

Evolution of the Literary Hero The Relationship in the Concepts of Wrestlers and Heroism in the Uzbek Prose

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Abstract: The article depicts the formation of the concept of a literary hero in relation to the national heroes of Western and Eastern nations. The semantic closeness of the lexemes "hero" and "pahlavan"(wrestler) and the fact that the word "pahlavan" took the form of "powlon" are highlighted. The renewal of artistic thinking in Turkish literature by the 20th century, the activation of the image of a wrestler in Uzbek prose in the 70s, and the influence of heroic features in its creation are analyzed.

Key words: the concept of a hero, gods and heroes of antiquity, heroic features, Eastern mythology, Orhun-Enasoy petroglyphs, chivalry, the renaissance period, concepts of wrestlers

Introduction

A literary hero expresses the characteristics of the era to which he belongs. It is a means of expressing the view of the existing reality in the creative world. Accordingly, the hero of each literary period has its own characteristics. This concept, which means "demigod" in Greek and "protector" in Indo-European languages, acquired a divinity worthy of its name in the early stages of artistic thinking. However, as a result of the renewal of social consciousness and the growth of artistic thinking, the attitude towards a person, a literary hero, also changed. Together with the historical evolution of the concept of a hero in world literature, we will consider the influence of heroic characteristics in the creation of the image of a wrestler in Uzbek prose.

Materials and methods

The life of legendary heroes, their characteristics are the main theme of ancient mythology, and the high courage and bravery of ancient heroes were continued in medieval knightly novels. The characteristics of the heroes of this period are explained on the basis of ancient myths, "Illiad" and "Odyssey" epics, medieval legends. Also, in explaining the thoughts about the heroes of the ancient East, the epics "Ramayana", "Mahabkhorat", "Shahnoma", "Orhun-Enasoy" petroglyphs, heroic epics and examples of modern Uzbek prose, which interpret the image of a wrestler, were used. The article uses historical-cultural and comparative-typological methods to illuminate the connection between the evolution of the literary hero, the image of a wrestler in modern Uzbek prose, and the concept of a hero.

Analysis and results

In the dictionary sense, the word hero is an adjective used for people who have performed a high task in the development of humanity, and in fiction, it is the image of a person who forms the concept of the work and has a leading position in the system of characters. The semantic proximity between the two concepts, which mean the same word, is related to the fact that in ancient literature, the gods with supernatural power and their actions appeared as divine heroism in the imagination of ordinary people. The inclusion of gods and goddesses in the epics "Illiad" and "Odyssey" and their procreation among ordinary people caused the divine heroes to fall one step lower, and the next heroes to emerge from humanity. For example, in ancient Greek mythology, the legendary Heracles, famous for his twelve feats, is the offspring of the mortal woman Alcmene, as the greatest hero of the supreme god Zeus, who becomes the "preventer of disasters" for humans.[8]. Odysseus, the central hero of Homer's epics, whose intelligence ensured the victory of the Greeks in the Trojan War, was fortunate to regularly receive the special help and protection of the goddess Athena.[9]. The approach of mythological gods to humanity brought the heroes of antiquity (Heracles, Achilles, Odysseus, Hector, etc.) to the center of ancient literature. Although these heroes were of human race, they were close to gods in some features, but they were not exactly gods, and their abilities distinguished them from ordinary people. Mythical

heroes who appear between humans and gods have their own characteristics, and the following characteristics are recognized in literary studies:

The life path of the heroes begins with a supernatural birth, during which they acquire unique abilities, courage and strength.

The heroes are usually the children of the royal family, a trait that gives them greatness and a high name.

The hero's fate is determined by the gods, which shows that they are as powerless in the face of fate as ordinary humans.

Going on a trip is a way of the hero's physical and spiritual growth. They usually fight supernatural creatures or enemies on their journeys.

Another quality of a hero is their unique ability and moral integrity, with this feature they can do things that an ordinary person cannot do.

Heroes receive help from a god or goddesses during their journeys and times of hardship. These characteristics led to the understanding of ancient heroes as god-like and divine. But legendary heroes, despite all their uniqueness, are subject to death like ordinary people [10]. In ancient Greek literature, the motive of the tragic death of the hero is leading, but this death did not affect their fame and legendary name.

Ancient Eastern mythology, including the heroes of Indian and Iranian peoples such as Ram, Krishna ("Ramayana" and "Mahabhorat") Rustam, Siyovush, Kaykhusrav ("Shahnoma") also have the above-mentioned characteristics, but based on the mentality of the Eastern world, the hero's life events often have a happy ending rather than a tragic death motive.

