

## CHAPTER - III

## THE CONCEPT OF HERO : GENERAL CRITICISM

3.1 The Concept of Hero : Some Definitions :

The ancient Indian aesthetic theorists conceived and prescribed certain patterns of Heroism which become the basis for the traditional hero in the world of literature. ' **Dhirodatta** ( firm and strongminded ), **dhirodhata** (brave, noble minded but haughty), **dhirsanta** (brave and calm), and **dhirlalita** (positive and reckless) that was the characteristic categorization of the Indian classical Hero.<sup>01</sup> Ralph Waldo Emerson defines Heroism as 'a sort of military attitude towards everything evil in the world.'<sup>2</sup> According to Mayne, 'Heroism is a quality of being slightly larger than life. But more than being slightly larger than life, a hero has to be slightly larger than death.'<sup>3</sup>

Of 'Heroes' Carlyle says, "These were leaders of men, these great ones, the modellers, patterns and in a wide sense creators of whatever the general mass contrived to do or attain".<sup>4</sup> Sidney Hook defines hero as 'event- making individual who redetermines the course of history,' and adds further, 'it follows at once that a democratic

country must be eternally guard against him<sup>5</sup> C.M.  
 Bowra says about Heroes : 'Leading parts are assigned to men of superior gifts who are presented and accepted as being greater than other men.'<sup>6</sup>

In other words, a hero differs from other men, in the degree of his powers. He awakes not only interest in his doing but and even awe for himself. He has in rich abundance qualities which other men have to a much less extent. A hero differs from other men by the merit of his peculiar force and energy. Hero is a marked man from the start and it is only natural to connect his superiority with unusual birth and breeding. Bowra adds : 'The greatest heroes are thought to be so wonderful that they can not be wholly human, but must have something divine about them.'<sup>7</sup>

Hero is recognised as an extra ordinary being whose physical developments and characteristics are not those of other men. He possesses those gifts of body and character which bring success in action and are admired for that reason. Hero may be strong or swift or enduring or resourceful, or eloquent. Greeks define Hero as 'one who has special 'suvaues' or power, so in all country, as he has an abundant, overflowing, assestive force which expresses itself in action, especially in violent action and enables him to do what is

beyond ordinary mortals.<sup>8</sup>

This is commonly displayed in battle, because battle provides the most searching tests not merely of strength and courage but of resource and decision. The greatest heroes are primarily men of war. But in battle what really counts is the heroic force, the assertive spirit which inspires a man to take prodigious risk and enables him to surmount them successfully or at least to fail with glorious distinction. As C.M. Bowra<sup>9</sup> observes :

'Their peculiar drive and vigour explains why heroes are often compared to wild animals as, Homeric warriors are compared to vultures, lions, boars etc.<sup>9</sup> He adds : 'The vitality of heroes sharpens their lust for battle and turns into a super human fury and frenzy.'<sup>10</sup>

The power which the Heroes display can be felt in their mere presence. A hero's appearance reveals his essential superiority and difference from other men. The chief aim of hero is to exert his own will and get what he wants, there is no reason why he should not use guile. A hero is the representative of his people, their spokesman and their exemplar. It is found that when

a country is under foreign domination, there is tendency for everyman to become a hero who resists or fights the conquerers. The Greeks of the fifth and sixth centuries B.C. regarded the men whom Homer had called Heroes - 'n"pw'es' - as 'a generation of superior beings who sought and deserved honour.'<sup>11</sup>

Alexander Welsh defines Hero in the following words :

'The hero can be a thing never acting but perfectly acted upon. But he is nevertheless the protagonist. He stands at the centre of the struggle. He may not move but his chances, his fortunes are at stake. He is a victim at the mercy of good and bad agents alike. He never aspires to prosperity nor actively courts the heroine but he does not remain a victim and he receives the heroine and the prosperity at the end.'<sup>12</sup>

Alexander Welsh adds further "Hero stands committed to prudence and the superiority of civil society."<sup>13</sup>

Sean O Faolain defines Hero as : 'a purely a social creation ', as he represents a socially approved norm, for

representing which to the satisfaction of society, he is decorated with a title' .14 Thorslev describes the Hero in the following words : 'The hero gives one the broader and often the deeper perspective of the spirit of the age which he represents'<sup>15</sup> adds further : 'The hero bears with him the ethos of the age. The unspoken assumptions, the political presuppositions in the context of which his existence becomes meaningful.' 16

