototype of the commander of the Belogorsk fortress Ivan Kuzmic Mironov is estimated the father of fabulist I. A. Krylov who served near Orenburg and took part in the suppression of the Pugachev revolt. As a matter of fact, the names of Krylov's mother and son are also mentioned in Pugachev's papers, where it is stated who will be hanged and where. For this reason, Krylov's father, Andrey Prokhorovich Krylov, is accepted as Mironov's prototype. The prototype of Shvabrin, another character in the work, is the officer Shvanvic, who was taken prisoner by the rebels, swore allegiance to Pugachev, and served in his headquarters. After the defeat of the Pugachev rebellion, he escaped, but was caught, and arrested. After being banned from military service, he was sent to Siberia where he died [Ginzburg: 59–60]. There are different variations on who is the prototype of Masha Mironova, another prominent character in the work. Pushkin draws the image of Masha Mironova, inspired by Marya Vasilyevna Borisova, a noble girl whom he meets and chatters with at the 1829 Christmas ball in the city of Staritsa, Tver province. This young girl makes a great impression on Pushkin, who knew deeply about the female spirit, with her plain, naive

and unobtrusive, yet honesty, sincerity, pride and toughness of character. The poet equips the captain's daughter, Masha Marinova, with all these features of the young girl.

Nikolay Vasilyevich Gogol (1809–1852) takes the basis of a dramatic fiction from a real-life event in his world-famous work *The Overcoat* (*Шу-нель*, 1842), which is still the subject of many researches. Gogol once hears of a story about a poor officer who has an irresistible passion for hunting. By restricting everything, he eventually saves up a sizable sum to buy a decent shotgun. And finally, the happiest and at the same time the most unfortunate day of his life comes and he goes hunting on a small boat. In the meantime, something incredible happens and the shotgun falls into the river and reaches the bottom of the water. With him, everything the officer lived for submerged: his hope, his joy, his happiness. As a matter of fact, he falls seriously ill from sadness. Gogol replaces the shotgun with the overcoat, handling only one small detail in his work. Thus, the tragedy intensity of the story increases. Because while the shotgun is not a man's primary need, the overcoat is one of his most basic needs. This is how the genre of the story is born, which deals with the small human tragedy in the big and indifferent and cruel world [Ginzburg: 60].

The work of Gogol *Taras Bulba* (*Тарас Бульба*, 1835) is written so organically and vividly that the reader cannot help himself/herself from the feeling that the hero most likely should exist in real life. Indeed, there is really a person whose fate is similar to Gogol's aforementioned hero. In fact, this person has the same surname as Gogol: Ostap Gogol. Ostap Gogol, who was born at the beginning of the 17<sup>th</sup> Century, is the captain of the "panzer" Cossacks, in the Polish army stationed in Uman, under the command of S. Kalinovskiy, on the eve of 1648. With the outbreak of the uprising, Gogol with his heavy cavalry sides with the Cossacks. The soldier, who initially supports the rebels, later rejoins the enemy due to his sons being taken hostage. However, the colonel who surrenders in the following process is rewarded for his heroism during the struggle. Likewise, looking at the work of *Taras Bulba*, the protagonist and Colonel Gogol are very similar. Both heroes are Zaporozhskiy colonels, both have sons, one dies at the hands of the Poles, the other takes the side of the enemy.

In his other work, *Dead Souls* (*Мёртвые души*, 1842), Gogol reflects in Plyushkin image an extremely stingy, Orlov region landlord Spiridon Mantsev. Mantsev is so frugal that he walks around in a greasy dressing gown

and dirty clothes so that few might recognize him as a wealthy gentleman. The landlord has 8,000 lives, but he always starves not only them but also himself. Gogol largely portrays this extremely negative person in his work [Homutskii].

Mihail Yuryevich Lermontov's (1814–1841) poem *The Novice* (*Мцыри*, 1840) is based on the story of an old monk whom the author met in Mtsheta. This monk is a native mountaineer, taken hostage by the Russians as a child. General Yermolov takes this boy with him; but on the way the boy's health deteriorates, and he is left in the care of the monks at the monastery. The boy who grows up here can not adapt to monastic life for a long time, so he makes several attempts to escape to the mountains. One of these escapes will almost cost the boy's life, because he falls seriously ill. After that, the docile young man stays in the monastery and spends the rest of his life there. In addition to being the prototype of the plot of the work, the talented artist of Chechen origin, Pyotr Zaharovic Zaharov, is considered the prototype of the protagonist's novice. Born in the Chechen village of the Caucasus in 1816, Zaharovic is only three years old when a fierce war breaks out in his village. When the war is over, the soldiers take a crying child in the street with them. The boy's parents die in the war. The boy is taken to General A. P. Yermolov. The general hands him over to Kazakh Zahar Nedonosov to train him. The child is so weak and sick that he is on the verge of life and death. Trying to save him, Zahar manages to bring the boy back to life after sleepless nights. Due to his acceptance as father, the little Chechen is given the surname of this Kazakh, Zaharov. The child, whose godfather is General Yermolov, after staying with Zahar for three or four years, Yermolov's cousin Pyotr Nikolayevich Yermolov, who is also a general, takes him with him to raise him. Noticing the artistic talent of the child, the general does his best to develop his talents. In this observation, Yermolov is right, his help is rewarded, and the talented young man is enrolled in the Academy of Arts as a "foreign" student. Because in this period, access of minorities to such educational institutions is prevented [Svirskii: 110–112].

