

THE ARTISTIC MASTERY OF THE WRITER IN CREATING A NATIONAL ENGLISH HERO

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Abstract

This article analyzes the artistic skills, imagery, and ideological approaches of writers in the process of creating the image of the national hero in English literature. It reveals the role of historical reality, national mentality, and the author's aesthetic worldview in shaping the national hero. In addition, symbolic meanings and artistic interpretations are examined through the example of well-known characters in English literature.

Keywords

English literature, national hero, artistic mastery, character creation, author, aesthetic approach

Introduction

In the literature of every nation, the image of the national hero occupies an important place. It embodies the people's historical memory, aspirations, and spiritual values. In English literature as well, national heroes reflect the social and political outlook, moral norms, and national identity of society. In this process, the artistic mastery of the writer plays a decisive role.

The character's personality, speech, actions, and inner emotions are depicted vividly and convincingly through the writer's creative skill. Immersed in the world of the literary work, the reader begins to experience the happiness or tragedy of the characters with heart and mind. By entering into an artistic dialogue with the author, the reader sensitively perceives the author's emotions; during the process of reading and understanding the work, this interaction enhances the reader's ability to appreciate artistic beauty. If the artist's profound thoughts, subtle feelings, and lofty ideals are not emotionally revived in the reader, the true comprehension of the work remains incomplete.

If the text is not alive, expressive, and rich in meaning, it cannot captivate the reader or reveal deeper semantic layers. As human beings are naturally drawn to beauty and aesthetics, they receive spiritual nourishment from literary works that promote these values. The reader enjoys the work, follows the development of events with interest, and accompanies the hero along life's trials. Only an artistically mature literary work can live through centuries and continually expand its readership.

Main Part

In creating the English national hero, the writer first relies on the historical and social environment. For example, through the image of Robin Hood, the ideas of justice, courage, and devotion to the people are promoted. This character represents not only an individual figure but also a symbolic embodiment of the people's interests.

The writer's artistic mastery is manifested in the effective use of literary devices to deepen the hero's image. Metaphor, symbolism, contrast, and dramatic situations play an important role in revealing the character's personality. National heroes in English literature often possess a



complex inner world, and through their psychological experiences, social problems are illuminated.

Expressing the human heart with all its complexity through poetic means requires the writer to approach it with deep reflection. As a result, works enriched with philosophical reflections emerge. In the nature of the genre, qualities such as intellectuality, philosophical depth, and tolerance of thought are becoming increasingly prominent in expressing the inner world of the lyrical hero.

Furthermore, the author's individual style and aesthetic worldview play an important role in the creation of the national hero. The writer brings the hero closer to the reader by portraying them not as an idealized figure, but as a real and human character endowed with lifelike qualities.

Methodology

This study employs analytical, comparative, and historical-literary methods. The images of national heroes in English literature are examined through literary analysis, and the artistic skill of writers in shaping these characters is explored. Scientific conclusions are drawn through the synthesis and logical analysis of literary sources.

Literature Review

The issue of the national hero in English literature has been widely studied by literary scholars. The historical origins of heroic images, their connection with folklore, and their artistic interpretations have been examined in depth.

In previous studies, the historical roots of the hero's image, its connection with folklore, and its artistic interpretation have been analyzed. In addition, modern literary scholarship has put forward new views regarding the renewed interpretations and symbolic meanings of the national hero's image.

In today's Uzbek literature, the transformation of the writer's personal pain into the collective pain of society is emerging as one of the key artistic principles. The emotions of the poet and writer no longer remain just a personal state, but rather turn into a force that spreads to both the noble and the ordinary person, awakening empathy in them. In contemporary Uzbek poetry, the tendency to enrich the essence of literature as an art of the word through symbolism, vivid imagery, and resonance is becoming increasingly strong.

The writer's skill is primarily reflected in the poetic images created, the culture of expression, and the depth of artistic thinking. Particularly noteworthy is the fact that the mysterious processes occurring in the hearts of young writers, along with the internal spiritual waves born of thought and contemplation, are being expressed through new artistic images.

In the creation of a literary work, the study of material collection and the "creative laboratory" holds great importance. In this regard, the memories recorded in Habibulla Qodiriy's work *About My Father* deserve special attention. There, it is recalled that a simple conversation between two elderly men served as a stimulus for Abdulla Qodiriy to put onto paper the idea of a novel long matured in his imagination. The author likens this moment to "finding the loose end of a tangled thread."

It is also revealed that the character of Ozbek Oiyim in the novel *Bygone Days (O'tkan kunlar)* was created on the basis of features inherited from the writer's mother, Josiyat bibi. Qodiriy's statement that "If what you write doesn't make you weep or laugh, it will neither make others weep nor laugh" deeply expresses the psychological essence of the creative process. The



fact that the writer cried while describing the death of Kumush indicates that the events had gone beyond the control of the creator and began to live independently as a life-like reality.

The calmness, sense of justice, and thoughtfulness reflected in the character of Yusufbek Hoji also show that these qualities stemmed from Qodiriy's own nature. Biographical details from the writer's life help to more clearly imagine the spatial imagery and psychological world of his characters. Writers such as Abdulla Qodiriy, Oybek, Said Ahmad, O'tkir Hoshimov, Tohir Malik, and Xurshid Do'stmuhammad chose the city of Tashkent—its neighborhoods, bazaars, and districts—as an artistic space and depicted its spirit and atmosphere with vivid liveliness.