The Hero of Romance is, according to J.C. Stobart and Mary Somerville : 'a person with whom you naturally identify yourself.' They elaborate : 'You are able to feel, while you are following his adventures, his joys and sorrows , as this is you and might be that if you had such adventures, these would be your joys and sorrows too'.<sup>17</sup>

In realistic fiction just as in romance, the Hero is very often the person with whom one identifies oneself. When one reads Oliver Twist, one sees oneself the moment as the hungry little boy who held out his plate and demanded more. In realistic novel, heroes are people such as any of his type might have been in other circumstances. We find it easy to identify ourselves

with them, for their adventures and experiences are just the ones we would like to have ourselves.

Hero exhibits extraordinary bravery, firmness, fortitude or greatness of soul in any course of action. Hero may be strong or swift or enduring or resourceful or eloquent. Romantic hero represents an emotional force. Courage and generosity are the good qualities of the romantic hero. The Hero possesses these gifts of body and character which bring success in action and he is admired for this.

A Dictionary of Literary Terms defines Hero as ' traditional, a character who has such admirable traits as courage, idealism and fortitude,' and states ; 'the hero embodied the cultural values of his time and functioned as defender of his society.'<sup>18</sup>

The earliest Heroes, as revealed in myth and literature, were frequently favoured by the gods or were themselves semi-divine; such were Achilles and Odysseus. The deified hero symbolized the possibility

of overcoming human limitations in a hostile universe ruled by the certainty of death.

In time, however, as man's values changed, different concepts of the hero emerged. In the Renaissance, for example, Marlowe's tragic hero, Dr. Faustus, challenges existing religious doctrine by bartering his soul for divine knowledge. By the nineteenth century, Thorslev observes :

'The Romantic values of individualism, aspiration, and inspired creativity transformed such rebels in myth and literature as Prometheus, Cain, Satan and Faust in idealized heroes. The Byronic Hero, in particular, was derived from elements in these figures.'<sup>19</sup>

While the Warrior Hero of antiquity offered himself as a noble sacrifice in defence of his culture, the Romantic Hero rejected all social ties in his yearning for ultimate truth. The emergence of the Anti-Hero in nineteenth century and twentieth century literature indicates a further development in the history of the hero and in man's view of himself.

The Random House Dictionary of the English Language specifies the characteristics of Hero as ' a man of distinguished courage or ability, admired for his brave deeds and noble qualities ' a person in the opinion of others,

has heroic qualities or performed a heroic act and is regarded as a model or ideal,' and ' the principal male character in a story, a play, film, etc. '20

The Oxford English Dictionary discusses the term Hero as ' a name given to men of super human strength, courage, ability favoured by gods ' a man distinguished by extraordinary valour and martial achievements, one who does brave or noble deeds, an illustrious warrior,' and a man who exhibits extraordinary bravery, firmness, fortitude or greatness.' 21

Thus, Hero is a man of courage, strength, bravery, ability, firmness, fortitude and greatness. He has valour, he is a warrior. He achieves something noble. He is an extraordinary figure, so he differs from commonmen.

### 3.2 Hero in Myth :

Joseph Campbell explains the concept of myth in his book, The Hero with a Thousand Faces that myths have been there always in the history of mankind and they have served as a source of inspiration. Joseph Campbell concentrates on this concept of myth in his intelligent and empirical study on Hero. He interprets myth as 'the secret opening through which the inexhaustible energies of the cosmos pour into human cultural manifestations.'22 Myth has been defined in the study of Arnold Toynbee as 'the key to understand all the cultures, rise and fall of nation.'23



The earliest sources of literature can be found in myth, legends, folklores and tales. The basic idea of the Hero in literature is taken from mythical literature which deals with the divine and exceptional heroes like Jesus Christ; Gautam Buddha, Mahavira, Lord Krishna, Rama, Mohammad, Hercules, etc., Myth of the Hero is an ancient concept which is commonly found in the cultures of the world. This is perceived as a reality by people in various times in a number of ways, in rituals, myths, scriptures, dreams and history.