Bazarov, the protagonist of Ivan Sergeyeovich Turgenev's (1818–1883) *Fathers and Sons* (*Отецы и дети*, 1862), is a person who is extremely foreign to his noble environment and finds it difficult to adapt. He is a lonely character who does not feel himself in his natural environment [Olcay: 138]. At this point, Bazarov's prototype is the revolutionary democrat P. D. Ballod with a similar character structure. Ballod's uniqueness and unusualness are highly

reminiscent of Bazarov. Like Bazarov, Ballod is educated in Petersburg, is a doctor, and a naturalist. He denies everything and does not accept the existence of God. Like Ballod, Bazarov's grandfather plows the land. Ballod is a bit introverted, he does not talk much, he does not like talkative people, he never gets excited in discussions, deep faith can be felt behind his word. Similarly, Bazarov behaves in the same way in his discussions like with Pavel Petrovich [Ginzburg: 60]. Another prototype of Bazarov is the poet and literary critic N. A. Dobrolyubov, according to many literary scholars, while in some arguments Turgenev forms the clear lines of Bazarov's character under the influence of his contemporaries Preobrazhensky and Pavlov [Heroes of Russian literature].

Another work that Turgenev refers to as an important prototype is *Муму* (Муму, 1854). One of the characters in the aforementioned story, the cruel landowner Varvara Petrovna Lutovinova, is interpreted as the prototype of Turgenev's mother, who is described with her cruelty in researches about her [Gribina: 2–5].

Fyodor Mikhailovich Dostoyevsky (1821–1881) is one of the leading authors of classical period Russian literature, who often incorporate real people and events in his works. For this reason, various opinions have been put forward by researchers about the prototype of Raskolnikov, the protagonist of his important novel *Crime and Punishment* (*Преступление и наказание*, 1866). One of them is Gerasim Chistov, the 27-year-old butler who, in January 1865, kills two old women (a cook and a laundress) with an ax to rob their landlord, petty-bourgeois Dubrovina, in Moscow. Valuable items such as money, silver and gold are stolen from the owner's iron chest. The dead bodies are found in different rooms, covered in blood. Another prototype is A. Neofitov, a Moscow professor of world history, a maternal relative of Dostoevsky. In the novel, the similarity of Raskolnikov's desire to get rich quickly, which occupies his mind to a large extent, and Neofitov's involvement in the case of fake tickets for a 5% domestic debt, bring the two protagonists closer in a broad sense. The third prototype is French criminal Pierre Francois Lacener, who thinks killing a person is the same as "drinking a glass of wine." Lacener writes poems and memoirs to try to justify his crimes and in this works he tries to prove that he is a "victim of society" and an avenger, fighting social injustice in the name of his revolutionary ideas told to him by utopian-socialists. The fact that news of the Lacener trial in the 1830s appeared on the pages of Dostoevsky's

1861 journal *Vremya* greatly brings researchers closer to the possibility of this view.

Myshkin, the protagonist of Dostoyevsky's novel *The Idiot* (*Идиот*, 1869), is another hero that has more than one prototype in itself. Likewise, when his letters are examined, it is seen that the author tried to embody the characteristics of Jesus as a positive image in Myshkin. From this, it is understood that Dostoyevsky chose cultural-religious images as prototypes as well as real people, literary characters. Prince Myshkin stands out as the embodiment of Jesus on earth. Myshkin is as positive and beautiful a person as possible for a resident of a sinful world. The hero sacrifices himself because he is chosen by the author to take the sins of the people on himself. At this point, Don Quixote is considered another prototype of Myshkin. Myshkin is the new Don Quixote, the Russian Don Quixote. Both Don Quixote and Myshkin have one common goal: to help the relatives, the oppressed and the humiliated, to achieve justice. At the same time, they are completely dedicated to their mission, ready to sacrifice themselves for their ideas. They spend their lives finding ways to help people. While the prince shows his love for humanity at the highest level in discussions about the death penalty, Don Quixote speaks out against violence by defending convicts sentenced to service on galleys. Prince Myshkin is seen as the reflection of Jesus and Don Quixote on earth due to their similar natures, as he is a unique hero who embodies the features of the "positive beauty" and the ideal of the author in Russian literature.

F. M. Dostoyevsky writes the novel *Demons* (*Бесы*, 1872) under the influence of a sensational crime news. In 1869, the revolutionary group called *People's Revenge* (*Народная расправа*), led by Sergey Nechayev, killed their ally, student Ivan Ivanov. Nechayev claims that Ivanov betrayed the common cause and began to cooperate with the administration. This situation is shown as the justification for the murder. But in fact, there is no such betrayal. The massacre takes place for only one goal: to rally the revolutionary circle around a common secret and to strengthen Nechayev's authority. Nechayev's four accomplices are soon arrested and sentenced to hard labor, and he flees to Switzerland. In 1872, Switzerland extradites Nechayev to Russia as a wanted criminal. The court sentences him to 20 years of hard labor. However, this sentence is later converted to a conviction in the Petropavlovsky fortress. Ten years later, Nechayev falls ill and dies. All these events are placed on the basis of the novel *Demons* by the author and Nechayev becomes the prototype of Pyotr Verhovenskiy, one of the heroes of the novel.

