



# KONFERENSIYA

**“ZAMONAVIY TA’LIM TIZIMINI  
RIVOJLANTIRISH VA UNGA QARATILGAN  
KREATIV G’OYALAR,  
TAKLIFLAR VA YECHIMLAR”**

@bestpublication |     | Street: Alisher Navoiy

**FARG‘ONA 2024**



**«BEST PUBLICATION»**

*Ilm-ma’rifat markazi*

**“ZAMONAVIY TA’LIM TIZIMINI RIVOJLANTIRISH VA UNGA  
QARATILGAN KREATIV G’OYALAR, TAKLIFLAR VA YECHIMLAR”  
MAVZUSIDAGI 75-SONLI RESPUBLIKA ILMIY-AMALIY ON-LINE  
KONFERENSIYASI  
MATERIALLARI TO’PLAMI  
1-YANVAR, 2025-YIL**

**75-SON**

**“DEVELOPMENT OF A MODERN EDUCATION SYSTEM AND CREATIVE  
IDEAS FOR IT, REPUBLICAN SCIENTIFIC-PRACTICAL ON-LINE CONFERENCE  
ON "SUGGESTIONS AND SOLUTIONS"**

**1- JANUARY**

**PART-75**



Ushbu to‘plamda “Zamonaviy ta’lim tizimini rivojlantirish va unga qaratilgan kreativ g’oyalar, takliflar va yechimlar” mavzusidagi 75-sonli Respublika ilmiy-amaliy on-line konferensiyasiga kelib tushgan tezis va maqolalar o‘rin olgan.

Mazkur ilmiy-amaliy on-line konferensiyada zamonaviy ta’lim tizimini rivojlantirish jarayonida innovatsion ta’lim texnologiyalarini joriy etish va loyihalashtirish, integratsion ta’limni rivojlantirishda yo‘nalishlar bo‘yicha kreativ g’oyalar, takliflar va yechimlarni amalga oshirish maqsad qilib olingan. Mazkur Respublika ilmiy-amaliy on-line konferensiya materiallaridan OTM professor-o‘qituvchilari, akademik litsey va kasb-hunar kollejlari va umumta’limmaktabo‘qituvchilari, mustaqil tadqiqotchilar, magistrantlar, ilmiy xodimlar, iqtidorli talabalar hamda shu sohada ilmiy ish olib borayotgan tadqiqotchilar foydalaishlari mumkin.

**Eslatma! Konferensiya materiallari to‘plamiga kiritilgan maqolalardagi raqamlar, ma’lumotlar haqqoniyligiga va keltirilgan iqtiboslar to‘g‘riligiga mualliflar shaxsan javobgardirlar.**

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## EXPLORING THE INTERRELATIONSHIP BETWEEN AUTHOR AND HERO IN LITERARY WORKS

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**Abstract:** *This article explores various types of interrelationships between the author and the hero in creative narrative writings, providing examples where relevant. Additionally, it presents scholars’ perspectives that support the idea of the author's interaction with the hero. Furthermore, the article examines certain conceptual frameworks, considering factors such as the author's geographical background, the historical period of their life, the society they belong to, and how these aspects influence their upbringing, cultural experiences, and use of metaphor.*

**Key words:** *Interrelationship, creative-spiritual activity, authorial distance, author-hero dynamic, implied author, geographical position, periodical time, cultural influences, metaphor.*

A literary work is more than just words on a page—it is an expression of subtlety, elegance, and beauty. The 9th-century Arab philologist Ibn al-Mu'tazz defined the term *badiiy asar*, explaining that *badiiy* comes from the Arabic word *bada'a*, meaning “newness” or “novelty.” This suggests that literature is, at its core, a creative act—bringing something new into existence through human imagination and artistic vision, always reflecting the era in which it is created. A truly captivating literary work, rich in artistic expression, naturally draws readers in, leaving them mesmerized while also fulfilling their spiritual and emotional needs.

Russian literary theorist Mikhail Bakhtin viewed literature as inherently dialogic—a space where multiple voices and perspectives interact. He introduced the idea of *authorial distance*, which refers to how much an author’s voice is present or absent in a story. In a truly polyphonic novel, characters have their own voices, existing independently rather than being entirely shaped by the author’s control. When analyzing the relationship between an author and their hero, Bakhtin focused on how much the author allows the character to develop freely. A novel with a dominant authorial voice suggests strong control over the narrative, while one with minimal authorial intrusion grants the hero more room to grow and evolve.