The twentieth century novelists and critics said goodbye to Hero and Heroism. It is said that the hero has died. Truly, to convince the modern man about the mythological heroic ideals, will just amount to a fruitless exercise. But Joseph Campbell remarks as 'eternal man perfected, unspecific universal man, he (hero) has been reborn.' ' His second solemn task and deed, therefore, is to return, then, to us, transfigured, and teach the lesson he has learned of life renewed.'<sup>24</sup>

Therefore, certainly there remain perfect links between the mythological Hero and the transfigured modern Hero. The modern critic or a novelist may bid adieu to Hero and Heroism overtly, but this concept is very much there in one form or another.

It seems that the changing eras in the cultural and literary history of mankind have seen various figurations of the hero from the divine and superhuman to the disillusioned and the dying hero. Yet, there has always been the existence of the concept of heroism. In mythology we find heroism and the heroic ideals. Mythology treasures innumerable secrets of intangible importance to mankind. We find there is the famous concept of ooga in the journey of the hero.

This journey is performed from the outer world of the mind to the inner-world. It brings the message of love and peace. The great mythological heroes like Christ, Rama, Krishna, Arjuna, Mahavira and Buddha propagated the message of universal brotherhood and fraternity. The Hero speaks the philosophy of life. He confirms the ideals. Therefore, myth explains the philosophy of life. It explains a relationship between life and death, natural and the heavenly entities and, the supreme power and the human mind.

### 3.3 Types of Hero :

There are various types of Hero as there are various definitions of Hero.

### 3.3.1 John Middleton Murry tells about Heroes of thought.

According to him Chaucer, Montaigne, Shakespeare, Oliver Cromwell, John Milton, Rosseau , Goethe, William Godwin, Wordsworth, Shelley, Karl Marx and William Morris are the Heroes of Thought who gave knowledge to the world.

### 3.3.2 According to Matthew N. Proser the Hero can be

classified as 1] Image of the Patriot - Julius Caesar, Brutus. 2] The Manly Image - Macbeth, 3] The Image of the Warrior - Othello and Carilauns. 4] The Heroic Image - Antony and Cleopatra, Matthew Proser points out that the Hero must be a patriot, a warrior and he must have heroic qualities.

#### Matthew N. Proser Argues :

"In attempting to enact the image, be it that of the Roman patriot as in the case of Brutus or that of the constant warrior as in Carilauns; the hero sacrifices his humanity and others' as well for the sake of a mental illusion, a heroic conception which his own nature ultimately defects. Thus, the heroic image embodies the man's aspirations and dreams

and his sense of his own capacities, it also embodies the illusory qualities of the nobility in the image. Only the hero's death allows us to abstract the nobility that was in the man to see whether and how much he has made the image a true image".<sup>25</sup>

### 3.3.3 J.C. Stobart and Mary Somerville comment on -

The Heroes of fiction in their book Defoe's Robinson Crusoe, Swift's, Gullivers Travels, Cervantes,' Don Quixote, Sir Walter Scott's Rob Roy, Alexander Dumas. Three Musketeers, Charles Dickens' Pickwick, W.M. Thackeray's. Henry Esmond, Charles Kingsley's Westward Ho, Charles Reede's Cloister and Hearth, and Richard Backmore's Lorna Doone are the novels and we find the fictional heroes in them.

### 3.3.4 In Antonia Frazer's book Heroes and Heroines there are five parts : 1] The Age of Myth and legend, 2] Classical and Biblical Times, 3] Age of Chivalry, 4] Age of Patriotism, 5] The Modern age.

In the first part he mentions Heracles as a demigod, monster-slayer, lone traveller on tremendous journey. He is the doom driven, task-achieving, superior human who occupies a central spot in the imagination of all periods and peoples. Then, Frazer mentions Odysseus the Greek Hero. Some of the Greek heroes are too super human. Odysseus has his weaknesses into prologed misfortunes, pitting very mortal wits against elemental forces; he is nothing if not human. Frazer mentions Theseus, Achilles, and Odin as the great Heroes who were superior to human beings and who were supermen.

In the second part of the book Joshua , David, Leonidas, Paricles, Alexander the Great, Hannibal, Spartacus, Julius Caesar, Cleopatra, St. Paul and Boodicea are listed as Classical and Biblical Heroes.