One of the oldest heroes of the Turkic peoples is Alp Er Tonga, that is, Afrosiyab. His name is mentioned in many historical works, the most famous of which are "Avesta", "Shahnoma", "Devoni Lugotit Turk" and "Kutadgu Bilig". In the Koshgari dictionary, the word "alp" is interpreted as "hero, hero". [1, 77], this word has been used as a sign of appreciation and generosity in the Turkish language since ancient times. "In the Turkic peoples, the word "alp" was usually added to the names of heroic commanders and kings. Alp Er Tonga is the first person who took this name as his own name, he is considered the first khan (khan) of the Turkic peoples. Later, in the Uzbek folk epic, it was sung that there were 90 alps (heroes), and that the last one was Alpomish. [2, 113]. So, Afrosiyab is one of the first heroes of the Turkic people, and in the literary and historical works, together with his bravery in battle, his skill in state management is also noted. Also, in some Persian sources, the name Afrosiyab is not evaluated positively, and the root of this goes back to the constant conflicts between the Persian Kayani dynasty and the Turkish Khan Afrosiyob, and the events related to Prince Siyovush. However, the information about Afrosiyab in the works of Turkish sources - "Devoni lug'otit turk" and "Qutadgu bilig" confirm that he was a warrior and a wise ruler.

Alpomish is the brightest hero of the Turkish epic. His action and character in the epic also have all the features of heroism. He was born under the patronage of a divine pir, his family was a leader-noble of the Boysun-Konqirov people, he traveled to the Kalmyk country and fought against his enemies in the path of his and his people's destiny. As a result of the struggle, they mature and become real alps. His moral and spiritual maturity was shown in his relations with his relatives and Tovka, the daughter of the Kalmyk Shah (not going to Barchin until he fulfills his conditions, warning him not to stay in the country, or in his first conversation with Tovka after seven years in prison).

In the Turkish epic, the characteristic features of the heroes form the alpine (wrestlership) system. Folklorist Sh.Turdimov, in his book "Ethno va epos" dedicated to the analysis of "Alpomish" and "Goro'gli" epics, compares the "Alpomish" epic with the details of the "Bible" and "Odyssey", and emphasizes that its roots are more than three thousand years old. The story of the epic is based on the history of the Ashina clan, one of the oldest Turkic tribes, and the events that happened between the brothers from Arkanakun. So, Alpomish is a classic hero of the literature of Turkic peoples.

Heroism is considered the main theme of medieval western literature. In the early Middle Ages, the fall of the Roman Empire, subsequent wars and conflicts between tribes, the duty to protect one's family and people from the enemy brought out the heroes of the era. Heroes like Beowulf, Sid, Roland were guided by the goal of saving and protecting the people from enemies. Their interpretation in the imagination of ordinary people is related to divine concepts, which can be explained by the influence of ancient mythology on the artistic thinking of the Middle Ages. Later, various legends, epics and songs were created among the people about these heroes and were sung for many years.

The names of Kul tigin, Tonyuquq, and Bilga khagan are famous in the Orhun-Enasoy petroglyphs, an ancient written monument of the Turkic peoples known to science in the 18th century. As in the legends of "To'maris" and "Shirok", the freedom of the homeland and the will of the people were considered the highest goals for the heroes of the stone book. But if we learn about the heroism of Tomaris and Shiroq through the sources of Herodotus and Polien, the events of Kul tigin, Tonyukuk, and Bilga khagan were recorded in stone already in their time. For example, when the Tonyukuk epitaph was created, the hero himself was very old [3, 57]. Tonyukuk was one of the founders of the second Turkish khanate, a skilled general and a wise adviser. Information about him is also given in Chinese annals. These inscriptions on the stele prove that he was a patriotic hero:

“Og‘uzdan ko‘rik keldi.

Ko‘rikning so‘zi mundog‘: ...

Turk sir budun yerida edi, yurmasin.

Ularni yo‘q qilsam, derman.

Ul so‘zni eshitib

Tun uxlagum kelmadi,

Kunduz o‘lturgim kelmadi” [4, 268].

(The letter came from Oguz.

It says:

The Turks do not belong to this land.

I want to kill them

After hearing these words,

I could not sleep

I could not sit in the daytime. [4, 268].