In the works of Murod Muhammad Do'st, the lifestyle and traditions of the people of the Galatepa region are artistically expressed. In *The Tales of Galatepa* and *Return to Galatepa*, the unique charm and natural beauty of this area are clearly felt. In the creative works of Shukur Xolmirzayev, Usmon Azim, and Erkin A'zam, the Boysun breeze of the Surkhan region is reflected through the determination, courage, and love of nature found in their characters.

In the works of Nazar Eshonqul and Normurod Norqobilov, the majestic mountain landscapes, nature, and social life of the Kashkadarya region are realistically portrayed. Meanwhile, in the literary heritage of Erkin Vohidov, Muhammad Yusuf, Iqbol Mirzo, Ulug'bek Hamdam, and Isajon Sulton, the attractive climate of the Fergana and Andijan valleys brings aesthetic pleasure to the reader.

Local color plays a special role in shaping the writer's style, serving to convey traditions, speech, moods, and dialectal tones through artistic means. The clarity of chronotope in a work, along with the revelation of historical and cultural layers, strengthens the reader's respect for their nation.

The complexity of the creative process is also clearly manifested in the confessions of Tog'ay Murod. The creation of his work *People Walking in the Moonlight* is closely connected with the melancholic melody of the heart being transferred onto paper, demonstrating that moments of inspiration are a great trial for the writer.

O'tkir Hoshimov, however, considered rigor and responsibility as the highest values in creativity. According to him, a writer must be able to transform life material into the pain of their own heart, feeling the events deeply and writing from the soul. A literary work is an artistic phenomenon that has a powerful influence on the human psyche. The tone of words and layers of meaning serve to reveal various emotional states in depth. Revealing the inner transformation of a character requires refined taste and great capability from the writer.

Under globalization, human destiny is becoming more complex, and worldviews are rapidly changing under the influence of information and communication technologies. Therefore, symbolic imagery, interdisciplinary integration, synthesis of arts, and mythological representations are becoming increasingly common in artistic creation. Honoring material and spiritual values and being a worthy heir to them is an honorable duty placed upon the writer.

In the creative explorations of contemporary writers, new approaches toward the individual, society, and social reality are taking shape. The aesthetic power of artistic language lies in the fact that it does not merely represent beauty, but itself becomes beauty in life. Hence, a literary work is not merely a tool of propaganda, but a supreme example of art.

The memoir genre continues to be one of the leading forms in depicting history, fate, and the relationship between the individual and society in literature. In Said Ahmad's memoir *What I Lost and What I Found*, the creative processes and sense of responsibility toward the word demonstrated by Abdulla Qahhor, G'afur G'ulom, and Maqsdud Shayxzoda are clearly expressed. Memoirs about Tog'ay Murod also contribute to the vivid portrayal of the literary atmosphere.



Conclusion of the Study

According to the results of the study, the artistic mastery of the writer plays a decisive role in shaping the ideological content and aesthetic expressiveness of the English national hero. In the image of the hero, national spirit, historical memory, and the author's worldview are harmoniously interwoven.

During the years of independence, the analytical and interpretive abilities of people have significantly developed. From the very first days of independence, spiritual upliftment and moral enrichment of the nation were identified as key priorities. Based on the idea of national independence, intellectuals, scholars, cultural figures, and especially representatives of the spiritual-educational sphere have been encouraged to raise the national ideology to a new level and instill its fundamental principles into the hearts and minds of the people.

Works of artistic value created within the literary process are constantly observed and evaluated by critics. Literary scholars analyze the changes occurring in the poetics of literary works and substantiate their scientific views in their studies. In monographs such as Ozod Sharafiddinov's *The Happiness of Understanding Creativity*, Umarali Normatov's *The Magic of Creativity*, Abdug'afur Rasulov's *Artistry — Eternal Innovation*, No'mon Rahimjonov's *Independence and Contemporary Literature*, Qozoqboy Yo'ldoshev's *The Flame of Words*, Abdulla Ulug'ov's *The Lamp of the Heart*, Bahodir Karimov's *The Alphabet of Spirituality*, Dilmurod Xoldorov's *The Problem of Artistic Style in Contemporary Uzbek Novellas*, Islom Yoqubov's *The Poetics of Uzbek Novels in the Period of Independence*, Olim To'laboyev's *The Light of National Consciousness*, and Ruxsora To'laboyeva's *Artistic Psychology in the Novels of Xudoyberdi To'xtaboyev*, the place of artistic-aesthetic thought in our literary life is objectively analyzed.

No'mon Rahimjonov substantiates his views on the transformation of the writer's worldview and the interpretation of national independence ideas through thorough literary analysis. Abdulla Ulug'ov examines the issue of literary style through the works of particular poets. Bahodir Karimov evaluates the nature of modern literary works and the uniqueness of stylistic tendencies among poets and prose writers. Dilmurod Xoldorov systematically studies the prose of Nazar Eshonqul and Shoyim Bo'tayev. Islom Yoqubov analyzes the style of novelists active during the independence era. Olim To'laboyev reveals new aspects of Rauf Parfi's literary heritage based on factual material.

As literary scholar Abdug'afur Rasulov states: "Style is identity. In a sense, style is destiny. Style is creativity itself."

Conclusion

In conclusion, the creation of the national hero in English literature is a complex and multifaceted process in which the artistic mastery of the writer plays a crucial role. Through such heroes, the spiritual values, historical experience, and aesthetic worldview of the people are expressed. This study contributes to a deeper understanding of the national hero in English literature and to the analysis of the artistic creative process as a whole.

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