

**LITERARY HERO CONCEPT AND CLASSIFICATIONS****Ismonaliev Mahbuba**

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The article talks about the origin of the concept of a literary hero and the changes that took place in the essence of the concept at the next stages of the development of human thinking. Classifications made by philosophers and scientists of world literature are given. Definitions given to the concept of a literary hero in various literary dictionaries are also analyzed.

Key words: Ancient literature, heroism, concept of literary hero, myth, mythological school, modes of art.

ABSTRACT

The article talks about the origin of the concept of a literary hero and the changes that took place in the essence of the concept at the next stages of the development of human thinking. Classifications made by philosophers and scientists are presented in world literary studies. Definitions given to the concept of a literary hero in various literary dictionaries are also analyzed.

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INTRODUCTION

In ancient Greek literature, the hero appeared between the divine and the human, with characteristics similar to the gods, but the fate of death meant that he was also mortal. Because of this, he was called "heros" - a demigod. The hero's supernatural birth, special abilities, high courage and tenacity brought them closer to the gods. The motif of tragic death, often repeated in their case, did not undermine the legendary status of the hero, but served to make his name even more popular. Feelings of fortitude and courage, which became the defining characteristic of a literary hero during this period, were later the main criterion of a literary hero of the Middle Ages, especially in the literature of chivalry. But gradually, the scope of goals and tasks assigned to the hero narrowed, along with the idea of fighting for the country and the nation, the concept of action for personal goals and needs began to appear. The hero retained his high status even in the new literary currents formed under the influence of medieval literature and the Renaissance. The hero of a certain literary trend expresses the goals and ideas of this trend and is considered its aesthetic ideal. Each literary era has its own heroes, and we covered the famous heroes of Eastern and Western literature in a periodic comparison in another work (Evolution of the literary hero the relationship in the concepts of wrestlers and heroism in the Uzbek prose. Texas Journal of Philology, Culture and History. Date of Publication: 11-12-2023. <https://zienjournals.com>)

MATERIALS AND METHODS

The article tried to shed light on the changes in the meaning of the concept of hero in world literary studies, for this purpose classifications from the works of N. Frye's "Anatomy of Criticism", T. Carlyle's "Heroes, hero worship and heroism in history" and widely used dictionaries in world literature were used. Historical-cultural and comparative-typological methods were used to illuminate the essence of the concept of a literary hero.

ANALYSIS AND RESULTS

The fundamental change in the concept of the literary hero occurred as a result of the industrial revolution, colonialism and the resulting World Wars. Because these processes, first of all, had a strong impact on a person and his dignity, artistic thinking and creative world. Now the concept of a hero does not assume the divinity of the mythological era, bravery and self-sacrifice as in the literature of the Middle Ages, or is not clearly distinguished by its characteristics like the heroes of the popular literary trends of the XVII-XIX centuries. In this place, the concept of a hero separated from the shell of heroism (divinity, demigod, bravery, nobility), which was considered its main characteristic, and became a person's image in an artistic whole - a character. Of course, the hero did not fall from his high status suddenly or easily, this is a phenomenon that happened as a result of complex socio-historical processes in distant millennia.

In "Routledge Dictionary of Literary Terms" (This dictionary is important for its detailed coverage of terms - M.I.) the term "hero" is explained as follows: "Hero In classical myths, heroes had supernatural powers; they conversed with the gods (sometimes, like Achilles or Theseus, they were demigods), and their paths were accompanied by prophecies and omens. But when these figures appear in Homer's epics, their position, as Aristotle showed, changes - they become one side of the literary structure" [2, 105-106]. The description describes the characteristics of the heroes of ancient mythology. In 19th century world literature studies, the issue of studying the influence of ancient myths and legends on the process of artistic creation, and finding its roots in a work of art comes to the fore. Under names such as mythological school, mythological criticism, ritual or archetypal criticism, these directions interpret myth as the basis of literature. In its formation, the influence of sciences such as philosophy, history, psychology is strong, and the works of the English anthropologist J. Frazer based on folklore materials of different peoples, T. Carlyle's historical-philosophical views on the hero, K. Jung's theory of "archetypes" have a special place in school education. In the mythological school, myths are the basis for the creation of literature and art, myth is considered the essence of poetry [1, 175], and the Canadian myth critic N. Fry believes that myths determine the structure and content of the work: "The author... is not the creator of original images, he is ancient starting from mythology, it unconsciously repeats the "universal formulas" that have been repeated in literature since ancient times" [3, 94]. In this doctrine, the fate of the hero is also interpreted depending on the archetypes preserved from the mythological era. The influence of seasonal rituals on the creative process is revealed. In the first essay of "Anatomy of Criticism", N. Fry gives five types of literary hero by classifying artistic modes. In this classification, the mythological principle prevails and it is essentially close to the Aristotelian classification:

In the first round, the hero is qualitatively superior to the people and their environment, he is the deity who is the hero of the myth.

In the second type, at the level of a hero, he is superior to people and their environment, extraordinary feats of courage and fortitude are natural to him, he is the hero of a myth depicted as a man.

The third type - the hero of the high mimetic mode - is the leader. Although this character is superior to humans, it depends on the conditions of existence on earth.

of the fourth type is not superior to other people or his environment, he is treated as a normal person, this hero is a low mimetic mode hero, he is human like us. In this type, the author often finds it difficult to preserve the concept of "hero" in its strict sense, as used in higher modes.

