

# Interpretation of National Character in The Depiction of The Hero

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**Abstract:** This article analyzes the methods of expressing national character traits in the creation of literary characters. National character is understood as a set of distinctive spiritual and moral features formed on the basis of a particular nation's experience, worldview, values, and mentality. The study examines how national character is reflected in the portrayal of characters in Uzbek and English drabbles, illustrating examples and analyzing the balance between national identity and universal human values. A comparative approach is also employed in analyzing short literary works from both literatures.

**Keywords:** Drabble, image, character, hero, short story, upbringing, national upbringing, analysis, method.

**Introduction:** In literary studies, in order to vividly and vividly depict any artistic text in the reader's imagination, writers strive to demonstrate their full talent and use various methods to ensure the perfection of their work. One of the key elements that enhances the overall value of a literary work, keeps the reader's attention engaged, and at the same time reveals the writer's inner experiences is the portrayal of a human figure, commonly referred to as a hero or character in literary terminology. As we know, at the center of any literary work stands the hero, who embodies the ideological and artistic essence of the piece. In the dictionary of literary studies, the term "character" is defined as follows: the word "personage" is derived from the Latin word "persona," meaning "individual" or "theatrical mask," and refers to the human figure in a work of fiction — a participant in the events of the literary work, and the subject of emotions, experiences, and speech [1, 223].

The literary scholar A.A. Qayumov provides the following definition of a literary hero: "While creating a literary work, the writer is primarily influenced by real-life events. The author endeavors to depict the features of the character he creates as vividly and distinctly as possible. In this process, the artist employs imagination and creative perception, presenting the individual characteristics of the introduced character

through an artistic and aesthetic lens" [2, 13]. Thus, writers endeavor to portray the characters they create in a comprehensive and nuanced manner, striving to embody qualities that align closely with both the form and content of the literary work.

## METHODS

In world literature, both positive and negative characters inherently possess the ability to influence the reader's psyche, either consciously or unconsciously, leaving a profound impact. Specifically, the reader draws conclusions from the work, and the fate of the protagonist serves as a life model or moral example. In essence, literary characters are positioned at the core of the narrative, acting as a mirror for the author's inner world. Through the portrayal of these characters, the writer facilitates an unspoken dialogue between themselves and the reader, which ultimately conveys broader social messages to the public. The selection of the theme, idea, and character is a deliberate process on the part of the writer, emerging through the writer's artistic mastery, imagination, and creative capacity. In essence, the coherent depiction of characters primarily serves to uncover a range of issues and situations, while also functioning as a defining element of the era, environment, and, crucially, the writer's inner world and imaginative framework. Human fate, rooted in a long history, remains a

universally relevant theme, through which the cultural, traditional, and national identities of various peoples are portrayed. An analysis of literary works from both Eastern and Western literature reveals that writers from these two cultural spheres craft characters that maintain their cultural integrity and national identity, reflecting the uniqueness of their respective backgrounds.

In recent years, during the rapid process of globalization, the scope of themes in literary works being created in world literature has evolved and developed. At the same time, the methods of portraying characters have always remained a relevant topic for writers. Indeed, the human figure is almost always depicted using similar tools and details. "Portraying an individual as a vast world has become a leading principle in our literature" [3, 351].

## RESULTS AND DISCUSSION

In the comparative analysis of works from two distinct literatures, particularly in drabbles, we can observe both divergent and, in certain instances, parallel aspects of national character in the portrayal of characters.

First, in English literature, the protagonists' lives are governed by their ability to make autonomous decisions at every stage of life—whether it involves selecting an occupation, planning for the future, or even making choices related to marriage. This reflects a national characteristic of the English people, namely, their independent and free-spirited nature.

Second, characters in English drabbles are generally portrayed as deep thinkers who make decisions grounded in logic and practicality. Furthermore, for these characters, rational analysis and the critical evaluation of the situation hold greater importance than emotional responses. When crafting characters, the writer takes into account not only personal perspectives but also the character's nationality, culture, and, crucially, their national spirit, which manifests in the unfolding events of the narrative. Another defining characteristic of these characters, when compared to those in Uzbek literature, is their ability to adapt their relationships to changing circumstances, as well as their distinct notions of loyalty and faithfulness. For example, in Dolores Rup's drabble "Jumboq," the characters speak to each other in an abstract, cold, and somewhat cryptic tone ("– Tuf-tuf, ko'z tegmasin, yuzingizdan oy balqdi, chiroyingiz ochildi, Vatson". – Kechiring, Xolmas, bu gal jinoyatni ochishga tishingiz o'tmasa kerag-ov!) [4, 69], In Kurt Homan's work "Ko'r-ko'rni qorong'uda toparkan" (Blind Man Finds Blind Man), on the other hand, the characters are depicted as a disloyal married couple.

"Priscilla, my darling, she means nothing to me. Will you ever be able to forgive me?"

The woman blushed and softly replied:

"Yes, John. To love is to forgive.

"You are an angel!" he exclaimed.

The man kissed his wife, slung his rifle over his shoulder, and walked out into the street.

No sooner had he left than Priscilla bent down, peered under the bed, and whispered:

Come out, Miles." [5, 56].

