BOOK OF ABSTRACTS

HEROISM IN LITERATURES, CULTURES AND COLLECTIVE MEMORY:

FROM MYTH AND LITERATURE TO SOCIAL ORDER AND ITS MODERN-DAY HEROISM INTERPRETATIONS

Baku, Naples, Vercelli
29th-31st October 2026

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REGULATIONS

Keynote Speech — 40 minutes

Panel Speech — 10 minutes

Discussion — 20 minutes at the end of each panel

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FINAL SESSION - CLOSING

Yekun

Abschluss

Chiusura

CONFERENCE
HEROISM IN LITERATURES, CULTURES AND COLLECTIVE MEMORY

Baku, 29-30 October 2026

29 OCTOBER

9.00-17.30

Khazar University, 122 Bashir Safar-Oghlu St, Baku 1009, Azerbaijan

REGISTRATION: 9.00-10.00
1 floor
OPENING – 10.00
FIKRET AMIROV CONFERENCE AND CONCERT CENTER

Chair: Prof. Dr. Rahilya Geybullayeva, Founding Head of Azerbaijan Comparative Literature Association

Prof. Dr. Hamlet Isakhanli, Founder of Khazar University; Chairman, Board of Directors and Trustees

Dirk Lölke, Ambassador Extraordinary and Plenipotentiary of the Federal Republic of Germany to the Republic of Azerbaijan

Prof. Dr. Rafael Huseynov, Director of the Literary Museum and Member of Parliament (MP)

Prof. Dr. Lucio d'Alessandro, the Rector of Suor Orsola Benincasa University, Italy, Video Greeting

Prof. Dr. Sevinj Rzayeva, Head of Azerbaijan DAAD-Alumni-Association

Dr. Rizvan Nabiyev, Member of Parliament (MP), DAAD-Alumnus

Dr. Vafa Kazdal, ADA University

Prof. Dr. Nunzio Ruggiero, Suor Orsola Benincasa University, Italy

Prof. Dr. Leyla Coşan, vice rector TAU, on behalf of Prof. Dr. Cemal Yildiz, Rector of the Turkic-German University, Turkey

Silvia Schmid, Head of the DAAD Regional Office Tbilisi - Video Greeting

PLENARY KEYNOTE - by **Prof. Dr. Andrea Mazzucchi**
Rector of the University Federico II, Naples, Italy
When a Writer Becomes a Hero: Dante in the Risorgimento Imagination

MINI CONCERT by the Music Department, Khazar University - 12.00-12.30

LUNCH 13.00-14.00 (At Khazar University)

PANELS 14.00-15.30
LIBRARY,
FIKRET AMIROV CONFERENCE AND CONCERT CENTER
KHAZAR UNIVERSITY, 122 Bashir Safar-oglu St, Baku 1009, Azerbaijan

COFFEE/TEA BREAK 15.30-16.00

PANELS 16.00-17.30
ROOMS 41; 42; 12
LIBRARY
FIKRET AMIROV CONFERENCE AND CONCERT CENTER

DINNER- 19.00 — negotiating (for International Guests)

30 OCTOBER

ADA UNIVERSITY, 61 Ahmadbey Agha-oglu Street, Baku 1008

ID is mandatory for entrance

REGISTRATION- 9.00-10.00
B BUILDING

PANELS 10.00-11.30 - all rooms are at B Building (next to C Building), floors 1, 2, and 3
B104, B105, B106, B205,B30

COFFEE/TEA BREAK 11.30-12.00
Buildings B, 1st floor

12.00-13.00 C BUILDING, LARGE AUDITORIUM

The Singing City
A musical journey through Naples during the Belle Époque
Lecture-concert by Prof. Nunzio Ruggiero, Italy

This lecture-concert will feature the performance and analysis of some of the best-known masterpieces of classical Neapolitan song from the 19th and 20th centuries. The evening will include the presentation of the project *Genius Loci. Towards a Digital Atlas of Naples in the Belle Époque*, through an evocative exploration of the city's places, documents and memories, set against the backdrop of the period when the partnership between the philosopher Benedetto Croce and the poet Salvatore Di Giacomo began. The program will span classical and folk music, as well as oral and written traditions, and aims to highlight the structural relationship between the 'form of the city' and the 'form of the song'.

Lunch 13.00-14.00 - at the territory of the ADA University
Options: Paul Café (between A and B BUILDINGS) Cinnabon Cafe, Canteen (C BUILDING); Italian Restaurant, Entree Café (down from the main yard) and more

PANELS - 14.00-15.30 all rooms are at B Building (next to C Building), floors 1, 2, and 3
B104, B105, B106, B205,B30

COFFEE/TEA BREAK 15.30-16.00
Buildings B, 1st floor

CLOSING 16.00
Buildings B, 1st floor, Majlis

CULTURAL PROGRAMME
17:00 – Visit to the Nizami Ganjavi National Museum of Azerbaijani Literature or a walking tour of the Old City (Icherisheher).
The rest of the evening – Free time.

31 OCTOBER - Tour to Shamakhi for International Guests, Including Lunch in Shamakhi

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EDUCATION AND THE TRANSMISSION OF HEROISM IN SCHOOLS, UNIVERSITIES, AND EDUCATIONAL PLATFORMS

This paper discusses one of the most effective, engaging, and educational methods for promoting patriotism and heroism and developing civic awareness in German language classes at secondary and upper-secondary schools: project-based activities focusing on the cultures of different peoples and military-historical events.

One of the most important tasks of modern education is the spiritual renewal of the nation (cultural identity). Therefore, the issue of civic and patriotic education for the citizens of our nation, particularly young people, has become increasingly urgent today. Indeed, heroism develops through education and socialization and forms part of an individual's spiritual foundations and worldview.

Schools and universities thus serve as major factors in fostering heroism. They bear the responsibility of educating a generation capable of taking responsibility for its own decisions – a generation that will love and respect its homeland, historical past, and system of moral and cultural values, while recognizing the importance of revitalizing the spiritual and moral foundations of society.

The epic *The Book of Dede Korkut* is also a remarkable literary work that reflects the history of the Azerbaijani people. It embodies patriotism, heroism, wisdom, worldview, and spiritual values.

Thus, through these parallels, foreign language teaching also aims to foster learners' respect for the heroic figures and the culture of the people whose language they are studying.

Keywords: *Heroism, education, project-based learning, German language teaching, civic and patriotic education.*

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CAN ONE BE A HERO WHILST FIGHTING AGAINST ONE'S OWN COUNTRY? BALZAC AND HUGO'S NOVELS ON THE FRENCH REVOLUTION AND THEIR RECEPTION IN RUSSIA

Honoré de Balzac's novel *Les Chouans* (1829) and Victor Hugo's *93* (1874) are devoted to the civil war that broke out in France following the execution of the king. Both writers portray the heroism of both the Revolution's supporters and its opponents. Balzac admires the fortitude and courage of the Bretons resisting the troops sent from revolutionary Paris. The peasants are portrayed in the spirit of Fenimore Cooper's novel *The Last of the Mohicans* (1826). Hugo also extols the courage of both sides, but he asserts: 'One cannot be a hero whilst fighting against one's homeland.' However, the action takes place in that dreadful year of 1793, when the Revolution began to destroy not only its opponents, but also innocent people, and subsequently its own supporters. In order to preserve their power, the Jacobins launched a campaign of mass terror.

The central theme of the French novels (is it possible to create God's kingdom on earth through executions and wars?) found a direct echo in the works of Tolstoy and Dostoevsky, and subsequently in the writings of Russian authors on the Revolution and the Civil War.

Keywords*: Honoré de Balzac, Victor Hugo, Les Chouans, Ninety-Three, French Revolution, Civil War Heroism.*

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EVOLUTIONARY INSTINCT AND NEUROBIOLOGICAL MECHANISM OF HEROICITY

Heroism is not a mystical phenomenon, but the result of a complex balance between the systems of survival and empathy. At a critical moment, the brain overcomes the feeling of fear and acts as a catalyst for a series of neurochemical reactions to save others. As a result of the activity of mirror neurons and the sense of empathy, when a person perceives a threat to another's life, the mirror neuron system immediately simulates this pain in their own brain. In recent years, the development of non-invasive methods for studying human brain function has made it possible to rigorously investigate the neurobiological mechanisms of social influence in decision-making. The first neurobiological studies of social influence have focused on the neurobiological mechanisms of conformist behavior. Conformist behavior is defined as a specific form of social influence in which an individual changes their beliefs, evaluations, and behaviors to conform to the norms of a particular social group, even in the absence of direct instruction or demand. Human neuroscience is multifaceted; the neuroscience of heroism studies how a person's evolutionary instincts, neural networks, and hormones motivate altruistic behavior and the overcoming of fear to save others.

Human decisions are individual in nature. The idea that individual human decisions are largely shaped by the behavior of others is a matter confirmed by social psychology. In recent years, advances in the field of neurobiology have been limited to studying the biological basis of decision-making, has also contributed to the development of a new interdisciplinary field of knowledge—the neurobiology of decision-making – that combines neuroscience, economics, social psychology, and a number of other disciplines.

The results of studies using non-invasive neuroimaging methods support the hypothesis that the mechanism of social influence is closely linked to the outcome-monitoring system. According to this hypothesis, the nervous system constantly monitors not only the basic outcomes of behavior (reward or punishment) but also the conformity of individual behavior to the normative behavior of the reference social group. Neurobiological data paint a picture of a dynamic brain system that constantly monitors the outcomes of our behavior, compares them to our expectations and the behavior of our social group, and automatically adjusts our behavior to achieve a more optimal outcome. Although neurobiological research only began a few decades ago, its findings already successfully demonstrate

the effectiveness of synthesizing neurobiological approaches and social science methods to form a fundamental neurobiological mechanism of social influence.

Keywords: *heroism, mirror neurons, non-invasive neuroimaging, evolutionary instincts, biological basis of decision-making, synapses*

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THE HEROISM OF THE POLISH SOLDIER DURING WORLD WAR II IN THE LIGHT OF FELIKS KONARSKI'S COLLECTION *PIOSENKI Z PLECAKA HELENKI* [SONGS FROM HELENKA'S BACKPACK] PUBLISHED IN ROME, 1946

Heroism on the battlefield and in duels has, since time immemorial, been celebrated by artists. It has served as a source of inspiration for poetic, musical, painterly, and sculptural creation. Narratives of heroic deeds have also been transmitted through oral tradition.

A particularly noteworthy example of this phenomenon is the collection of songs and poems by Feliks Konarski entitled *"Piosenki z plecaka Helenki"* ("Songs from Helenka's Backpack"). The volume was published in Rome in 1946. The works it contains were composed during World War II within the milieu of the Polish Armed Forces in the West.

The collection constitutes a distinctive chronicle of the wartime trajectory of Polish military formations – from Soviet labor camps in 1941, through the Middle East and Italy, to the victory over Nazi Germany in 1945 – supplemented by musical settings composed by the author as well as by other esteemed soldiers-composers, including Leszek Krzaklewski, Mieczysław Malicz, Józef Reiss, Alfred Schuetz, and Henryk Wars.

The performance of songs from this collection was prohibited in postwar Poland by the communist authorities, and the majority of their authors did not return to the country after the war for political reasons. On the occasion of the eightieth anniversary of its creation, this collection merits renewed scholarly attention and rediscovery. The paper will be supplemented with musical examples, including contemporary premiere performances.

Keywords: *Heroism, World War II, Feliks Konarski,* Piosenki z plecaka Helenki, *Polish Armed Forces in the West, war poetry and songs.*

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WHEN A WRITER BECOMES A HERO: DANTE IN THE RISORGIMENTO IMAGINATION

Throughout the nineteenth century, Dante Alighieri became one of the most important symbolic figures in the process of constructing Italian national identity. Alongside the poet's literary and political legacy, images played a decisive role in transforming the author of the *Divine Comedy* into a genuine civic and patriotic hero. This presentation aims to examine how narratives, public monuments, engravings, paintings, schoolbook illustrations, and popular prints contributed to the construction of this national myth, disseminating among an increasingly broad audience an image of Dante as an exile, a prophet of the fatherland, the father of the Italian language, and a forerunner of Italian unification.

Particular attention will be devoted to the processes of selection and reinterpretation of Dante's life and works that made it possible to present the poet as a model of civic virtue, sacrifice, and fidelity to his ideals. Visual representations consistently emphasize a number of recurring symbolic themes – exile, solitude, moral mission, and love of country—transforming them into instruments of civic and political education that would enjoy lasting success, including in educational practices.

Through the analysis of several significant case studies, this paper seeks to demonstrate how the visual culture of the Risorgimento did not merely illustrate an already established memory of Dante, but actively contributed to constructing him as a national hero, offering the newly unified Italy one of *its most authoritative models of belonging, identity, and patriotism.*

***Keywords**: Dante Alighieri, Italian National Identity, Risorgimento Visual Culture, Heroic Mythmaking, Patriotism.*

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THE RISE OF FEMALE HEROISM: A SYNCHRONIC STUDY FROM THE "EPIC" TO THE "FANTASY"

The male hero archetype has been the dominant structure of feeling (Raymond William's *Marxism and Literature*) as a generic marker in the narrative mode canonically, viz a viz, Achillies and Odyssey in Homer's *Iliad* and *Odysseus,* and Rama in *Ramayana*. Similarly, the most anthologised fantasy works such as Tolkien's *Lord of the Rings*, Lewis' *Chronicles of Narnia* and even the most famous Harry Potter series has male protagonists who bear the burden of saving the world. While a diachronic progression is observed in the narrative structure of the two genres, a synchronic study reveals that epics as well as fantasy works speak of a hero that is not male, thus shifting the focus to female heroism. Taking the example of the two Tamil epics – *Cilappatikaram* and *Manimekalai*, Aristophanes' *Lysistrata* along with the surge in the presence of female protagonists in contemporary fantasy works such as Sarah J Mass' *Throne of Glass* book series, this paper intends to bring out the difference in the intent of female heroism in relation to male heroism through a comparative reading of the epic and fantasy genres in the narrative mode. At the same time, the aim is to also understand Ipshita Chanda's question in *A Comparatist's Reading of Epic as Genre*: "What relation do generic markers bear to genres? Are the presence of the former enough to deduce the stable existence of the latter?"

***Keywords**: female heroism, epic, fantasy, generic markers, archetypes*

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REACTIVATING THE HYBRID HERO: DIGENIS AKRITAS BETWEEN MEDIEVAL ROMANCE, EPIC, AND MODERN GREEK CULTURE

Digenis Akritas, the hero of a Byzantine frontier narrative, born of an Arab emir and a Byzantine noblewoman, is one of the most malleable figures in the Greek literary and cultural tradition. This paper examines how this hybrid, border-crossing hero was reactivated across literary, visual, political and educational registers in modern Greece from the late nineteenth century through the aftermath of the Balkan Wars and the population exchanges of 1922–1923.

Drawing on the distinction developed by Anthony D. Smith and George Mosse between elite nationalism and mass nationalism, in which the national community itself becomes the exemplary hero, the paper situates Digenis within the second phase: a hero of the people, transmitted through oral tradition, mobilized by ideological currents as diverse as irredentism and communism.

A key element of this flexibility is his transformation from a medieval romance figure into a national epic hero, a process of heroic construction in the sense of *La fabrique des héros* (Centlivres et al.). This hybridity also appears in gendered terms, notably through the Amazonian Maximou, whose martial heroism destabilizes conventional gender roles.

The paper focuses on a primary school reader from the 1920s, showing how this heroic narrative served an integrative pedagogy as the Greek state incorporated large heterogeneous refugee populations.

Keywords*: Digenis Akritas, Byzantine epic, Modern Greek culture, Mass nationalism, Integrative pedagogy*

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TYPOLOGY OF SAGA HEROES AND SHAMANIC ARCHETYPE

The internal structure and heroic scenarios of epic creativity are rooted in the ancient system of ritual-mythological thinking. This article examines the system of images and individual stages of evolution of the heroes of the epic saga through the prism of the shamanic archetype. The main goal of the study is to involve the tests passed by the heroes of the saga and their acquired status in typological analysis in the context of the shamanistic initiation (transition) ritual and models of inter-world esoteric travel. The theoretical foundation of the study is K.Q.Jung's theory of archetypes, M.Eliade's studies of shamanism and sacral space, as well as structural-mythological concepts of Turkic folklore studies, make up. The analysis was carried out on the basis of the texts of Turkic epics of

heroism and love. The process of the ascent of the hero of the epic to the status of “Alpine” or “Ashiq” forms a structural invariant with the stages of shamanization of the ancient shaman candidate. In the epics” Kitabi-Dede Gorgud", as well as in many of our heroic epics, it is not just a change of location that heroes leave home or go hunting in order to earn a name, but M. As Eliade emphasizes in his concept of” eternal return", it is the first step towards spiritual maturation, when the old identity is abandoned. Thus, the magical-miraculous birth of heroes, isolation from society (up to adulthood), symbolic descent into a well/cave, change of status is the shaman's “journey underground (to the Lower World)” and the epic transformation of the experience of “ritual Death-Rebirth”. This transition process is directly related to the maturing rituals of the shaman's candidate. The hero's understanding of the language of animals and nature as a result of trance (dreaming/Buta alma), the isomorphic connection established with the archetype “horse”, which is a totemic guide, as well as the patronage of the hero by patronizing, protective spirits are fundamental traces of the shamanic archetype.

***Keywords**: saga hero, shamanic archetype, initiation, zoomorphic metamorphosis, World Tree, sacral journey.*

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REDEFINING HEROISM: THE EVOLUTION OF THE ARCHETYPAL HERO IN CONTEMPORARY PAKISTANI CHILDREN’S LITERATURE

In the context of state-sanctioned nation-building, the construction of the "heroic figure" serves as a powerful tool for shaping national identity. In Pakistan, traditional history textbooks have long institutionalized a highly exclusionary archetype of heroism: the hero is almost universally framed as male, Muslim, and center-aligned. This monochromatic construction of heroism systematically marginalizes the country's multi-layered past by rendering women, religious minorities, and regional figures invisible, or reducing them to subordinate roles devoid of independent agency.

This paper examines a significant paradigm shift in the evolution of the hero within contemporary Pakistani children's literature, positioning it as a counter-pedagogical intervention against state-centric curricula. Focusing on the Education, Justice, and Memory Network’s (EdJAM) picturebook series – specifically Shamim Bano's *Jawari the Legendary Queen of Gilgit* and Sanha Tahir's *Becoming Senator Krishna* – this study analyzes how these texts actively deconstruct the traditional male-Muslim heroic binary. By elevating historically underrepresented protagonists, such as an autonomous indigenous female sovereign and a contemporary female minority political trailblazer, these picturebooks radically expand the definition of who can be a hero. Ultimately, this paper demonstrates how contemporary children's literature decentralizes historical agency, transforming the heroic figure from a tool of state homogenization into a symbol of pluralistic, intersectional, and inclusive memory.

***Keywords:** Counter-Narratives, Children's Literature, Heroism, Gender and Minorities, Inclusive History.*

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MULTILAYERED EPIC STRUCTURE AND THE HEROIC MODEL IN TURKIC HEROIC EPICS

This study examines the structural complexity of Turkic heroic epics and the formation of the heroic model within these narratives. The research focuses on Kitabi-Dədə Qorqud, Manas, and Oğuz Kağan epics, analyzing them as multilayered cultural systems that preserve historical memory and social values. The main methodological approach is comparative literary and folkloristic analysis, supported by concepts of epic theory and cultural studies.

The central hypothesis of the study is that Turkic heroic epics function not only as narrative traditions but also as systems that construct an ideal model of heroism. This model is characterized by a combination of physical strength, moral integrity, loyalty, leadership, and commitment to communal values. The study further argues that these epics represent a multilayered structure in which different historical and cultural layers coexist, shaping the evolution of the heroic archetype across time. The analysis is based on published editions of the selected epics and scholarly research in Turkic folklore studies. The findings demonstrate that the heroic figure in Turkic epics is not merely a warrior but a symbolic representation of social ideals, leadership models, and cultural continuity across Turkic societies.

***Keywords**: Turkic epics, heroic model, Dede Korkut, Manas, Oghuz Kağan, epic structure, cultural memory.*

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DECONSTRUCTING HERO MYTHOLOGY IN NARRATIVES: THE CONSTRUCTION OF AUTOCRACY AND VIOLENCE IN JUNG CHANG AND JON HALLIDAY'S *MAO: THE UNKNOWN STORY*

This study examines the historical, ideological, and narrative construction of the persona of Mao Zedong in Jung Chang and Jon Halliday's biographical work, *Mao: The Unknown Story*, through its political, philosophical, and symbolic layers. Employing primarily narrative analysis, the historical-comparative method, and critical discourse analysis, the research aims to elucidate how Mao operated within the history of twentieth-century totalitarianism as a ruthless autocrat, far removed from conventional hero mythology. Grounded in the theories of heroic archetypes, totalitarianism, moral dualism, and ideological manipulation, this study analyzes the paradoxical presentation of the communist leader both as a "savior of the peasantry" and as a global power-seeker responsible for the deaths of millions.

The central hypothesis of the research posits that through the persona of Mao, Jung Chang and Jon Halliday deconstruct the traditional socialist-realist model of leadership, transforming him into a multi-layered totalitarian figure who deliberately weaponized mass human casualties – particularly during the Great Famine of 1958-1961 as a strategic tool for his personal ambitions of power. This characterization challenges the classical ideological boundaries of the conflict between right and wrong, justice and violence. Furthermore, the paper underscores that Mao symbolizes the crisis of modern autocracy, serving as a literary-documentary manifestation of historical tragedies linked to

mass displacement, political repressions, prison labor, and the destruction of China's religious and cultural heritage.

The investigation is conducted based on a close reading of the biographical text combined with rigorous source criticism. It draws upon theoretical literature surrounding hero mythology, the history of dictatorships, totalitarian discourse, and political narratives. Alongside scientific articles and archival documents concerning Jung Chang's oeuvre and the history of the Chinese Communist Party, interdisciplinary approaches from the fields of philosophy, sociology, and cultural studies are integrated into the study to interpret the ideological complexity of the persona within a broader context.

Keywords: *heroic archetypes, Mao Zedong, Jung Chang, totalitarianism, ideological manipulation, Great Famine, deconstruction.*

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THE TRANSFORMATION OF THE CONCEPT OF THE HERO IN AZERBAIJANI AND GERMAN LITERATURE: A COMPARATIVE ANALYSIS FROM THE PERSPECTIVE OF LEXICAL COHESIVE DEVICES

This study examines the transformation of the concept of the hero in Azerbaijani and German literature from a text-linguistic perspective. It focuses on how perceptions of heroism have changed throughout literary history and which linguistic devices contribute to the construction of these transformations. While heroic figures in earlier literary works were often characterized by qualities such as courage, honour, self-sacrifice, and social responsibility, modern literature increasingly foregrounds ambivalent characters and antiheroic patterns of action.

Drawing on selected literary texts from both literary traditions, the study investigates how the shift from the traditional hero to the antihero is linguistically realized at the discourse level. Particular attention is paid to lexical cohesive devices that contribute to the semantic interconnectedness of texts and structure the central concepts of heroism and antiheroism. The analysis focuses on lexical reiteration, semantic fields, synonymic and associative relations, and the formation of cohesive lexical chains.

Through a comparative analysis, the study seeks to identify similarities and differences in the discursive construction of heroism and antiheroism in Azerbaijani and German literature. The findings contribute to bridging literary studies and text linguistics and open up new perspectives on the linguistic representation of literary character concepts.

Keywords: *Transformation of the concept of the hero; semantic fields; lexical cohesive devices; literary discourse; text linguistics; comparative literary analysis.*

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HEROIC MOTIFS IN THE HISTORICAL POEMS OF QATRAN TABRIZI

In the historical poems of Abu Mansur Qatran Tabrizi, one of the distinguished figures of eleventh-century Azerbaijani poetry, we find the glorification of heroism, accounts of wars fought across Azerbaijani territory, depictions of enemy armies, as well as information concerning the tribes involved and the weapons employed in battle. The naturalness and sincerity in his presentation of combat scenes are striking, which can be explained by the poet's personal observation of these battles. Having participated in numerous campaigns alongside Abu Nasr Mamlan, ruler of the Rawwadids, Qatran not only praised human warriors but also provided masterful descriptions of horses.

In his poems extolling the bravery of the Oghuz, Qatran Tabrizi celebrates Oghuz heroism – familiar from the *Book of Dede Qorqud* – as a symbol of moral integrity and courage. His qasidas highlight the military skill and leadership of rulers, while his depictions of battle scenes employ metaphors and hyperboles that captivate with their originality. In verses praising the valour of historical figures, the poet draws upon mythology, folklore, history, and nature, thereby enriching his lyrical passages with deeper meaning.

In Qatran Tabrizi's oeuvre, heroism is presented not merely as a symbol of physical strength but also as a moral act rooted in national consciousness – linked to the defence of homeland, the struggle for freedom, unity and integrity, and the traditions of statehood. His poems are of great importance for tracing the Azerbaijani tradition of heroism and statehood, as well as for uncovering the true essence of historical events.

Keywords: *Qatran Tabrizi, historical poem, qasida, heroism, moral act*

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THE CONCEPT OF ANTI-HERO IN ANTHONY BURGESS`S "A CLOCKWORK ORANGE"

An anti-hero is a literary concept with a long and well-established tradition. However, identifying or determining the exact origins of its first appearance in literature is highly challenging, as the definition of the term is broad and open to multiple interpretations. There are many ways how to define an anti-hero. Anthony Burgess primarily focused on human nature and the individual self, while social shortcomings and societal deficiencies remained of secondary importance in his works. However, this perspective is particularly evident in "A Clockwork Orange" and its anti-hero, Alex. Indeed, both the novel and its protagonist, characterized by a strong sense of individualism, represent a notable exception within Burgess`s broader body of work. Alex is considered an anti-hero because of his brutality and violent behavior. An interesting aspect of his characterization is that he closely resembles the protagonists associated with the Angry Young Men movement. However, his purpose or more precisely, the author`s intention conveyed through Alex`s character differs significantly from that tradition. The primary emphasis is placed on the individual self and human nature, while social criticism remains a secondary concern. Moreover, Alex is portrayed as a highly intelligent fifteen-year-old who appreciates classical music and is capable of convincingly displaying good manners in certain situations. Not knowing him one could say that he is a very good boy. Nevertheless, he still remains a violent juvenile criminal with no respect to anything. Moreover, we will discuss how

Anthony Burgess introduce his anti-hero as a real face of society and the role of the government in this means.

Keywords: *brutality, violence, individualism, social criticism.*

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HEROISM IN GERMAN AND TURKISH: A FRAME-SEMANTIC ANALYSIS OF THE LEXEME HELD AND ITS TURKISH EQUIVALENTS KAHRAMAN AND YIĞIT

This paper examines the German lexeme *Held* and the Turkish lexemes *kahraman* and *yiğit* through a contrastive frame-semantic analysis. It aims to investigate the semantic and cultural knowledge structures associated with the lexemes *Held, kahraman*, and *yiğit* and to compare their contributions to the conceptualization of heroism in German and Turkish. The study focuses on the semantic structures documented in lexicographic sources, as well as selected linguistic examples illustrating the different uses of these lexemes. The analysis shows that all three lexemes share a common heroism frame characterized by courage, bravery, extraordinary actions, and social recognition. At the same time, the lexemes exhibit distinct semantic profiles. While the German lexeme *Held* encompasses a broad range of meanings shaped by mythological and warrior-related conceptions, courage, and bravery, the Turkish lexemes *kahraman* and *yiğit* display several semantic dimensions. Both lexemes overlap in a central meaning in which they can be used synonymously to refer to a person distinguished by courage and bravery. Overall, the analysis demonstrates that semantic structures are closely connected to culturally shaped concepts of heroism.