Dostoyevsky's *The Brothers Karamazov* (*Братья Карамазовы*, 1880) has a special place in classical Russian literature with its tragic content. The work, which tells the tragedy of a family, is also a murder novel. However, this work is not a detective novel about a murder that takes the reader on an adventure, but a criminology novel that explains the factors behind the crime and analyzes the behavior of the criminal or criminals [Karaca: 1031]. The subject of this novel, which makes an impression at the time of its publication, is based on a true story. While the author was in exile in Siberia, he learned about this sensational case. A man, whose name Dmitry Ilyinskiy is accused of being a patricide and imprisoned. The author meets with this prisoner and equips the hero of his work, Dmitri Karamazov, not only with the name of Ilyinskiy, but also with some features of his character: an angry and passionate disposition combined with a noble spirit. Father Zosima, the spiritual mentor of Alyosha Karamazov in Dostoevsky's *The Brothers Karamazov*, who mostly focuses on real people in his works, has a lot in common with the priest Optina Saint Ambrose. The author's acquaintance with Optina dates back to 1878. After Dostoyevsky's son Alyosha dies from sudden epilepsy, his wife persuades the philosopher V. Solovyov to go to the Optina Monastery with Dostoyevsky. The journey to this holy place is the author's long-planned dream. Dostoevsky meets three times with the priest Optina Saint Ambrose. Two of them happen in private. These conversations he had with the priest leaves a deep mark on the author's later life. As a matter of fact, in the novel, these conversations are fully reflected in the words of Zosima to the sad mother, according to the memories of Dostoevsky's wife Anna Grigoryevna [Sisjagina: 130].

Nikolai Gavrilovich Chernyshevsky's (1828–1889) *What Is to Be Done?* (*Что делать?*, 1863) is an important work on that is generally focused prototype analyses. The protagonist of the work, Rahmetov, is a hero about whom prototype variations are put forward. According to Chernyshevsky, Rahmetov is an extremely special person. Experiencing a hard life, the hero sleeps on nails, works hard, reads a lot, and trains himself in eating and enjoying life in order to strengthen his will. Chernyshevsky does not directly mention all this in his work, because he knows that his novel will not pass censorship. However, from the context in the work, it is clear that Rahmetov spends all his spare time, strength and tools for the cause of revolution. From the conversation of the revolutionary Sergey Stahevich with Chernyshevsky in his book *Memoirs. Among Political Criminals* (*Воспоминания. Среди*

*политических преступников*), it becomes clear how the hero Rahmetov emerged. It turns out that Chernyshevsky was inspired by the story of the Saratov landlord Pavel Alexandrovich Bahmetev to create this character. Influenced by the ideas of socialism in his youth, Bahmetev sells his property in 1857 and donates a significant portion of his income to the famous publishers Aleksandr Herzen and Nikolay Ogaryov for their revolutionary needs. The money received becomes the basis of the “Bahmetev Fund,” which finances many revolutionary initiatives. After that, Bahmetev goes to New Zealand with the remaining money to establish a socialist commune there. There is not enough information about what happened in Bahmetev’s later life. According to a common variation, Bahmetov’s prototype is P. D. Ballod, who is also claimed to be the prototype of Turgenev’s Bazarov. A revolutionary democrat Ballod runs the underground printing house and draws attention with his extraordinary personality. Just like Rahmetov, Ballod has an astonishing willpower, which he has always trained and cultivated, as well as great physical strength, he can easily drag logs from place to place. In the work to describe his physical strength Rahmetov is also called as Nikitushka Lomov, who is known for his Hercules-level power in mythology. Just as Rahmetov is reflected in the work, Ballod does not engage in any other work, putting revolutionary activities at the center of his life. Everyone who knows Ballod, first of all, emphasizes his exclusivity, originality and being a special person. The fact that in the novel the name of the section in which Rahmetov is narrated *Special Person* (*Особенный человек*) can be considered as a reference to this judgment. Ballod, who is a very simple person in his daily life, never drinks. He keeps this decision he made in his youth all his life, including his exile in Siberia. In addition, Ballod, who does not smoke and never takes a gamble, remains single until the age of fifty. As a matter of fact, when we look at Rahmetov, it is seen that he has the same principles [Ginzburg: 60].

When the formation process of L. N. Tolstoy’s novel *War and Peace* (*Война и мир*, 1865–1869), a voluminous work with a great hero cast, is examined, it is possible to see that there are many prototypes in the work. Nearly half of the more than 400 people in the novel have a particular prototype. For example, in Peer Rostov (father), the author’s grandfather Í. A. Tolstoy’s characteristics are recognizable, on the other hand elder Bolkonskiy has the qualities of his other maternal grandfather, Volkonskiy. Nikolay Rostov’s prototype is the author’s father Nikolay Tolstoy, and Marya Bolkonskaya’s