Wolfgang Iser, a German literary theorist, is a key figure in reader-response theory. His ideas are relevant to understanding the author-hero dynamic, even though his main focus is on the reader's role in creating meaning. According to his theory, texts contain *gaps* and *indeterminacies* that the reader must fill using their own knowledge and interpretation. He also introduces the concept of the *implied author*—the authorial presence that the reader constructs from the text, rather than the actual author. Iser argues that while the author creates a hero, our perception of them is shaped by the implied author. The omissions and ambiguities in a hero's

portrayal invite the reader to actively participate in meaning-making, thereby influencing how the hero is understood.

French literary theorist Roland Barthes is well known for advocating the *death of the author*—the idea that a text's meaning is independent of the author's intentions. He argues that a text is a *tissue of citations* and cultural codes, where the reader—not the author—is the primary interpreter. While Barthes' stance is more radical, it challenges us to consider how, even though an author crafts a hero, the reader's engagement with the text ultimately determines the hero's meaning, rather than the author's original design. This approach shifts the emphasis from the author's control to the reader's interpretative power.

Booth, an American literary critic, uses the term "implied author" to refer to the author's persona that is created by the text, distinct from the actual author themselves. He is also interested in the study of narrative voice, the manner in which the story is told, as it shapes our perception of the hero. He argued for a more nuanced approach to ethical criticism. Booth would encourage us to investigate the ways in which the implied author influences our understanding of the hero. He would analyze how narrative voice and the author's manipulation of it such as first-person or third-person shapes the readers' perspective of the hero. He would also ask the question, what are the ethical implications of the author's choices in portraying the hero?

One of a Palestinian-American scholar named Said, is a key figure in postcolonial theory. He highlights how colonial literature often presents the "Other"- those from colonized regions as lacking agency and voice. His theories also suggest how authors might impose their perspectives on their colonial characters or settings. His ideas help us to analyze how a writer's geographical position and identity might shape their portrayal of the hero, especially in the context of colonial encounters or in settings that are different from their own cultural background.

The interrelationship of the author and the hero in a literary works can be extracted by several types of key points, such as, time, history and geographical position. It is clear that, almost every work of writers is written according their periodical time when they lived and it is related to the history of their lives. For instance, Uzbek well-known writer Utkir Hoshimov tent to write his literary works by reflecting the history of The World War Second, as he was born in the year of 1941. In his one of works which is called “Ikki eshik orasi” (“Between two doors”) the intricacy of human life and people's fates are deftly portrayed. The author begins by mentioning the conflict that endangered peace. The universal tragedy of the book is primarily found in the fact that the reality of war anguished the hearts and souls of all the parents. The author's photographs convey the traits of common people, such as bravery, perseverance, patriotism, and patience. Each episode has a profound effect on the reader's heart since the skilled author has carefully considered the events of the book. All of these circumstances and events is related to writer's life as when he was born there was still war and he was the victim of these challenging days with full of tortures.

Another factor is geographical position of writer. In fact, because of their geographic upbringing, writers are able to have a profound grasp of a particular location. With realistic data about the terrain, climate, culture, and social dynamics, they can utilize this in-depth



knowledge to create a more nuanced and authentic scenario. The writer reflects the fictional world with a strong sense of place, reflecting their own connection to their geographical roots. This sense of place is not just visual, but also includes the sounds, smells, and even the feeling of a location. As an example, one of the most important figures in modern Uzbek literature Abdullo Qodiriy provides excellent examples of how a geographical position influences the relationship between the author and the characters in his novels, particularly “O’tkan kunlar” (“Days Gone By”) and Mehrobdan chayon (“Scorpion from the Pulpit”). Qodiriy was born and lived most of his life in Tashkent, the largest city located in Uzbekistan. His experience of life in Tashkent, the bustling center of Central Asia, during the late 19th and early 20th centuries heavily influenced his writing. Besides that, Qodiriy experienced first-hand the changes and complexities brought by Russian colonial rule to Turkestan which is the region encompassing modern-day Uzbekistan and surrounding areas. He witnessed the clash between traditional Uzbek society and the modernizing, and often oppressive, influence of the Russian Empire.

Moreover, the concept of “metaphor” that refers to the place and epoch is an essential part of a theme in interaction of the writer with the hero in fictional prose. The novels of famous English writer Jane Austen can be as bright example of metaphors that is related to concept of interrelationship. She lived during the Regency era and it is truly that her life was immersed in the world of the rural aristocracy and provincial gentry, which she shows in her novels. Like the heroines of her works, she was surrounded by endless and puzzled conversations that was about marriage, dowries and social standing which refers and recalls the novel “Pride and Prejudice”. As in this work, marriages in Jane’s life were viewed as a crucial social and economic decision for women. However, there is a point that should be taken to consideration, she herself never married, despite a brief engagement that she broke off the following day. Elizabeth Bennet is distinguished by her intelligence, independence and unwillingness to marry without love. These factors and elements likely to reflect Jane’s own views, as she valued independence and freedom of choice.

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