Keywords: *Frame semantics;* Held*; heroism; courage; bravery; German; Turkish; culture.*

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AT THE MONUMENT" KITABI-DEDE GORGUD" THE CULT OF HEROISM AND ITS EXPRESSION IN THE EPIC

The most perfect art monument reflecting the historical past of the Oguz Turks, their worldview, epic memory, system of national and spiritual values, issues of national thought and ethnic identity is the epic "Kitabi-Dede Gorgud". Although the Epic has been repeatedly involved in research from various aspects, the first source addressed to the history and heroic past of the people is again the

"Dede Gorgud" stature. Saying the heroic cult of" Dede Gorgud " means not only fighting for the land, fighting tactics during the war, defending the native land, the motherland, but also the issues of devotion to the roots, protecting the honor and dignity of the family, the offspring, the Ethnos to which it belongs, and exalting to national and spiritual perfection.

The historical and mythological roots of the heroic cult are widely expressed in the epic. The unique characters of Bayindir Khan, Qazan Khan, Uruz, Bamsi Beyray, Basat, Garaja Choban and other heroes show that Oguz brave are brave, fearless, fair and real heroes when fighting the enemy. They demonstrate that they are morally and physically strong and do not yield to the enemy by choosing different tactics of battle, protecting the land, el-Oban from the oils and infidels.

The article will talk in detail about the importance of the heroic cult in the monument "Kitabi-Dede Gorgud" reflecting the ancient worldview of the Turkic world, the high moral values of the Oguz heroes and the importance of protecting the native land, family, descendants and El-Oba, expressing spiritual integrity.

***Keywords**: Kitabi-Dede Gorgud; cult of heroism; Oghuz heroes; national identity; spiritual values.*

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MODERNIST HERO IN AMERICAN LITERATURE

This article analyzes the notion and general typology of the modernist hero in American literature. Emerging in the late nineteenth and early twentieth century, modernism introduced a new understanding of human identity which was shaped by social fragmentation, psychological uncertainty, alienation, and the crisis of traditional values. Unlike the conventional heroic figures of earlier literary periods, modernist hero is characterized by inner conflict, isolation, disillusionment, and a fragmented perception of reality. The objective of the research is to describe the main features of the modernist hero and analyze their reflection of the changes in the intellectual, cultural and historical aspects of the modern age. Particular attention is devoted to William Faulkner and his novels The Sound and the Fury and As I Lay Dying, as well as Ernest Hemingway and his works The Sun Also Rises and A Farewell to Arms. The article also considers the contributions of F. Scott Fitzgerald in The Great Gatsby and John Steinbeck in Of Mice and Men. Through a typological and comparative approach, the study shows not only how the modernist hero represents the spiritual and psychological crises of modern society, but also how he challenges old literary notions of heroism.

***Keywords:** modernism, hero, crisis, identity, heroism and modernity.*

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Her doctoral research examines the artistic and aesthetic features of American and Azerbaijani prose based on the works by Jennifer Egan and Afag Masud. Her research interests also include the interaction between modernist and postmodernist literary traditions, modern literary theory, narrative strategies, and multicultural literary interpretation. In her study she aims at contributing to current debates in the field of literary criticism and comparative literature. E-mail: aytaj-hamidli@unec.edu.az

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THE MODEL OF HEROISM IN THE EPICS" KOROGLU "AND" GOROGLU": A COMPARATIVE ANALYSIS IN THE CONTEXT OF COLLECTIVE MEMORY AND NATIONAL IDENTITY

This study is devoted to comparative study of heroic model in Azerbaijani epics "Koroglu" and Uzbek "Goroglu". The study analyzes the formation of the image of the Hero, its social function and role in building collective memory using comparative-typological and historical-folklore methods. Various editions of epics as sources, as well as V.Zhirmunski, H.Zarifov, P.Khalilov and A. Nabiyev's scientific research was used.

The main objective of the study is to show how the heroic model derived from the common Turkish epic tradition is transformed in different cultural environments. According to the hypothesis of the study, although both epics arose from the same epic Root, at the later stages of development they acquired different ideological-aesthetic directions. In the Azerbaijani "Koroglu", the hero is presented more as a bearer of popular freedom, social justice and ashug tradition. The Uzbek "Goroglu" is dominated by the model of the ideal ruler, mythological-fantastic elements and sacred motives.

Consequently, both epics demonstrate that the concept of heroism plays an important role in the formation of national identity and collective memory. Although the images of heroes acquire distinctive features, they act as symbols that embody the moral ideals of the people and their desire for justice.

***Keywords**: Koroglu, Goroglu, heroism, collective memory, national identity, epic tradition, mythological motives.*

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ANTIHEROIC FIGURATIONS IN CONTEMPORARY MIGRANT LITERATURE: A COMPARISON OF DENIZ UTLU AND ANIL ALTINTAŞ

This paper examines Deniz Utlu's *Vaters Meer* and Anıl Altıntaş's *Im Morgen wächst ein Birnbaum* to explore how authors with migration backgrounds challenge traditional notions of heroism in their works and replace them with new forms of subjectivity. The central thesis is that heroism in these works is not represented through spectacular deeds, national greatness, or military role models, but rather as an everyday, often invisible practice of perseverance, searching, and negotiating one's place in the world. The focus is on characters whose perceptions and actions are shaped by family ruptures, multilingualism, intergenerational experiences, social insecurity, and uncertain forms of knowledge. These constellations demonstrate that migrant subjectivity does not emerge as a complete, sovereign, or clearly identifiable self, but rather as a network of relationships shaped by history. Within this framework, the very concept of the hero and the process of heroization are critically questioned.

The paper combines narratological analysis with an examination of cultural memory. It investigates how narrative perspectives, temporal structures, and recurring motifs contribute to the construction of post-migrant identities that challenge linear, national, or combative interpretations. In *Vaters Meer*, the search for origins and paternity is portrayed as a fragmented process of remembrance characterized by loss, uncertainty, and the impossibility of fully reconstructing the past. By contrast, *Im Morgen wächst ein Birnbaum* creates a poetic space in which belonging and alienation are not resolved but remain in a productive state of tension.

The paper aims to demonstrate how both texts not only portray antiheroic figures but also emphasize an ethics of mutual responsibility and vulnerable subjectivity. Furthermore, it explores how the works of authors with migration experience create a literary space in which traditional notions of heroism are questioned and replaced by an ethics of everyday life, ambiguity, and post-migrant self-assertion.

Keywords: *Contemporary migrant literature; antiheroism; post-migration; cultural memory; narratology.*

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HEROISM AS A MANIFESTATION OF MORAL COURAGE IN *AHMED THE SAILOR*

The phenomenon of heroism has always occupied an important place in philosophical, ethical, and literary discourse, generating diverse interpretations across historical and cultural contexts. Despite differing approaches, scholars largely agree on one essential point: heroism is inseparably connected with high morality. Heroic action presupposes qualities such as conscience, empathy, nobility, spiritual strength, and a deep sense of responsibility toward others.

Heroism often reveals itself in extreme situations, when there is no time for rational calculation and action emerges from an inner moral impulse. In such moments, an individual demonstrates courage, self-sacrifice, and the ability to overcome fear for the sake of saving or protecting others. Although heroism is commonly associated with war, revolutions, and large-scale struggles for humanity, true heroism extends far beyond the battlefield. It can manifest in everyday life through acts of moral courage and selfless devotion.

This paper examines heroism as a manifestation of moral greatness through the literary image of Ahmed the Sailor in the ballad *Ahmed the Sailor* by Ishag Badalbeyli. Special attention is given to the ethical foundations of Ahmed's character and the continuity between his wartime heroism and his later civilian act of saving a drowning person despite being disabled as a veteran of World War II. His heroic act is interpreted not as an isolated event but as the natural continuation of a deeply rooted moral identity.

The study applies ethical criticism and literary analysis to explore how heroism is represented as an expression of moral consciousness. The paper argues that Ahmed's image embodies a form of heroism grounded not merely in physical bravery but in enduring ethical values, demonstrating that genuine heroism is ultimately a reflection of moral greatness.

Keywords: *Heroism; morality; moral greatness; self-sacrifice; ethical consciousness; courage; ballad.*

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BRUTUS MINOR: LEOPARDI'S TRAGIC HEROISM BETWEEN DEFIANCE OF FATE AND HUMAN SOLIDARITY

In a letter to Louis De Sinner dated 24 May 1832, Leopardi states: «Mes sentimens envers la destinée ont été et sont toujours ceux que j'ai exprimés dans Bruto minore». This remark invites us to assign a privileged status to *Bruto minore* within Leopardi's oeuvre, beyond its chronological position among the poems of his early maturity. This paper proposes to read Brutus as Leopardi's foremost heroic figure, embodying an exemplary attitude of lucid awareness toward nature and fate. Far from being merely the protagonist of an extreme gesture inspired by Stoic ideals, Brutus represents a subject who, having recognized the absence of any providential order and the radical indifference of the cosmos, responds with an act of heroic defiance grounded in the dignity of reason and the freedom of refusal. From this perspective, the poem anticipates some of the central themes of Leopardi's later thought and may be regarded as a crucial stage in the development that leads to the heroic ethos of *La ginestra*.

The paper argues that there is no sharp break between the solitary heroism of Brutus and the solidaristic vision of *La ginestra*, but rather a profound continuity. If, in the poem of 1821, heroism takes the form of an individual revolt against fate, in the poem of 1836 it reaches its ethical fulfillment in the creation of a human community united by the awareness of a shared condition of fragility. Leopardi's hero is therefore not one who conquers nature, but one who recognizes its power and, free from illusion, preserves the capacity to oppose it – first through individual defiance, and ultimately through solidarity among human beings.

By tracing this trajectory, the paper seeks to reconsider *Bruto minore* not as an isolated expression of Leopardi's so-called "titanism," but as one of the fundamental texts in which his very notion of heroism is articulated and defined.

***Keywords**: Giacomo Leopardi, Tragic Heroism, Defiance of Fate, Human Solidarity, La ginestra.*

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BETWEEN DEATH AND MEMORY: KAMIKAZE PILOTS, WAR CHILDREN AND THE BURDEN OF REMEMBRANCE

The Second World War witnessed unprecedented violence and mass casualties in Japan, resulting in the deaths of nearly three million Japanese, including both soldiers and civilians. Central to the ideological machinery of wartime Japan was the glorification of death for the state and emperor, encapsulated in symbolic narratives such as the cherry blossom, representing a beautiful yet fleeting life sacrificed for a noble cause. The people were instilled with beliefs that "should an emergency arise, offer yourselves courageously to the State", "die like beautiful falling cherry blossoms for the emperor. The deaths of these soldiers "for the sake of the country", "for the state", "in the name of the emperor" were considered "honorable, good deaths" worthy of being celebrated as public deaths with an eternal resting place at the Yasukuni Shrine. In this paper, I try to explore Japanese imperialism and subsequent wars through two subjects- first, the young soldiers, especially Kamikaze pilots, who were directly involved in the imperialist process and the second, the war children who were forced to accept it.

Through close readings of *The Girl with the White Flag* (1989) by Tomiko Higa and Emito Ohnuki-Tierney's *Kamikaze Diaries: Reflections of Japanese Student Soldiers* (2006) and *Kamikaze, Cherry Blossoms and Nationalism of Aesthetics in Japanese History* (2002), this paper examines how wartime propaganda shaped both the will to die and the burden so survive. It investigates the emotional and moral complexities of young soldiers manipulated into "honorable deaths" and contrasts them with the war children who survived but bore and lived everyday with the scars of loss and trauma. It also explores the meaning of symbolism, heroism and aesthetics in Japanese imperialium, examining how the state manipulated the traditional Japanese symbol of the Cherry Blossom to convince people to sacrifice their lives, linking them to the beauty of the cherry blossoms, for the emperor. As a result, the cherry blossom became a symbol of painful beauty.

Keywords*: World War II, Japan, heroic death, symbolism, cherry blossom, Kamikaze Pilots, War Children, collective memory, cultural memory.*

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THE HERO IN UTOPIAN AND DYSTOPIAN FICTION: FROM ZAMYATIN, HUXLEY, AND ORWELL TO VLADIMIR SOROKIN AND VICTOR PELEVIN

The proposed paper, "The Hero in Utopian and Dystopian Fiction: From Zamyatin, Huxley, and Orwell to Vladimir Sorokin and Victor Pelevin," examines the transformation of the heroic figure in utopian and dystopian literature of the twentieth and twenty-first centuries. The study focuses on the evolution of the protagonist under conditions of total ideological control, biopolitics, digital surveillance, and the crisis of subjectivity. While the classical dystopian novel still preserves the possibility of resistance and individual agency, contemporary dystopian fiction increasingly portrays fragmented, simulated, or entirely dissolved forms of consciousness.

The paper will offer a comparative analysis of We, Brave New World, and Nineteen Eighty-Four alongside the works of Day of the Oprichnik, Telluria, Generation P, and tetralogy HERITAGE. Particular attention will be devoted to the changing model of the dystopian hero: from the rebel and the "last man" of modernist dystopia to the post-hero of the age of post-truth, media simulacra, and virtualized power structures.

Methodologically, the paper draws upon theories of utopia and dystopia, political philosophy, and postmodern cultural studies. The research engages with the works of Michel Foucault, Giorgio Agamben, and Jean Baudrillard. Special emphasis will be placed on concepts such as the state of exception, disciplinary society, simulacra, and the crisis of identity as analytical tools for interpreting the dystopian protagonist.

The paper argues that the dystopian hero undergoes a profound transformation from a subject capable of resistance to a figure fully integrated into mechanisms of power, consumption, and ideological simulation. Whereas the protagonists of Zamyatin and Orwell still perceive unfreedom as a tragic condition demanding rebellion, Sorokin, with his monumental hero Doctor Garin, and Pelevin problematize the very possibility of authentic resistance. Contemporary dystopia thus reflects not only the erosion of political freedom, but also the disappearance of the coherent heroic subject as a bearer of autonomous consciousness.

The proposed research will contribute to the fields of comparative literature, Slavic studies, intellectual history, and cultural theory by tracing the evolution of the dystopian canon from the modernist projects of the twentieth century to the post-Soviet and global cultural realities of the twenty-first century.

Keywords: *heroism and resistance, dystopian hero, biopolitics, postmodernism, crisis of identity.*

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FEMINIST COUNTER-HEROISM AND MYTHIC RESISTANCE IN MHANI ALAOUI'S *DREAMS OF MARYAM TAIR: BLUE BOOTS AND ORANGE BLOSSOMS*

From Heracles and Siegfried to the revolutionary vanguard of nationalist and authoritarian projects, the heroic ideal – transmitted through myth, epic, and literary canon – has historically been coded in masculine terms. This paper argues that Moroccan writer Mhani Alaoui's *Dreams of Maryam Tair: Blue Boots and Orange Blossoms* (2015) rewrites this tradition through what may be termed feminist counter-heroism: a mode of agency grounded not in conquest or sacrifice for the state, but in ontological resistance, genealogical recovery, and narrative insurrection. Drawing on the framework of magical feminism – where myth, embodied knowledge, and the marvelous function as epistemological counter-discourses – the paper traces how Alaoui's three protagonists, Maryam, Zohra, and Sheherazade, take shape as mythic figures who challenge both colonial historiography and patriarchal heroic models. Descended from Lilith, inhabiting carceral and estranged geographies, and reclaiming narrative authority, these women draw on North African cosmologies and pre-Islamic feminine archetypes to recast heroism in terms of memory, survival, and symbolic disruption. The novel thereby opens a broader cultural conversation about whose stories get institutionalized under the heroic banner, and whose get written out of collective memory.

Keywords*: Feminist counter-heroism; mythic resistance; magical feminism; gender and heroism; collective memory.*

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HEROES OF LABOR? THE PORTRAYAL OF TURKISH GUEST WORKERS IN GERMAN MEDIA ON THE 65TH ANNIVERSARY OF THE GERMAN-TURKISH RECRUITMENT AGREEMENT

The signing of the German-Turkish Recruitment Agreement in 1961 marked a turning point in German migration history. In the context of the 65th anniversary of the agreement, this paper

examines the representation of Turkish guest workers in German media and analyses the extent to which they are remembered and recognized as "heroes of labour" or continue to be portrayed through stereotypes. The aim is to identify and interpret the social perceptions of work, integration, and collective memory conveyed through media representations.

Methodologically, the study employs qualitative media and discourse analysis. It examines selected articles from German print, online, and audiovisual media published in connection with the anniversary. The analytical corpus consists of articles, interviews, documentaries, and commemorative formats published by major German media outlets. The analysis focuses on linguistic narratives, visual representations, metaphors, and recurring interpretative patterns. Particular attention is paid to the terms, images, and historical narratives used to portray Turkish guest workers and to the social perceptions of work, integration, and memory conveyed through these representations. The analysis indicates that Turkish guest workers are increasingly recognized as an indispensable part of the German economic miracle, although their individual achievements and life experiences often remain overshadowed by stereotypical portrayals of migration, integration, and cultural difference. The study contributes to broader discussions of migration, collective memory, and media representation in Germany.

Keywords: *German-Turkish Recruitment Agreement; media discourse analysis; collective memory; migration representation; guest worker narrative.*

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HEROES AS "DISRUPTORS" IN GERMAN-LANGUAGE LITERATURE AFTER 1945

In post-1945 contemporary German-language literature, there has been, on the one hand, a "demise of heroes" and, on the other, a tendency to portray "heroes" primarily as disruptive figures.

This phenomenon is evident not only in the works of Heinrich Böll, Günter Grass, Ingeborg Bachmann, and Uwe Johnson, but also in literature produced in eastern Germany. Relevant examples include texts by Christa Wolf, Brigitte Reimann, Siegfried Pitschmann, Thomas Brasch, and Christoph Hein. It is important to recognize that the hero functioning as a "figuration of disruption" constitutes a text-internal phenomenon, primarily situated at the level of the *histoire* (the story level). Throughout the diachronic development of literary history, numerous "figures of disruption" can be identified. In the works of the aforementioned authors, these may include adolescents, informers, intellectuals, artists, and dissidents. The central argument is that "figures of disruption" provoke unease and disorientation in other characters through concrete actions and movements in space, as they break through or transgress established norms and boundaries. The capacity of literary characters to exert disruptive effects within a text stems from the fact that they function as autopoietic systems, much as individuals do in real life, and can respond autonomously to particular stimuli. This paper explores these questions and seeks to demonstrate how certain events compel the "heroes" to engage in continuous self-reflection, leading them to question their previously held attitudes, ways of thinking, and patterns of behaviour.

Keywords: *Hero; disruption; figures of disruption; transgression of boundaries; contemporary German-language literature.*

Carsten Gansel studied German and Slavic Studies, completed postgraduate research in literary studies, and earned his doctorate and habilitation. He taught at various institutions of higher education and universities, including those in Güstrow, Berlin, and Greifswald. In 1992, he held an interim professorship at Bielefeld University, followed by a visiting professorship at Goethe University Frankfurt in 1993. After working at the University of Greifswald until 1995, he became Professor of Modern German Literature and German Literary and Media Didactics at the Institute of German Studies at Justus Liebig University Giessen, a position he has held since 1995. He is a member of PEN Germany and chairs the jury for the Uwe Johnson Literature Prize and the Uwe Johnson Advancement Award. He also serves as Chair of the Mecklenburg Literary Society and spokesperson for the advisory board of the Centre for Lessing Reception in Kamenz. Since 2021, he has been Chair of the Christa Wolf Society. In 2017, he was awarded the Order of Merit of the Federal Republic of Germany. Several of his books have appeared on the *Spiegel* bestseller list. His most recent publications include *Erased? How the Literature of the GDR Disappeared* (Ditzingen: Philipp Reclam jun., 2026); *Theodor Plievier: Stalingrad*, edited with an afterword by Carsten Gansel (Berlin: Aufbau Verlag, 2025); and *German-Language Broadcasting in Exile*, Volumes 1 and 2, edited by Carsten Gansel, Sascha Feuchert, and Hans Sarkowicz (Berlin/Boston: De Gruyter, 2025). E-mail: **carsten.gansel@germanistik.uni-giessen.de**

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HEROISM IN THE TURKISH NATIONAL ANTHEM (İSTIKLÂL MARŞI): A LINGUISTIC AND LITERARY-HISTORICAL ANALYSIS WITH A COMPARATIVE VIEW OF THE GERMAN AND AZERBAIJANI NATIONAL ANTHEMS

This paper examines the concept of heroism in the Turkish national anthem, *İstiklâl Marşı* (1921), written by Mehmet Âkif Ersoy, from literary, linguistic, and intellectual-historical perspectives. Drawing on cultural theories, particularly Benedict Anderson's concept of the "imagined community" and Thomas Carlyle's typology of heroes, the paper argues that the anthem constructs a distinctive model of collective and religiously legitimized heroism that extends far beyond classical notions of individual heroism. The comparative analysis also considers the German national anthem, *Deutschlandlied* (1841), and the Azerbaijani national anthem, *Azərbaycan Marşı* (1919), to highlight how different conceptions of heroism in national anthems are shaped by their historical and cultural contexts. The analysis reveals that heroism in national anthems consistently serves ideological, mobilizing, and identity-forming functions, whose specific manifestations depend on historical circumstances, religious traditions, and political objectives. The paper advocates reading national anthems as performative texts that do not merely describe heroism but actively produce it and establish it as a normative ideal.

Keywords: *National anthem; heroism;* İstiklâl Marşı*; collective identity; comparative literature; performativity; nationalism.*

Cemal Yıldız graduated from the Department of German Language and Literature at the Faculty of Letters of Istanbul University in 1988. In 1989, he began working as a research assistant in German Language Teaching at the Atatürk Faculty of Education at Marmara University. He obtained his master's degree from the same university in 1992 and his doctorate in 1994. He was appointed Assistant Professor in 1996, Associate Professor in 1998, and Professor in 2004. He taught courses in language acquisition, foreign language teaching methodologies, linguistics, and text linguistics at undergraduate and postgraduate levels at Marmara University and Yeditepe University. In 1992–1993, he conducted research at the universities of Duisburg and Ruhr University Bochum with a DAAD scholarship. He subsequently undertook short research stays in 1998, 2001, 2003, 2007, and 2011 at Ruhr University Bochum, the University of Duisburg, the University of Koblenz, Goethe University Frankfurt, Freie Universität Berlin, and the University of Education Weingarten. Professor Yıldız has published numerous scholarly papers and articles in national and international journals on linguistics, text linguistics, language acquisition, and foreign and mother-tongue education. In 2014, he headed the Foreign Languages Centre at Marmara University. From 2014 to 2021, he served as Education Counsellor at the Embassy of the Republic of Türkiye in Berlin. From August 2021, he served as Director General for Higher Education and Education Abroad at the Ministry of National Education. In June 2022, he was appointed Rector of the Turkish-German University. E-mail: cosanleyla@hotmail.com

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HEROISM AND "BARBARISM": MEDEA AND KRIEMHILD AS (ANTI-)HEROINES OF REVENGE

Both Kriemhild and Medea represent ambivalent (anti-)heroines. Out of love, they leave their homelands and, following injustice and humiliation, take violent revenge on men. Medea, a "barbarian" from the Caucasus who is despised and regarded with suspicion by the Greeks, kills her unfaithful husband Jason and her own children while alone in a foreign land. Kriemhild, by contrast, deliberately marries King Attila, who is regarded as a "barbarian," and travels to the land of the Huns in the hope of securing support for her revenge against Hagen, the murderer of her beloved husband Siegfried – a hope that remains unfulfilled for a long time—until she ultimately carries out her revenge herself in an overwhelming bloodbath. Both women radically transgress established gender roles and subvert conventional distinctions between the "barbaric" and the "civilized."

The paper examines literary and cinematic representations of these two avenging women, focusing primarily on dramas by Hebbel, Seneca, and Grillparzer, while also considering Fritz Lang's *Nibelungen* film. It explores, on the one hand, the representation of female figures of revenge in comparison with male heroism. On the other hand, it examines both the women's experiences of "migration" and the external attribution of "barbaric" characteristics in the context of revenge and heroism. While Medea was already demonized as a "barbarian" in Seneca's work within a colonialist context, Kriemhild was virtually sanctified as a national figure in Lang's film in the early twentieth century, particularly in representations directed at the "German people" and in the film's promotional campaign.

Keywords: *Myth; tragedy; German literature; nationalism; colonialism; migration experience.*

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HEROES LIKE US? VICTIMS LIKE US? LITERARY NARRATIVES OF HEROISM AND VICTIMHOOD IN GERMAN-LANGUAGE POST-REUNIFICATION AND MIGRATION LITERATURE

Historical and collective as well as individual experiences of upheaval, together with their representation, negotiation, and, where applicable, endurance, have always been among the most prominent subjects of literary narratives. In German literature of recent decades, particular importance has been attached, on the one hand, to coming to terms with the end of the German Democratic Republic (GDR) and German reunification. On the other hand, perspectives shaped by migration experiences have increasingly been articulated and brought into public awareness. Both tendencies share a number of fields of tension: the individual and the collective; personal life histories and national or social history; the formation of groups within majority and minority societies; and processes of identity negotiation and reconciliation against the backdrop of an often vague and increasingly rejected ideal of integration.

How, within this framework, can one emerge as a hero whose story is worth telling? How heroic must one be to live within these social structures? Or are circumstances so firmly entrenched that there

is no possibility of transcending oneself, leaving only the role of the victim as a means of self-representation?

Using selected examples from post-reunification and migration literature, this paper demonstrates and compares how literary characters are portrayed as heroes and/or victims, sometimes in dialectical ways, through the attribution of particular characteristics and the use and variation of historically established literary models of heroic narratives. It also examines the similarities and differences between the two genres. The central point of reference is Klaus Brussig's 1995 bestselling novel *Heroes Like Us*, a work characterised by its picaresque narrative style.

Keywords: *Heroism, victimhood, post-reunification literature, migration literature, identity negotiation*

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TITLE OF PAPER: MEMORY AND THE LANDSCAPE: RE-INTERPRETING INDIGENOUS EPIC TRADITIONS FROM NORTH EAST INDIA

Indigenous communities from the North East of India have been telling their stories to the world in the yarn of the region with endurance, resistance and resilience.

Situating the role of narrative traditions within local, national, and transnational contexts and temporalities, this paper would focus on Indigenous Knowledge Systems and modes of resilience in the Northeast of India with particular reference to Indigenous epic narratives. As repositories of collective memory and alternative heroic traditions, these narratives foreground community, kinship, and cultural continuity as central values within Indigenous worldviews.