prototype is his mother Mariya Nikolayevna. Interestingly, in early drafts of *War and Peace*, many of the characters carry not only the names of their prototypes, but also their surnames [Ginzburg: 61]. There are several prototypes of Andrey Bolkonski, one of the central heroes of the work. The tragic death of the hero Tolstoy writes from the biography of the real prince Dmitry Golitsin. Golitsin is recruited in the Moscow archive of the Ministry of Justice. The prince, who is soon brought to higher ranks by Alexander I, begins his military service in 1805 and goes on expeditions with the army. Golitsin, who participates in many tough struggles, loses his life during the Battle of Borodino [Homutskii]. At the same time, most literary critics agree that the image of Prince Andrey is largely based on the biography of Lieutenant General Nikolai Tuchkov. Tuchkov, who has a brilliant military career just like Andrey, takes command of an important army corps during the war with Napoleon. However, like Prince Andrei, Tuchkov is mortally wounded in the chest during the Battle of Borodino and soon dies in Yaroslavl. Tatyana Bers is the greatest love of Tolstoy's brother Sergey, whom he admires. As a matter of fact, it is inevitable for Tolstoy to draw Bers as the most attractive heroine in his work. As a result, the image of Natasha Rostova, a beautiful young woman shining with happiness and sincerity, is gradually born from the pen of the great Russian writer. The naturalness of her movements, the mistakes in her French, the passionate desire for love and happiness inherent in Tatyana Bers are the qualities that complete Rostova [Miloslavskaya: 72–75].

Anna Kern, presumed to be the prototype of Tatyana Larina in A. S. Pushkin's *Yevgeny Onegin*, is also thought to be the prototype of Lev Nikolayevich Tolstoy's (1828–1910) famous novel *Anna Karenina* (*Анна Каренина*, 1875–1877). With the diversification of research on the work, the prototype arguments about the protagonist also differ at the same rate. For example, in contrast to Anna Kern, researchers of Tolstoy's art state that they are very similar to Tolstoy's Anna Karenina and Pushkin's eldest daughter, Mariya Gartung. Tolstoy meets Gartung in 1868. However, this similarity is not in terms of character or life, as Tolstoy's relative T. Kuzminskaya expressed, but only in terms of appearance. The fate of Anna Karenina is similar to the death of Anna Stepanovna Pirogova, an acquaintance of Tolstoy. The author handles Pirogova's tragic ending in his novel. The young woman throws herself under the train because of her unhappy love affair with the neighbor of the Tolstoy, A. N. Bibikov. This death deeply affects Tolstoy; he goes to the train station where the tragedy took place in order to see the body

of the unfortunate young woman. He places this event at the center of *Anna Karenina*. According to researchers, another prototype of Anna is Princess Aleksandra Alekseyevna Obolenskaya, the founder of the girls' high school in Petersburg. In 1852, Tolstoy makes her an offer, but she rejects it. The fact that Obolenskaya's maiden name is Karenina strengthens this claim of the researchers. Prototypes of Anna's husband, Aleksey Alexandrovich Karenin, a high-ranking Petersburg noble, highly respected in society are considered Tolstoy's acquaintances S. M. Suhotin, who stood out with his "reasonableness" and experienced a similar family tragedy, and A. M. Kuzminskiy, the author's brother-in-law. Literary critics argue that the prototype of another heroic Peer Aleksey Kirillovitch Vronsky is Colonel Nikolay Rayevsky, the representative of the leading military dynasty of the Russian Empire. On the other hand, the poet Aleksey Konstantinovich Tolstoy is assumed as the prototype of Vronsky. L. N. Tolstoy himself is thought to be the prototype of Konstantin Levin, with his sincerity, kindness to the peasants, loyalty to the land, and fondness for physical labor. Tolstoy, who endows his hero with his personal traits, also gives him a name derived from his own. The prototype of Levin's wife, Yekaterina Shcherbatskaya, is Princess Praskovya Shcherbatova, one of the most beautiful women in the capital, whom Tolstoy fell in love with in his youth [Agafonova, Kolpeckaia: 2–5].

### **Prototypes in Russian Literature of the 20<sup>th</sup> Century**

Prototypes, which are a great source of inspiration for literary works, always continue to be the nurturing points of literary masters, even if the trends in periods and prose genres change. As discussed in the section above, these heroes, who were concentrated in the Classical Period Russian literature, also predominate in contemporary Russian literature at the same rate. One of them, Aleksandr Serafimovic (1863–1949), is among the writers inspired by a real personality when he wrote the *Iron Flood* (*Железный поток*, 1925) that mirrors the Civil War. Knowing the history of the Taman army closely, A. Serafimovich's interest in the Taman campaign increases especially after he meets the Taman commander, Yepifan Iovic Kovtyuh, in 1921. The reason why the author especially focuses on Kovtyuh is that he has an important place in the struggle of the Tamanites. Kovtyuh was born in Visunsk in 1890 in a family that worked as a farmer for the Cossacks. During this period, he begins to hate the Cossacks living in Russian lands. During World War I, he is drafted into the army. He participates in military struggles in Iran and

Turkish lands. As a result of his courage and heroism, he is awarded the Georgi Cross twice and is sent to the officer's school. After receiving the title of captain, he starts his duty and welcomes the October Revolution with the rank of colonel. The commander, whose reputation is increasing day by day, attracts Serafimovich's great attention. Therefore, the prototype of Kojuh, the protagonist of the *Iron Flood* novel, is the commander of the first regiment of the Taman army, about which Serafimovich researches and learns its history in detail [Vyhodceva: 195].