In the third part of the book; Roland, Alfred the Great, Saladin, Robert Bruce, Henry V, Joan of Arc, and Christopher Columbus etc. are described as the Heroes of Chivarly. In the forth part, Bonnie Prince Charles, Wolfe, George Washington, Nelson, Davy Crocket, Byron, Abraham Lincon, Living Stone, Florence Ningntigel, etc. are considered as the Heroes of Patriotism. In the concluding part, Captain Scott, Edith Cavell, Rosa Luxerburge, Martin Luther King, Neil Armstrong etc., are appreciated as the Heroes of the Modern Age.

3.3.5 Joseph Cottler and H. Jafee describe in their book Heroes of Civilization various types of Heroes :

A] Heroes of Exploration : Marco Polo, Vasco-da-Gama, Ferdinand Magellan, Captain James Cook, Sir Henry Creshwicke Rawlinson, Sir Richard Francis Burton, David Living Stone and Ronold Amundsen. These were the men who were the sailors, adventurers, explorers, brave and courageous. MarcoPolo was a sailor, Vasco-da-Gama was the Portuguese Hero who united the East and the West and discovered the ocean way to India, Ferdinand Magellan was a Portuguese sea-captain and adventurer who discovered the spice Islands. Captain James Cook was a British Sailor who told his impression of the dreary regions below the tip of South America; Sir Henry Creshwicke Rawlison explored not only foreign lands but past ages -Babylon. Sir Richard Francis Burton was a Scholar and an adventurer. He studied Eastern people and their manners, customs and languages. David Living Stone explored Africa, and Ronald Amundson conquered the North-West Passage.

B] Heroes of Pure science : Nicholas Copernicus who invented that the earth is the dish. Galileo Galilei, the Italian youth, who was the Father of Telescopic Astronomy. Christian Huygens from Holland,

inventor, dreamer and mathematician, who put forward the wave theory of light and studied the science of optics. Sir Issac Newton, a great scientist and mathematician who is very famous for his Theory of Gravitation. Antoine Laurent Lavoisier, a Frenchman who was the founder of Modern Chemistry, James Watt who invented steam engine, Sir Humphry Davy, a Cornishman, a chemist and a poet, Madame Marie Sklodowska Curie, a Polish woman, who discovered Radium and Albert Einstein, a German Jew and a scientist who is famous for his Theory of Relativity.

C] Under the title 'Heroes of Invention' Cottler and Jafee mention Johannes Gutenberg, German Scientist who invented the Printing Press, Robert Fulton who invented locks and many kinds of machinery to make canals more efficient, Samuel Finley Breese Morse a scientist, who invented 'Morse Code', Alexander Graham Bell who invented the telephone, Thomas Alva Edison whose inventions were lamp, motion pictures machine and the mimeograph and the Wright Brothers who invented the aeroplane.

D] Cottler and Jafee add further 'Heroes of Biology and Medicine.' They include William Harvey, Anton Van Leeu Wenhock, Edward Jenner, Louis Pasteur, Robert Koch, Lord Lister, Sir Ronald Ross, William

Crowford Georges, Elite Metehenikoff, Charles Robert Darwin and Gregor Johann Mendel etc. who were scientists and who invented medicines to save the lives of people from the dangerous diseases. These heroes were above the commonmen due to their prudence, power, adventuring spirit, patience and courage.

3.3.6 The Romantic Heroes : The Romantic Heroes epitomise many of the most important aspects of Romanticism. The Byronic Hero shows the elements of every major type of Romantic Hero P.L. Thorslev mentions the major features of the Byronic Hero. Byronic Hero is invariably courteous towards women. He often loves music or poetry. He has a strong sense of honour and carries about with him like the brand of coin a deep sense of guilt. He is invariably sympathetic inspite of his crimes; none of which involve unnecessary cruelty. The Byronic hero bears a strong physical resemblance to Mrs. Red Cliff's Gothic Villains; he has been cruel and humanised and this is the cruel difference. 'Byronic Hero is a fatal and cruel lover. He is tender and loving like any hero in Romantic fiction'.<sup>26</sup> Romantic Age was the last great age of Heroes. It was the era of political and military Heroes. Heroes of revolution from Washington to Kosciusko. Romantic poets admired the popular Military Heroes like Wellington, Van Blucher, Lord Nelson and Napoleon. These men were actual Heroes and were admired and loved. They became legends and myths.



The characteristic of Romanticism is individualism which lies at the heart of the movement. It is the reason for the pre-occupation with the heroic. Both Romantic poets and their Heroes were isolated from the society of their day, they were all in some degree rebels and outsiders.