Indigenous Knowledge Systems provide newer opportunities to confront painful histories by ensuring that narratives transform into sites of reclamation and foreground ancient Indian narrative traditions. In the cartographic imaginary, Indigenous narrative traditions have existed and survived over centuries through their myths, legends, songs, dances, and artistic practices. The heroic figures and ethical frameworks embedded within these epic traditions - such as the Karbi Ramayana (*Sabin Alun*), the Khamti Ramayana (Lik Tai traditions), the Khamba-Thoibi epic cycle of Manipur (Moirang Kangleirol), alongside regional articulations of the Rama-katha and Jaya-katha—are indicative of cognitive constructs that foster cohesive identity and serve as sources of empowerment and agency.

Through the vivid historiographical trajectory of Indigenous epic traditions, this paper would foreground conversations that must be heard, art that must be seen, photographs that must be envisioned, dances that must be rediscovered, and stories that must be retold, again and again. By examining how Indigenous communities preserve and reinterpret epic narratives across generations, the paper seeks to broaden global understandings of heroism beyond individual valour, highlighting instead the enduring significance of collective survival, cultural memory, and resistance.

Keywords*: Indigenous Epic Traditions; Collective Memory; Alternative Heroisms; Indigenous Knowledge Systems; Cultural Resilience.*

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MYTHOLOGIZING TECHNICS: HERCULES AND THE HEROIC FOUNDATION OF CIVIL LIFE IN GIAMBATTISTA VICO

Scienza nuova, Hercules is not simply a mythical hero whose deeds exemplify courage, strength, or sacrifice. He is the poetic form through which early humanity remembers and legitimizes the technical operations that make civil life possible. The passage from the age of gods to the age of heroes marks the transformation of religious terror into instituted action: forests are cleared, beasts are expelled, land is cultivated, families and cities begin to take shape. Heroism thus appears as the mythic name of a civilizing technics. Yet this foundation is never innocent. Hercules embodies the ambiguity of every heroic beginning: he opens the space of the human, but through violence; he founds order, but by destroying or excluding what resists it; he elevates labour from punishment to human fulfilment, but also turns domination into glory. Vico's crucial insight is that heroic poetry does not merely celebrate such acts after the fact. It produces the hero as an "imaginative universal", converting material labour into collective memory and institutional authority. In *De mente heroica*, this archaic model is reconfigured pedagogically: the Herculean labour of civil foundation becomes the discipline of the mind and the humanistic formation of responsibility.

***Keywords**: Giambattista Vico, Hercules, Scienza nuova, Mythic Technics, Civilizing Violence.*

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"WHAT MAKES A HERO?" THE ANATOMY OF SUPERGIRL IN *LINDA DANVERS: THE EARTH-BORN ANGEL*

My research charts the development of a superhero from its status as an essentially mythical figure of a morally upright, religious character – such as a saint or prophet – whose ethical framework derives from ordained scripture, to the conception of a hero as a figure of a morally ambiguous, gender fluid dissident set against the status quo – divorced from ancient stereotypical notions encompassing attributes like purity, honour, and chivalry. To this end, it focuses on the character of Supergirl in *Linda Danvers: The Earth-Born Angel*. It explores how the traditional conception of a hero changed significantly since the advent of postmodernist trends, in the aftermath of the disintegration of religious orthodoxy, paving way for a new heroic conception, which is morally conflicted, and shaped fundamentally by trauma. Using close-reading of the comic book, there is a deeper analysis of elements that contribute to creating this iteration of the character of Supergirl, including the perception of religion, the foundation of morality, the critical development of identity through personality, and the undertones of feminism. All these elements are studied under the ambit of various theories amongst which there is Trauma Theory by Dominick LaCapra, an application of Psychoanalysis by Sigmund Freud, and Theory of Christian Morality by St. Augustine.

***Keywords**: Supergirl, superheroes, comic studies, trauma theory, psychoanalysis, morality.*

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MODERN HEROISM IN TIMES OF CRISIS: MEDICAL WORKERS' PROFESSIONALISM, DEDICATION, AND ETHICAL RESPONSIBILITY DURING THE COVID-19 PANDEMIC IN AZERBAIJAN

This report reflects the activities of doctors and medical personnel working on the "front line" during the COVID-19 pandemic in Azerbaijan within the framework of the heroic concept. Although traditional heroism is more associated with mythical warriors and epic legends, the pandemic era has brought to light the modern model of heroism, whose life is based on daily sacrifice, risk and ethical responsibility. Medical workers, who only read from books how dangerous a viral infection can be, were thrown into the fight against an unknown and frightening enemy. This struggle, based on initial observations and institutional experience in a polyclinic in Baku, clearly embodies how heroic doctors show through sustained emotional endurance, professional commitment, and moral support for patients, rather than physical combat. Protective clothing that does not let air during the 8-10-hour shift, a working environment with a risk of infection at any time and the tireless care of medical personnel for patients despite psychological stress, as well as system support by the leadership of the Republic working against the pandemic are analyzed. At the same time, information on examination, diagnostics, evacuation, treatment and rehabilitation measures created by Tabib in medical institutions was also emphasized the importance of "heroes in white coats" for their comfortable work. This report, which focuses on health professionals from mythical heroes, proposes to redefine heroism as an act of professional sacrifice and ethics.

***Keywords**: medical staff, COVID19, white robe, responsibility, heroism*

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HEROISM IN THE LITERATURE OF THE CAUCASUS GERMANS?

On the occasion of the 85th anniversary of the deportation of the so-called Russian Germans, with particular attention to the Caucasus Germans, this presentation explores whether the struggle for mere survival can itself be regarded as a subject of the heroic. Using the literary works of Nora Pfeffer and the novel The Nameless One (Die Namenlose) by Arnold Reber as case studies, the lecture examines the historically conditioned, constructed nature of heroism, its functions within the value discourse of the Russian Germans, its role in fostering integration and mobilization for the preservation of their identity, as well as its connections to questions of gender.

***Keywords:** Caucasus Germans; deportation; heroism; cultural identity; gender and survival.*

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BEYOND THE BATTLEFIELD: REIMAGINING HEROISM AS MORAL ACTION IN SYED IMRAN ALI'S *BARZAKH: A SILENT WAR ZONE*

This study examines the reconfiguration of heroism in Syed Imran Ali's *Barzakh: A Silent War Zone*, focusing on the transformation of heroism from physical conquest and battlefield glory to moral action and ethical agency. It investigates how the novel constructs alternative forms of heroism through courage, sacrifice, endurance, compassion, resistance, and the preservation of human dignity amid conflict. The study employs qualitative textual analysis, using the novel as its primary corpus and purposively selecting relevant passages, character representations, dialogues, and narrative episodes that construct, negotiate, or contest heroic ideals. The analysis draws on contemporary heroism studies and ethical literary criticism to examine how heroic agency is constituted within conditions of violence, suffering, and moral uncertainty. The findings demonstrate that *Barzakh* destabilizes the conventional warrior-centred model of heroism based on physical prowess, violence, individual glory, and victory. Instead, it locates heroism in ethically motivated actions, particularly resilience, compassion, responsibility, and resistance to dehumanization. The study contributes to scholarship on contemporary war literature and Pakistani English literature by foregrounding an alternative, ethically grounded conception of heroism. It argues that *Barzakh* transforms the heroic ideal from conquest and glory to moral courage, human dignity, and resilience.

Keywords: *Heroism; Moral Action; Ethical Agency; Conflict Literature; Pakistani English Literature; Human Resilience.*

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HEROIC MOTIFS IN FYODOR ABRAMOV'S THE PRYASLINS TETRALOGY

This study examines the motifs of heroism in Fyodor Abramov's *The Pryaslins* tetralogy from literary, ethical, and ideological perspectives. The main objective is to analyze how the concept of heroism is constructed in the tetralogy and to identify both its parallels with and divergences from the conventional model of heroism in Soviet literature. The research approaches heroism through ethical, socio-political, historical, and comparative-typological lenses.

The central research questions are as follows: How is heroism conceptualized in Abramov's tetralogy? Which moral qualities constitute heroic identity in the characters of Mikhail and Lizaveta Pryaslin? How do honesty, conscience, justice, and patriotism shape their actions and worldview? In what ways does Abramov use heroic motifs to critique social injustice, bureaucratic oppression, and moral degradation in Soviet society? The study also explores the relationship between Abramov's protagonists and the archetypes of heroes found in Russian folklore and epic tradition.

The research employs comparative-typological and interpretive methods. The study argues that heroism in Abramov's works is represented not merely as military valor or physical bravery, but primarily as moral resistance, fidelity to truth, and the courage to live according to one's conscience. *The Pryaslins* offers a broader reinterpretation of heroism by situating it within everyday life, rural community structures, and the individual's inner moral struggle.

Keywords: *Abramov, tetralogy,* The Pryaslins*, heroism, social environment.*

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HEROISM BETWEEN LEGITIMATED VIOLENCE, ETHICAL CODE, AND SOCIAL RECOGNITION IN AZERBAIJANI LITERARY NARRATIVE

Although the concept of heroism in Azerbaijani oral folk literature is often associated with power and violence, violence in itself does not constitute heroism. Heroism emerges only when the use of force is regarded as legitimate, regulated by specific ethical frameworks, and recognized by society. This study examines the concept of heroism through the following analytical model: Heroism in discourse of Legitimated Violence, Ethical Code, and Social Recognition.

In Azerbaijani oral folk literature, particularly in proverbs, sayings, and epics, the boundaries between heroism and violence are defined by clear ethical norms. Engaging in open confrontation with an enemy, refraining from attacking an unarmed or defenseless person, protecting the weak, and using force in the name of justice are among the primary indicators of heroism. Within this ethical framework, violence acquires legitimacy only as a means of preserving justice. Otherwise, the same use of force is perceived as *namardlik* (dishonor or cowardice), injustice, or crime.

At the same time, these boundaries have not remained historically stable. In different periods, practices such as caravan raiding, highway robbery, and armed raids were regarded in certain social environments as signs of courage and bravery. Over time, however, the semantic status of such behavior changed. In the nineteenth century, Mirza Fatali Akhundov's *Haji Gara*, and in the early twentieth century, the works of Uzeyir Hajibeyli, turned such behavioral models into objects of criticism and satire. In the modern period, the relationship between heroism and violence continues to be reinterpreted within new social and ethical contexts.

The main objective of this study is to determine under which circumstances violence is legitimized as heroism in Azerbaijani literature and under which conditions it loses its social and ethical legitimacy. The article argues that heroism in Azerbaijani literature is not a static concept; rather, it is a dynamic category continuously reshaped under the influence of historical periods, social structures, and cultural memory.

Keywords: *heroism; violence; legitimacy; namardlik; intertextuality; ethical values; Azerbaijani literature*

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FROM ANTIHERO TO HERO

This paper examines the transformation of heroic paradigms through the figure of Luarsab Tatkaridze, one of the most recognizable characters in Georgian literature. In Ilia Chavchavadze's satirical story Is That a Man?! (Kacia-Adamiani?!), Luarsab functions as an anti-hero whose idleness, intellectual stagnation, and social passivity symbolize the decline of the Georgian feudal nobility. During the Soviet period, literary criticism largely reinforced this interpretation, presenting Luarsab as an embodiment of a "reactionary" class destined to disappear from history. However, Aka Morchiladze's postmodern narrative "Journey to Kakheti, 1855" radically revises this image. By inventing a fictional sequence of Luarsab's biography, Morchiladze transforms the satirical character into a tragic figure whose personal suffering leads to participation in a collective national struggle. The paper argues that this reinterpretation demonstrates how literary memory continuously reconstructs heroes and anti-heroes according to changing cultural needs, revealing the nature of heroism in Georgian collective consciousness.

Keywords*: antihero, hero transformation, Georgian literature, Soviet criticism, postmodern reinterpretation*

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THE HEROINE AND THE MARTYR: MARY STUART IN LOPE DE VEGA'S "CORONA TRÁGICA"

Lope de Vega's *Corona trágica* (1627) represents one of the most significant attempts to transform a controversial historical figure into an exemplary model of Christian female heroism. Through the rewriting of Mary Stuart's life and death, the poet constructs a protagonist who transcends the political dimension of the Scottish sovereign to assume the traits of a martyr and heroine of the Catholic faith.

This paper aims to analyse the mechanisms through which Lope develops this heroic model, focusing in particular on the relationship between *La Corona trágica* and the martyrological tradition of the Counter-Reformation. Particular attention will be paid to the contrast between Mary Stuart and Elizabeth I, constructed by Lope as a clash between two opposing models of femininity, sovereignty and religion. In this context, the vision of the heavenly Jerusalem preceding the execution takes on decisive significance: the visionary privilege, traditionally reserved for saints and martyrs, legitimises the protagonist's heroic status and foreshadows her otherworldly glorification. Through the figure of Mary Stuart, Lope thus proposes a model of female heroism founded on steadfastness, faith and the acceptance of sacrifice, offering Counter-Reformation culture a new Christian heroine destined to occupy a central place in European Catholic memory.

Keywords: *Lope de Vega, Mary, Queen of Scots, Elizabeth I, Counter-Reformation, Female Martyrdom.*

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HEROISM IN MODERN ROMANIAN LITERATURE: FROM THE MYTHOLOGIZATION OF THE SOLDIER TO THE REALISM OF WORLD WAR I

The period between 1877 and 1916 marked a time of significant transformation for the young Romanian army. Its participation in the Russo-Turkish War of 1877–78 was a moment of glory, culminating in the attainment of National Independence from the Ottoman Empire. Romanian writers, still under the spell of national romanticism, idealized the army and the achievement of independence in their works, giving rise to important cultural creations. Some of these quickly found their way into school curricula, shaping the patriotic education of future generations of young people and soldiers. It was with this idyllic image in mind that most Romanian soldiers set out for the battlefield in 1916, when the Kingdom of Romania entered the Great War on the side of the Entente. Based on these considerations, this study aims to identify the main characteristics of heroism in the two military conflicts in which the Romanian army took part. It examines the evolution of the hero's image and how it transformed during and after the end of World War I. And, last but not least, what are the factors driving this evident transformation of the hero archetype in literature?

***Keywords**: Heroism, the Romanian War of Independence, World War I, Romanian war literature, romanticism, realism.*

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THE PHENOMENON OF RITUAL DEATH AND HEROIC TRANSFORMATION IN THE MIFOPOETIC SYSTEM OF "KITABI-DEDE GORGUD"

Worldwide mythological concepts, exploring the essence and new manifestation of mythoetic structures have become one of the leading directions of literary and theoretical thought of recent years. In order to reveal the influence and role of mythoetics in the essence of modern literature and art, it is important to take into account two issues-a new manifestation of the mythological worldview, structures that are a product of the myth cycle, and the creation of a new Mythical approach, the author's "myth".The presence of certain boundaries and limitations of human strength, the search for a

savior and a warrior,the special role that one of the Cerebral Hemispheres plays in the creation of imagination and always opens the way to magnitudes, unusualness, imagination of giants. In this sense, mythologization is an event that we can face from time to time. "Kitabi-Dede Gorgud" is a product of the archaic ages, from lafz to book, from Epic to literature, from shamanic thought to Islamic consciousness: it is the last book reflecting the sunset of the classical epic world, the age of alp-eranlar, ozans; at the same time it is the first monument of the new environment, the period when man began to In "kitabida Gorgud" two historical and psychological tendencies-traditional and individual behavior - collide, two types of culture - oral and written types of culture. A temporary death is a false death, and a death game is played in initiation in order to bestow power on the neophyte. Based on the teachings of Johann Höyzinga, considering that the game is an older historical stage than the ritual, and the game in rituals has become an integral property, we can see that the "Bamsi Bayrak" neck provides sufficient material on this plane. We see that in addition to the crazy ozan game, which is at the same height, there is also the game of lying Oglu Liars, which is hidden a little deeper. The main goal in this game is to lead the main character Bamsi Bayray through the stage of temporary death and achieve his rebirth through this death.

Keywords*: mythological worldview, mythopoetic structure, ritual and game, "Kitabi-Dede Korkut", archetypal transformation.*

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THE TRANSFORMATION OF THE FIXED HERO MODEL AND SPIRITUAL SELF-AWARENESS IN 21ST-CENTURY AZERBAIJANI PROSE

The article examines new artistic interpretations of the concept of heroism in XXI century Azerbaijani prose. The purpose of the study is to determine in what directions the traditional hero model has been transformed in modern Azerbaijani prose and on the basis of what moral, psychological and national values the image of a new hero is formed. From this point of view, the study is aimed at analyzing the manifestations of heroism and its various interpretations in modern Azerbaijani prose.

The study seeks answers to the following questions: in what features does the concept of heroism in XXI century Azerbaijani prose differ from the traditional model? What artistic and ideological features is the image of a modern hero characterized by? How is national identity, spiritual freedom and the inner world of the individual expressed in new interpretations of heroism?

In the study, methods of comparative-typological and hermeneutic analysis of the text were used, the concept of a hero was evaluated in the context of the concept of a hero, theories of personality and national identity of modern literary criticism. The empirical base of the study is the novels "Hail" by Agil Abbas, "Gugark" by Seymour Bayja, "Haram" and "the city after Dreams" by Sharif Agayar, "unfinished manuscript" by Kamal Abdulla. The images of heroes created in these works were analyzed in the context of the transformation of the traditional model of heroism, the moral crisis of the individual, the trauma of war, the problems of national memory and self-awareness.

The study shows that heroism in XXI century Azerbaijani prose is no longer defined only as physical bravery and self-sacrifice, but as a person's protection of moral integrity, struggle for his inner freedom, responsibility to society and loyalty to national identity. More than an idealized image, the modern hero is presented as a personality distinguished by internal contradictions, psychological shocks and moral choices. In the novel" hail "heroism is expressed in the idea of self-sacrifice for the motherland and the land, in"Gugark "it is expressed in national identity and the moral crisis caused by

the war, and in" forbidden "and"the city after dreams" it is expressed in self-search and moral resistance of the individual. And in the novel" unfinished manuscript " heroism is re-meaningful in the context of historical memory and national self-awareness.

The scientific novelty of the article is that the new content of the concept of heroism in XXI century Azerbaijani prose is systematically analyzed on the basis of specific artistic examples, the interaction of the image of the hero with national-moral values, the idea of freedom and the psychological world of modern man is determined. The results of the study not only contribute to the new scientific interpretation of the concept of heroism in modern Azerbaijani prose, but also create a theoretical basis for further research in this area.

Keywords*: XXI century Azerbaijani prose, heroic concept, hero image, national identity, moral freedom, moral self-awareness.*

Gultakin Aliyeva graduated with distinction from the Faculty of Philology at Tbilisi State Pedagogical University. In 2009, she was awarded the *Progress Medal* by decree of the President of the Republic of Azerbaijan, and in 2012, she received the *Badge of Excellence in Education*. She defended her Candidate of Sciences dissertation on "Azerbaijani Issues in the Georgian Press (1950–2000)" and her Doctor of Sciences dissertation on "The Formation, Stages of Development, and Problems of Azerbaijani Free Verse." She is the author of one monograph, more than 50 scholarly articles, several books, two teaching manuals, and six course syllabi. She currently serves as an Associate Professor in the Department of Azerbaijani Literature at Baku Slavic University. Her research interests include trends in the development of contemporary Azerbaijani prose, problems of poetics, and the transformation of literary characters. E-mail: gultekin392@mail.ru

GUNAY ISAYEVA
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WHO IS THE HERO? FROM MYTHOLOGICAL MODELS TO MODERN SOCIAL AND SCIENTIFIC HEROISIM

Heroism is a dynamic cultural construct that has been continuously reshaped within mythological, literary, and social contexts throughout history. While classical traditions represented heroism through universal figures such as Heracles and Robin Hood, Azerbaijani epic tradition embodied this model most prominently in the figure of Koroghlu, who symbolizes freedom, justice, resistance, and collective memory.

The Azerbaijani model of heroism extends beyond physical bravery and military valor, reflecting ethical responsibility, social solidarity, and the preservation of cultural identity. In this context, heroic narratives function not only as literary structures but also as mechanisms shaping collective consciousness and national identity.

In the modern era, the concept of heroism has expanded beyond epic narratives into scientific and epistemic dimensions associated with knowledge, responsibility, and intellectual risk. Azerbaijani scholars such as Yusif Mammadaliyev and Lotfi Zadeh represent this modern from of heroism through scientific innovation and theoretical contribution.

This study examines the transformation of heroism from mythological archetypes to modern social and scientific interpretations, emphasizing the continuity and reinterpretation of Azerbaijani *heroic discourse within contemporary cultural memory.*

Keywords: *Heroism, national identity, scientific heroism, Lotfi Zadeh, Yusif Mammadaliyev, modern heroism, cultural construct, Azerbaijani epic tradition, social solidarity.*

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THE FALL OF EXISTENTIALISM AND HEROISM

Starting from the 40s of the XX century, the current of existentialism spread in European and then world literature. We can clearly see its foundation in the works of French writers Jean-Paul Sartre and Albert Camus. “Disgust”, “wall”, “being and nothingness” by Jean Paul Sartre, A.Kamyu's works, such as” Alien", consider normatized public rules and their damage to the human self.

By existentialism it is necessary to consider its dual nature: 1) natural “i” 2) unnatural “I”. When he is alone with himself, a person faces his natural “I”. If he is a person who dissolves inside the environment, society, obeys general judgments, he lives with an unnatural “I”. The basis of the current is to oppose the depersonalization of Man, the collectivization of the individual, to convince that the individual is not a standard. People are not born on the basis of any predetermined goal, an individual can determine his place and essence in life only by his own choices, in which he is completely free, and the consequences of the choices he makes are also his responsibility. The same with A. The image of Merso in Kamyu's “alien” is completely alien to those around him. He is not like everyone else, for him death is a natural phenomenon, and it is inappropriate to reflect on it, to suffer for days. That is, our image is not perfect and does not strive to be, “kind child”, “honest person”, in which everyone is Ashina, these molds do not fit the hero and alienate him from the typical heroic example.

Against the background of the tragedies of the twentieth century, a person re-realizes himself, his place in the world and the concept of heroism. The traditional, idealized hero gives way to the image of a helpless, hesitant person who suffers, oppresses under war, absence, misery. In the documentary essay of Svetlana Aleksievich “*War is not a woman's face” it was shown with real plates how war changes a person, his ideals. S.Aleksievich notes that he wants to see not those pathos, but the real feelings that a person experiences. One of the letters to the writer says: “My daughter loves me very much, I am a hero for her, if she reads your book, she will be shaken by filth, lice, endless blood-all this is true. I do not deny. But is it possible that the memories about it evoke benevolent feelings? Preparation for bravery...*” [P.13]. Heroism, already adorned with fiery words, shows its true face, would people of that Century want to become heroes if they had returned earlier? The literature we are talking about is not in search of a brighter hero, but under the shadow of that heroism perceives a person with all his shortcomings, failures, suffering.

***Keywords**: existentialism, individualism, depersonalization, A.Camus, war, heroism, S.Aleksievich.*

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TRANSFORMATION OF THE HERO MODEL FROM MYTH TO SOCIAL MYTH IN SOVIET-ERA AZERBAIJANI POETRY

Artistic thinking forms a synthesis of artistic and mythological consciousness with transformations in the mythological structure, reconstructing the modern world on the basis of the myth model. The return to the myth of the middle of the twentieth century does not result in its repetition, but in the transformation of the myth into a social mechanism. This process M.S.Ordubadi, R.Riza, A.Jamil, H.In the works of such poets as Kurdoglu, the replacement of the literary hero with the ideological hero, the transformation of the image of the leader into a new mythological hero is manifested. In the Soviet mythological worldview, this transformation was manifested mainly in two directions. Often in the mythopoetic structure, the traditional image remains the way it is, but the context changes, the image is updated, and the symbolic transformation of the mythological image contributes to the emergence of a new idea. On the other hand, the image is presented in a new model

of myth. Each ideological system allows the formation of new mythological images, introducing them into the collective consciousness through symbols. Social myths, unlike traditional myths, are ideologically charged and serve political purposes. The mythalization of the personality in the status of a hero is the main component of this process. In particular, in Soviet times, the image of a leader (Lenin, Stalin) is idealized in artistic thought and in the art world, turning into mythological heroes with Immortal, superhuman qualities. The immortality of these images, their presentation with the motive of "dead and resurrected" renews the mythological status of the hero. At the same time, such a symbolic type of hero as the" Golden soldier " is formed as a new mythogem. As a result, social myths become the main means of strengthening the ideological structure of society. The main purpose of the study is to identify the transformation of the hero model in Soviet-era Azerbaijani poetry and the functions of the transition from myth to social myth based on archetypal hero types in mythological texts. For this purpose, the research refers to the methods of mythopoetic analysis, structural-semiotic, historical-typological method and comparative approach.

Keywords: *mythological consciousness, social myth, hero archetype, Azerbaijani poetry, artistic symbol, leader cult.*

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HEROISM AS A COGNITIVE CONCEPT: HOW LANGUAGE SHAPES THE IDEA OF A HERO

This paper examines heroism from the perspective of cognitive linguistics, focusing on how the concept of a "hero" is formed and structured in human cognition and language. The study is based on the theoretical framework of cognitive linguistics, including conceptual analysis and semantic representation. It aims to demonstrate that heroism is not only a social or historical phenomenon but also a cognitive construct shaped by language, culture, and collective experience. The main hypothesis suggests that linguistic units play a key role in organizing and transmitting the image of a hero, reflecting culturally embedded values such as courage, sacrifice, and moral strength. The research relies on published linguistic and cognitive studies, as well as comparative analysis of semantic structures related to heroism. By analyzing how language encodes and conveys these qualities, the paper highlights the dynamic relationship between language and thought. It is argued that heroism functions as a cognitive model emerging from the interaction of linguistic, cultural, and experiential factors. This approach provides insight into how societies construct, reinterpret, and transmit the concept of a hero across different contexts and historical periods.

Keywords: *cognitive linguistics, heroism, conceptualization, language and thought, semantic representation*

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LINGUOCULTUROLOGICAL MODEL OF HEROISM AND COLLECTIVE MEMORY

This study examines the concept of heroism from a linguistic, cultural and philosophical point of view as a multi-layered semantic system that shapes collective memory and national identity. The concept of heroism is one of the fundamental categories that ensure the formation of collective memory in the semantic and philosophical system of world cultures. The article used comparative-analytical method, mythological sources, epic texts, historical narratives, linguistic materials related to Turkic languages were analyzed, theory of cultural memory (J.Assman, M.Halbvachs), linguoculturological approaches were based.

The main hypothesis of the study is that heroism is not just a historical, military phenomenon, but a culturally codified semantic system transmitted through language, folklore and ideological discourse. In ancient mythological thinking, the image of a hero becomes a symbol of a person's victory over fate, fear and death in such archetypes as Prometheus, Achilles, Hercules, Phoenix, and Nietzsche's concept of "superhuman" is considered a modern philosophical reinterpretation of this archetype.