Hearing from the messenger about the attack of united external enemies, the hero goes to battle and preserves the peace of the people and the independence of the Khaganate. Literary experts, taking into account the compositional construction, artistic and pictorial elements of the Tonyuquq epitaph, define it as the first example of heroic epics in Turkish written literature. Among the Orhun-Enasoy memoirs, the Kul Tigin inscription, which is highly valued in terms of its artistic and preservation, is the inscription of Kul Tigin, in which social and political events of the Turkic Khaganate, information about the ancient Turkic Khagans, as well as the exploits of the hero of the Turkic tribes, Kul Tigin, are given a lot of space: "...when he was seven years old (692) his father Eltarish Khagan died, at the age of ten he gained fame in the country by showing heroism, at the age of sixteen he led battles to strengthen the authority of the Khagan Khagan..." [3, 52]. The heroes of the Orhun-Enasoy memoir are among the founders of the Turkish state, and the fact that social and political events related to them are engraved in stone as an artistic event elevates these individuals to the level of historical and artistic images.

During the subsequent statehood history of the Turkic peoples and various military conquests organized against them, national heroes such as Muqanna, Jalaluddin Manguberdi, Temur Malik, Najmiddin Kubro, Amir Temur emerged, for whom the freedom of the Turanian land, the restoration and strengthening of the foundations of national statehood were considered the main issues. Information about them was included in the works of many medieval historians, and various legends and narratives appeared in honor of these heroes in folk art. As a result of the genre renewal of Uzbek literature in the 20th century, life materials about them were artistically processed, novels, short stories, dramas were created and became masterpieces of our national literature.

In the 11th - 12th centuries, chivalry spread widely in Western European countries. Knighthood was the highest military title of the medieval western world, and it was an arduous task to obtain. In addition to being physically perfect, a knight had to rise intellectually, be aware of literature and art, acquire knowledge, and master the culture of chivalry. A person who received the title of knight increased his status in society and became an exemplary person in all respects of his time. These factors led to the appearance of novels about knights. "The hero in the center of the novel of chivalry - the knight is distinguished by his incomparable courage and nobility..., in his time, the series about the love of Tristan and Isolde, the knights of the "Round Table", King Arthur, and Lancelot were famous" [5, 256]. Novels of chivalry became an important stage in the development of the novel genre as they were devoted to the development of a single person.

For the hero of the early Middle Ages, securing the freedom of the homeland and the protection of the people was the highest goal. His heroism is interpreted by the performance of the same goal. But the continuous renewal of the human society had its influence on the artistic thinking as well. In the later period of the Middle Ages, the hero begins to act as a person fighting for society or his personal needs, ideas and ideals in a certain socio-historical environment. Also, the concept of a hero in the Middle Ages retained its status as a "hero - a demigod, a divine man" and the feelings of fortitude, courage, and bravery always led in its interpretation.

The Renaissance is a great event in the culture of European countries, which led to the end of feudalism in society and the renewal of the way of thinking in literature and art. The heroes of various literary currents formed under his influence are ideals that carry the goals and ideas of this trend. For example, the hero of the Enlightenment literature, which aims to change the world with human intelligence and intelligence, is a person who struggles to find his place in society and improve his position in society with his activity, intelligence and willpower. [5, 166]. But the essential change of the concept of the literary hero occurred as a result of the industrial revolution, colonial policy 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. The historical figures mentioned above are only some of the heroes who served the civilization of their people and were imprinted in the world of artistic thinking.

By the beginning of the 20th century, the change of the political, social, and cultural situation in the peoples of the Turkestan region led to the renewal of Uzbek literature as well as other Turkish literature. New genres and their specific principles were formed, dramatic and epic works based on plot became popular. In world literature, a renewed artistic thinking, a changed attitude towards the literary hero, meaning that the hero is no longer the owner of legendary strength and courage, but an ordinary person who finds or loses his identity in the hardships of life, came through Russian literature. Uzbek prose, combining both the national and modern image of the human image, was created, and the image of Uzbek wrestlers, which began to become active in the 70s of the last century, has a special place in it, and the formation and artistic interpretations of this image are related to heroic features.