The fifth type is the hero of the ironic mode, which is inferior to humans in terms of strength and intelligence [4, 232 – 233].

The scientist says that the stories about the heroes of the first group of the classification have an important place in the literature, but as a rule, they are not included in the modern classifications. The second type can be called the stage when the hero takes the title of "hero - demigod". The hero of the high mimetic mode (epic and tragedy) is considered the hero first envisaged by Aristotle. In the low mimetic mode (comedy and realistic literature), he emphasizes that it is often difficult for the author to keep the concept of "hero" in its strict sense, which he used in the above modes. At this point, the concept of a hero ceases to be worthy of his status as a "demigod", the owner of courage and fortitude. Taking into account this aspect of the concept, the "Abridged Dictionary of Literary Terms" defines it as follows: "Hero or heroine, the main character of a narrative or dramatic work. The more neutral term PROTAGONIST is preferred to avoid confusing the usual sense of heroism with admirable courage or nobility, since in many works the protagonist may not be morally or otherwise superior. When our expectations of heroic qualities are dashed, the central character can be known as ANTI-HERO or ANTI-HERO WOMAN" [5, 112]. As mentioned above, the scientific and technical revolution, the capitalist society and the world wars that took place during the 18th - 20th centuries caused a fundamental change in the attitude towards man and him. O. Spengler in his book "The Decline of Europe" compares the historical development of Western countries to the seasons of nature and says that Europe is entering a period of great engineering achievements, destructive wars, its population is moving from villages to huge amorphous cities, producing a new type of mass person, and he calls this period of Europe "winter civilization". That is, technological progress serving recession. Depicting the "manufacturing mass man" and the society in which such people live caused a change in the attitude towards man in artistic thinking, the concept of the hero, who possessed the feelings of courage and human nobility from ancient times, was neutral such as the protagonist (main character), character (imaginary image of a person who can change) replaced by terms.

The last type of N. Fry's classification is the hero of the ironic mode is, the scientist notes that the center of gravity of European literature of the last fifteen centuries has shifted to the lower part of the classification.

The English historian and philosopher Thomas Carlyle had a strong influence on European literature of the 19th century, and the British considered him a secular prophet. In the work "Heroes, hero worship and heroism in history" written by T. Carlyle in 1841, religion, philosophy and literature unite in the concept of a hero. Carlyle considers the hero person as the source of all history, the creator of history, and divides them into six types:

1. *Hero as divinity (god)*. It is the oldest form of heroism and includes Odin, the central figure of Norse paganism. And it says that all myths, songs and epics grew out of this religion.

2. *Hero as prophet*. Now the hero is not a god, but appears as the only prophet inspired by God, and this type of hero includes Muhammad (pbuh). Carlyle asserts that there has never been in the history of the world so great a man who was accepted as a god among his own people.

3. *Hero as a poet*. Carlyle considers this type of heroism to be an all-time figure. The fact that Dante and Shakespeare are saints of poetry tells us that what our modern Europe was like thousands of years later is revealed through Dante and Shakespeare, just as we still interpret Ancient Greece through Homer.

4. *Hero as priest*. Priests are the spiritual leaders of the people, people who see the open secret of the universe. M. Luther and J. Knox are considered heroes of this group, but T. Carlisle considers their activities as historical reformers, not priests.

5. *Hero as a man of literature*. Carlyle considers this type of heroism to be a product of the new century, which he associates with the development of printing in writing. Also, the activities of S. Johnson, J. J. Rousseau, R. Burns, poets and writers who left a mark on the English and French society of the 18th century, as well as the obstacles faced by literary scholars in telling the truth, will be discussed. V. Goethe is a hero of this type, and the author considers him a great man who can speak like ancient heroes and keep silent.

6. *Hero as king*. In the classification, the ending of the heroes is O. Cromwell and N. Bonoparte are considered heroes who became famous by restoring order in chaos [6, 21 – 195].

T. Carlisle's classification of heroes is mainly based on socio-historical reality, in which the main issue is that the hero is a great man. Acceptance of people who directly influenced the socio-historical conditions of their time as heroes and their interpretation as artistic characters in literature are two separate issues, but T. Carlisle's "what should a hero be?" the search for an answer to the question encouraged his heroes to be artistic. The English writer Lionel Stevenson said that from about 1840, no writer of prose or verse was immune to Carlyle's influence [8]. The main reason for giving this classification is to demonstrate the changing concept of the hero and the factors that influenced it in the 19th-20th centuries, when great changes took place in world literature. T. Carlyle emphasizes that the hero was once at the top, if it is taken in the true sense, he is always performing an honorable, highest duty. Here, the combination of *tenses* means the author's assessment of the changing spiritual and social position of the hero .

CONCLUSION

As the human consciousness developed, the society and, correspondingly, the artistic thinking was also renewed. These updates affected the functions of the literary hero as well as the artistic whole. It has become a means of expressing the social-psychological, cultural-spiritual state of the period in which it was created.

English philosopher T. Carlyle's classification is based on the historical-cultural principle, in which the activities of individuals whose important works in the life of their society became heroes and had a significant impact on artistic thinking are considered. N. Fry's classification of characters is close to Aristotle's views, it is based on the principles of the mythological school and includes the first stages of artistic thinking. The classification of both

scientists is important in world literature and serves to show the characteristics of the formation of the literary hero from ancient times.

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