In the Middle Ages, the heroic paradigm is re-codified in the context of social justice, religious-moral resistance; in Turkic-Islamic thought, such characters as Koroglu and Babek become carriers of the idea of justice and representatives of the collective will. In the Turkic linguoculturological system, such lexical units as "ER", "alp", "brave", "Eran", "martyr", "Gazi" form heroic semantics. In this system, the concept of "crazy" occupies a special place; it refers to the type of spiritual subject freed from fear and worldly restrictions, being associated with the Sufi model of "majzub". The saying" Until you go crazy, you won't be a parent" clearly illustrates this semantic transition. The Azerbaijani model of heroism demonstrates historical and cultural continuity stretching from Babek to Karabakh heroes. Women heroes of Azerbaijan also occupy a special place in the protection of this cultural identity. The results show that the concept of heroism acts as a multi-layered linguoculturological system formed in the context of language, folklore, mysticism, history, political ideology, providing intergenerational cultural continuity.

Keywords: *heroism, collective memory, linguoculturology, archetype, national identity, all-Turkic, Sufism, Turkic languages*

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BRAVEMAN KOROGHLU IN AMERICAN POETRY AND MUSIC

Koroghlu Dastani 'The Epic of Koroghlu', common heroic epic of the Turkic peoples, travelled through the languages and cultures, beginning from 1842, following the USA after Europe. Longfellow wrote the poem named The Leap of Roushan Beg based on the motives of Koroghlu Dastani. Two

American composers wrote music to this poem. This research put under close scrutiny the Koroghlu Dastani, studying thoroughly how this epic became the source of inspiration in Europe and America and triggered translation activities into English, French, Russian, and Azerbaijani languages.

Koroghlu Dastani, a well-known epic in the Caucasus, Anatolia, Central Asia and Iran, is positioned between lyric and epic, verse and prose; and is usually retold and sung by national singer-actors, so-called ashiqs or ashiks often with instrumental accompaniment. The epic was translated into English and other major European languages, and made its way to Europe and America, becoming a source of inspiration to some European and American poets and writers, as well as musicians.[i] Koroghlu Dastani eventually returned to its country of origin across languages and cultures in a "European-American garment," both the epic and Longfellow's poem having been translated into Azerbaijani (the poem preeceded the epic in translation). We can now add music to this East-West and then West-East folklore-poem transfer. In order to investigate the details of this transfer, I need to delve into some facts about folklore and the process of collecting folkloric forms, problems of translation studies, etc.

In this paper, I would like to share my thoughts and findings with the reader about Longfellow's literary activity, his use of Koroghlu; problems of collecting and recording oral literature products; the Azerbaijani and Russian translations of The Leap of Roushan Beg; translations of Koroghlu Dastani; problems and challenges of translation studies, particularly poetic translation studies; finally, the two ballads by the above-mentioned composers based on The Leap of Roushan Beg.

Keywords: *Epic of Koroghlu; H.W.Longfellow; Cefer Cabbarli; H.W.Parker; translation studies; cross-cultural transfers*

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FOLKLORE CODES AND THE MORAL MODEL OF THE HERO IN THE POETRY OF MAMMAD ISMAYIL

This study examines the mechanisms of the formation of folklore codes and the moral model of the hero in the poetry of Mammad Ismayil through psychological, cultural, and poetic layers. Employing comparative literary analysis, mythopoetic approach, archetypal criticism, and hermeneutic interpretation, the research aims to determine how the folklore-based hero figure is transformed within the framework of modern poetic consciousness in the poet's works. Drawing upon theories of folklore consciousness, national memory, moral heroism, collective identity, and ethical behavioral models, the study analyzes the hero not merely as a symbol of epic strength, but also as a bearer of moral responsibility and national-cultural memory.

The main hypothesis of the research is that Mammad Ismayil reconstructs the traditional folkloric hero within a modern poetic context, elevating this figure into a multilayered image enriched with moral integrity, patriotism, inner resistance, and ethical loyalty. In the poet's works, the hero is not simply a figure displaying physical bravery, but also a poetic model that preserves national memory, sustains moral values, and represents collective identity.

The research is conducted through close reading of poetic texts and is based on scholarly sources related to folklore studies, mythopoetics, heroism theory, and contemporary literary discourse. In addition, interdisciplinary approaches from cultural studies, philosophy, and theories of collective memory are incorporated in order to interpret the ideological and moral dimensions of the heroic model within a broader context.

Keywords: *folklore codes, heroism, moral model, national memory, collective identity, patriotism, mythopoetics, ethical values.*

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FROM THE KLEOS OF THE HERO TO THE CLAUDE OF THE SCHOLAR: ON WORKING WITH A LANGUAGE MODEL IN SCHOLARLY WRITING

That the Instagram reels of the comedian Kevin Schieber might have something to do with ancient heroic glory was at first no more than an intuition. Schieber comments on found video snippets in the exegetical tone of German literary scholarship, as if they had long belonged to the canon. In doing so he follows, in his own way, the tradition that has canonized the heroic epic through commentary and selection since the Alexandrian philologists. In dialogue with the language model Claude, the intuition grew into an essay, though not at a stroke. The first drafts were ponderous, their theses wilfully bent into shape, and it took some thirty versions before the text held. Its thesis: *kleos*, literally "what is heard", had a comic underside from the very beginning. Schieber belongs to this mock-heroic line: he lends the high style to ordinary people to whom something ridiculous happens, and their fame is borrowed *kleos*.

The final version of the essay is available as a handout. The talk shows how it came about. It asks what the model contributes, from lightning-fast finds of sources to smooth transitions that make claims plausible rather than argue for them. It shows where the model fails: in weighting, in attributions, and in references that proved false only when checked against the originals. And it shows where the author has to step in, by cutting, reversing, verifying. In the process, the essay's own categories return in the act of writing. The model, too, lends the text what does not belong to it, the tone of scholarship along with its apparatus, and in doing so it overreaches like Thersites, without warrant and without noticing. Whether borrowed erudition turns into a mock-heroic procedure or into pedantry in the manner of Pope's Martinus Scriblerus depends on whether the author makes the overreach a knowing one.

The talk thus knowingly inscribes itself into the chain it examines. The Alexandrians commented on Homer, Schieber comments on his found footage, the essay comments on Schieber, and the talk comments on the essay. It closes with working rules for a kind of writing in which verification accompanies the text instead of concluding it.

***Keywords**: Kleos, heroism, artificial intelligence, Claude language model, scholarly writing.*

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"THE PARADOXICAL EXPRESSION OF HEROIC IDEALS IN G. TABIDZE'S POEM "ASPINDZA"

G.Tabidze's poem "Aspindza" (1948) whose title refers to the heroic Battle of Aspindza (1770), is a departure from both the Soviet canon of depicting heroic ideals and the treatment of the concept of

war characteristic of 20th-century European literature. " The memory of the Battle of Aspindza serves as a symbolic bridge between historical heroism and modern poetic consciousness, revealing the persistence of heroic values in an age largely characterized by skepticism toward traditional heroism. Tabidze's poem paradoxically combines a life-affirming lyrical consciousness and a kind of persistent longing for war. G. Tabidze preserves a heroic ethos that remains emotionally compelling despite the acknowledged suffering and devastation caused by war. The speaker recognizes himself as being "branded by the poison of wars," yet the refrain "I remember you... and once again I long for war" reveals a consciousness divided between the desire for peaceful existence and the attraction of heroic struggle as an essential dimension of national existence.. The poem does not simply celebrate violence or warfare; rather, war functions as a symbol of national resistance, historical continuity and collective identity. The autor remains unable to abandon the heroic values inherited from the national past..This recurring motif creates a tension between two opposing impulses. On the one hand, the speaker openly declares, "I want life," expressing a fundamentally human desire for peace and happiness. On the other hand, the heroic past repeatedly reactivate a consciousness deeply rooted in collective experience. The lyrical subject is unable to separate personal existence from the historical destiny of the nation.War in the poem therefore functions not as an object of literal desire but as a symbol of historical identity, collective memory, and existential self-realization. The lyrical subject of the poem remains trapped within a dual consciousness in which the desire for life coexists with an attraction to heroic struggle. In this respect, "Aspindza" may be compared with certain poems from Apollinaire's “Calligrammes”, where war is also represented through a paradoxical mixture of enthusiasm and anxiety. In both poets, war acquires an aesthetic and existential dimension that transcends its immediate political reality.

***Keywords**: heroic ideals, G. Tabidze, Aspindza battle, war symbolism, national identity*

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HEROISM OF TEENAGERS: PARADIGM TRANSFORMATIONFROM THE SOVIET IDEAL TO UNIVERSAL HUMAN VALUES

Soviet ideology created its own heroic myths, which became an effective weapon for the propaganda of new ideals and moral values. The Soviet paradigm was based at destroying family and kinship ties, replacing the concepts of “family” with “society” /Soviet people/. The interests of society were considered the ideal, while personal matters were considered less important. Stories of young heroes occupied a prominent place among these myths: they served the purpose of educating Soviet youth.

In Soviet literature, Pavlik Morozov was recognized as "Hero No. 1" (V.Gubarev's story "Pavlik Morozov"). During the era of collectivization, he stood up to his father. Pavlik Morozov was killed and became a symbol of the martyr to the soviet idea.

During World War II, the idea of replacing the family with the collective found its embodiment in the figure of the 12-year-old orphan Vanya Solntsev (V.Kataev's "Son of the Regiment").

The hero of Nugzar Shataidze's novella, "Trip to Africa” /“The Island”/, is a refugee boy no older than 10-12. He lost his homeland, home, and family. His tragic story is the antithesis of Soviet mythology. He has no money, no relatives, or friends on the "other side" (the Abkhazian territory, controlled by forces hostile to the Georgians). He does not speak Russian, or Abkhaz, but bravely sets out for his abandoned home in search of his father. His heroism is manifested not in the struggle for an idea or a war against the enemies of his homeland, but in his willpower and spiritual purity.

The report will analyses the demythologization of the Soviet idea and the transformation of the hierarchy of value orientations.

***Keywords**: Soviet ideology, heroic myths, propaganda, collectivism, demythologization, child heroism*

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TRANSFORMATION OF THE HEROIC IDEALS IN GEORGIAN CULTURE AND LITERATURE DURING THE HEYDAY OF BOLSHEVISM

The concept of the hero and heroism underwent significant transformations during the heyday of Bolshevism, spanning the period from 1917 to 1953 – from the Bolshevik Revolution to Josef Stalin's death.

Soon after the Bolshevik Revolution, the question of creating a "new man," a "Soviet citizen," who would build a "new country" – the Soviet Union – rose to the forefront. The heroes of the classical era were to be replaced by new heroes, those who would become the faces of leaders and chieftains in the countries of victorious revolution. It was during this period that the word "Vozhd" (leader) was coined, first and foremost denoting an ideological leader and later a role model for the people.

The heroes forged in classical literature faded into the background, giving way to leaders of the people, who in the 1930s were practically elevated to sainthood.

At the end of the 1930s, when a political purge was planned across the country by order of Stalin, and the people of the Soviet Union (primarily the intelligentsia) were subjected to physical repression, the Soviet government pursued a "carrot and stick" policy: on the one hand, it punished progressive-minded people, and on the other hand, it distributed "honey cookies" to children of "enemies of the people" and ordinary soviet workers with a less educated background. The generalized Soviet mental correlate of Homo Sovieticus was successfully formed.

We see a revival of mythological and classical heroes only during the Second World War, when the country needed a revival of the heroic spirit, but even then, the interests of the empire came first. Soviet leaders became part of literary and cultural myths (cinematography, theatre, painting, etc.). Thus, "Soviet mythology" was created. Stalin's death was the beginning of the destruction of this mythological system.

***Keywords:** Bolshevism, hero transformation, Soviet ideology, Homo Sovieticus, propaganda, Stalin era.*

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EXISTENTIAL CRISIS AND THE TRANSFORMATION OF HEROISM IN MAGICAL REALIST PROSE

This paper examines the transformation of the classical heroic paradigm in magical realist prose through the lens of existential philosophy and postmodern literary theory. Unlike the epic hero, traditionally associated with moral integrity, collective identity, and historical agency, the protagonist of magical realist fiction frequently embodies fragmentation, ontological uncertainty, and existential alienation. The study argues that magical realism deconstructs conventional heroism by destabilizing the boundaries between myth and reality, memory and history, the rational and the supernatural. In this context, heroism no longer functions as a manifestation of collective ideals and national consciousness; rather, it emerges as an existential condition shaped by isolation, temporal dislocation, and metaphysical ambiguity. Drawing upon the works of Gabriel García Márquez, Jorge Luis Borges, and other representatives of magical realist prose, the paper explores the collapse of linear heroic narratives and the emergence of anti-heroic subjectivity. Particular attention is devoted to the reinterpretation of mythopoetic structures and the crisis of identity in modern literary consciousness. Ultimately, the article demonstrates that magical realism transforms heroism from an epic and collective ideal into a deeply individual and existential experience.

Keywords: *magical realism, existential crisis, transformation of heroism, mythopoetic consciousness, anti-heroic subjectivity*

Ilaha Ahmadova received her Bachelor's degree from the Faculty of Library and Information Science at Baku State University, where she studied from 2013 to 2018. She currently works as a head librarian at a lyceum, in accordance with her professional qualifications. From 2018 to 2020, she completed her Master's degree in Publishing and Editing at the same university, graduating with distinction and an excellent academic record. To date, she has worked as a proofreader and editor on more than 45 literary works. Since 2023, she has been pursuing doctoral studies at the Faculty of Philology of Baku State University, specializing in Literary Theory, Literary Analysis, and Criticism. Her dissertation, entitled *Magic Realism in Azerbaijani Fiction*, explores a subject that she is researching for the first time in Azerbaijan. During her doctoral studies, she has participated in numerous international and national academic conferences and authored several scholarly articles. E-mail: ilaha.ahmadova-3@bsu.edu.az

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KARABAKH WITH HEROISM IN LEGENDS AND LEGENDS-RELATED PLACE NAMES

One of the most important genres of the Karabakh folklore environment, which is distinguished by its unique semantic and poetic features among the folklore environments of Azerbaijan, are legends and legends. Karabakh legends and legends are divided into different semantic classification divisions, and examples related to the theme of heroism occupy a special place among these divisions.

Heroic motives in Karabakh legends and legends are manifested in two main directions: historical heroic legends and modern heroic legends. Historical heroic narratives are dedicated to the persons who played an important role in the history of Karabakh, who had a significant contribution to the socio-economic and cultural and spiritual development of the region, who lived as a hero in the oral memory of the people.

Modern heroic legends and legends mainly reflect the activities of those who showed courage and heroism in the conditions of war with Armenians. Legends and legends about Karabakh heroes belonging to this direction continue to form and live in the oral memory of people living in different regions of the country as refugees and IDPs today. The study of place names associated with heroism in Karabakh legends and Legends is of particular importance both from the point of view of application and study of Karabakh folklore, as well as the study of heroic traditions of the Azerbaijani people.

Keywords*: Karabakh folklore; heroic legends; heroism; place names (toponyms); Azerbaijani heroic traditions.*

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FROM EPIC TO MODERNITY: A TYPOLOGICAL ANALYSIS OF FEMALE HEROISM AND THE TRANSFORMING IDEAL OF WOMANHOOD IN TURKIC EPICS

This thesis examines the phenomenon of female heroism and the transformation of the ideal of womanhood in the Turkic epic tradition from a typological perspective. The primary sources of the study are the classical epics Kitabi-Dede Qorqud and Koroghlu epic. From the standpoint of understanding the epic genesis of female representation in modern literature, the female figures in these epics may be regarded as a reliable foundation. As carriers of mythological primacy, these characters establish a living dialogue with the modern reader, create a bridge between past and present, and are preserved in cultural memory as symbols of a national ideal.

The study demonstrates that female characters in these texts are not confined to passive or auxiliary roles; rather, they function as active agents influencing the development of events. From a typological perspective, female heroes are systematized into three main models: the warrior, the advisor, and the moral supporter, which reveals their multifaceted functional nature.

At the same time, by tracing the historical dynamics of the ideal of womanhood, it is determined that in archaic epic thought, women are primarily characterized by heroism and active agency, whereas in later stages their representation becomes enriched with moral and social attributes. This shift is interpreted not as a decline of female heroism, but as its transformation into new forms.

In conclusion, the female figure in Turkic epics emerges as a dynamic structure that, while preserving its essential core, undergoes transformation in accordance with changing socio-cultural contexts, thereby maintaining its relevance within contemporary academic discourse.

Keywords: *epic, heroism, female characters, typology*

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LATIFA TEKIN'S NOVEL "DEATH WITHOUT LOVE" PARODY OF THE MYTH OF DESOLATION

This article examines how the myth of heroism is reinterpreted through postmodern parody in Latife Tekin's novel *Dear Shameless Death*. In the work, the traditional epic hero model is ironically deconstructed and replaced by marginal, fragmented characters who exist outside the social system. The main aim of the study is to analyze the novel's approach to the concept of heroism within the context of postmodern aesthetics. The research demonstrates that folklore, mythological motifs, and magical realist elements are employed not to preserve the classical epic structure, but rather to deconstruct it. In particular, through the characters of Huvat and Dirmit, the traditional model of heroism is ironized, and a new type of subjectivity is formed against the backdrop of social transformation. It has been determined that the author parodically reworks the fundamental sacred motifs of the *Oghuz Khagan Epic* and *The Book of Dede Korkut*—such as the tradition of naming,

miraculous birth, and the figures of Azrael and Khidr—by reducing them to the grotesque everyday reality of a poor migrant family. At the same time, rejecting the positivist and didactic model of the "ideal hero" dominant in the literature of the period, the novel creates a shamanistic anti-hero concept embodied in the character of Dirmit, who establishes an animistic relationship with nature and the spiritual world. The article also evaluates, from an ecofeminist perspective, the dismantling of patriarchal authority and myths of male dominance through the collapse of Huvat's character, as well as the struggle for the liberation of women's labor, the female body, and nature. Consequently, *Dear Shameless Death* can be regarded as one of the significant examples in postmodern Turkish literature that demonstrates the parodic reconstruction of the myth of heroism.

***Keywords**: Latife Tekin, novel, heroism, parody.*

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THE MANIFESTATION OF HEROISM AS A MORAL ACT IN WORKS OF FICTION: HEROISM AND EXISTENTIAL SITUATIONAL

The purpose of the presented research work" manifestation of heroism in fiction as a moral act: heroism as an existential and situational " is to identify the features of understanding heroism as a moral choice of a person, especially the forms of its manifestation in the extreme, extreme conditions of life, and at the moment of truth. Particular attention in the article is paid to the interaction between moral responsibility, freedom of choice and selflessness, which enrich heroic deeds with existential content. The methodological foundations of the research work are Comparative Literary Studies, hermeneutic and philosophical-anthropological methods. The analysis is based on theoretical concepts proposed by such thinkers as Søren Kierkegor, Martin Heidegger, Jean-Paul Sartre, Alber Camus, Eric Remarque, who are prominent representatives of the philosophy of existentialism, as well as the most modern research in the field of ethics and literary studies. As a practical material, valuable works in Azerbaijani and world literature have been studied in which heroes face the need to make fateful decisions.

The main hypothesis of the study covers the reality that heroism in fiction should be considered not only as a manifestation of courage or social duty, but also as an existential state in which the individual realizes his freedom, accepts responsibility for the consequences of his choice and confirms his personal moral values. In this regard, the study aims to answer the following questions: How does a literary hero experience a state of moral choice?; what internal and external factors condition heroic behavior?; by what means does a literary text reveal the philosophical dimension of heroism?

The source base of the research is published scientific monographs, articles published in peer-reviewed scientific journals, materials of international scientific conferences on literary studies and philosophy, as well as classical philosophical works devoted to the problems of existentialism and moral responsibility. The results obtained allow a deeper understanding of heroism in fiction as a complex moral and philosophical phenomenon.

***Keywords**: heroism, existential, responsibility, selflessness, situational, freedom, choice spirituality, personality.*

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HORSE CULT AND HERO ARCHETYPE IN THE TURKIC EPIC TRADITION (BASED ON AZERBAIJANI AND KYRGYZ EPICS)

This study comparatively examines the interrelation of the horse cult and the hero archetype in the Turkic epic tradition based on Azerbaijani and Kyrgyz epics. It is shown that in Turkic mythological thought, the horse is a cultic image carrying sacred and mythological meaning. In the ancient worldview of the Turkic peoples, the horse appears as an inseparable part of the hero, a symbol of his spiritual strength, the idea of freedom, and his heroic mission. The article emphasizes that the unity formed between the epic hero and the horse bears an archetypal character.

The main objects of the research are "Kitabi-Dede Qorqud" and "Koroğlu" from the Azerbaijani epic tradition, and "Manas," "Kurmanbek," and "Janıl Mırza" from the Kyrgyz epic tradition. The study reveals that in both Azerbaijani and Kyrgyz epics, the image of the horse is closely connected with the hero's fate, struggle, and spiritual world. Kyrgyz elders have a saying: If your life is one day, spend half of it on horseback. He who loses his horse becomes footless. The hero perceives the horse not only as a helper but also as a guide, protector, and bearer of sacred power. Epic horse images such as Qırat and Akkula, Teltoru, Karadolu, Qonut at, and Boz Ayğır have been preserved in the collective archetypal memory of Turkic mythology. In the "Kurmanbek" epic, there is a Kyrgyz saying about the hero who is defeated because he is not on his horse: Kurmanbek is a bahadır, but he is not on Teltoru.

The article concludes that the horse cult reflects the common cultural memory and epic thinking model of the Turkic peoples. At the same time, the typological similarities observed in Azerbaijani and Kyrgyz epics show that the common Turkic epic tradition is connected to unified mythological roots.

***Keywords**: Horse cult, hero archetype, epic folklore, mythological thought, Kitabi-Dede Qorqud, Koroğlu, Manas, typological parallels*

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HISTORICAL TRAUMA AND SUBVERTING GENDERED HEROISM IN *THE TALE OF LADY PARK*

This paper examines the 17th-century Korean folk tale *The Tale of Lady Park* (*Bakssi-buin-jeon*) to challenge the traditionally masculinized, visible paradigms of heroic valor by integrating gender subversion with historical trauma. The narrative begins with the protagonist enduring severe domestic ostracism due to her ugly appearance, embodying the intersectional oppression of marginalized women under rigid patriarchal structures. However, once transformed, Lady Park shifts *Pihwadang* – an enclosed domestic space – to the locus of national salvation, where she exercises supreme epistemic agency and supernatural Taoist stratagems to defeat Qing invaders. Crucially, written after the traumatic Qing dynasty's invasion of Joseon-Korea, the narrative functions as a site of psychological compensation for the public, converting historical trauma into a fictional triumph. By lambasting the visible incompetence of the male elite officials, the text voices the suppressed desires and socio-political aspirations of ordinary women under the institutionalized sexism called *Namjon-yeobi*. Ultimately, this paper demonstrates how Lady Park offers an alternative, enduring model of "invisible heroism," continuing to inspire young girls to boldly embrace their selves, while empowering them to protect their families and country during times of crisis. Her story provides a

crucial non-Western, proto-feminist perspective on how marginalized subjects critique patriarchal power and shape the collective memory.

***Keywords**: Namjon-yeobi, Byeongja-Horahn (Qing-Joseon war), Domestic narrative, Supernatural Agency, Girls studies*

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THE ANTIHERO: DON QUIXOTE, THE FIRST MODERN HERO

This paper examines how Don Quixote inaugurates the paradigm of the modern antihero and, with it, the emergence of the modern novel. By dismantling the conventions of ancient epic and parodying the ideals of chivalric romance, Miguel de Cervantes replaces mythical, omnipotent heroes with figures grounded in everyday reality. As articulated by the Canon of Toledo – one of the novel's key theoretical voices – epic may be rendered in both verse and prose, a claim that signals Cervantes' decisive shift toward prose fiction as the medium of modernity.

This transformation constitutes a fundamental literary transgression: protagonists are no longer collective myths but individualized human subjects inhabiting a realistic fictional world. Within this world, they do not necessarily triumph; rather, they experience failure, defeat, humiliation, marginalization, and oblivion. Don Quixote thus emerges as an antihero marked by persistent defeat and profound solitude, whose errant quest unfolds as a series of unsuccessful adventures.

As Marthe Robert suggests in *Roman des origines et origines du roman*, Don Quixote's journey reflects the restless search of an anachronistic individual confronting both injustice and an unaccommodating world. Together with Sancho Panza, he inaugurates a new model of heroism – deeply human, fallible, and estranged – that becomes foundational for the modern and postmodern novel. This lineage extends across literary history, shaping the marginal and solitary figures of authors such as Henry Fielding, Laurence Sterne, Jonathan Swift, Leo Tolstoy, Fyodor Dostoevsky, Gustave Flaubert, Marcel Proust, Franz Kafka, James Joyce, Italo Calvino, Tahar Ben Jelloun, and Haruki Murakami.

***Keywords:** antihero; modern novel; realism; parody; chivalric romance; individualism; marginality; postmodernism.*

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FORMATION OF EPIC HEROES AND SOCIAL AND MORAL VALUES IN THE EPIC" KITABI-DEDE GORGUD"

The epic "Kitabi-Dede Gorgud" is one of the most important epic texts that form the ideal of heroism in the collective memory of the Turkic peoples. In the epic, the image of a hero was not only an example of military strength and individual Valor, but is presented as a cultural construct that embodies the moral norms of society, a code of behavior and an ideal human model. In this regard, the Epic provides rich material for the study of the mythological foundations of the concept of heroism and its social functions. The main questions of the study are: 1. What features is the model of the epic hero built on in the epic" Kitabi-Dede Gorgud"? 2. How does the image of the hero affect the formation of moral values of Oguz society? 3. What ideals does the heroic model in the epic transmit to later times through collective memory? The study used methods of structural-semantic, historical-comparative and contextual analysis. The theoretical framework is formed by the concepts of collective memory, heroic myths and epic tradition. As a result of the study, it was established that heroism in the epic is determined not only by combat capability. This model includes such qualities as loyalty, justice, respect for the word of the elder, prioritizing the interests of the hand over personal interests, selflessness and moral responsibility. Through these features, the epic forms the ideal human concept of the Oguz society and preserves it in the collective memory. From this point of view, such heroes as Gazan Khan, Bughaj, Uruz, Beyrak are not only epic characters, but also act as examples of social behavior. The scientific contribution of the research consists in analyzing the model of heroism in the epic "Kitabi-Dede Gorgud" in the context of collective memory and the formation of socio-moral values. The study shows that the type of hero in the Epic had an important influence on the emergence and transmission of ideas about an ideal person in Turkish culture from generation to generation.

***Keywords**: Kitabi-Dede Gorgud, heroism, epic hero, collective memory, ideal human model, socio-moral values, Oguz society, epic tradition.*

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THE ANTIHERO IN POSTWAR LITERATURE: THE EXAMPLE OF OSKAR MATZERATH IN GÜNTER GRASS'S "THE TIN DRUM"

This article compares the traditional image of the hero in nineteenth- and twentieth-century literature with the contradictory figure of the antihero, arguing that the concept of the classical hero underwent a radical transformation after 1945. It demonstrates how doubt, isolation, and moral ambiguity came to replace courage, strength, and patriotism. In German postwar literature, this development is exemplified by the character of Oskar Matzerath in Günter Grass's *The Tin Drum*, which is the primary focus of this article.