Turkicologist S.Yu. Neklyudov emphasizes that words such as *er*, *erlik*, *khan*, *bagatur*, *maadir*, *bootur*, *pakhatur*, *madur*, *olyp*, *alp*, *kuchu*, *bagu*, *mergen*, *boko* in the linguistic wealth of the Turkic peoples are all used for strength, bravery and heroism. [6, 235 – 240]. Persian words *pahlavon*, *polvan*, synonymous with these lexemes, are also widely used in Turkish speech, and these words are also actively used in modern Uzbek literary language. The word *Pahlavon* was formed by adding the suffix *-bon* (look, save) to the noun *pahlu* (side head, strength, bravery) and means hero and is close to the meaning expressed by the lexeme hero, based on the meanings of these two words a lexeme can form mutual synonymy. It was mentioned above that the lexeme of a hero is applied to people who have performed a high practical task in society and gained fame. Also, in addition to the meanings of the lexeme "pahlavan" in dictionaries, the combination "pahlavan warrior" means people who fight in circles, and the same adjective is added before their name, for example, Pahlavan Mahmud, Pahlavan Muhammad. The lexemes *bagu* and *boko'* in S.Yu. Neklyudov's data are also variants of the old Uzbek word *boka*, which was also used for ring wrestlers, for example, in about fifty places of the "Boburnoma" work, this word was used to describe wrestling scenes and the life of wrestlers. Wrestlers are required to be honest and courageous in the ring based on the rules of wrestling, and these rules have become the main principle of the life of wrestlers for centuries. The lexeme pahlavan later took the colloquial form of "polvan" and this word still refers to the participants of a particular sport in Turkish culture. Also, the main principle of wrestling - courage, bravery and honesty are the main criteria of the life of wrestlers. Therefore, it can be said that the lexemes of hero, wrestler, and wrestler are close to each other or the same concepts in terms of origin and interpretation (the lexeme of wrestler was later reduced to the form of wrestler).

The harsh environment of stagnation in the countries of the Soviet Union, which began in the 70s, under its influence, the morally and morally degraded society and the human question, require the creation of an image

of a person who can be an example of high human qualities in Uzbek prose. The image of Uzbek wrestlers gained its place in the literature of this period as a symbol that raised courage and bravery, bravery and honesty to the level of a moral code of mythological heroes. Said Ahmad's novel "Forty-five days" written in 1974 was the first work dedicated to the life of Uzbek wrestlers. In the novel, the features of mythological heroes and folk epics of the Alps (heroes) are embodied through the image of Aziz Khan. The digging of the canal that stretched across the entire valley in forty-five days and the bravery of the wrestlers standing in front of the people during this hard work, their moral integrity, and the heroic qualities of Aziz Khan's transformation into a true wrestler were shown. This work has its place in Uzbek prose and it became the first book of the "Ufq (Horizon)" trilogy. In 1976, the writer Togay Murad, whose works have received recognition and praise, created the short story "Yulduzlar Mangu Yonadi" (Stars twinkle forever). His hero *Bori*, the wrestler: "What is the people with the people? People with their national traditions left from their ancestors!" [7, 45] - the words show the spiritual philosophy of Uzbek wrestlers and the socio-psychological closeness between heroism and wrestling. These two works are significant in that they introduced the image of wrestlers into Uzbek prose as a symbol of a morally and morally perfect person and started the improvement of the image. The image of wrestlers, which are artistically interpreted in the stories and stories of Uzbek literature of the period of independence, is led by the goal of enlightening their spiritual and moral world and thereby having a didactic effect on the reader. Also, in the image of Uzbek wrestlers, many ethical categories, such as courage, bravery, honesty and integrity, which have been seen in the characteristics of literary heroes for a long time, are continued.

Conclusion

The concept of a hero has a long history, because it appeared together with the artistic thinking of mankind and was constantly being formed with it. The following conclusions can be drawn from the points made in the article:

The heroes of antiquity had special abilities, with these abilities they were different from ordinary people and were close to the gods.

Ram, Krishna, Rustam, Siyovush, Afrosyobs are the legendary heroes of Eastern mythology, in whose fate heroic traits are fully revealed.

In medieval chivalric novels, as in ancient mythology, the hero's courage and heroism were sung.

Kul Tigin, Tonyukuk, Muqanna, Jalaluddin Manguberdi, Temur Malik, Najmiddin Kubro, Amir Temur - these names have remained in history as heroes of Turkish statehood, and various legends and narratives have been created about them in folk art.

The Renaissance revolutionized the way of thinking of literature and art. The heroes of various literary currents formed under his influence are ideals that carry the goals and ideas of this trend.

In the creation of the image of a wrestler formed in Uzbek prose in the 1970s, some principles of the "alpine system" in the Turkish epic were relied on, as well as qualities such as courage, courage, nobility, and pride, which are the historical basis of the concept of a hero.

As times change, human thinking changes accordingly. If we try to understand the development of human consciousness in the concept of a single literary hero, he sang courage and bravery in faith and divinity for a long time, spoke about science and the world, freedom, and sighed in wars and disasters. Literature sealed each of these in the fate of the hero.

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