The head of the archive committee of the Nizhny Novgorod region, Boris Pudalov, draws attention to an important prototype with these words: "On May 15, 1877, a man largely forgotten by the younger generation was born. But he is very well remembered in the old days. Pyotr Andreevich Zalomov from Nizhny Novgorod is the prototype of Pavel Vlasov, the protagonist of Maxim Gorky's novel *The Mother* (*Mamb*, 1907). His life was divided into two unequal phases. The first is the ordinary life of a young worker in pre-revolutionary Nizhny Novgorod. Born in a large family, from the age of 12 he worked 11 hours a day at the Kurbatov Factory. In the same place his father died due to harmful production. The second is his life with revolutionary activities" [Voznesenskaia]. Likewise, when we look at Maksim Gorky's *The Mother*, the protagonist's resemblance to this person strengthens the idea that he is his prototype.

The prototype of the protagonist in *Bebka* (*Бebка*, 1902), written by Aleksey Mikhailovich Remizov (1877–1957), is author's friend from the exile of Ust-Sisolskiy, doctor L. Ī. Zalivskiy's younger son, nicknamed *Bebka* in his childhood. For a long time, the child is only referred to as the "doctor's son" in the researches on the work, so his full name is not known [Lindeberg: 215]. Assol, the protagonist of Aleksandr Grin's (1880–1932) long story *Red Sails* (*Альиe наpyca*, 1923), lives with his sailor father. After retiring, her father starts making toys so that he can take care of his little girl and continue his life. And one day in the forest, Assol meets an old man named Egl, who tells her that when she's grown up, a prince with a red sail will come. Assol believes the old man and waits for the Prince. Finally, her dream comes true and the person she has been waiting for arrives. The dreamer Assol does not have a single prototype. The first of these is Mariya Sergeevna Alonkina, who works as a secretary at the Art House and falls in love with her almost everyone who lives in or visits this house. The other is a teenage girl, whom Grin once met while climbing the stairs to his office. There is something

supernatural about the appearance of this short, dark-faced girl: a flying walk, a bright look, a ringing happy laugh. Grin greatly likens this seventeen-year-old Masha Alonkina to Assol, the protagonist of *Red Sails*, which he was working on at the time. Another person who is considered as the prototype of Assol is Nina Nikolayevna Mironova, whom Grin met in 1921 and who worked at the Petrogradskoye Echo newspaper at this time. Grin, who is quite gloomy and lonely, is greatly influenced by this cheerful and lively young woman [Homutskii].

Aleksey Nikolaevich Tolstoy (1883–1945) does not fictionalize his very intelligent protagonist in his *Hyperboloid of Engineer Garin* (*Гиперболоид инженера Гарина*, 1927). Garin's prototype is the talented engineer Apollon Arkadyevitch Tsimlyanskiy, the son of a court clerk. According to the memoirs of some contemporaries, Tolstoy knows Tsimlyanskiy personally in the 1920s, because they live together on the same street in Tsarskoye Selo, near Petrograd. Tsimlyanskiy is full of energy, with the extraordinary talent of a designer and inventor, a versatile personality in the truest sense of the word. Working with radioactive materials in the mid-1920s, Tsimlyanskiy makes a discovery that helps accelerate the creation of nuclear weapons. Space flights, which are a very fashionable subject at that time, also takes place in Tsimlyanski's field of interest. Tsimlyanskiy develops a project for a lunar expedition that envisions the Americans' technological solutions. Leaving the Soviet Union, the scientist is sent on an indefinite business trip to Germany. Tsimlyanskiy, who remains here completely, also achieves important successes in the atomic field. He dies of food poisoning in 1938, the day after the Soviet Czech, who came to persuade him to return to his homeland and received a refusal to this offer.

The novel *Doctor Zhivago* (*Доктор Живаго*, 1957) by Boris Leonidovich Pasternak (1890–1960) stands out with the density of prototypes in it. Researchers argue that the prototype of Antonina Gromenko, one of the central heroes of the work, is the artist and Pasternak's first wife, Yevgeniya Vladimirovna Pasternak (Lurye). In Pavel Antipov, Pasternak uses the lines of the famous poet Vladimir Mayakovsky, whom he knows well. In Lara, the main woman protagonist of the novel, the writer unites at least two women who have an important place in his biography: his second wife, Zinaida Neygauz-Pasternak, and his late-life lover, Olga Ivinskaya. Literary writer Konstantin Polivanov argues that Pasternak's personal and artistic relationships with the poet Tsvetayeva has a great influence on the novel.

This influence is reflected in the fact that Marina Shchapova, daughter of the doorkeeper Markel, the last love of the protagonist Yuriy Zhivago, bears the same name as Marina Tsvetayeva. Pasternak's declaration of the famous composer Skryabin as his "idol" in his memoir titled *The Security Document* (*Охранная грамота*, 1931) paves the way for the researcher Viktor Frank to conclude that Nikolay Vedenyapin in the piece is related to Skryabin [Birjukova].