According to the Romantics, the artist was solitary and superior, a Hero and leader above all the common herd. Wordsworth thinks of the poet as a man possessed of more than usual organic sensibility with a greater knowledge of human nature and more comprehensive soul than that of the common men.

Romantic poets considered themselves as alienated, isolated from society because of their greater sensibilities, closeness to Nature or to God; radical ideas in the areas of social, theological or moral reform. So also they alienated and isolated their Heroes. Thorslev elaborates : 'Their Heroes were solitaries like Northumber land dalesman or disillusioned hermits; they were the intellectual rebels like Faust; they were moral out-castes or wanderers like Cain or Ahasuerus or finally they were rebels against society and even against God like Prometheus or Lucifer'. 27

Organicism is another characteristic of Romanticism. Man is an integral and organic part of society or of the universe.

Many poets and philosophers show visions of organic societies, or of organic universe. They show the history in terms of Heroes and Hero Worship : Rousseau's thought of the 'General Will', Carlyle vision of Ygdrisial, of Abbot Samson and of Cromwell.

Thorslev points out three types of Heroes : The Child of Nature; the Hero of Sensibility, and the Gothic Villain. The type "The Child of Nature" include all the naive, unsophisticated, usually impulsive and somewhat aggressive types, with primitivistic or at least close to nature.<sup>28</sup>

'The Heroes of Sensibility include the relatively wellbred sophisticated cultivators of feelings-feelings ranging from graveyard gloom, through the merely fearful to the whimsical.<sup>29</sup>

According to Thorslev there are three types of the Romantic Heroes: the Noble outlaw; the Child of Nature and Man of Feeling. The Faust-figure, Cain, the wandering Jew, Satan and Prometheus are the Noble outlaws. The Noble outlaw is a sympathetic character and he is a striking and dashing figure. He is a creature of action, of impulse; and of instinct. He is fiery, passionate and heroic. He is in the sense bigger than the life around him. He is figured as having been wronged either

by intimate personal friends or by society in general and his rebellion is thus always given a plausible motive.

According to Thorslev the Child of Nature and the Man of Feeling show goodness of human nature and morality. The Child of nature is a critic of society. Romantic Heroes stand firmly as individuals outside of society. Thorslev further points out about them in the following words :

'Being rebels they invariably appeal to the readers sympathies against the unjust restrictions of the social, moral and even religious codes of the world in which they find themselves'.<sup>30</sup>

In appearance, the Child of Nature is handsome, of course, but with none of the effeminacy of the man of feeling. He is innocent, ignorant and a man of head and heart. He is physically strong and healthy. He has a temperament to correspond. He is naturally exuberant and aggressive. He depends upon instinct, emotion or native intuition and on his natural goodness of heart. He is always in love and always unreasoning and romantic in love. The Child of Nature is like a poetic hero and he is a Man of Feeling. He loves day-dreams, music, nature and poetry.

Thorslev describes the features of the Gothic Villain :  
 'Gothic villain is always striking and frequently handsome. Of about middle age of somewhat younger, he has a tall, manly, stalwart physique, with dark hair and brows. Frequently set off by a pale and ascetic complexion'.<sup>31</sup> He has large, piercing and melancholy eyes. He is haughty, reserved and excessively proud.

By birth Gothic villain was always of the aristocracy. He has a sense of power due to his nobility and the air of the fallen angel. An air of mystery is his dominant trait and characteristic of his acts. Frequently it is increased by an aura of past secret sins : family sins or personal sins. He has strength of will. He persists in evil to the end. He has forceful and ingenious mind. He takes great delight in treating women cruelly. He is a typical mixture of individualism and satanism.

Thorslev points out that the Byronic Hero becomes strongly tolerant, for all his satanic wit, of a rebel who found his limits as Camus calls them :

'He is against war, against every form of tyranny and he has a deadly hatred for all cant and hypocrisy. He advocates a respect for the right of individual men'.<sup>32</sup>

3.3.7 Alexander Welsh discusses the Passive Heroes in the Waverly novels. According to him, 'Passive Hero fears, he is not only a victim of events, but in the hands of goods and bad, agents who both protect and deceive him'.<sup>33</sup>

The hero of the Waverly novel is seldom a leader of men. He is always a potential leader because of his rank as gentleman. He represents, however, social ideals and acts or refrains from acting according to the accepted morality of his public. Thus, here is an ideal member of society instead of a commander. 'The Passive Hero in the Waverly novels is like the Vanishing Hero of Mr. Sean O' Faolain'.<sup>34</sup>

Welsh points out that Nigel is actually one of the most complex of Scott's heroes. Scott's heroes are active heroes, for example, Rob Roy, Saladin. The Passive Hero is a victim of events - he is passive and helpless.

