



ANALYTICAL APPROACH TO THE CHARACTER OF THE HERO AND HIS FORMATION IN A WORK OF FICTION

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Annotation: This thesis investigates the analytical approach to the character of the hero and their formation within the context of Uzbek literature. By exploring classic and contemporary works, such as those by Abdulla Qodiriy, Abdulla Qahhor, and Hamid Ismailov, the study highlights how Uzbek heroes reflect evolving historical, cultural, and ideological paradigms. From idealistic reformers to introspective anti-heroes, the development of these characters mirrors Uzbekistan's social and political transformations. The paper also examines gendered representations of heroism and the shift from collective identity to personal moral struggle, offering a comprehensive lens on the literary portrayal of Uzbek heroes.

Keywords: Uzbek literature, hero formation, character analysis, literary hero, narrative identity.

The concept of the "hero" in fiction is one of the most enduring and pivotal elements of literary creation, serving as the central figure through whom the narrative unfolds and meaning is conveyed. In Uzbek literature, as in many other national literatures, the hero is not merely a character but a symbol, a bearer of cultural values, spiritual struggles, and historical realities. An analytical approach to the hero's character and formation involves a multifaceted exploration of their internal development, the external forces shaping their identity, and the thematic resonance of their journey within the broader narrative. Through this lens, one can understand how Uzbek writers have historically constructed their protagonists, often reflecting the moral, ethical, and social challenges of their times.

The formation of a hero in Uzbek fiction is deeply rooted in the nation's rich oral traditions, including dastans, epics, and legends, where the hero often embodies ideals such as courage, wisdom, justice, and sacrifice. In these traditional narratives, the hero is typically larger-than-life, almost mythic in stature, yet still anchored in the lived experience of the people. With the evolution of modern Uzbek prose during the 20th century, especially after the Soviet era introduced new literary paradigms, the figure of the hero began to transform—becoming more psychologically complex, socially aware, and ideologically charged. The character was no longer just a moral



ideal but also a reflection of individual and collective struggle within historical and political contexts.

For instance, in the works of Abdulla Qodiriy, such as the celebrated novel *O'tkan Kunlar* (Days Gone By), the character of Otabek emerges as one of the first modern Uzbek literary heroes. Otabek is a man caught between tradition and modernity, torn between filial duty and his progressive ideals. His character is not static but develops throughout the novel as he confronts various moral dilemmas, including questions of justice, love, honor, and social responsibility. Through Otabek, Qodiriy explores the tension between personal integrity and the decaying socio-political structures of late 19th-century Bukhara. The analytical approach to his character involves examining how his beliefs evolve through his experiences and how the conflict between internal values and external constraints shapes his identity. Otabek is both a product and a critic of his society, which makes him a complex and enduring figure in Uzbek literary history.

The hero's development in fiction often follows a narrative arc that includes stages of challenge, growth, and resolution. In Uzbek literature, particularly during the period of literary enlightenment and later in the Soviet period, the hero frequently undergoes a transformative journey that mirrors societal change. In the writings of Abdulla Qahhor, another major literary figure, we find a shift toward more introspective and realistic portrayals of heroism. His protagonists are often ordinary people placed in morally ambiguous situations. In the short story "Sinchalak," the main character is not a traditional hero in the epic sense, but his moral growth and inner conflict elevate him to heroic status. Here, the analytical approach would focus on how everyday circumstances bring about a deeper understanding of self and society. Qahhor's characters reflect the subtler, more personal dimensions of heroism—empathy, resilience, and moral courage in the face of systemic injustice or personal failure.

Uzbek literature also provides examples of the anti-hero, particularly in the later Soviet and post-independence periods, as writers began to challenge state-imposed ideals and explore the fragmentation of identity. In such narratives, the hero is often a flawed, uncertain, or even passive figure, whose development is marked by doubt, failure, and existential crisis. This is evident in the works of writers like Erkin A'zam and Muhammad Ali, where the protagonists struggle to find meaning in a rapidly changing world. The analytical challenge here lies in recognizing that the lack of clear resolution or moral certainty is itself a reflection of the hero's deep engagement with reality. The hero's formation, in this case, is less about achieving



a fixed goal and more about the process of questioning, resisting, and redefining values.

In conclusion, the analytical study of the hero and their formation in a work of fiction—particularly within the context of Uzbek literature—reveals a dynamic and evolving portrait of human experience. From epic warriors and idealists to introspective individuals and reluctant anti-heroes, the Uzbek literary hero reflects the complexities of history, society, and personal growth. Each era brings forth new challenges that shape the hero's character and reframe their moral universe. Whether through internal conflict, social engagement, or existential reflection, the hero's journey remains a central narrative force, inviting readers to explore not only the text but also the cultural psyche it represents. A careful analytical approach must consider literary form, historical context, and the nuanced interplay between tradition and innovation, ultimately recognizing the hero as a mirror of both self and society.

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