Mikhail Afanasievich Bulgakov's (1891–1940) fantastic long story *Heart of a Dog* (*Собачье сердце*, 1925) is based on a true story. The protagonist of the work, Professor Preobrazhenski, conducts rejuvenation experiments in his laboratory. For this purpose, he takes a hungry stray dog that he encounters on the streets of Moscow to his home to use in his experiment. The dog, which has been struggling with hunger and cold for a long time, cannot resist the salami offered by the professor, and immediately follows him. After this time, it accepts this human being as his master. The purpose of the doctor is to integrate the human pituitary and testicles with the dog's body and to ensure the development of a hybrid species [Özakın: 39]. It is accepted that the prototype of Professor Preobrazhenski is the distinguished French physiologist doctor, the successor of the famous Claude Bernard, the Frenchman Brown-Sequard. The report, read by the scientist at the Paris Scientific Society on June 1, 1889, arouses great repercussions all over the world and attracts the attention of the public for a long time. It would not be difficult for Bulgakov, who is also a doctor, to develop the thoughts of a scientist and turn them into an exciting topic in his work. Seventy-year-old Brown-Sequard, feeling weak due to old age, begins to experiment on animals and finally finds a way to rejuvenate. He injects himself six times with an extract from the testicles of rabbits and dogs and feels thirty years younger. He regains his physical and mental energy. To demonstrate the accuracy of his observations, Brown-Séquard runs, with several pauses, up the stairs, which he had previously struggled to climb, in front of witnesses. The experiment of the French doctor is repeated by other scientists, and many confirm the effectiveness of this invention. However, Brown-Sequard soon admits that the rejuvenating effect of his drug is short-lived and soon precipitates the collapse of the organism. As a matter of fact, the scientist begins to fade rapidly and dies five years later [Miloslavskaya: 72–75].

In another work by Mikhail Bulgakov, *The Master and Margarita* (*Мастер и Маргарита*, 1967), the protagonist The Master takes one of the

main roles. The Master does not have any name, the author never mentions the name of his hero, and even another protagonist, Margarita, does not call him by name. The master differs from the other commission writers of that time. Unlike them, he writes about Jesus during the rise of atheism, about anything that is interesting to him. He tries to find his place in a hypocritical society where money decides everything. Even though his novel is not published, it receives negative reviews. That's why the Master burns his novel. Both his age and the fact that Bulgakov burned the first version of his work strengthens the view that the prototype of the Master is Mikhail Bulgakov himself. The arguments that the Master has another prototypes that are different from each other are also intense. With his clean-shaven, dark hair, pointed nose, worried eyes, and a lock of hair hanging from his forehead, the Master brings to mind N. V. Gogol. Likewise, the Master's similar action with Gogol's burning of the second volume of *Dead Souls* reveals the parallelism between the two people. The protagonist is also similar to Doctor Vagner from Goethe's *Faust*. The Master's monologue in the work has a tangible affinity with the poet's oratory in his theatrical introduction in *Faust*. On the other hand, the Master has similar characteristics with the German philosopher Immanuel Kant, as it is also mentioned in the novel. Even some details in the biography of the founder of German classical philosophy are reflected in the Master. The protagonist's fate is like a negative version of Kant's fate in that they both encounter events such as the betrayal of their best friend. While Kant was able to overcome a physical illness in his own time, the novelist Master, unlike him, does not have the strength to overcome his mental depression alone. Due to this spiritual crisis that he cannot overcome, the Master cannot see the publication of his novel. The 1936 version of *The Master and Margarita* draws attention as it is much closer to M. Kant's features [Alehnovich, Popkova: 10]. Another protagonist of the work, the prototype of Margarita, is, according to many opinions, Bulgakov's last wife, Yelena Sergeevna. When they meet, Yelena, like Margarita, is not free but married. Her husband at that time was a prominent military leader Yevgeny Shilovsky. However, Yelena, whose marriage was not going well, meets Mikhail Bulgakov at a mutual friend's house during this period. Bulgakov is also getting married for the second time in the mentioned period. After a tumultuous love affair and a heavy separation from her husband, Margarita finds her Master. Bulgakov, who falls ill, dictates the final version of his novel, especially to Yelena Sergeevna.

After her death, Yelena devotes her life to preserving her husband's novel *The Master and Margarita* [Rublevskaia].

Mikhail Bulgakov's *On The Run: A Play In Eight Dreams* (Без, 1957) also draws attention with its prototype density. Many of the heroes in the play have a historical prototype. The prototype of Serafima Vladimirovna Korzuhina, a beautiful-looking, proud and noble young woman who, despite many unfortunate events, has not lost her stamina, is Bulgakov's second wife, Lyubov Belozerskaya, whose memoir book forms the basis of the play [Belozerskaya-Bulgakova]. The surname of Sergey Pavlovich Golubkov, son of a famous and idealistic philosopher-professor, is an anagram of Mikhail Bulgakov's surname. This reference brings to mind the prominent idealist philosopher and theologian S. N. Bulgakov. On the other hand, it also refers to the author himself, who is the son of a theology professor and has been thinking of going abroad for a long time. The prototype of Grigoriy Lukyanovich Czarnota, a veteran soldier and a middle-aged hero with good luck in gambling, is Lieutenant General Sergey Ulagay, who participates in the Crimean events of 1920 and is evacuated to Istanbul at the same time. The prototype of Roman Valeryanovich Khludov, who hates war despite being the commander of the army, is Lieutenant General Yakov Slashchev-Krimsky, who commands the defense of Crimea, flees to Istanbul and returns to his homeland in 1921. Yakov is the most complex character in the play, representing the horror, regret and awareness of the uselessness of the White movement, with his unbridled nature. The prototypes of Paramon Ilyich Korzuhin, Deputy Minister of Commerce of the Crimean Government, who cheated on his wife Korzuhina, are the Minister of the Provisional Government Aleksey Nikitin and businessman Vladimir Krymov, whom L. Belozerskaya meets in exile.