In the work under analysis, the choice of such characters by the writer reflects not only the artistic concept of the author but also the mentality and lifestyle of the English people, depicting situations that, while occasionally occurring, are not seen as tragedies within the family context. The concept of nationality in these characters, although similar in some aspects to those of other nations, reflects a distinctly different national upbringing when it comes to the family. Indeed, the characters Priscilla and John, who are raised in the English environment, will be analyzed below. For this reason, their feelings of love, loyalty, and trust toward the family are not fully developed. The English people, especially American families, have been shaped by certain upbringing and customs that have evolved over time.

In American culture, until the 1950s, the family structure typically consisted of a husband, wife, and two or more children, with the man usually being the primary breadwinner, while women were primarily responsible for household chores and raising children. However, after the 1950s, certain changes in the family lifestyle began to emerge. For example, families with only one child became more common, and there are even families where the parents do not wish to have children at all. Additionally, it became more common among young people to form families without marriage. It is also widely accepted by parents if unmarried men marry women with children. Furthermore, "blended families" (families formed with children from the spouses' previous marriages) are now an accepted and supported family structure in American culture [6, 78].

Not only in America but also in the mentality of the English people, modern national upbringing includes late marriages, having children at a later age, and certain approaches to child-rearing. In Uzbek culture, there are views on national upbringing that differ from the above characteristics, and although these views may not be typical in Eastern countries, they are traits that significantly contribute to an individual's sense of identity and place in society. The idea of late marriage

and having children has both advantages and disadvantages, which are well known to all of us, but it is essential to touch upon some differing views on child-rearing. While Uzbek people tend to use strict discipline when educating their children, in the English mentality, parents who physically discipline their children are held accountable. Children are often placed in a separate room to reflect on their wrongdoings and come to an understanding of their mistakes.

If we bring these ideas together, we can see that through these characteristics of English culture, the portrayal of adult characters in writers' works reflects these traits. In the work "Ko'r-ko'rni qorong'uda toparkan", the protagonists are depicted in a family where the concept of "family" is not instilled, and the sacredness and importance of nurturing it are not conveyed. It is safe to say that the characters lack any sense of nationality. The purpose of writing such works is to help the reader draw relevant conclusions from the actions and fates of the characters.

## CONCLUSION

Thus, the English people, considering that life is only given once, prefer to live it in the way they desire. For them, raising children and guiding them to adulthood is not considered a priority task; rather, achievements in their professional lives take precedence over family and children. This characteristic distinguishes them from the Uzbek national upbringing, where family and children are considered more important than personal career success.

The Uzbek people have always been known for prioritizing the benefit of their homeland, family, and loved ones over their own interests. In Uzbek literature, particularly in drabbles, national character is more closely tied to traditional values and relationships within the family and society. In the portrayal of characters, qualities such as spirituality, culture, patriotism, respect for parents, responsibility toward children, and social duty are often embodied.

The national character traits of Uzbek heroes are clearly reflected in their compassion, respect for the spirits of ancestors, attention to future generations, and their deep interest and respect for long-standing traditions. First and foremost, the works of Uzbek literature and their protagonists show respect for the general values of the traditional Uzbek family, always prioritizing their responsibilities and love for their family, people, and homeland. The second feature in the interpretation of the characters of Uzbek heroes is their sense of loyalty, their struggle against lies and betrayal, and their belief in serving their homeland as their duty. These traits have been present in the works of writers and poets for centuries.

One of the distinguishing features of the characters in the works of two cultural representatives is the independent decision-making of the heroes in English literature. As mentioned earlier, the protagonists in Western literature make important decisions independently in their lives, and this is considered a normal situation for members of society. However, in Eastern countries, particularly in Uzbek families, decisions are made jointly by the parents. For example, we can cite the protagonist of the work "Fate" written by Uzbek drabble writer Kamoliddin Shukur as an example:

"- Do you know, my friend, there is no one in the world happier than I am today!

Well, let me hear it then.

I... I have fallen in love with Sadoqat...

Congratulations.

But, my friend, do you know, I am the happiest person in the world!

What are you saying? I am marrying Farogat..." [7, 133].

If the situation described above were to occur within the context of English mentality, the writers would likely conclude the depicted scenario with a different ending, where the two lovers would be united despite any difficulties or parental disapproval. This is because, according to Western customs, individuals independently choose their life partners and establish relationships with those they desire. However, in Uzbek culture, the opinions and decisions of the elders are of great significance, and the future spouses for the younger generation are selected by them. The protagonist of the above drabble is depicted as being the "victim" of the elders, marrying not the one he loves, but the girl chosen by his parents. In this case, the writer's artistic purpose is to express the traditions and national values of Eastern countries through the portrayal of the character. Despite the protagonist being "happy," marrying the girl chosen by his parents reflects the deep-rooted values of the Uzbek people. Such expressions of national identity are common among many Eastern nations and are incorporated into the works of writers.

Thus, the works created in the cultures of the two peoples and their protagonists reflect the social, economic, spiritual-educational, national culture, values, and social systems of those peoples. In the family relations, customs, and beliefs of the English people, inheritance, wealth, and, in one word, financial matters are always prioritized by law. When compared to the Uzbek people, this characteristic fundamentally differs and reflects a culture with many aspects that can be cited as examples.

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