Through the character of Oskar, the author challenges the traditional image of the hero and reflects on the social and moral crisis in Germany after the Second World War. Oskar's deliberate

refusal to grow up manifests itself in his rejection of the adult world, which he perceives as corrupt and violent. At the same time, his physical stagnation establishes him as an outsider, enabling him to observe contemporary events from a critical perspective. Furthermore, the protagonist's selfish and manipulative actions reflect the moral uncertainties of postwar society. The article analyses Oskar Matzerath's deconstruction of traditional heroic ideals through his characterization as an antihero and explores the emergence of a new form of heroism grounded in critical thinking and social self-reflection.

Keywords: *Postwar literature; hero; antihero;* The Tin Drum*; heroism.*

Khanim Zairova graduated in 1997 from the Faculty of Translation at the Azerbaijan State Institute of Languages, earning a degree in Translation and Language Teaching, with German and English as her specializations. During her doctoral studies, she conducted research at Freie Universität Berlin in 2004–2005 with the support of the Berlin House of Representatives' Educational Foundation. She also studied at the Peter Szondi Institute of General and Comparative Literature at Freie Universität Berlin. In 2008–2009, she conducted research at the University of Bonn with DAAD support, and in 2011, she pursued research in Weimar with the support of the Goethe Society. In 2014, she defended her doctoral dissertation in Philology entitled *German-Azerbaijani Literary Relations in the Contemporary Philological Context*. She holds a PhD in Philology and the academic title of Associate Professor, and currently works as a Senior Researcher in the Department of World Literature and Comparative Literary Studies at the Nizami Ganjavi Institute of Literature of the Azerbaijan National Academy of Sciences. She currently supervises doctoral dissertations in world literature, comparative literature, and translation studies. Her research interests include world literature, comparative literature, literary relations, literary translation, and interdisciplinarity. E-mail: kh.zairova@gmail.com

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THE CONCEPT OF HEROISM AND PATRIOTISM IN HUSEYN JAVID'S ACTIVITY: IN THE CONTEXT OF NATIONAL IDENTITY AND COLLECTIVE MEMORY

Huseyn Javid's activity is one of the ideological and aesthetic sources that plays an important role in the formation of Azerbaijani national and cultural thought. In particular, the playwright's appeal to folklore motifs, epics and fairy tale plots serves to create an artistic embodiment of the concepts of heroism, patriotism and collective memory, which are key components of national identity. Javid influenced the preservation and development of national consciousness by synthesizing mythological and epic images that live in the folk memory with modern socio-philosophical thought.

In works such as "Sheikh Sanan", "Devil" and "Sayavush", devotion to the spirit of the people, the idea of freedom and moral resistance form the main lines. In particular, the idealization of hero images causes them to resonate with folklore heroes. These heroes transcend individual fate and express the moral will of the people and their determination to fight for truth and justice.

In Javid's activity the concept of homeland is presented as an emotional and sacred value. In the works "Prophet" and "Azer" patriotism is poetically depicted through elements of folk art. It is mentioned that mythological images, symbols such as the Devil, the Dervish and the Angel play an important role in presenting national and human problems. In the tragedy "Devil" the anti-human activities of evil forces are presented in the context of war, discord and moral erosion.

Keywords: *Huseyn Javid, folklore, heroism, patriotism, collective memory, national identity, mythological images, epic and fairy tale plots.*

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FORMATION OF PATRIOTISM EDUCATION IN ADOLESCENTS THROUGH THE TEACHING OF EXAMPLES OF HEROISM

The article explores the role and mechanisms of the impact of heroism examples in shaping patriotic education among adolescents from the perspective of interdisciplinary integration in secondary education. Since adolescence is a critical stage for the formation of national identity, civic stance, and moral values, the integration of humanities and social sciences in this process is particularly significant. The research analyzes the current curriculum potential of History, Azerbaijani Language, and Life Skills subjects and defines the teaching methodology of the heroic examples of historical figures (Javad Khan, Babek), National Heroes (Mubariz Ibrahimov), and martyrs of the 44-day Patriotic War (General Polad Hashimov). The educational and pedagogical impact of visual methods, student-produced digital videos (project-based learning), and feature-documentary films on students' emotional-cognitive sphere and motivation is evaluated. The methodological basis of the study includes a systematic approach, pedagogical observation, and content analysis methods.

The study concludes that teaching the theme of heroism through an interdisciplinary approach combining literary text analysis (Azerbaijani Language), chronological historical facts (History), and moral-ethical values (Life Skills) eliminates the traditional lecture-based passive learning model. This approach transforms abstract concepts of patriotism into an effective visual, cognitive, and long-term behavioral model for youth. The practical significance of the research lies in its potential application in organizing patriotic activities in secondary schools and developing interdisciplinary curricula.

Keywords*: patriotic education, interdisciplinary integration, adolescence, examples of heroism, visual learning, curriculum, project-based learning.*

Khadija Abasova received her bachelor's degree in Philology (Azerbaijani Language and Literature) from Baku Slavic University. She completed her master's degree in the specialty of "Theory and History of Pedagogy" at Nakhchivan State University. Currently, Khadija Abbasova is a third-year PhD student at Baku Slavic University. Her doctoral research topic is "The Pedagogical Foundations of the Formation of National Consciousness in Adolescents". Currently, she teaches at the Department of Humanities of the Azerbaijan Sports Academy and is actively engaged in scientific research activities. At the same time, she supervises undergraduate students in preparing conference presentations on various topics, including physical education, the formation of national identity, patriotic education, and the development of physical education. Her main research interests include education, patriotic upbringing, and the formation of national identity. E-mail: khadica.abasova@sport.edu.az

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HEROIC FIGURES IN GERMAN LANGUAGE TEACHING: IN THE CONTEXT OF LANGUAGE AND CULTURE

Language and culture form an inseparable unity in modern foreign language teaching. Against this background, heroic figures are increasingly becoming a focus of didactic research as reflections of cultural identity and societal values. They enable learners not only to acquire linguistic competencies but also to gain insights into the historical, social, and cultural dimensions of the German-speaking world.

This study focuses on the analysis of heroic figures in authentic German-language texts and their didactic potential for German language teaching. Particular attention is paid to the extent to which engaging with such figures can contribute to the development of language skills and culture-related knowledge. Through selected examples, the study demonstrates how heroic figures can be incorporated into teaching as bearers of social values, historical experiences, and cultural memories.

The findings indicate that authentic texts featuring heroic figures offer diverse opportunities to integrate linguistic and cultural learning objectives. They foster discussion and argumentation skills, encourage critical reflection on cultural phenomena, and support the development of intercultural

competence. Furthermore, they enable learners to identify and reflect on similarities and differences between their own culture and the cultures of German-speaking countries.

In conclusion, heroic figures constitute an effective didactic tool for culturally oriented German language teaching. Their use contributes to the development of linguistic, cultural, and intercultural competencies and creates opportunities for a comprehensive engagement with language as an expression of cultural identity.

Keywords: *heroic figures; German language teaching; language and culture; authentic texts; intercultural competence; cultural identity.*

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THE GLORIFICATION OF THE HERO'S DOWNFALL IN STEFAN ZWEIG'S "CASTELLIO AGAINST CALVIN OR A CONSCIENCE AGAINST VIOLENCE"

In his historical biography *Castellio against Calvin: A Conscience against Violence*, Stefan Zweig explores two sixteenth-century historical figures who embody a fundamental controversy surrounding freedom of conscience. Through the figure of Sebastian Castellio, Zweig illustrates an individual's resistance and seemingly hopeless struggle against an entire state apparatus represented by John Calvin.

Aware that his courageous opposition to Calvin leaves him a defeated hero, Castellio inscribes the phrase "The Gnat against the Elephant" on his polemical work against Calvin. Calvin possesses political power, whereas Castellio has only humanity and justice on his side. Castellio escapes trial and its inevitable consequences only through his premature death. Through this narrative, Zweig highlights timeless values such as humanity, tolerance, and freedom, which endure beyond every form of oppression.

Castellio is willing to sacrifice his life for his ideals. This impassioned portrayal of a true hero serves as a powerful testament to enduring values. It reflects freedom-loving individuals' aspiration for justice and demonstrates that history ultimately determines whether a defeat remains a defeat across the centuries or acquires monumental significance. This paper aims to examine more closely the image of a hero who, despite his defeat, achieves a lasting triumph in history.

Keywords: *Stefan Zweig; hero; downfall; tragedy; struggle; power.*

Leyla Coşan studied German Language Teaching at Marmara University in Istanbul from 1989 to 1993 and received her PhD from the Department of German Language Teaching at Istanbul University in 2000. From 1993 to 1995, she worked as a research assistant and, from 1996, as a lecturer in the Department of German Language and Literature at Marmara University. She completed her habilitation in 2010 and has been a Professor of German Literary Studies since 2015. From 2018 to 2022, she served as Head of the Department of German Studies at Marmara University. Since 2022, she has been Head of the Foreign Languages Centre at the Turkish-German University. Her principal research interests include travel literature, imagology, and cultural history. Professor Coşan has taught and conducted research in literary studies at both undergraduate and doctoral levels at Marmara University and the Turkish-German University in Istanbul. With support from German Studies Institute Partnerships (GIP) and fellowships from TÜBİTAK and the German Academic Exchange Service (DAAD), she has undertaken short- and long-term research stays at various universities in Germany, almost every year. E-mail: cosanleyla@hotmail.com

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HEROISM THROUGH THE TRAGEDY OF THE ERA: THE ARAB *AMĪR 'ABD AL-QĀDIR AL-JAZĀ'ĪRĪ* (1808-1883) AND HIS STRUGGLE AGAINST FRENCH COLONISATION IN THE 19TH CENTURY

'Abd al-Qādir Ibn Muḥy al-Dīn al-Jazā'īrī (1808–1883) – an Algerian religious and military leader who waged the resistance movement and heroic struggle against the French invasion of Algeria in 1830. An Islamic scholar, poet and Sufi activist born into a distinguished and influential family, and a champion

of peace and brotherhood among different races and religions, *ʻAbd al-Qādir* was against violence and terror, calling for religious tolerance and peace. This is evidenced by his pivotal role in ending the conflict between Christians and Muslims in Damascus in 1860, during which he saved approximately 13,000 Christians from massacre. In our view, the figure of this extraordinary hero of his time is not without its tragedy and self-contradictions. Being a brave fighter against a ruthless enemy, he was forced to submit to him later. There are many facets to his heroism. The image of this hero and his moral example helped shape a new heroic ideal, national identity, patriotism and the collective memory of an era associated with martyrdom and resilience in the face of the cruelties of war and colonisation, earning him posthumous fame and immortalising him in books, films, street names, paintings and monuments.

Keywords: *ʻAbd al-Qādir al-Jazāʾīrī, Heroism, Patriotism, Collective memory, National Identity, Afterlife of the Hero.*

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THE CONCEPT OF HEROISM AND THE PROBLEM OF MORAL CHOICE IN NIKO LORTKIPANIDZE'S NOVELLA *THE PROUD ONE*

Niko Lortkipanidze's novella *The Proud One* (*Amaqi*), composed between 1911 and 1914, is a short-form modernist work. The novella depicts the period of Mongol domination; however, its allegorical significance extends to the national-liberation ideal of any historical era.

In the work, heroism is not associated solely with strength and victory; rather, it is a moral choice that retains its value even under conditions of defeat. A crucial portion of the novella is devoted to the people's attitude toward the hero, which unfolds in two stages. In the first stage (the hero's contemporaries), the village is frightened and dismayed. The hero's fellow villagers regard the Proud One's act not as heroism but as folly—a senseless and futile self-sacrifice. In the second stage (twenty years later), the situation changes radically over time. The seed of freedom sown by the fallen hero germinates in the generation of his children. The new generation initiates a collective, organized struggle and defeats the enemy.

Does a doomed struggle have meaning? This is precisely the central dilemma of the work. The author demonstrates that even when the hero is foredoomed to defeat, the struggle nonetheless retains its meaning. His personal defeat becomes the foundation of a future collective victory. His self-sacrifice shatters the slavish psychology of the masses.

In the novella, the hero's act appears simultaneously as obstinacy, self-sacrifice, and, at the same time, historical responsibility, which lends the text a tragic and philosophical dimension. What matters here is not the outcome of the self-sacrifice but its value: here, the vanquished is the morally victorious one. In the novella's finale, an "proud statue" rises between two scorched villages, standing as a symbol of the fighting spirit and of freedom.

Keywords*: Niko Lortkipanidze, The Proud One, Concept of heroism, Moral choice.*

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FEMALE HEROISM AND THE CHANGING FEMALE IDEAL IN EASTERN LITERATURE: A COMPARATIVE ANALYSIS OF AZERBAIJANI AND ARAB FOLK EPICS

In Eastern literature, female heroism was formed as an important moral and social value. In Azerbaijani and Arab folk epics, the image of a woman is presented not only in the plane of family and love, but also in the context of heroism, wisdom and social influence. In Azerbaijani epics, especially in "Kitabi-Dede Gorgud", the images of Burla Khatun and Banuchichek express the will, loyalty and courage of a woman. And in Arab folk epics, female images personify both the ideal of beauty and the power of thought and decision-making. The article conducts a comparative analysis of these images and determines the place of the image of a female heroine in Eastern Epic thought.

Keywords*: female heroism; Eastern literature; Azerbaijani epics; Arab folk epics; comparative analysis.*

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THE CONTRADICTORY NARRATIVE OF GEORGIAN WOMEN WRITERS OF THE 1980S

Within the framework of this presentation, we offer observations on gender taboos as represented in the works of Georgian women writers of the 1980s. It should be noted that during this period, the artificially interrupted development of Georgian feminism resumed within Georgian literature. The literary sphere was enriched by the emergence of women writers such as Zaira Arsenishvili, Naiara Gelashvili, Maka Jokhadze, Leila Beroshvili, Ana Mkheidze, Keti Nijaradze, and others.

The key concerns of second-wave feminist criticism returned to the intellectual agenda, including the problem of perceiving women as the "Other" and as objects of representation (Simone de Beauvoir), as well as issues of women's sexual emancipation and the complexities of motherhood (Simone de Beauvoir).

Whereas in Soviet-period Georgian feminist literature women's gender emancipation was largely shaped by the ideological norms of the socialist state—namely, active participation in revolutionary processes and intensive involvement in the labor market—in the writings of women authors of the 1980s, cultural and archetypal stigma emerged as a decisive factor in the formation of female identity and in determining women's acceptance or, conversely, their exclusion and marginalization by society.

This period witnessed the emergence of cultural taboos that were considered inappropriate or even forbidden to discuss openly. These included female eroticism, sexual freedom and incompatibility, abortion, infidelity, the complexities of motherhood, women's rejection of traditional gender roles, non-traditional sexual relationships, and related issues.

In the texts examined in this study, Georgian women writers Ana Mkheidze and Keti Nijaradze addressed these prohibited subjects openly and explicitly. Their works established a significant precedent: against the backdrop of ongoing ideological control and prevailing conservative social attitudes, they produced contemporary literary texts by female authors that, on the one hand, engaged with the feminist discourse already established in Western literary spaces and, on the other hand,

challenged both the patriarchal and ideological orders of Soviet reality, thereby constructing a distinctly contradictory narrative.

Keywords: *Georgian women writers, feminist criticism, gender taboos, Soviet ideology, female identity, sexual emancipation*

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HERO AND ANTIHERO: TOWARDS A MORE NUANCED APPROACH IN RECENT RESEARCH

During the twentieth century, numerous hypotheses concerning heroes were proposed. Some scholars argued for the decline of heroism, while others noted the return of heroes (Korine & Leonid, 2010) or emphasized that we live in an era of antiheroes. More recent research by anthropologists and semioticians, however, reveals a clear tendency to soften the opposition between hero and antihero while simultaneously acknowledging the complexity of figures. As I. Taha observes, "Literature in the post-modern era portrays characters in various and complex hues" (2015). Accordingly, he introduces the concept of the *semi-hero*, which "is a realistic reaction to two extreme conceptions of hero and anti-hero, which depict human beings in two contrasting colours, black and white." In a similar vein, historians have searched the past for comparable phenomena and protagonists (Krizova, 2010), as hybridity is no longer negatively connoted or associated with the disintegration of the hero (Brombert, 1999). According to Pierre Centlivres and Daniel Fabre in *La fabrique des héros* (2015), mediation may constitute one of the primary social functions of such a hero. My paper examines selected examples of European national heroes as depicted in literary texts, analysing them in light of these recent theoretical developments.

Keywords*: national hero, antihero, semi-hero, multiple identity, mediation,*

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BETWEEN REVOLUTIONARY VIOLENCE AND MORAL SELF-SACRIFICE: COLLECTIVE MEMORY IN LEO KIACHELI'S NOVEL HAKI ADZBA

Leo Kiacheli's novel Haki Adzba, first published in Saliteraturo Gazeti in 1933, is widely regarded as the writer's magnum opus. The text reveals a complex interplay between the aesthetics of

Modernism and the ideological framework of Socialist Realism. At its core, the novel portrays a confrontation between two antagonistic social and moral worlds: the traditional ethical order and the emerging Soviet ideological reality.

The protagonist, Ujush Emkha, embodies a form of collective memory that interprets the establishment of Bolshevik rule as the destruction of a familiar national and social universe, a violent disruption of inherited values, and the collapse of the traditional code of honor. Consequently, his killing of a Red Army soldier should not be understood merely as an act of personal hostility; rather, it functions as an expression of a broader historical and ideological conflict.

In contrast, Haki Adzba, Ujush Emkha's devoted foster brother, may be viewed as a figure who preserves the ethical principles of humanity, loyalty, and self-sacrifice amid the turbulence of revolutionary transformation. Through his character, the novel introduces a moral counterpoint to the violence and ideological polarization that shape the narrative.

This paper argues that Haki Adzba captures a crucial transitional moment in which an older ethical memory confronts and competes with an emerging Soviet ideological memory. By examining the opposition between revolutionary violence and moral self-sacrifice, the study explores how collective memory becomes a site of cultural and ideological negotiation in the early Soviet period.

***Keywords**: revolutionary violence, moral self-sacrifice, collective memory, Leo Kiacheli, Socialist Realism*

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"DOES HOPE DIE LAST?": CHRISTOPH HEIN'S PLAY THE KNIGHTS OF THE ROUND TABLE AS A PARABOLIC REINTERPRETATION OF A HEROIC SUBJECT

The development of individual national literatures has traditionally been examined separately. However, a closer consideration of literature reveals that literary works do not emerge in isolation but are embedded in complex networks of relationships within their respective national literatures, across national boundaries, and through intermedial connections. As Grabovszki observes, "Literature is not a zoo in which the literary productions of individual languages live in cages, carefully separated from one another, but an open wilderness in which there are initially no rules, only an unrestricted exchange" (Grabovszki 2011, 8).

On the one hand, literary works may emerge from a productive engagement with existing texts, resulting in similarities that can become subjects of comparative literary research. On the other hand, certain literary subjects and motifs are repeatedly revisited by authors, creating parallels between different works.

One such subject is the Arthurian tradition. Originating in the British Isles during the early Middle Ages, the so-called heroic age, it spread to France, where it inspired various literary adaptations, before also being received by German-speaking authors. Since its emergence, the Arthurian tradition has undergone numerous creative reinterpretations across different art forms, particularly literature and film.

One such literary reinterpretation is *The Knights of the Round Table* (1990), a play by Christoph Hein, a writer from the former German Democratic Republic (GDR). However, the work cannot be regarded merely as a straightforward adaptation or parody of the Arthurian tradition. A closer

examination raises questions that extend beyond the original subject matter and invite parabolic interpretations and analogies.

Accordingly, this paper examines how the heroes and their conduct are portrayed in the play and whether, and to what extent, parallels or analogies can be drawn between the world depicted in the drama and the historical and political circumstances in which it was written.

Keywords: *Christoph Hein; The Knights of the Round Table; Arthurian tradition; the heroic; parable.*

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ALGORITHMIC JOURNEY OF THE HERO AND HIS RESHAPING IN THE DIGITAL WORLD

Both the hero and the antihero are formed at two different points of tension of the same cultural-narrative system. The hero becomes an antihero when the stable norms of the classical code are torn apart, the absolute moral legitimacy of the individual is damaged, and he acquires a reassignment within contradictory and multi-layered forms of subjectivity. Decentralization and recoding of the subject in the digital environment today change the dynamics of the heroic complex in a different direction. The traditional hero is characterized as a product of collective memory and cultural narratives, while the hero of the digital age becomes a phenomenon formed by algorithmic construction, information circulation and platform logic. The value format of the digital world is distinguished by factors such as visibility, number of views, rating, sharing, rather than moral qualities. The determined and enterprising traditional hero is replaced by an object floating in a flood of information flows, which matures in an environment where sensation comes to the fore, where truth and sumulation mix, becomes a performative event. It differs markedly from its predecessors in constructiveness and performance, becoming the bearer of the role created and executed by a discursive effect. Algorithmic pathos reshape the hero. This renewal, which does not fit into the theoretical framework of the concept of antihero, sets the stage for the next designation of the heroic complex - "synthetic-simulated hero". The simulated-synthetic hero is structurally-functionally connected with his predecessors, acting as a mirror of the community he represents in all plans and angles. Although it retains its epitemological function, revealing the invisible mechanisms of reality, exposing and interpreting it, the heroic complex, together with its parameters, acquires a new color on a new plane.

Keywords*: hero, simulation, synthetics, algorithm, digital world*

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HEROISM AND COLLECTIVE MEMORY: A COMPARATIVE ANALYSIS OF AFRICAN AND EUROPEAN LITERARY TRADITIONS

Heroism has long served as a literary and cultural construct through which societies preserve historical experiences, transmit moral values, and shape collective identities. This paper examines the relationship between heroism and collective memory through a comparative analysis of African and European literary traditions. Drawing on Collective Memory Theory and Cultural Memory Theory, the study adopts a qualitative comparative approach to analyze selected heroic figures, including Sundiata Keita, Moremi Ajasoro and Queen Amina from African traditions, alongside Achilles, Odysseus, Beowulf, and Joan of Arc from European traditions. The findings reveal that African literary traditions primarily emphasize communal responsibility, cultural continuity, and collective well-being, whereas European traditions have historically foregrounded individual honour, military excellence, and enduring glory. Despite these differences, both traditions preserve heroic narratives as vehicles for transmitting ethical values, reinforcing cultural identity, and sustaining collective memory. The study concludes that heroism remains a dynamic concept whose representation continues to evolve in response to changing social and historical contexts. By comparing African and European literary traditions, the paper contributes to a broader understanding of the enduring role of heroic narratives in preserving cultural memory and shaping societal values.

Keywords: *Heroism, Collective Memory, Comparative Literature, African Literature, European Literature, Cultural Identity.*

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A HERO OF OUR TIME ON THE THEATER STAGE: FROM LERMONTOV TO DIGITAL REALITY

Analyzing the new theatrical production of A Hero of Our Time (Moscow, Gogol Theater, directed by Anton Yakovlev), we propose exploring the transformation of the concept of "hero" in classical literature and today's digital reality.

We examine the following stages of the term's development:

1. "Hero" as a "man of heroism" in Leo Tolstoy
2. "Hero" as a "typical portrait of a generation" in Mikhail Lermontov
3. "Hero" as a famous or celebrated person, a social media "star"

In our analysis, we will draw on key tenets of Lotman's cultural semiotics, as well as contemporary anthroposemiotics.

Keywords*: hero, portrait, feat, celebrity, digital reality, semiotics of culture*

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Translations: *Culture and Explosion*, by Y. Lotman (Limoges, 2004); *The Semiotics of Passions: From States of Affairs to States of Feelings*, by A.J. Greimas and J. Fontanille (Moscow, 2007); *Focus on Central Asia*, by F. Grenet (Paris, 2017); *On imperfection*, by A.J. Greimas (Moscow, 2022). E-mail: inna.merkoulova@yandex.ru

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RANSFORMATION OF EXISTENTIALISM AND HEROISM: A MAN OF WAR IN THE NOVEL BY ERICH MARIA REMARQUE “NO INNOVATION ON THE WESTERN FRONT

This study examines the transformation of the concept of heroism in the novel no innovation on the Western Front and its presentation in the context of existential thinking. The main method of research is the hermeneutic and comparative-typological analysis of the text. As a theoretical base, the main provisions of the philosophy of existentialism are cited, in particular, such concepts as human alienation, a sense of absurdity, loneliness in the face of death and the search for the meaning of life. However, War literature and trauma theories also form the methodological basis of the study.

The main objective of the study is to reveal how the novel deconstructs the traditional model of heroism and the crisis that war causes in the spiritual world of man. The main hypothesis is that Remarque presents war not as heroism, but as a tragedy that destroys the human personality and puts it face to face with existential problems.

Through the fate of the main character of the work, Paul Boymer, the despair, alienation and spiritual emptiness that the war evokes are described. The text of the novel, published scientific research on existentialism and war literature, as well as academic articles devoted to the problems of trauma and heroism, were used as the main source in the study.

Keywords*: existentialism, heroism, war literature, alienation, trauma, Paul Boymer, Erich Maria Remarque.*

Malaka Rajabova earned her bachelor’s degree in Teaching Azerbaijani Language and Literature from Baku Slavic University and a master’s degree in Methods and Methodology of Teaching Azerbaijani Language and Literature from Azerbaijan State Pedagogical University. She pursued doctoral studies in Azerbaijani Literature at Azerbaijan University. Her doctoral dissertation, entitled *Desire and Fear in the Works of Isa Huseynov and Ramiz Rovshan*, explores the inner world of the individual, psychological tension, existential concerns, and the psychological categories of desire and fear in Azerbaijani prose through a comparative and analytical approach. She currently works as a lecturer in the Department of Azerbaijani Literature at Baku Slavic University. Her research interests include the historical and theoretical problems of Azerbaijani literature, contemporary literary criticism methodologies, psychoanalytic and existential approaches, and methods of teaching Azerbaijani language and literature. Her research particularly focuses on the multidimensional interpretation of literary texts, the psychological dimensions of authors’ creative work, and theoretical and methodological issues in literature education. E-mail: melake_elyasova@mail.ru

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THE ANTI-HEROIC MODEL OF REMANEZ: MORAL AMBIVALENCE AND EXISTENTIAL CRISIS

This study examines the anti-heroic construction of Remanez in "The Sorrows of Satan" by focusing on the psychological, philosophical, and symbolic dimensions of the character. The research primarily employs comparative literary analysis, archetypal criticism, and psychoanalytic interpretation in order to investigate how Remanez functions as a modern anti-hero within fin-de-siècle literature. Drawing upon theories of anti-heroism, decadence, moral duality, and existential alienation, the study explores the paradoxical representation of Satan as both tempter and tragic intellectual figure.

The main hypothesis of the research is that Marie Corelli reconstructs the traditional demonic image through Remanez and transforms him into a multidimensional anti-hero whose inner suffering, metaphysical loneliness, and moral ambiguity challenge conventional Victorian dichotomies of good and evil. The paper further argues that Remanez embodies the crisis of modern spirituality and reflects the cultural anxieties of the late nineteenth century concerning materialism, faith, and ethical degeneration.