Prototype of Ostap Bender, the protagonist of the novels *The Twelve Chairs* (Двенадцать стульев, 1927) and *The Little Golden Calf* (Золотой телёнок, 1931) by Ilya Ilf and Yevgeni Petrov, famous adventurer, poet Anatoliy Fioletsipov's brother Osip (Ostap) Benyaminovic Shor. From the Ostap Bender's appearance, character and speech, and the fact that even many sentences in the work belong to Shor himself, it is understood that he is the prototype of the hero [Homutskii]. Those who know Shor, closely speak of him as a kind-hearted, intelligent person with a highly developed sense of humor and a lightning-quick reaction to momentary events, on the side of truth. In 1918, Shor starts working as a detective in the Odessa Criminal

Investigation Department and in a short time, he deals a serious blow to a notorious gang. The bandits take revenge on him by killing his brother Fioletov. Devastated by his brother's murder, Osip swears to never pick up a gun again. Shor, who is fired from his job after a while, starts to travel the world. Due to his active and determined nature, he constantly finds himself in dangerous events. Knowing that Ostap Shor is working in the detective department, Ilf and Petrov place sentences and references showing his professional knowledge in the novel. After the release of *The Twelve Chairs*, Shor meets with Ilf and Petrov, expresses his sadness at the tragic death of the main character and points out some inconsistencies in time. The writers of the novel immediately realize how much Shor and his worldview have changed. For this reason, Bender in *The Little Golden Calf* appears completely different to the reader. On the other hand, there are prototypes of many heroes in *The Twelve Chairs*. The prototype of Nikifor Lyapis-Trubetskoy is the writers' friend, the poet Osip Kolichev from Odessa. The prototype of Avessalom Iznurenkov is Glushakov, who in the twenties gave hundreds of issues for articles and cartoons to all Moscow's satirical magazines. The locksmith Polesov in the work is Ilya Ilf's mechanic neighbor himself. Kisa Vorobyandinov is a close relative of Yevgeny Petrov and Valentin Katayev.

In 1940, in the first period of the Great Patriotic War, Arkady Petrovich Gaydar's (1904–1941) long story *Timur and His Commander* (*Тимур и его команда*) is published. Shortly after the publication of this work of Gaydar, director A. Razumnyi adaptes the work of the same name to the screen. The day the cinema is released is considered the "birthday" of the Timurov movement. The film, which is greeted with great enthusiasm by the public, finds its most meaningful expression among children and young people. The film, which says that they need to be useful to their homeland as soon as possible without waiting to finish school, inflames the heroic feelings of Soviet children, and after that, the children develop a more sensitive perspective to their environment. Based on Gaydar's work, the "Timurov movement" is formed soon with the participation of volunteer children and youth from cities and villages. This movement spreads throughout the country without slowing down. During the war, this voluntary organization plays a major role in solving the difficulties that the country can not cope with [Muhinova, Riabinina: 49–50]. It is believed that the prototype of A. Gaydar's Timurov movement is a group of scout soldiers operating in the vicinity of Petersburg in the 1910s. Indeed, the Timurids and the watchmen

do have a lot in common. Both groups of volunteer children come together especially ideologically and practically, in terms of their “knightly” concerns about the people around them, in the way they complete their well-meaning actions in “secrecy.” In this respect, it is thought that the prototype of the Timurov movement is the aforementioned scout formation [Homutskii].

During the World War II, great courage and self-sacrifice are required from all Russian people. These also include children. For this reason, real children become the prototype of many works in war literature. For example, the long story *Saska* (*Сашка*, 1981) by Vyacheslav Leonidovich Kondratyev (1920–1993). The brave seventeen-year-old pioneer Aleksandr Kapustin, who is awarded the Courage Medal for succeeding in attacking the enemy with a machine gun and capturing a German corporal in 1943, is the prototype of the protagonist Sashka [Egorova]. Lyubov Timofeyevna Kosmodemyanskaya (1900–1978), one of the leading authors of children’s literature, describes her own children who lost their lives while defending the freedom, independence, labor and peace of her people against the German armies during the Great Patriotic War, in her book titled *The Story of Zoya and Shura* (*Повесть о Зое и Шуре*, 1949). For this reason, the prototypes of Zoya and Shura, the protagonists in the work, are the children of Kosmodemyanskaya, from whom they are also named [Yetkin: 350–351].

