



Individual And Generalized Lyric Hero

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Abstract: This article is devoted to a comprehensive analysis of the concepts of the individual and generalized lyric hero in poetic works. The study examines the relationship of the lyric hero with the author's "I," its subjective and typical characteristics, as well as its poetic functions. Through examples from classical and modern poetry, it is shown that the individual hero reflects the personal mental state and inner experiences of the author, while the generalized hero represents the social mindset, universal ideas, and typical feelings of a particular historical period. Comparative-typological, structuralist, hermeneutic, and biographical methods form the methodological basis of the study. The results demonstrate the scientific significance of analyzing the lyric hero in both individual and generalized forms and its practical value in literary analysis and education.

Keywords: lyric hero, individual hero, generalized hero, author's "I", poetic function, literary analysis, classical and modern poetry

In literary theory, the problem of the lyric hero is one of the key concepts for understanding poetic consciousness. In a lyrical work, the author's subjective "I," along with their inner experiences, emotions, and worldview, is expressed through artistic form, which manifests through the phenomenon of the lyric hero. In this sense, analyzing the lyric hero in individual and generalized forms allows for a deeper understanding of the artistic content, ideological orientation, and aesthetic value of a literary text [1].

The individual lyric hero reflects the unique mental world, personal experiences, and subjective states of the author, while the generalized hero conveys the typical model of a particular historical period, social environment, or human emotions [2; 3]. Studying the relationship between these two concepts, their artistic



function, and poetic significance represents a relevant scientific issue in contemporary literary studies [4].

In modern literary processes, the relationship between the author's personality and the lyric hero is becoming increasingly complex and multifaceted. Especially in contemporary poetry, the activation of the individual lyric hero, while simultaneously embodying generalized content, increases the scientific relevance of this topic [5; 6].

Furthermore, in the context of globalization, the harmony between the personal "I" and universal ideas in national literatures requires special scholarly analysis. Therefore, a comprehensive study of the individual and generalized lyric hero contributes to the enrichment of literary theory and provides a solid scientific basis for interpreting texts with new methodological approaches [7; 8].

The main goal of this article is to reveal the theoretical foundations of the individual and generalized lyric hero in poetic works and to analyze their manifestation and poetic functions in literary texts [9].

Based on this goal, the following scientific issues are addressed:

- analyzing various interpretations of the concept of the lyric hero in literary studies;
- identifying the main poetic features of the individual lyric hero;
- highlighting the artistic and typological characteristics of the generalized lyric hero;
- scientifically justifying the relationship and differences between both types of lyric heroes.

The problem of the lyric hero has been widely studied in both world and Uzbek literary scholarship [14]. In particular, scholars of the Russian formal school and structuralists interpreted the lyric hero as an artistic construct within the text [15]. Some researchers connected the lyric hero directly with the author's personality using a biographical method [16].

In Uzbek literary studies, scientific research on the lyric hero has also been conducted, mainly analyzing the expression of the lyric "I" in classical and modern poetry [17]. However, in most studies, the problem of the individual and generalized lyric hero has not been sufficiently analyzed separately or



comparatively [18]. Therefore, this article aims to address the issue from a new theoretical perspective based on the analysis and generalization of existing approaches.

Within this study, the theoretical and methodological foundations of the individual and generalized lyric hero and their manifestations in literary texts were analyzed comprehensively. The analysis focused on the relationship between the lyric hero and the author's "I," the interaction of subjective and typical elements, and the hero's poetic function [1].

Through classical and modern poetic examples, it was found that the individual lyric hero reflects the author's personality, mental states, and aesthetic positions. Meanwhile, the generalized lyric hero conveys the social mindset, universal ideas, and typical emotions of a historical period [2; 3].

Comparative-typological, structuralist, hermeneutic, and biographical methods were used effectively. The comparative-typological method identified common and distinctive features of individual and generalized heroes. The structuralist approach analyzed the hero's poetic role, place in the image system, and compositional significance. The biographical method highlighted the inner connection between the author and the hero in certain cases.

The objects of study included classical and modern lyrical works from Uzbek and world literature, through which the forms and semantic features of the lyric hero were examined.

The analysis showed that the character of the lyric hero evolves dynamically across different literary periods, closely related to socio-historical conditions and aesthetic perspectives [6]. In classical poetry, the generalized hero predominates, expressing typical human qualities and universal values. In modern literature, the individual hero becomes more prominent, with personal experiences openly and directly expressed [12; 17]. At the same time, it is possible to convey universal meaning through the individual hero [7].

The results demonstrate that the individual and generalized lyric hero are not opposing concepts but mutually complementary poetic devices that enrich the content of literary texts. The scientific validity of these conclusions is ensured by the broad range of literary sources analyzed and the theoretically justified methods applied [9].



Some scholars' approaches, which equate the lyric hero entirely with the author's personality, were critically analyzed. Such approaches were found to be limited, and the lyric hero should be treated as an independent artistic image. Similarly, focusing only on the hero's function within the text, as in structuralist approaches, may restrict its social and psychological content. The author considers the integrated use of both approaches scientifically justified.

One of the main challenges identified is the varying interpretations of the lyric hero across different theoretical schools, which complicates the development of a unified methodological approach [4; 13]. In addition, the unclear boundaries between individual and generalized heroes in some literary sources were identified as a factor complicating the study.

The analysis of applied methods showed that each approach reveals specific aspects of the lyric hero. Combining comparative-typological and hermeneutic methods significantly increases the effectiveness of the analysis [16]. The results, compared with other researchers' conclusions, confirm that a comprehensive study of the lyric hero in individual and generalized forms is scientifically valid [18; 21].

The results of this study show that the individual and generalized lyric hero should not be considered opposing phenomena but complementary poetic categories that shape the artistic content. The individual hero reflects the author's mental state, inner experiences, and aesthetic position, while the generalized hero represents the social mindset and universal ideas of a particular period.

The analysis revealed that in classical literature, the generalized hero predominates, typically expressed through conventional poetic forms, whereas in modern poetry, the individual hero is more active, with the author's "I" openly articulated. Moreover, it is possible to achieve universal meaning through the individual hero.

The integrated use of comparative-typological, structuralist, hermeneutic, and biographical methods allows for a comprehensive analysis of both the poetic function and the socio-psychological content of the lyric hero. This demonstrates that limiting the hero to only the author's personality or text-based function is a one-sided approach.



Based on the results, the following recommendations are proposed: analyze individual and generalized lyric heroes in conjunction, integrate approaches from various theoretical schools into a unified methodological framework, and apply the findings in educational and future research contexts.

Overall, this study provides a solid foundation for a deeper understanding of the lyric hero and offers a scientifically grounded interpretation of both individual and generalized forms.

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