The study is based on close textual analysis of the novel alongside theoretical sources related to anti-heroism, Gothic fiction, symbolism, and Victorian literary discourse. In addition to published scholarly articles and literary criticism on Marie Corelli's oeuvre, the research also incorporates interdisciplinary perspectives from philosophy, theology, and cultural studies in order to contextualize the ideological complexity of the character.

Keywords: *anti-heroism, Remanez, Marie Corelli, Victorian literature, symbolism, Gothic fiction, moral duality.*

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ECOCRITICISM AND DISASTER NARRATIVES: ENDURANCE, RESILIENCE, AND CAPABILITY UNDER ECOLOGICAL CRISIS

Showing up when the heart is heavy and the house lies in ruins is a different kind of heroism defined not by victory but by endurance and persistence under devastation. The study examines the representation of heroism in disaster narrative through an interdisciplinary framework combining ecocriticism, heroism, disaster studies, and Martha Nussbaum's capabilities approach. Instead of treating heroism as exceptional individual action and achievement, the study reconfigures it as a condition-based and ethically responsive phenomenon that emerges as sustained endurance under ecological crises. Though existing literature explores natural disasters, the poetry of disaster, relationship of humans and nature, ecological wounds, river, animal and other symbolisms, and ecocriticism as a way of confronting catastrophe, yet the present study's framework combining ecocriticism, heroism, and capabilities approach is nuanced.

As part of a large-scale study, the data for this conference presentation consists of information-rich disaster narratives in literary form that represent diverse forms of disaster experience including

socio-ecological rupture, cyclical climate vulnerability, and sudden environmental catastrophe across multiple geographical contexts. Ecocriticism provides the foundational lens for reading disaster not merely as background setting but as an active ecological force that reshapes human life, space, and identity. Floods, monsoons, and destabilized landscapes are interpreted as agents that expose the fragility of human systems and disrupt normative structures of habitation and belonging. Heroism in this study is conceptualized through the lens of ordinary and condition-based heroism reflecting pro-social behaviour. Heroism is not limited to dramatic acts of rescue and conquest, but extends to endurance, care, witnessing, and survival under conditions of extreme vulnerability. This includes both active intervention and what the study terms "heroism of endurance," where bearing loss courageously becomes a meaningful ethical response. Martha Nussbaum's Capabilities Approach provides the normative ethical framework for interpreting these discursive representations. Disaster is understood as a condition that systematically reduces fundamental human capabilities such as safety, bodily integrity, affiliation, and control over one's environment. Expanding the scope of capabilities, heroism, in this context, is redefined as the protection, restoration, or regulation of human capabilities within conditions of constraint.

By integrating these perspectives, this study foregrounds human endurance and capabilities, such as resilience, reconstruction, witnessing, and being within nature's overwhelming force, thereby contributing to a rethinking of heroism within ecocritical and disaster humanities frameworks.

Keywords: *Ecocriticism, Heroism, Endurance, Capabilities, Disaster Management*

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FACES OF HEROISM: A LINGUACULTURAL ANALYSIS OF THE CONCEPT OF "SHAHID" IN AZERBAIJAN (1990-2020)

This article examines the dynamic of the linguacultural concept of "Shahid" (Martyr) within Azerbaijani national discourse over three decades (1990-2020).

The study provides a comparative analysis of two historical milestones: the events of "Black January" in 1990 and the Second Karabakh War in 2020.

The first part of research demonstrates that during the early period of independence, the linguacultural aspect of the "Shahid" concept was closely linked to the semantics of victimhood. The linguistic worldview of that era was dominated by associations with "tragedy", "innocent victim", and "national pain", where the lexeme "Shahid" functioned as a symbol of collective trauma.

The second part of the study analyzes a radical semantic shift from the passive mode of "victim" to the active mode of "victorious hero", occurring as a result of the Second Karabakh War in 2020. A derivation of new meanings takes place: while maintaining its sacred status, the lexeme "Shahid" acquires a qualitatively different pragmatic content – "liberator-hero".

In conclusion, it is summarized that the evolution of the linguacultural concept of "Shahid" mirrors the transformation of national identity: moving from self-identification through collective trauma toward consolidation around the ideas of national strength and historical justice.

Keywords*: Shahid (Martyr); linguacultural concept; Azerbaijani national identity; collective memory; heroism.*

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THE COLLISION OF MYTH AND REALITY: ON HEROISM IN MIKHAIL SHISHKIN'S *NOTES OF LARIONOV* AND SZCZEPAN TWARDOCH'S *POKORA*

The idea of heroism has accompanied humanity since the dawn of its literary activity – one need only recall *The Epic of Gilgamesh* or Homer's *Iliad* and *Odyssey*. This theme, however, remains highly relevant and is subject to constant redefinition. In the present paper, the author attempts to interpret Mikhail Shishkin's first novel, *Notes of Larionov*, and Szczepan Twardoch's novel *Pokora*. Both works depict narrator-protagonists involved in events that were pivotal for their times – nineteenth-century national liberation uprisings and the First World War – yet they do not idealize their attitudes, instead revealing the unattainability of the ideal of a morally flawless hero. The methodological basis of the text will include, on the one hand, Jacques Derrida's contributions to textual studies, as well as the historiosophical reflections of Hannah Arendt on the banality of evil and Michel Foucault on power and discourse.

Keywords: *Heroism; Myth and Reality; Mikhail Shishkin; Szczepan Twardoch; Historical Narrative; Deconstruction.*

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The Problem of Heroism in Azerbaijani Literature of the 1960s

Heroism in Azerbaijani literature of the 1960s was represented in a manner significantly different from that of previous periods. Whereas Soviet literature of the 1930s–1950s predominantly portrayed the hero as an idealized Soviet individual devoted to self-sacrifice for society, the literature of the 1960s brought to the forefront characters distinguished by moral strength, conscience, and inner struggle. The prose writers of the 1960s associated heroism not merely with military achievements or labour accomplishments but rather with an individual's defence of truth, struggle for justice, and commitment to moral values. Among the prominent writers of this period, special attention should be paid to Isa

Huseynov, Anar, M. Ibrahimbayov, Y. Samadoglu, and Elchin. Their works primarily focused on the inner world of the individual, moral choices, and the relationship between the individual and society. Consequently, in Azerbaijani literature of the 1960s, the concept of heroism came to be expressed less through physical bravery and more through such values as moral courage, integrity, and fidelity to truth. This study investigates the reasons behind the emergence of this new understanding of heroism and the factors that contributed to its reinterpretation in the literary context of the period.

Keywords: *1960s; heroism; idealization; moral courage; integrity.*

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HEROISM IN SCIENCE: MARIE SKŁODOWSKA-CURIE AND THE INTERPRETATION OF SCIENTIFIC HEROISM

The concept of heroism has traditionally been associated with military achievements, political leadership, or acts of exceptional bravery. However, contemporary scholarship increasingly recognizes scientific activity as a distinct sphere in which heroic qualities may be manifested. This study examines the phenomenon of scientific heroism through the life and work of Marie Skłodowska-Curie, one of the most influential scientists in modern history. The research seeks to answer the following questions: How can scientific heroism be conceptualized within contemporary interpretations of heroism? Which personal and professional qualities of Marie Skłodowska-Curie justify her recognition as a scientific hero? How does her legacy contribute to the understanding of heroism beyond traditional military and political frameworks? The study is based on the interdisciplinary concept of scientific heroism and employs biographical, historical-comparative, and systemic approaches. The theoretical framework draws upon contemporary studies of heroism, the history of science, and scientific ethics. The empirical basis of the research includes biographies of Marie Skłodowska-Curie, scholarly publications, archival materials, and official records of the Nobel Prize Committee. The findings demonstrate that Marie Skłodowska-Curie embodies a specific form of heroism characterized by intellectual courage, perseverance in overcoming social and institutional barriers, commitment to scientific truth, and dedication to the welfare of humanity. Her pioneering discoveries of polonium and radium fundamentally transformed modern science, while her organization of mobile radiological units during World War I illustrates the practical application of scientific knowledge for humanitarian purposes. The scientific contribution of the study lies in expanding the interpretation of heroism by incorporating scientific achievement, ethical responsibility, and public service into the analytical framework of heroic action. The research argues that Marie Skłodowska-Curie represents a model of scientific heroism whose legacy remains relevant for contemporary discussions on the social responsibility of scientists and the role of science in addressing human challenges.

Keywords*: heroism, scientific heroism, Marie Skłodowska-Curie, history of science, scientific ethics, Nobel Prize, humanitarian service.*

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(Poland)" and the educational textbook "History of the Region (Poland)", developed for students specializing in regional studies. Her academic engagement with Polish history and culture has contributed to her growing interest in the life and scientific achievements of Marie Skłodowska-Curie, one of the most distinguished figures in the history of Poland and world science. In recent years, her research has focused on the concept of scientific heroism, examining how scientific achievement, ethical responsibility, perseverance, and service to humanity can be interpreted within contemporary studies of heroism. Through the example of Marie Skłodowska-Curie, she explores the role of scientists as heroes whose contributions extend beyond scientific discovery and influence broader social and humanitarian development. E-mail: z.rzayeva.nigar@gmail.com

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FROM KOROGLU TO ROBIN HOOD: THE IMAGE OF A REBEL HERO IN THE AZERBAIJANI AND EUROPEAN LITERARY TRADITION

The article offers a comparative and typological study of the image of the rebel hero based on the material of the Azerbaijani epic "Koroglu" and the English folklore and literary tradition about Robin Hood. The relevance of the research is determined by the modern interest in the nature of heroism as a culturally and historically variable category. The focus is on the paradoxical model of the hero, whose actions may conflict with the existing legal order, but at the same time receive moral justification in the collective consciousness. Koroglu is one of the most significant figures of the Azerbaijani heroic tradition. In various versions of the legend, his image is associated with the motive of resisting injustice and opposing the authorities that violate the hero's ideas of a just order. Studies of the epic emphasize the diversity of regional variants of Koroglu and their dependence on a specific cultural and historical environment. A similar mechanism of heroization is observed in the Robin Hood tradition. His image has been shaped and transformed over the centuries, passing from medieval narratives and ballads into the subsequent literary and cultural tradition. At the same time, the scientific history of Robin Hood demonstrates a significant discrepancy between the question of a possible historical prototype and the functioning of the image itself as a literary and folklore hero. The juxtaposition of the two characters makes it possible to identify an opposition important for the ethics of heroism: law and justice. The rebel hero turns out to be the bearer of an alternative value system in which the moral rightness of an act is determined not only by its compliance with the official norm, but also by the purpose, motive and direction of the action. In this regard, the ability of collective memory to transform a violator of the established order into a positive hero is especially significant. At the same time, Koroglu and Robin Hood are not identical cultural models. Their images are shaped by various historical, social and aesthetic traditions. Therefore, the comparison allows not only to discover typological similarities, but also to determine the national and cultural specifics of the heroic ideal. Thus, the study of the images of Koroglu and Robin Hood allows us to consider heroism not as an unchangeable category, but as a result of the interaction of ethical ideas, social memory and artistic narrative. The rebel hero becomes a particularly significant figure precisely where there is a conflict between formal legality and society's idea of justice. This aspect makes medieval and epic models of heroism relevant for understanding the mechanisms of hero formation in modern culture.

Keywords*: heroism, hero-rebel, Koroglu, Robin Hood, Azerbaijani epic, European folklore, justice, collective memory, ethics of heroism, comparative literary criticism.*

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REINTERPRETATION OF THE ASHIQ IMAGE IN 20TH CENTURY AZERBAIJANI LITERATURE IN THE CONTEXT OF NATIONAL IDENTITY

The concept of heroism and its various interpretations occupy an important place in literary studies, particularly in examining how societies represent their historical experience, cultural values, and collective identity. Within this framework, the ashig image in twentieth-century Azerbaijani literature can be understood as a dynamic representation of heroism, combining traditional folklore elements with new literary and ideological meanings. This study explores how the ashig image was transformed from a folkloric cultural figure into a literary symbol reflecting different interpretations of heroism, national identity, and historical memory. The research addresses the following questions: How was the concept of heroism represented through the ashig image in twentieth-century Azerbaijani written literature? How did historical and ideological hanges influence the reinterpretation of the ashiq as a heroic figure? What role did this image play in preserving cultural memory and expressing national identity through different literary periods? The study applies a comparative literary analysis based on historical-cultural and intertextual approaches. The theoretical framework draws upon concepts of cultural memory, national identity, and the interaction between folklore and written literature. The research examines three major historical stages: the early twentieth century (1900–1920s), the Soviet period (1920–1970s), and the period of national revival preceding and following independence (1980–1990s). The analysis focuses on the representation of the ashiq image in the works of M.Mushfiq and S.Vurgun in poetry, Y.V.Chamanzaminli and Isa Huseynov in prose, and A. Hagverdiyev in drama.

The findings suggest that the ashig image acquired different forms of heroic representation depending on the historical and ideological context. In the early twentieth century, the ashig was primarily presented as a guardian of national-spiritual values and a continuation of traditional heroic ideals. During the Soviet period, the image was adapted to new ideological frameworks while maintaining elements of cultural continuity. In the 1980s–1990s, the ashig figure was increasingly associated with historical consciousness, cultural revival, and national self-identification.

The scholarly contribution of this research lies in demonstrating that heroism in Azerbaijani literature is not a fixed category but a changing cultural construct shaped by historical experience and literary reinterpretation. By examining the transformation of the ashiq image, the study reveals how traditional figures function as carriers of collective memory and as symbols through which societies redefine their understanding of heroism.

Keywords: *heroism, ashig image, twentieth-century Azerbaijani literature, reinterpretation, folklore and written literature.*

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TEACHING HEROISM THROUGH ENGLISH LITERATURE

Heroism has long been a central theme in English literature, providing readers with models of courage, integrity, resilience, and moral responsibility. This article explores how the teaching of literary heroes can contribute to character education in schools, universities, and digital learning

environments. It argues that English literature offers valuable opportunities to develop students' ethical awareness, critical thinking, empathy, and civic responsibility through the study of iconic heroic figures. Drawing on selected literary works, including *Beowulf*, the legends of King Arthur, the stories of Robin Hood, *Jane Eyre*, *To Kill a Mockingbird*, and the *Harry Potter* series, the article examines the educational values embodied by these characters and their relevance to contemporary learners. It also discusses practical pedagogical approaches such as close reading, classroom discussion, role-playing, project-based learning, and reflective writing that encourage students to connect literary heroism with real-life moral and social challenges. The article concludes that teaching heroism through English literature enriches literary competence while fostering essential personal and social values. By engaging with heroic characters from different historical periods and genres, students gain a deeper understanding of leadership, justice, compassion, and ethical decision-making. Integrating these literary heroes into educational practice can therefore support the development of responsible, reflective, and socially engaged citizens in the twenty-first century.

Keywords: *heroism, English literature, character education, literary heroes, moral values, critical thinking, English language teaching, higher education.*

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THE DISFIGURED FIGURE OF THE SULTAN IN MODERN TURKISH POETRY

The authoritarian practices of the early Turkish Republic, and the successive military interventions of the following decades raised the question of whether the order of concentrated authority had really disappeared with the abolition of the sultanate. Consequently, poets began to represent some of the most powerful Ottoman sultans as embodiments of the present absolute authority. In these poems, the sultans are stripped of their mythical, superhuman, and heroic dimensions and portrayed instead as ordinary human figures. My presentation will focus on three such poems, "Sabaha Karşı Padişahın Titremesi" ("The Shiver of the Sultan at Dawn") by Melih Cevdet Anday, "Fatih'in Resmi" ("Fatih's Portrait") by Oktay Rifat, and "Fatih" by İlhan Berk. The first describes a sultan, with a hint to Suleiman the Magnificent, sick and alone in his harem; the second presents Mehmet the Conquerer, lamenting the lack of all his gains while reduced to a grotesque figure in miniature; and the third, written about the same painting, despite the claim of its title, focuses more on the material aspects of the work and the process of its creation. Unlike the first two, this one denies the sultan a voice and reduces him to a mere object of gaze.

Keywords: *sultan, Turkish poetry, Anday, Rifat, Berk.*

Nazmi Ağıl is a professor at the Department of Comparative Literature, Koç University, Istanbul. He translated several canonical works from English, including *Beowulf, Sir Gawain and the Green Knight, The Canterbury Tales* and *The Rape of the Lock.* He is also an award-winning poet with several volumes of poetry both for adults and children. His research interests lie in translation, ekphrasis and Turkish and English literatures. Among his scholarly publications are two books: *Ekphrasis:Turkey and the West* and *Bana Hiç Yazmayan Dünyaya (To the World that Never Wrote to Me),*- a volume consisting of translated poetry from Emily Dickinson, translation decisions and commentary for each poem. E-mail: nagil@ku.edu.tr

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HEROIC NARRATIVES IN NIZAMI GANJAVI'S ISKANDARNAMEH

This paper examines **heroic narratives in Nizami Ganjavi's *Iskandarnama***, focusing on the interplay between epic heroism, wisdom, and didactic thought. The work presents Alexander's life and conquests in its first part, while the *Iqbalnama* develops his transformation into a wise ruler and seeker of knowledge through encounters and philosophical dialogues with scholars. Nizami combines heroic episodes with symbolic language, psychological insight, philosophical reflection, and imaginative storytelling, creating a distinctive synthesis of epic and didactic poetry. The paper argues that *Iskandarnama* transcends conventional heroic narrative by presenting heroism not merely through military conquest but also through intellectual and moral achievement. In this sense, Alexander becomes simultaneously a warrior, ruler, philosopher, and seeker of wisdom.

Keywords: *Nizami Ganjavi, Iskandarnama, heroic narrative, Alexander the Great, epic poetry*

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VOICES OF PROTEST AND PRAYER: INDIGENOUS EPIC MEMORY, SONG CULTURES, AND ECOLOGICAL HEROISM IN THE AJODHYA HILLS

The Ajodhya Hills have been an integral part of the extended mountain range of the Eastern Ghats in India. These hills are home to a number of Indigenous communities such as Santals, Lodhas, Birhors, Totos, Kherias, Mundas, etc. These communities, especially the Santals, have a long history of displacement and mistreatment by other groups. This paper will interrogate how Indigenous histories, oral traditions, and lived experiences from the Ajodhya Hill region can be read as epic formations of collective memory and resistance. Within the broader framework of Indigenous epic memory and evolving notions of heroism, the paper will narrate the ways in which these histories of displacement articulate collective endurance as a form of narrative resistance. These communities resisted through movements such as the Kherwar Movement (1833) and the Santal Movement (1855), which remain central to Indigenous heroic memory and oral epic traditions.

Times have changed, but the communities still remember their leaders who fought against all odds. Songs sung, usually by women, during festivals such as Baha, Tusu, and Bhadu Parab speak not only of protest but also of ecological belonging and memory of nature. The paper will further explore how these oral and performative practices encode alternative models of heroism grounded in ecological ethics, cultural continuity, and Indigenous knowledge systems.

Keywords*: Indigenous, epic poetry, heroism, Tusu, Bhadu*

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TORELLI AND THE GLOBAL HERO: BETWEEN ITALIAN POLITICS AND UNIVERSAL ETHICS FROM THE RENAISSANCE TO THE BAROQUE

In the rigid ideological climate of late sixteenth-century Italy, the "science of chivalry" operated at a complex crossroads between political allegiance and moral philosophy. This paper examines how Count Pomponio Torelli (1539–1608) navigates this tension in his *Trattato del debito del cavalliero* (1596), locating his idea of the modern knight between two distinct poles: the pragmatic demands of early modern Italian politics and the philosophical myth of the transnational hero.

As a prominent nobleman, academician and dramatist, Torelli was deeply embedded in the state-building strategies of his time, an era in which when Italian regional states sought to discipline the aristocracy, eliminate private duels, and subject individual violence to central authority. However, he had a cosmopolitan background and a strong exposure to portoguese, spanish and french literature. Therefore, instead of reducing chivalry to a mere tool of local absolutism or Counter-Reformation propaganda, Torelli projects the figure of the knight onto a global stage. Rooting his ethics in natural law, he argues for an inherent, universal code of honor that transcends borders. Through an anthropological analysis of Torelli's cross-cultural references — ranging from North African Muslim rulers like Raho Benazamur to the Nair knights of Malabar — this study demonstrates how the author constructs a transcultural heroic ideal based on mutual recognition and natural virtue. Ultimately, this paper argues that Torelli's modern knight is born from the dialectic between these two forces: a figure required to navigate the political realities of the Italian courts, yet elite enough to speak a universal, transnational language of dignity capable of humanizing conflict beyond the frontiers of faith.

Torelli's open-minded approach was rooted in his extraordinary literary background. His cosmopolitan culture is fully attested by his ability to read and translate heroic poetry from Portuguese, Catalan, Spanish, and French.

***Keywords**: Pomponio Torelli, Italian Politics, Science of Chivalry, Cross-Cultural Ethics, Textual Reception*

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COMMUNISM AS A MODERN HEROIC EPIC? ON BERTOLT BRECHT'S THE MANIFESTO

This paper examines Bertolt Brecht's unfinished didactic poem *The Manifesto* against the background of changing conceptions of the heroic. Brecht's attempt to versify Marx and Engels's *Communist Manifesto* in hexameters consciously draws on the monumental form of the ancient heroic epic. Following the example of Lucretius's *De rerum natura*, Brecht radically transgresses the classical ideal of heroism. In place of warrior heroes and individual feats of greatness, he introduces a social protagonist: the societal dynamics of class struggle and collective emancipation through an understanding of economic relations.

Through its epic form and the aestheticization of political theory, Brecht seeks to re-emphasize Marxist doctrine, making class struggle accessible as a form of intellectual courage. This paper

explores the extent to which this formal appropriation subverts the heroic epic itself while also containing a structural contradiction. On the one hand, Brecht characteristically emphasizes reason and analysis; on the other, his text approaches communist propaganda in verse.

The central argument is that this tension between the rhetoric of enlightenment and the intention to mobilize readers reveals transgression as a productive principle. The boundaries between epic, didactic poetry, and political pamphlet are deliberately dissolved to construct a new model of collective heroism that challenges the political and social conceptions of order in the twentieth century.

Keywords: *Bertolt Brecht; heroic epic; transgression; didactic poetry; The Communist Manifesto.*

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MYTHS & HEROES: A 21ST CENTURY RE-READING OF BENGALI FARMER REVOLTS FROM LITERATURE

This study undertakes a critical re-reading of Bengali farmer revolts through literary representations, situating them within the frameworks of mythmaking, hero construction, and cultural memory. Drawing on interdisciplinary methodologies that combine literary criticism, folklore studies, and subaltern theory, the paper examines how texts such as Dinabandhu Mitra's Nil Darpan and subsequent literary narratives reinterpret historical movements, including the Indigo Rebellion, the Pabna Movement, and the Tebhaga Movement. The central hypothesis posits that Bengali literature does not merely document agrarian resistance but actively reconstructs it by transforming peasants into symbolic and moral heroes within a mythicized narrative structure. The study highlights how these literary constructions shape collective rural consciousness and identity in Bengal. It further engages with postcolonial and eco-critical perspectives to reinterpret these texts in the 21st-century context, emphasising their relevance to contemporary discourses on social justice and agrarian crises. The research relies on published literary texts, historical records, and critical scholarships, as well as select conference discussions and interpretive analyses within folklore studies. Ultimately, the paper argues that Bengali literary traditions serve as dynamic archives where history, myth, and resistance intersect to produce enduring cultural meanings.

Keywords: *mythmaking, peasant resistance, Bengali literature, subaltern studies, cultural memory, agrarian history*

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THE EXTRAORDINARY FEMALE PROTAGONISTS OF THE NOVEL SEYYAH (ELDEN ELE)

Prof. Dr. Azize Caferzade (b. 1921 – d. 2003) has made significant contributions to the research of Azerbaijani women's literature. For the first time in Azerbaijan, she compiled anthologies of female poets titled 'Könül Çırpıntıları', 'Azerbaycanın Aşık ve Şair Kadınları', and 'Azerbaycanın Şair ve Aşık Kadınları', there by bringing to light examples spanning 800 years of Azerbaijani women's literature. The author has also written a series of stories regarding Natevan, as well as novels about the poet Zerrintac Tahire (nicknamed Kurretülayn) – who was a leader of the Babi movement, a rebel, and a teacher – and Mirze Güller, the first female 'khanende' (traditional singer) of the 19th century. Furthermore, as a scholar, she prepared the poems of Fatma Hanım Kemine for publication for the first time, introducing her to the history of Azerbaijani literature. In her works – which encompass short stories, novellas, novels, and plays – Caferzade depicted strong, beautiful, courageous, self-sacrificing, multifaceted, and virtuous female protagonists, successfully establishing their literary portraits.

The author's novel titled 'Seyyah' (The Traveler), which recounts the life, art, and journeys of the 19th-century Azerbaijani traveler, poet, mystic, and geographer Hacı Zeynalabdin Şirvani, is exceptionally rich in its portrayal of extraordinary female protagonists. The majority of the characters in this work are women from Azerbaijan, particularly from the Shirvan region, as well as female sultans living in Central Asia, Turkestan, and India.

Zeynalabdin's mother Şirinbeyim, his maternal uncle's daughter and betrothed-at-birth Telizer, Telizer's mother Soltanbike (Baharcan), and his aunt Reyhan are the female protagonists residing in Shamakhi. Altuntelli is a brave and beautiful young woman who loves Zeynalabdin with an unrequited love and self-sacrifice, ultimately giving her life for this cause. Süheyla, who infiltrates the traveler's cell at midnight during one of his journeys, is an extraordinary character rarely encountered in literary works. Female characters such as Aybüke, Aybuta, the traveler's wife Hümeyra, Ehli Kadın, Suyunbike, and Helimetü'n-Nisa Beyim each possess distinct characteristics that necessitate individual examination. Supporting characters such as Telizer's midwife, Mamaça (midwife) Meşedi Ağbacı, and Türfe Arvad are also figures originating from the Shirvan region.

In this study, the extraordinary female protagonists of Azize Caferzade's novel 'Seyyah' will be analyzed, and through these characters, the underlying values upon which the author establishes the concept of heroism will be determined.

Keywords: *Zeynalabdin Shirvani, Temkin, Bustanü's-Seyahe, Riyazü's-Seyahe, female sultans, love, disguise.*

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THE LITERARY CHRONICLE OF NATIONAL HEROISM PUNISHED BY LAW – AZERBAIJANI RESISTANCE LITERATURE

This paper examines Azerbaijani outlaw literature as a distinctive branch of resistance literature and as a literary chronicle of national heroism punished by law. It focuses on the paradoxical transformation of the outlaw figure in Azerbaijani cultural memory, where *gachag* (outlaw/fugitive) becomes closely associated with *gochag* (brave man/hero), reflecting a shift from legal criminalization to collective heroization. The study asks: How did outlaw figures become symbols of national heroism in Azerbaijani literature despite state persecution? What does outlaw literature reveal about the relationship between law, justice, and popular resistance in Azerbaijani historical consciousness?