In the first edition of Mikhail Aleksandrovich Sholokhov’s (1905–1984) *And Quiet Flows the Don* (*Тихий Дон*, 1928), there is a character named Abram Yermakov, the precursor of Grigoriy Melehov, who was not in the text at that time. Both Yermakov’s appearance and demeanor are intensely reminiscent of the later characterization Melehov. Both characters have a prototype: Veshensky Cossack from the village of Bazka, the division commander who took part in the Veshensky uprising, Kornet Harlamiy Vasilyevich Yermakov. Likewise, the author himself admits in his work that Harlamiy is the main prototype of Melehov. Less than a year before the publication of *And Quiet Flows the Don*, Yermakov is shot by decision of the OGPU board of directors. This event discourages Sholokhov from writing the fifth part of the novel. Because the writer often met with Yermakov. The fate of the soldier largely coincides with that of Grigoriy Melehov. Yermakov, who is assigned to many points of the military field until the Patriotic War, is considered dangerous after the end of the struggle and is fired as a former white officer. Arrests soon begin. The soldier, who is released on personal bail considering the benefits he showed during the war in his first arrest, is

arrested for the second time and sentenced to death by the decision of the OGPU board of directors. By 1989, he is rehabilitated by the Rostov District Court due to the lack of criminal components [Miloslavskaya: 72–75].

Boris Nikolaevich Polevoy's (1908–1981) *A Story About a Real Man (Повесть о настоящем человеке, 1946)*, about the real Soviet pilot and war hero Aleksey Petrovich Maresyev, "99 percent" is based on the facts of his life, as the pilot himself states after it is published. For this reason, many works on Maresyev are written on the basis of the events that Polevoy tells in his story [Yetkin: 237–238]. In the same work, there is a prototype of Professor Vasiliy Vasilyevich, the chief of the hospital where Maresyev is treated. Although Professor Vasilyevich comes to the forefront with his extremely authoritarian attitudes and dominant direction in the hospital, he is a character who cannot help but feel sorry for Maresyev's situation. As a matter of fact, the doctor who replaces his lost son with Maresyev, who, like him, risked his life for the sake of his homeland, finds the best specialists after his legs were amputated and had prostheses made for the pilot. Apart from that, the doctor, who gave him his cane with his name on it on the day he left the hospital, became Maresyev's strongest support in his later life with this meaningful gift. The prototype of this character is the famous Kalinin surgeon, medical doctor, Professor Vasily Vasilyevich Uspenski [Pavlov: 128].

Captain Vrungel, the protagonist of Andrey Sergeevich Nekrasov's (1907–1987) *The Adventures of Captain Vrungel (Приключения капитана Врунгеля, 1937)*, is a former experienced sailor with a firm and prudent character. As Nekrasov himself tells, Vrungel's prototype is an acquaintance with the surname Vronsky, who likes to tell about his sea adventures. This person's surname fits so well with the protagonist that researchers argue that the book should actually be called *The Adventures of Captain Vronsky*. However, the author chooses another surname for his hero so as not to offend his friend [Homutskii].

Prototypes are people to whom researchers reason by looking at the authors' environments and narratives. The prototype may be not only a historical figure, but also an unsightly person involved in an interesting story that catches the author's attention. For example, according to his biographer Brian Boyd, while Vladimir Vladimirovich Nabokov (1899–1977) is working on *Lolita (Лолита, 1955)*, he frequently reviews the forensic sections in newspapers, which include stories of accidents, murders, and violence. The story of Sally Horner and Frank Lasalle in 1948 draws the author's attention

to a great extent. A middle-aged man violating all moral rules is heard to have kidnapped twelve-year-old Sally Horner from New Jersey and held her by force for almost two years until she is found in a Southern California motel. All this time Lasalle introduces Sally to everyone as her daughter, just like Nabokov's heroine. As a matter of fact, Nabokov also talks about this incident superficially in the book [Heroes of Russian literature]. Considered the best detective in Irkutsk, Mikhail Nikolayevich Fomin solves major and dangerous crimes, contributes to the liquidation of important gangs during his forty years of work in the Internal Affairs organs. He receives thirty-nine incentive awards for his loyalty to his profession, and is awarded various honorable state awards. Fomin becomes the prototype of the hero in many literary works with his important qualities and heroism in his life story.

### **Conclusion**

Literature is the genre that accepts fiction as the dominant method, sometimes completely dealing with facts and sometimes completely bases on imagination. Every literary work has a cast of characters. These characters, which reveal the political, philosophical and psychological ideas of the authors, often have a prototype and he/she reflects his/her appearance, behavior and life story. Nevertheless prototypes are essentially hypotheses. These are the claims that researchers put forward based on the statements of the authors or similarities. Prototypes provide important information about how heroes in literary works are constructed. Some prototypes are immediately recognizable to the reader because they are very similar to their literary twins. Some are almost impossible to recognize. According to Ginzburg, these are the ones that the authors take "drop by drop": from the character of one, from the other an interesting event in his life, of the third — from his appearance [Ginzburg: 57]. In this study, it is seen that the prototype is not only person-based, but also provides important materials to literary works in the context of events and stories. The fact that the main plots of the works are taken from real stories, as well as the reflections of the characters of the heroes, shows that the prototype also forms the basis for the fiction. At this point, it is understood from the examinations made that prototype research is not a subject that is emphasized much in literature studies. In this study, which is written for this purpose, there are possible prototypes behind the dominant characters of the unique works of Russian literature. Prototypes put forward by literary scientists based on the biographies of writers and the

similarity of real people and literary characters have an important place in terms of providing the reader with the opportunity to look from a different perspective.

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