Methodologically, the research adopts an interdisciplinary approach combining literary analysis, historical contextualization, and comparative cultural studies. The study examines epics, poems, memoirs, tales, and novels centered on outlaw figures from the sixteenth century to the Soviet era, placing Azerbaijani examples such as Gachag Nabi and Gachag Karam in comparative dialogue with figures such as Robin Hood. The paper argues that Azerbaijani outlaw literature functions not only as protest literature but also as an alternative archive preserving social memory, historical trauma, and collective ideals of justice, resistance, and heroism across changing political regimes.

Keywords*: Azerbaijani Resistance Literature; Outlaw Heroism; Protest Literature; Cultural Memory; Social Justice.*

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HEROES, ANTI-HEROES, AND THE CONCEPT OF HEROISM IN HISTORIOGRAPHICAL TRADITIONS

This study investigates the construction of heroism and anti-heroism across epic and historiographical traditions, integrating comparative literary analysis with narratology, onomastic theory, and neurobiological models of social cognition. Focusing on the Nibelungenlied, the Homeric–Virgilian cycle (Iliad–Aeneid), and later imperial narratives involving Huns and Ottomans, it argues that heroism is not an intrinsic moral category but a perspectival and culturally encoded position produced through narrative sovereignty and naming regimes.

In Homeric and Virgilian traditions, heroic identity is structurally ambivalent: Achilles, Odysseus, and Aeneas embody simultaneously valor, deception, and constitutive violence. Aeneas, while framed as pius and foundational for Roman origins and patrici. However, from the perspective of the Rutulians and other Italic groups, his actions constitute conquest and displacement, revealing the ambivalence of heroic violence, and the colonial logic embedded in epic teleology1.

Similarly, Greek expansion into Thracian (Frakia) territories and the assimilation or erasure of Pelasgian identities demonstrate how "civilizational heroism" is constructed through retrospective narrative dominance.

[1] **Teleology** is the philosophical study of ***purpose, ends, goals, or final causes***. A teleological explanation explains something by referring to what it is *for* rather than merely how it came about.

But in medieval and early modern European,the Huns and Ottomans are frequently encoded as anti-heroic invaders, although this reflects the ideological perspective of sedentary European chroniclers rather than an objective moral taxonomy.

Across all cases, heroism emerges as perspective-dependent: the victor's narrative defines the hero, while the displaced become anti-heroes or erased actors.

The Nibelungenlied further destabilizes heroism through cyclical vengeance, where Siegfried's heroic status collapses into structural violence

Methodologically, the study combines comparative epic narratology and historiographical critique (Hayden White). It introduces Onomastic Migration Theory, examining textual reassignments of endonyms and exonyms, and textual reassignments across empires, showing how names often outlive populations and restructure historical perception. Finally, the study incorporates neurobiological models of heroism, suggesting that heroic cognition is linked to risk-reward circulation, and socially reinforced status-seeking behavior.

Heroism thus emerges at the intersection of narrative structure, naming systems, and evolved cognitive mechanisms, making it a distributed cultural-biological phenomenon rather than a fixed ethical essence.

Keywords*: Onomastic Migration theory, epic narrative; Nibelungenlied; Homer; Virgil; Aeneid; imperial ideology; cultural memory; Huns; Ottomans; Greeks; Pelasgians; neurobiology of heroism.*

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INTEGRATION OF HEROIC ETHICS IN AZERBAIJANI EPICS FROM TRADITIONAL MORAL CODE TO MODERN VALUES

Azerbaijani epics are one of the important folklore examples reflecting the historical memory, spiritual world and social ideals of the people. In these epic works, the image of the hero is formed not only as a brave warrior and owner of power, but also as a person who combines certain moral principles. Qualities such as bravery, justice, loyalty, commitment to the word, standing behind the weak, prioritizing the interests and family values of el-Oba form the basis of this image. That is why the concept of heroism in Azerbaijani epics acts not only as an expression of physical strength, but also as an embodiment of moral perfection and a model of ethical behavior. From this point of view, the main purpose of the study is to investigate the moral principles on which heroic ethics is built in Azerbaijani epics, what role the image of an epic hero plays in the formation of national memory and how this heroic model is interpreted in modern times. Heroism in Azerbaijani epics is not limited to the concept of personal glory and personal victory. The activity of the hero in the ePOS" Kitabi-Dede Gorgud "and" Koroglu " is associated with the idea of restoring social responsibility and rights. In these examples, the hero is valued not only for his physical strength, but also for his moral will and

the right choices. His model of behavior is transferred to memory, becoming an expression of moral norms accepted by society. The preservation of national and moral values, the sanctity of the family, the obvious examples of the image of a woman have an impact on the formation of heroic ethics even today, as a reality filtered through epics. During the Patriotic War, we witnessed them live as a date. The study used comparative-historical and textual analysis methods, and approached the issue in the context of folklore studies and heroic ethics. Although in modern times the content of the concept of heroism has changed in some form, the moral code formed in folklore retains its significance. The traditional hero model today acquires new meaning with criteria such as patriotism, responsibility, humanism, representation of moral values and moral resilience. Consequently, the heroic ethics presented in the epics of Azerbaijan is not only an important component of the national cultural heritage, but also a value system that affects the formation of a modern understanding of heroism and moral thinking. From this point of view, it is believed that the study will make a scientific contribution to more fully explain the historical continuity and modern interpretations of the concept of heroism in Azerbaijani epics.

***Keywords**: Azerbaijani epics, heroic ethics, folklore, moral code, epic hero, national memory, ethical values.*

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WAR AND HUMANITY: PSYCHOLOGICAL ASPECTS OF THE ANTI-HEROIC PHENOMENON

The theme of war occupies a significant place in world literature as one of the major issues revealing the most complex layers of human psychology. This article examines the formation of the anti-heroic phenomenon against the backdrop of the moral and psychological devastation caused by war. In particular, the antihero type that emerged within the context of the socio-psychological crisis created by war in twentieth- and twenty-first-century literature attracts attention as an alternative to the classical hero model. Within the framework of the "war and humanity" problem, the present article investigates the psychological aspects of the anti-heroic phenomenon from a scholarly and theoretical perspective. The study analyzes the characteristics that distinguish the anti-heroic from the traditional heroic model, focusing on the character's inner conflicts, fear, hopelessness, and feelings of alienation from a psychological point of view.

The article demonstrates that the conditions of war transform an individual's system of moral values, distancing them from the socially accepted standards of heroism and ultimately giving rise to the anti-heroic type. At the same time, it is argued that the antihero image is not merely a symbol of weakness and defeat, but also serves as an artistic expression of the socio-psychological crisis of the era. Based on various literary examples, the study comparatively interprets the impact of war on human personality and the psychological essence of the anti-heroic.

The study employs methods of comparative analysis, psychological analysis, and literary interpretation. The research findings reveal that the anti-heroic image is an aesthetic embodiment of the moral trauma, hopelessness, and identity crisis caused by war within human personality. From this perspective, the anti-heroic functions not only as an individual character type, but also as a universal artistic model expressing the destructive impact of war on society and human psychology.

***Keywords**: war, human psychology, anti-heroism, alienation, moral crisis, literature*

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THE CONCEPT OF THE HERO IN EPIC DISCOURSE: A COMPARATIVE ANALYSIS OF "KITABI DEDE KORKUT" AND THE "NIBELUNGENLIED"

This paper examines the construction of heroism in epic discourse through a comparative analysis of *Kitabi Dede Korkut* and the *Nibelungenlied*. It focuses on the characters Bamsı Beyrek and Siegfried, analyzing their heroic representations as products of specific linguistic and text-structural devices.

From the perspective of comparative-typological linguistics, the study demonstrates that heroism is constructed not only at the narrative level but also through the text-organizing mechanisms of epic discourse. Particular attention is paid to syntactic parallelisms, formulaic patterns of repetition, and compositional principles governing episode organization, all of which contribute to textual coherence and the semantic intensification of central values.

The analysis reveals that, despite their distinct cultural and linguistic traditions, both epics employ comparable strategies for the linguistic construction of heroism. The hero emerges as a discursively constructed figure through whom collective value systems, cultural norms, and conceptions of social order are articulated.

The linguistic organization of epic texts thus proves central to the stabilization of collective memory and the discursive construction of heroism. The study also contributes to a broader understanding of the role of heroic discourse in collective memory and the formation of cultural identity.

Keywords: *construction of heroism; epic discourse; Kitabi Dede Korkut; Nibelungenlied; collective memory; cultural identity.*

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FEMALE HEROISM IN GERMAN LITERATURE: THE EXAMPLE OF EMILIA GALOTTI

This paper examines female heroism in German literature, which often differs from traditional, male-dominated representations of heroism by emphasizing moral integrity and inner resilience rather than physical strength. Gotthold Ephraim Lessing's drama *Emilia Galotti* illustrates how female protagonists serve as moral counterpoints to the abuse of power and aristocratic arbitrariness.

Emilia embodies a form of heroism characterized by virtue, self-determination, and resistance to sexual and political oppression. However, her tragic fate also reveals the limitations of individual agency within a patriarchal system. Despite her seemingly passive role in the dramatic action, Emilia becomes a heroic figure through her conscious decision to sacrifice herself, an act that demonstrates her moral resolve and ethical superiority. The drama thus reconsiders the definition of heroism, showing that female strength often lies in ethical steadfastness and resistance to social constraints.

Keywords: *female heroism; Emilia Galotti; morality; virtue; self-determination; Enlightenment; patriarchy; tragedy; Lessing; social resistance.*

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TRANSFORMED HEROISM: ON THE (RE-)FIGURATIONS OF THE SCIENTIST IN GERMAN-LANGUAGE LITERATURE

Heroism undoubtedly belongs to those narrative concepts that have long played an important role in the cultural memory of societies. Myths, legends, films, and literary narratives depicting the journeys and experiences of heroic figures bear witness to this enduring significance. The heroic and the heroic figure provide a projection surface for particular ideals, which may be defined differently depending on their contexts of production and reception. They also perform important functions in what Aleida Assmann terms "functional memory" and "storage memory."

In modernity and the present day, the concept of heroism has undergone fundamental changes. For example, scientists Özlem Türeci and Uğur Şahin were celebrated as heroic figures following the development and authorization of a COVID-19 vaccine in December 2020. The vaccine offered hope of an escape from lockdown and the severe restrictions imposed by pandemic measures. In German-language literature, scientist characters likewise provide a basis for examining heroism in the context of the profound social transformations of our time.

This paper aims to analyze scientist characters in Bertolt Brecht's *Life of Galileo,* Friedrich Dürrenmatt's *The Physicists*, Juli Zeh's *Corpus Delicti*, and Raphaela Edelbauer's *The Liquid Land,* focusing on their ethical responsibilities as scientists toward society and future generations through the lens of Hans Jonas's *Principle of Responsibility*. The study seeks to identify the transformation of the "modern heroic" scientist figure and examine the role of such figures as agents within social structures.

Keywords: *scientist figures; modern heroism; decomposition; transformation; cultural memory; German-language literature.*

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BETWEEN STORM AND FREEDOM: FIGURATIVE HEROISM IN SCHILLER'S WILLIAM TELL

This paper examines the visual construction of heroism in Friedrich Schiller's *William Tell* through the tension between the forces of nature and political freedom. It focuses on how Schiller employs visual and metaphorical devices to portray Tell not merely as a historical freedom fighter but as a symbolic figure situated between "storm" and "freedom." The analysis demonstrates that images of nature – particularly storms, mountains, and water – serve as projections of inner conflicts while

simultaneously expressing collective resistance. Tell emerges less as a conventional tragic hero than as a taciturn, nature-oriented figure whose actions stem from moral necessity.

The paper also shows how the iconic apple-shooting scene and the depiction of the landscape create a visual dramaturgy that presents freedom as something elemental and unstoppable. Schiller's language intensifies this imagery through contrasts between confinement and openness, coercion and self-determination. The article argues that this aesthetic representation simultaneously demystifies Tell's heroism and renders it universal. Finally, it demonstrates that Schiller's work is not merely a political drama of freedom but also a poetic reflection on the conditions of individual action at the intersection of nature, power, and morality.

Keywords: *heroism, storm, freedom, visual imagery, images of nature*

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FROM HEROISM TO THE ANTIHEROIC FIGURE IN ABDÜRRAHIM BEY HAGVERDIYEV'S PLAY "AGA MEHEMMED SHAH GADSCHAR"

This paper examines the portrayal of Aga Mehemmed Shah Gajar in Abdürrahim bəy Hagverdiyev's drama *Aga Mehemmed Shah Gajar* as a multifaceted personality who emerges not only as a powerful ruler and state-builder but also as a figure shaped by violence, harsh methods of governance, and political ambition. The work offers a fresh perspective on the concept of heroism by questioning traditional heroic ideals and presenting different ways of interpreting power, rulership, and historical greatness.

The study addresses two central research questions: how is heroism constructed and interpreted in the drama *Aga Mehemmed Shah Gajar*, and through which literary devices does Hagverdiyev transform the historical figure of Gajar from a traditional hero into an ambivalent or antiheroic character? Methodologically, the study draws on literary character analysis and a historical-hermeneutic approach. Its theoretical framework incorporates modern theories of heroism and concepts from antihero discourse, enabling a nuanced examination of heroization and deheroization. Approaches from the study of literary realism are also employed to investigate the interplay between historical reality and literary representation.

The analysis demonstrates that Gajar is portrayed simultaneously as a successful state-builder, a strategically minded ruler, and a cruel conqueror. This ambivalence creates a character who conforms neither fully to the classical ideal of the hero nor to an unequivocal image of the enemy. Hagverdiyev combines individual character traits with the political and social conditions of the period, presenting heroism not exclusively as a moral category but also as an expression of power, violence, and historical impact.

The study's contribution lies in its analysis of Aga Mehemmed Shah Gajar as an example of the multifaceted interpretation of heroism in Azerbaijani dramatic literature. It demonstrates how Hagverdiyev deconstructs traditional patterns of heroization, thereby offering a modern perspective on historical figures. In doing so, the study provides new insights into the discourse on heroes and antiheroes in Azerbaijani realist literature.

Keywords: *heroism, antihero, historical drama, historical figure*

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HEROISM IN TRANSITION: HERMANN HESSE'S "NEIGHBOURS" IN THE LIGHT OF MODERN LITERARY CRITICISM

This paper examines Hermann Hesse's literary work through the lens of modern literary criticism, focusing on the short story cycle *Neighbours* and, in particular, the problem of heroism. The relevance of this study stems from the need to reinterpret classical literary works in light of new philological approaches and changing conceptions of the hero in the twenty-first century.

The central research question is: How is heroism represented in *Neighbours*, and what new possibilities for interpretation does modern literary criticism offer?

Methodologically, the study is based on hermeneutic textual analysis, complemented by comparative and motif-historical approaches. It also draws on insights from modern literary criticism to reassess literary characters.

The study focuses on the transformation of the concept of heroism from traditional heroic deeds to an inner, existential achievement of the individual. The analysis demonstrates that Hesse's characters do not conform to the classical ideal of the hero. Nevertheless, their everyday lives, moral decisions, and pursuit of self-knowledge reveal a form of "quiet" heroism. This manifests itself in their ability to overcome inner conflicts, preserve their individuality, and find meaning in everyday existence. The study shows that Hesse's works open up new perspectives on the heroic and can be understood as a space for philosophical reflection on human nature.

Keywords: *Hermann Hesse, heroism, analysis, literary criticism,* Neighbours

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NASIRULLAYEVA SEVINCH GʿAYRAT QIZI
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EPISTEMIC HEROISM BEYOND THE MARKET: ELINOR OSTROM AND THE COURAGE TO CHALLENGE ECONOMIC ORTHODOXY

This paper examines Elinor Ostrom as a paradigmatic figure of epistemic heroism in the field of economics through the lens of institutional analysis and the Institutional Analysis and Development (IAD) framework she pioneered. Drawing on Ostrom's own empirical case studies, her Nobel lecture, and her foundational work *Governing the Commons* (1990), the paper traces how she systematically challenged the "Tragedy of the Commons" thesis advanced by Garrett Hardin (1968). The main hypothesis of this study is that Ostrom's intellectual trajectory constitutes a form of epistemic heroism: a deliberate, evidence-driven defiance of dominant economic paradigms that carried significant professional and institutional risk. Rather than accepting the prevailing assumption that shared natural resources would inevitably be over-exploited without state intervention or privatization, Ostrom collected and analyzed a large number of real-world case studies across forests, fisheries, and water systems worldwide. She was inspired by observing the world and grappling with real problems rather than theorizing in the abstract. Her findings demonstrated that local communities could devise effective governance institutions for common-pool resources. In 2009, she was awarded the Nobel Memorial Prize in Economic Sciences – becoming the first woman ever to receive it. The paper draws on published academic sources, Ostrom's conference contributions, and biographical accounts to argue that her life and work represent a model of heroism particularly suited to the complexities of the modern world: one grounded in epistemic courage, institutional imagination, and trust in ordinary people over powerful systems.

Keywords: *Elinor Ostrom, epistemic heroism, common-pool resources, institutional analysis, economic orthodoxy, governance, Tragedy of the Commons.*

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HEROISM AND INFINITE IRONY IN KAFKA'S THE CASTLE: THE (ANTI)HERO AS OUTSIDER AND CHALLENGER OF SOCIAL ORDER

This paper examines Franz Kafka's *The Castle* through the lens of heroism and anti-heroism, exploring how irony functions as a challenge to established social order and as a reinterpretation of heroic paradigms in modern literature. Drawing upon Søren Kierkegaard's concept of infinite absolute

negativity, the study argues that Kafka transforms the traditional heroic quest into an ironic and open-ended struggle against opaque structures of authority.

Unlike mythical or epic heroes whose journeys culminate in reconciliation, revelation, or victory, Kafka's protagonist K. embodies a distinctly modern anti-hero. As an outsider who remains detached from the norms and institutions governing the village and the Castle, K. occupies the position of what Kierkegaard terms the "pure ironist," exposing contradictions embedded within social and symbolic orders. His resistance does not produce triumph but rather reveals the instability and arbitrariness of systems that demand unquestioning conformity.

The paper further argues that Kafka juxtaposes two modes of irony – pure irony and mastered irony – to construct a narrative in which heroism itself becomes problematic. K.'s quest resembles messianic and mythological patterns, yet every possibility of redemption is undermined by ambiguity, failed communication, and the multiplicity of subjective truths. The inhabitants of the village, by contrast, represent collective memory and inherited social values that sustain existing structures of authority. Figures such as Amalia and the Barnabas family emerge as alternative anti-heroes whose marginalisation reveals the cost of dissent and the fragility of communal norms.

By transforming the heroic journey into a perpetual condition of estrangement, Kafka offers a modern interpretation of heroism grounded not in conquest or transcendence but in the ethical courage to confront absurdity and maintain individuality within oppressive systems. *The Castle* thus reimagines heroism as resistance, presenting irony itself as a mode of survival and exposing the tensions between collective memory, institutional authority, and the modern individual's search for meaning.

Keywords*: heroism, anti-heroism, irony, social order mythic patterns Kafka, Kierkegaard.*

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HEROISM IN CONTEMPORARY UZBEKISTAN: BETWEEN COLLECTIVE MEMORY, EPISTEMIC HEROISM, AND CIVIC RESPONSIBILITY

This paper examines the transformation of heroic narratives in contemporary Uzbekistan in the context of post-Soviet identity formation, collective memory, and social modernization. Drawing on interdisciplinary approaches from heroism studies, memory studies, and cultural sociology (Allison et al., 2016; Franco et al., 2016), the study analyzes how the concept of heroism is shifting from traditional military and mythological archetypes towards forms of epistemic, sporting, and civic heroism.

While figures such as Alpamysh, Tomyris, and Jaloliddin Manguberdi remain central to the national culture of remembrance, new heroic models based on perseverance, knowledge, social responsibility, and international representation are increasingly emerging in public discourse. The paper examines the symbolic significance of Olympic gymnast Oksana Chusovitina and boxer Hasanboy Dusmatov, whose sporting achievements have become elements of collective identification and national self-representation. It also explores epistemic heroism through the public perception of Uzbekistani scientists such as Shavkat Ayupov and Sayyora Rashidova.

Particular attention is paid to the role of education, the media, and state-led modernization discourses in constructing new heroic ideals within the framework of Uzbekistan's so-called "Third Renaissance." Methodologically, the study combines discourse analysis with approaches to collective memory research and neuroethical concepts of moral identification (Kinsella et al., 2015).

The paper argues that heroism in contemporary Uzbekistan is increasingly moving away from militarized and mythologized conceptions and is instead being redefined as a cultural practice grounded in moral responsibility, intellectual achievement, and social resilience.

Keywords: *heroic narratives, post-Soviet identity formation, collective memory, cultural modernization, Uzbekistan, epistemic heroism, national identity*

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REINTERPRETATION OF THE HERO IMAGE IN ELDAR BAKHISH'S CREATIVE WORKS

Throughout the centuries-long history of Azerbaijani literature, tradition and its transformation into new forms have remained among the principal issues studied by literary scholarship. Since the 1960s, a tendency has emerged in Azerbaijani prose to construct the depiction of life events through mythological archetypes.

This study examines the reinterpretation of the traditional hero image in the works of Eldar Bakhish, one of the prominent poets of Azerbaijani literature during the period from the 1960s to the 1990s.

The research analyzes the concept of the hero as shaped in the poet's literary heritage under the influence of national and spiritual values (the artistic representation of historical and epic characters in the epic The Book of Dede Korkut), historical memory (the creation of a new image of Babak in the epic-style work Babak), and folklore traditions (the mythological figure Khidir Nabi and the fire-spirit Cırtdan in Nabi's Tale and Cırtdan). It identifies the distinctive features through which the traditional model of the hero is enriched with new ideological and aesthetic content. At the same time, Eldar Bakhish's contributions to the renewal of the hero image and heroic consciousness in his works are evaluated from a scholarly and theoretical perspective.

For example, in Nabi's Tale, the poet compares the young protagonist Nabi with both Qachaq Nabi and Khidir Nabi. Through this approach, the author synthesizes mythological and historical figures, creating an artistic foundation for the development of historical and cultural memory in children, while simultaneously fostering the subconscious internalization of concepts such as heroism and justice.

Likewise, the structure of heroic epics is, first and foremost, a manifestation of tradition; therefore, it is impossible to interpret the epic-style work Babak outside the context of tradition. In this work, the poet draws upon folk creativity and introduces a new plot to literature.

Keywords: *historical hero, mythological image, archetype, transformation, model-schema.*

Saadat Bashirova received her Bachelor's and Master's degrees from the Faculty of Philology at Azerbaijan University, specializing in Azerbaijani Language and Literature and Modern Azerbaijani Literature. Since 2013, she has worked as a Senior Laboratory Assistant at the Department of Azerbaijani Language and Literature of Azerbaijan University of Languages. In 2015, she was admitted to the doctoral (dissertant) program in Azerbaijani Literature and was approved to pursue the degree of Doctor of Philosophy in Philology with the dissertation topic *"Genre and Stylistic Trends in the Works of Eldar Bakhish."*. She is the author of 5 scholarly articles and 8 conference papers related to her dissertation research. Since 2022, she has been serving as a lecturer at the Department of Azerbaijani Literature of the university. Her

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THE IDEA OF HEROISM IN THE NOVEL "MAD KUR" IN THE CONTEXT OF SELF-SACRIFICE AND SOCIAL RESPONSIBILITY (BASED ON THE IMAGES OF THE TEACHER AHMED AND CHERNYAYEVSKY)

In the novel" Mad Kur " the concept of heroism in the plane of Social Responsibility and self-sacrifice reflects itself in the images of the teacher Ahmed and Cherniyaev. In Ismayil Shikhli's novel "Mad Kur" this issue is presented in the context of socio-spiritual transformation. Whether or not the teacher's function is included in the heroic model in the work is the main research question. Although the role of the intellectual through the images of the teacher Ahmad and Chernyayevsky is examined in the novel as an enlightened type, its complex analysis in the context of its responsibility to society, the struggle of the people for enlightenment, dedication from the aspect of ethical-philosophical and Social Responsibility has not been sufficiently systematically investigated.

In this regard, the main problem of the study consists in determining the moral and social function of the phenomenon of the teacher, in contrast to the traditional hero model in society. If in the work we devoted space to structural–semantic analysis to explore the artistic expression of the concepts of altruism and social responsibility, then we are based on the historical literary method for determining the relationship of the novel with the socio - cultural context of the time.

If in the work we were content with the hermeneutic method of involving the ethical and philosophical layers of meaning of images in the analysis, then we preferred the comparative – typological method of revealing the idea-content features of the images of teacher Ahmad and Chernyayevsky as real heroes that guide the development of the people in society. If in the study of the problem posed, on the one hand, we were based on the theory of enlightenment, the concept of humanism, then in ethical-philosophical approaches, in the reflection of intellectual-societal relations, we gave place to the study of the model of the hero teacher.

Keywords*: Ismayil Shikhli, hero, selflessness, ethical-philosophical meaning, method.*

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KOROĞLU IN MODERN INTERPRETATION: KARAMAT BOYUKCHOL'S NOVEL "STEPPE"

The novel "steppe" is considered one of the first works in contemporary Azerbaijani literature, in which elements of postmodernism are observed. The most important aspect of the novel is the presentation of the hero of the classic epic Koroglu from a different, new angle. The main purpose of the study is to draw attention to the image of modern Koroglu to the human image changing against the background of globalization and modern social realities, national identity and historical memory, revaluation of the concept of heroism.

In the novel, The image of Koroglu is removed from the classic epic heroic model and reinterpreted in a postmodern context. Koroglu is no longer an ideal hero, but a copy of the man of the modern world. Unlike the hero of the classic saga, who fights for justice, freedom and the defense of the people, the hero of the novel Koroglu is a completely new, absurd, modern image. By shattering Koroglu's status as an ideal hero, the author wants to draw attention to how the concept of a kind of heroism changes over time. In the novel, Koroglu is no longer a brave man living in Chanlibel, but one who has become a part of a globalized world, operates in various places and is engaged in trade. The fact that he opened a supermarket called" Chanlibel " has a symbolic meaning. The hero, who once put the freedom of the people above all else, now cares only about his own interests. Koroglu's opening of a supermarket or visiting different countries (Russia, Washington) makes a funny impression at first glance, but in fact it has a deep meaning. This hints that in the modern world everything has already changed, even those values that are considered sacred. The author shows that over time, not only the social and political environment changes, but also collective memory and heroic models. The hero of the novel Koroglu clearly reflects how national memory, historical values and understanding of heroism have changed in modern times.

***Keywords**: Koroglu, traditional values, classic hero, new approach, historical memory.*

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PROMETHEUS AS A HEROIC ARCHETYPE: MYTH, HEROISM, AND LITERARY TRANSFORMATION

This study examines the transformation of the Prometheus figure in world literature from antiquity to the late twentieth century, focusing on how the concept of heroism associated with this mythological character evolved across historical periods. The research aims to identify the major stages in the literary development of Prometheus and analyze the artistic mechanisms behind his reinterpretation in European literature.

The methodological framework combines comparative-historical, comparative-typological, and literary analysis. Interpretations of Prometheus in works from different periods and national literary traditions are examined comparatively, with particular attention to the transformation of mythological motifs within literary discourse.

The study argues that Prometheus functions as a dynamic artistic model whose meaning changes according to historical and cultural contexts. In ancient literature, especially in Aeschylus' *Prometheus Bound*, Prometheus embodies resistance, knowledge, and creative power, symbolizing humanity's struggle against divine authority. During the Renaissance and the eighteenth and nineteenth centuries, the figure transcended its mythological origins and became a universal symbol of freedom, humanism, courage, and rebellion in the works of Voltaire, Goethe, Byron, Shelley, and others.

In twentieth-century literature, however, the Prometheus myth undergoes substantial demythologization. In works by Kafka and other modern authors, Prometheus is no longer portrayed as an invincible heroic rebel but as a more human, vulnerable, and sometimes exhausted figure. Thus, each literary era reinterprets Prometheus according to its own philosophical and aesthetic principles, reshaping the meaning of heroism itself.

***Keywords:** Prometheus, mythopoetics, heroism, European literature, transformation, demythologization*

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HERO AND ANTI-HERO IN DETECTIVE LITERATURE: BEHAVIORAL MODELS IN THE CONTEXT OF THE RESTORATION OF SOCIAL ORDER

Detective literature is not limited solely to the artistic depiction of criminal events, it also functions as an important aesthetic system that models the legal, ethical, and social mechanisms of societal order. The main purpose of the presented study is to analyze, from both theoretical and practical perspectives, the behavioral models formed by the hero and anti-hero figures in detective literature within the context of the restoration of social order.

The main hypothesis of the study is that the hero–anti-hero opposition in detective literature goes beyond the framework of good and evil and functions as a complex ideological system within the boundaries of social legitimacy and normative values.

The theoretical foundation of the study is based on the fundamental principles proposed by Gilbert Keith Chesterton, Ronald Knox, S.S.Van Dine, and Tzvetan Todorov regarding the formation and development of the detective genre, as well as Carl Gustav Jung's theory of archetypes. During the practical analysis, the models of hero and anti-hero in the works of Arthur Conan Doyle and Agatha Christie in world literature, and Jamshid Amirov in Azerbaijani literature, are comparatively examined, and their attitudes toward the concept of social order are identified. The article uses the method of comparative analysis.

The research shows that in detective literature, the relationship between hero and anti-hero both creates narrative tension and plays an important role in shaping public consciousness by providing an artistic interpretation of social order, justice, and the individual's position in society.

***Keywords**: detective, behavioral models, hero, anti-hero, literature*

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THE CONSTRUCTION OF A FEMINIST ICON: ROSALIND FRANKLIN, A HEROINE IN SEARCH OF A BETTER STORY

Rosalind Franklin has become one of science's enduring feminist icons. Her story is widely told as that of a brilliant but marginalized woman whose data were stolen by male colleagues and whose contribution to the discovery of DNA's structure was denied. Rooted largely in James Watson's *The Double Helix*, this narrative contains elements of truth but oversimplifies the record. By transforming Franklin into the "wronged heroine" of the double helix, it diminishes her scientific reputation and transform her into a helpless victim.

Drawing on eyewitness accounts and recent historical reassessments (Cobb and Comfort, Nature, 2023), this talk revisits Franklin's contribution to the discovery of the double-helical structure and examines how her cultural image was constructed.

Franklin was neither the passive victim portrayed in the story nor an unwitting provider of data that others "stole": she was an accomplished and well respected researcher whose experimental work established constraints on DNA's structure. While issues of gender, power and scientific credit affected her experience at King's College, numerous reports from the time described the structure as the joint achievement of two teams and indicate that Franklin was an equal member in a group of four scientists working on the structure of DNA.

Keywords: *feminist icon; DNA double helix; scientific credit; gender and power; historical reassessment; cultural representation*

Silvia Onesti graduated in Chemistry from the University of Pavia, as a student of Collegio Ghislieri, and obtained a PhD in Structural Biology from Imperial College London. She worked at Imperial College as a Principal Investigator for more than 20 years, at the interface between physics and biology. Since 2009, she has returned to Italy, where she founded and directs the Structural Biology Laboratory at Elettra – Sincrotrone Trieste. https://www.elettra.eu/PEOPLE/index.php?n=SilviaOnesti.HomePage https://www.elettra.eu/it/lightsources/labs-and-services/biolab/structural-biology-lab.html. Her research focuses on understanding the molecular aspects of proteins involved in DNA replication and the maintenance of genome stability, using an interdisciplinary approach that ranges from biology to physical techniques such as X-ray diffraction and electron microscopy. She has organized conferences and workshops in Italy, the UK, Canada, India, South Africa, Iran, Jordan, Senegal, Tanzania, Rwanda, Malta and Ethiopia. She has been a member of the Biological Structure directive of the British Crystallographic Society and the Commission for Biological Macromolecules of the International Union of Crystallography. She was recently elected a member of the Academia Europaea (https://www.ae-info.org/ae/Member/Onesti_Silvia). E-mail: silvia.onesti@elettra.eu

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HEROISM IN CHILDREN'S CONSCIOUSNESS: ARTISTIC BILINGUALISM AND THE IMAGE OF THE HERO

This paper approaches heroism not as a static category but as a dynamic process of value formation in children's consciousness under conditions of artistic bilingualism. Drawing on Jean Piaget's psychological concepts of egocentrism and participation (the discreteness of perception), the author examines how primary school-aged children interpret heroic images when encountering two linguistic and cultural systems. In this process, the perception of a heroic deed develops from its intuitive apprehension in a foreign language to its consolidation in motor and associative memory.

The study explores how children's metonymic thinking and the blurred boundaries between the speaking subject and the object of observation influence the interpretation of national heroic narratives. Under bilingual conditions, Piagetian egocentrism is transformed from a "limitation" into a "resource." Children automatically "supplement" heroic images in their speech with elements that help them overcome the latent crisis associated with a change in their linguistic environment. As a result, linguistic adaptation evolves into a process of participation and co-creativity. Unlike adults, bilingual children construct the "heroic" through the prism of their own "self." This makes literary texts a crucial instrument of mediation between cultural codes and children's personal experiences.

Keywords: *heroism, children's consciousness, artistic bilingualism, heroic image, Jean Piaget, egocentrism, value formation, metonymic thinking, linguistic adaptation, cultural codes*

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STAGED ENCOUNTERS AND THE REDEFINITION OF HEROISM: FRENCH WRITERS IN SOVIET GEORGIA

This paper examines how Soviet cultural diplomacy staged encounters with French and francophone writers in Soviet Georgia during the 1920s and 1930s, and how these encounters reshaped the meaning of literary and political heroism. While many Western intellectuals, including figures such as Henri Barbusse and Romain Rolland, continued to defend the Soviet experiment or chose silence in the face of its contradictions, Panait Istrati and André Gide followed a different path. Both initially approached the Soviet Union with sympathy, yet both came to recognize the gap between socialist ideals and Stalinist reality. In both cases, Georgia played a crucial role in this process of disillusionment.

Through guided travel, ceremonial hospitality, meetings with Georgian writers, translation initiatives, and press coverage, Soviet Georgia was presented as proof that socialism had enabled national and cultural flourishing. Yet for Istrati and Gide, this carefully arranged image also revealed its own contradictions: inequality, coercion, surveillance, and the cult of Stalin appeared behind the official language of harmony. By comparing their trajectories, the paper argues that Soviet cultural diplomacy sought to incorporate already sympathetic Western writers into a broader strategy of international legitimation; Istrati and Gide, however, redefined heroism as the moral courage to expose the distance between socialist ideals and the coercive reality of Stalinist power.

Keywords: *Soviet Georgia; cultural diplomacy; French writers; Panait Istrati; André Gide.*

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THE CONCEPT OF THE EPIC HERO IN THE TRADITION OF THE URAL-ALTAI PEOPLES AND ITS TRANSFORMATION IN A PUBLIC PLANE

In the folklore of the peoples of the world, the concept of a classic hero has acquired different qualities on the basis of various criteria in the process of evolution up to the modern socio-political stage. In this regard, while the heroes of fairy tales and epics syncretically act in the status of a God, a patron spirit, real heroes have ordinary human characteristics. In the narration of the narrator, this distinction is preserved in the plane of historicism, mythology and poetics. In general, the concepts of heroism belonging to the genres of archaic and epic folklore, as well as secular religions, are distinguished from each other in their spiritual-cognitive and material-physical aspects. Based on their characteristic features, it is possible to determine the classification of these heroes, or rather, their types and typology.

For example, the classic type of hero inherent in epics – regardless of whether it is a product of the folk imagination or an idealization of a historical figure – is necessarily described and glorified in a literary text as an altruistic image. The spiritual world of these typos is always in balance with their physical properties, and they never disappear physically.

Unlike the epic creations of other peoples, mythological, legendary, original, narrated and religious heroes, according to the specific conditions of the epic tradition of the Ural-Altai peoples, do

not rise to the level of epic heroes. The mentioned types of heroes are glorified in artistic thinking mainly morally and ideologically, and they are rarely physically doomed.

Since the last centuries of the weakening of the era of classical narration, as well as in the modern stage, individuals have already been valued for their position in the fateful moments of the people and the mission they carry in socio-political life. They become heroes based on real time and historical events. It is because of these fundamental characteristics that real heroes differ from epic heroes and surpass them in certain aspects. The epic tradition of the Ural-Altai peoples is built on three important pillars – historicism, poetics and the mythology of shamanism, of which the first (historicism) is of greater importance. That is, real heroes, unlike Epic characters, are not imaginary, but historical figures. However, the selflessness and altruism of this type of hero is beyond doubt. Since historically the main criterion for the classical concept of heroism is to sacrifice oneself for national and human ideals, due to these second important characteristics, real characters rise to the floor of the heroes of the saga.

***Keywords**: epic hero, real hero, mythology, legend, legend, narration, religion, altruism, type, typology.*

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CODIFICATION OF THE AUTHOR'S CONCEPT IN THE LITERARY HERO AND MULTILAYERED STRUCTURE OF THE TEXT

The codified literary hero has a special role and function in forming the multi-layered structure of the text. Various techniques are used in encoding the hero, and according to these methods, hero types, it is possible to carry out appropriate typologies. The main issue that we will focus on in this report is the problem of codifying cultural and social, political events in a literary hero. Each image accumulates certain information in its poetic structure and transmits it to the reader, viewer. Socio-cultural, political events of the time when the text was created, literary and historical memory, symbols, the sign function of language, geographical environment, scientific achievements, etc. it helps to collect information and reveal signs in the code. The codification of socio-political events in Azerbaijani literature and the conceptual attitude to them in the literary hero was expressed in the creativity of Jafar Jabbarli with high skill. His heroes enter the text with their visible and invisible sides. The visible side is protective. The invisible side is the bearer of the author's concept. This dual function turns the literary hero into a multi-layered structure, which reveals its essence in the multi-layered structure of the text; signs distributed to individual parts are brought together, and when parts are combined, the subtext content expresses itself. For example, if we look at the literary hero of Jafar Jabbarli's "Almaz", we can see that the hero of the work is a representative of the ideology of socialism "attack from three fronts" rather than the image of a real person within the text. The symbolism of the name, The Poetics of other structural components of the work, the author-reader relationship determine the semiotic content and function of the hero.

***Keywords**: multilateralism, ideology, codified hero, Diamond, author concept*

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WHO IS THE HERO TODAY? THE STUDY OF HEROIC IMAGINATIONS OF UNIVERSITY STUDENTS IN THE CONTEXT OF LITERATURE TEACHING

This study examines how the concept of "hero" is formed in the minds of modern youth, especially university students, who are future teachers of literature, and how these ideas are transformed from the classical text passed in Literature lessons into modern social reality. The main purpose of the study is to determine how the moral and ethical codes carried by the heroes of epos and epics are interpreted by today's global media and the youth of the digital age. The study is theoretically based on collective memory, receptive theory, and value-oriented educational approaches. In this context, it is analyzed how classical models of heroism are recreated in the student mind and how they are associated with modern sociocultural challenges. The study conducted sociological-pedagogical surveys (questionnaires) among university students, in which students asked the question "Who is the hero today?"content analysis of essays and creative writings on the subject is applied. The main hypothesis of the work is that in the process of teaching literature, the concept of heroism is more deeply formed not only as a military-epic feat of the past, but also as a collective memory and a sense of national identity of students in the context of the ethical responsibility, epistemic risk and individual moral act of modern society. The source base of the study is folklore and epic texts in the higher education program, examples of creative interpretation of students (2025-2026) and the results of an empirical survey conducted. As a result of the study, new proposals for the methodology of literature are put forward, synthesizing students ' views on the changing parameters between heroism and anti-heroism.

Keywords*: modern heroism, teaching literature, University students, collective memory, digital age.*

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HEROIC NARRATIVE AS A DIDACTIC TOOL IN LITERATURE EDUCATION

Heroic narratives have long occupied a central place in medieval epics, where courage, honor, and moral responsibility constitute the core values of collective identity. This paper explores the didactic potential of heroic narratives in contemporary literature education.

The study aims to examine how heroic epics contribute to the formation of patriotism, family values, and cultural identity among secondary school students. The central research question is: *How can heroic narratives function as effective pedagogical tools for transmitting ethical and cultural values in modern education?* The research adopts an interdisciplinary framework combining comparative literature, narratology, and educational theory.

The analysis focuses on two Turkic epics, *The Book of Dede Korkut* and *Manas*. In *The Book of Dede Korkut*, the young hero Yegenek rescues his father from captivity, while in *Manas*, the young warrior liberates Turkestan from foreign domination. These narratives present heroism not merely as physical bravery but as moral responsibility for family, community, and homeland.

The paper argues that integrating such epics into school literature curricula strengthens students' cultural memory, civic responsibility, and appreciation of national heritage while fostering respect for cultural diversity.

Keywords: *Heroic narratives; literature education; cultural identity; moral values; Turkic epics.*

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FROM HISTORICAL PERSONALITY TO FOLKLORE HERO: FOLK MEMORY AND FUGITIVE NABI

This report will consider the process of formation of the image of Gachak Nabi as a folklore hero. The question of whether the fugitives are robbers will be clarified by referring to the memories of the people about the fugitive Nabi. During the report, based on the memories we have collected from the narrators, the features of the image, the share of historical reality of the events contained in the epic of Gachag Nabi will be considered. In recent years, the emergence of his grandchildren and, as the people know, the absence of a child of The Fugitive Nabi, as shown in the Epic, are contradictory.

I will comment on this idea based on the materials I collected from my grandmother. There is a need for my paternal grandfathers to help him in the fight against Tsarist Russia, to convey to the broad masses the memories of him, the people-hero relationship and whether the people's memory has disappeared.

One of the interesting moments is that the film "bloody ground" was shot about the people's hero during the Soviet period - in 1985. Small fragments from the film will be presented during the report.

Keywords*: Hero, people's memory, Qachaq Nabi, folklore, epic.*

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THE ROLE OF THE MORAL VALUES OF THE CHARACTER NIGAR IN THE "KOROGLU" EPIC IN SCHOOL EDUCATION

The transmission of moral and cultural values occupies an important place in the modern educational process. Alongside the family and social environment, literature plays a significant role in students' development. Folk literary works hold a particularly important position in this regard, as works such as the *Koroglu* epic reflect popular experience, ethical norms, and cultural identity. Consequently, the *Koroglu* epic is one of the most significant works of Azerbaijani folklore and represents a complex system of moral and social values.

The aim of this paper is to examine systematically the moral qualities of the character Nigar and to explore their significance for students' moral and cultural development in the educational context.

Methodologically, the integration of the epic into classroom teaching can be achieved through various approaches. First, students analyze selected passages from the text and identify the moral values they convey. Second, classroom debates encourage the development of argumentative skills and the ability to adopt different perspectives. Third, role-playing and dramatic activities help students develop empathy and gain a deeper understanding of Nigar's character. Finally, multimedia presentations and digital platforms can be used to increase students' motivation and interest in learning.

In conclusion, the character of Nigar occupies a central position in the moral framework of the *Koroglu* epic and offers valuable opportunities for fostering students' moral awareness and cultural understanding.

***Keywords**: Koroglu epic, Nigar, moral values, cultural identity, educational process*

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«GUARDA QUEL GRANDE CHE VENE»: THE FALL OF HEROES IN DANTE'S *DIVINE COMEDY*

In the *Divine Comedy*, Dante reworks classical mythological figures such as Ulysses, Aeneas, and Jason, addressing the problem of their meaning within a Christian vision of history. The stories of Greek and Trojan heroes are not regarded by Dante as historical facts, but rather as poetic inventions created by ancient authors. This does not, however, deprive them of significance. According to the medieval exegetical tradition, literary fiction can be interpreted allegorically and thus convey moral truth. For this reason, classical heroes occupy an important place in Dante's poem: not as models to be imitated uncritically, but as exempla to be interpreted and judged. Their "fall" lies precisely in their transformation from glorious protagonists of ancient poetry into figures subjected to Christian moral evaluation. Through Ulysses, Aeneas, and Jason, Dante demonstrates how pagan poetic wisdom can still offer universal ethical lessons when read through an allegorical lens.

***Keywords**: Dante Alighieri, Ulysses, Classical Heroism, Christian Allegory, Moral Interpretation.*

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HEROES OF LABOR, HEROES OF THE STAGE. ON DOWNFALL AND RISE IN TURKISH-GERMAN LITERATURE

Over time, Turkish-German literature has been classified under various umbrella terms. In the early stages of scholarly engagement with this literature, the term "guest worker literature" was commonly used, although the authors themselves, unlike some of the protagonists they portrayed, rarely came from the working class or had worked as guest workers. In her short story *Career of a Cleaning Woman*, Emine Sevgi Özdamar addressed, in the early 1990s, the difficulties of pursuing an artistic career, particularly in the theatre.

In 2022, Dinçer Güçyeter succeeded in transforming heroes of labour into heroes of the stage with his novel *Our German Fairy Tale*, which won the Leipzig Book Fair Prize. Having grown up in the working class himself, he pays tribute in particular to the first generation of female guest workers, represented by his own mother, creating a literary monument that honours their hard work. At the premiere of the theatrical adaptation at the Gorki Theatre in Berlin, he brings his mother onto the stage. In his latest book, *Fake Gucci Tracksuit on the Reading Stage: The Proletarian as a Literary Starlet*, he examines his own role within the literary establishment.

Following a brief overview of the interplay between labour and art in Turkish-German literature, this paper focuses on Dinçer Güçyeter's position and self-positioning as a "proletarian literary starlet." It aims to demonstrate that heroes of labour can also become heroes of art, and vice versa, provided they are given a stage on which to be seen and heard.

Keywords: *Turkish-German literature, Dinçer Güçyeter, working-class literature, cultural representation, literary establishment*

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THE CONSTRUCTION OF THE HEROIC IN GOETHE'S GÖTZ VON BERLICHINGEN WITH THE IRON HAND

The concept of the hero is a historically variable cultural category shaped by the prevailing values, power struggles, and patterns of thought and perception characteristic of a particular era. Heroic figures therefore not only reflect the ideals of their time but also serve as projections of collective perceptions and processes of cultural interpretation. In scholarly research, the heroic is understood both as a dynamic relationship between the individual and the community and as an

expression of cultural ideals and normative frameworks. This raises the question of what role heroes play in conveying social values and shaping cultural meaning.

In this context, the Sturm und Drang movement developed a distinctive model of the hero, shaped primarily by the ideals of freedom, individuality, and autonomous self-realization. At its centre are characters who resist social conventions and established authorities, asserting their personal convictions against existing structures of order. A striking example of this rebellious heroic ideal is Johann Wolfgang von Goethe's *Götz von Berlichingen with the Iron Hand*.

Against this background, the paper examines the extent to which Götz von Berlichingen is conceived as a rebellious hero of the Sturm und Drang movement and identifies the defining characteristics of his heroism. It also analyses the significance of freedom, individuality, and self-determination in the construction of the character.

Keywords: *Johann Wolfgang von Goethe,* Götz von Berlichingen, *concept of heroism, Sturm und Drang*

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THE PHILOSOPHICAL ESSENCE OF THE IDEA OF HEROISM AND PATRIOTISM IN LITERATURE

This article examines the concepts of heroism and patriotism within the context of literature and philosophy. Heroism is analyzed not only as an expression of physical bravery but also as a manifestation of high morality, responsibility, self-sacrifice, devotion to justice, and service to universal human values. Patriotism is characterized as a fundamental value that reflects an individual's attachment to their homeland, people, national and spiritual heritage, and the state.

The article explores the artistic representation of the ideas of heroism and patriotism in Azerbaijani literature, emphasizing their role in the formation of national identity and the development of civic consciousness. Furthermore, based on literary examples, it interprets the philosophical essence of these concepts and their significance for contemporary society. The findings of the study demonstrate that heroism and patriotism are among the fundamental values ensuring the moral development of society and play a vital role in educating the younger generation in the spirit of national consciousness.

Keywords: *heroism, patriotism, literature, philosophy, national identity, moral values, Azerbaijani literature.*

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COGNITIVE RECONSTRUCTION OF HEROIC EXPERIENCE IN THE READER'S MIND WITHIN WORLD LITERATURE

This study examines how representations of heroism in world literature are cognitively and emotionally reconstructed within the reader's mind. Rather than treating heroism as a purely thematic or narrative element, the paper conceptualizes it as an interpretive experience activated through reading. Across diverse literary traditions-from Homeric epics to contemporary psychological fiction-heroic figures operate as cognitive-emotional frameworks that shape the reader's perception of moral agency, sacrifice, and courage.

Reading is approached here not as a passive reception of meaning, but as an active process of mental simulation in which readers internally rehearse situations involving fear, ethical conflict, and self-sacrifice. Through mechanisms of narrative immersion and imaginative identification, literary texts enable readers to temporarily inhabit the decision-making space of heroic characters. This process fosters an embodied form of empathy, in which emotional and moral judgments are experienced rather than merely observed.

İn the present study argues that world literature does not simply reflect heroic ideals but actively participates in their continuous reconfiguration within the reader's cognitive landscape. Accordingly, heroism emerges as a dynamic construct that exists simultaneously as a cultural narrative and as a reconstructed experiential phenomenon shaped by reading consciousness.

Keywords: *world literature, heroism, cognitive reading, narrative simulation, empathy, moral imagination, literary experience*

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VIDADI BABANLI'S DOCUMENTARY-FICTION NOVEL "MYSTERIES": HEROISM AS A MORAL ACT

In modern literary criticism, the concept of heroism is being transformed from the epic and physical plane towards the inner world of the individual, his spiritual resistance and real life trials. In this context, V. Babanli's novel "The Mysteries", which is autobiographical in nature, gives a completely different and realistic perspective on the phenomenon of heroism. The novel is a documentary-biographical reflection of the difficult life path of the writer, the ideological obstacles he faced.

Vidadi Babanli's "Mysteries", which he called a "true novel", was written on the basis of events, stories and facts that he observed from the mid-40s to the 70s. The difficulties, deprivations, complexities, contradictions of the structure, the nature of the literary and social environment, etc., which the creative intelligentsia faced in the time of the Soviet system in order to say the right word, to write the truth. this is the essence of the work. The contemporary reader clearly sees in this work the attitude to the repression of the 37th, to the literary environment of the 40-50s.

The image of the Hero, which stands at the heart of the work, is the prototype of the writer and embodies his secret struggle to preserve his irrefutable moral integrity within the system, his inner freedom. In the novel, The Writer's unbridled penning of the truth and the hidden during the Soviet censorship is perceived as an intellectual and moral heroism in modern times. The novel"Secrets " is a great history of the struggle of the individual to protect his freedom and dignity.

Keywords*: mysteries, heroism, documentary-fiction novel, act, spirituality*

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THE CHANGING HERO MODEL IN AMERICAN LITERATURE: MARGINALITY AND THE ANTI-HERO

The transformation of the concept of heroism in American literature during the period of modernism and postmodernism is associated not only with aesthetic changes, but also with the renewal of sociological and philosophical paradigms, especially through the prism of heroism. If the classical hero model (for example, Natty Bumppo, Tom Sawyer), formed under the influence of 19th-century romanticism and realism, represented social adaptation and moral superiority, then the socio-economic crises of the 20th century deconstructed this idealized image, replacing it with heroistic characters such as the "little man" type pushed to the margins of society. John Steinbeck, especially in his work during the Great Depression, fundamentally undermines the traditional myth of the "self-made American hero". Their desire to own land is in sharp contrast to the ruthless social reality. Lennie's physical strength contrasts with his defenseless psychology, while George is torn between moral responsibility and despair. These fragmentary features form their anti-heroic essence. At the climax of the work, George's act of killing Lennie with his own hands in order to protect him from the brutal lynching and torture of others shows the most painful philosophical limit reached by the heroic paradigm in modernist American prose. Although this step is an existential "mercy killing" in a philosophical sense, on a sociological level it is an indicator of the absolute surrender of the individual to a ruthless system. By killing Lennie, George also destroys the "American dream" within himself, his individuality and his faith in the future. He completes his trajectory by becoming a typical anti-hero, no longer distinguished and without great claims, blending into the monotonous working class mass of society.

Research questions:

1. How does John Steinbeck use the concept of heroism to undermine the traditional American hero model?
2. By what mechanisms do the socio-economic pressures created by the "American Dream" transform the "little man" into an anti-hero?
3. What typological differences exist between the social adaptation characteristics of classical heroes in 19th-century American literature and the processes of social isolation of 20th-century heroism?
4. In the context of the concept of heroism, how are the moral and philosophical boundaries of the concept of "heroism" redefined in modernist American prose?

Methodology: The study uses the comparative-historical method and the sociological literary criticism approach to analyze the sociocultural changes in the concept of the hero. Also, structural and textual analysis methods are applied to John Steinbeck's story "Of Mice and Men" as an example.

Scientific Contribution: This study makes an important scientific contribution to the field of American studies and comparative studies by establishing a direct typological connection between social antiheroism and the structural genesis of the modern antihero. The study scientifically substantiates that heroism is no longer "winning, giving direction to society" as in the 19th century, but has shifted to the form of demonstrating moral tolerance by being pushed to the margins of society (being ostracized), in other words, how literary heroism evolved from romantic activity to ostracized tolerance.

Keywords: *marginality, little man, anti-hero, American dream, social isolation, type.*

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THE CONCEPT OF HEROISM IN FICTION AND ITS INTERPRETATION IN NICHOLAS SPARKS'S A WALK TO REMEMBER

Heroism has remained one of the central categories of world literature, though its understanding has evolved significantly over time. While earlier literary traditions associated heroism with courage, valor, and patriotism, modern fiction increasingly emphasizes moral choice, spiritual strength, and inner resilience.

This study uses close textual analysis of key scenes, character dialogue, and narrative description in A Walk to Remember, alongside a comparative reading of Jamie Sullivan and Landon Carter, to trace how heroism shifts from outward action to moral and spiritual endurance.

The study shows that heroism in the novel is expressed not through dramatic action, but through spiritual endurance, faith, and compassion. Jamie Sullivan embodies quiet heroism through dignity and resilience in the face of illness, while Landon Carter's transformation reflects moral growth. The study contributes to understanding heroism as an ethical and spiritual category in contemporary fiction.

***Keywords**: heroism, moral courage, spiritual resilience, character development, A Walk to Remember.*

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