Mario Praz's study of the Victorians commencing with Scott, is entitled Hero In Eclipse. Praz argues that 'the Romantic hero is pitied against society. Such Romantic characters figure large in the Waverly novels but the proper hero of Scott implicitly accepts his society. His nearly passivity is a function of his morality, the public and accepted morality of rational self-restraint'.<sup>35</sup>

Welsh adds : 'Passive Hero's characteristic responses are more or less than moral.They have an interesting emotional content'.<sup>36</sup>

The passive Hero is committed to prudence and the superiority of civil society that commitment makes him a Passive Hero. He becomes a member of civil society He surrenders the right to judge for himself and to assets has own cause. He abdicates all right to be his own governor. He inclusively, in a great measure, abandons the right of self defence, the first law of Nature. The Passive Hero abandons all these various possibilities of action. According to Welsh : Scott's hero is an observer, - even a vacationer, and so is the reader. He is committed to the civil state and observes the civil.<sup>37</sup> In Waverly novel Welsh says, "Hero ventures to explore the opposite side of that ideal boundary but returns safely to peaceful society."<sup>38</sup>

3.3.8 After the elaborate discussion on the Waverly novels and the Passive Hero, Welsh discusses the Dark Hero. In the Dark Hero, there is some thing of the Robin Hood, a gentle thief. The Dark Hero is a passionate individual who is generous and compassionate. He is closer to the Nature than the civilised Passive Hero. He disports himself in a wild and natural setting. He is physically strong. 'His relationship to other men, friendly or unfriendly, is direct and warm. He is loyal to individual persons and

places and submits with little grace to the artificial strictures of polity and reality. He boasts an intuitive morality that is anterior to law and perhaps even independent of divine law'.<sup>39</sup>

Welsh observes : 'The Dark Hero seems rough and irregular. The restraining and levelling forces of society have not moulded him is not an average size'.<sup>40</sup>

The Dark Hero lacks balance. In his case passion is not sufficiently tempered by reason and society. The Dark Hero's difficulties commence earliest when he brushes with society. He must stand or fall on his pretensions to a morality of his own. The morality of the Dark Hero is not natural nor individual. It is artificial and social.

3.3.9 M.J. Murphy has categorized hero as the central character of many novels, that falls roughly into three types : a) Traditional Hero, b) Comic Hero, and, c) Tragic Hero. The Traditional Hero is a hero who has valour, bravery, adventurous-spirit, morality, courage etc. The Comic Hero is that who gets into awkward position, difficulties and dangers. The qualities of such Hero are usually ludicrous. The Tragic Hero is a brave, chivalrous, adventurous hero, but his fate is tragic.

3.3.10 According to Thomas Carlyle there are six types of heroes :

i] The Hero as Divinity, ii] The Hero as Prophet, iii] The Hero as Poet, iv] The Hero as Priest, v] The Hero as Man of Letters, vi] The Hero as King. For the Hero as Divinity, he selected Odin; as Prophet, Mahomet; as Poet Dante and Shakespeare; as Priest, Luther and Knox; as Man of letters, Johnson, Rousseau, Burns, and as King, Cromwell and Napoleon.

### 3.4.1 The concept of Hero : Development :

#### 3.4.1.1 Greek Hero :

In Hero in Literature Victor Brombert rightly observes : 'The concept of heroism is the contribution of Greeks to Culture.... was typically Greek.... and by 'typically Greek' is meant simply that such a vision did not occur in the mythologies of other people'.<sup>41</sup>

There are two qualities deeply rooted in the Greek view of Heroism. The first is self-destructiveness - the Hero is primarily, in most mythologies, the man whom nobody can destroy, but his own doomed actions or his decision to openly fight or oppose Gods. The other quality of the Greek Hero is intimacy with the Gods. The God either directly assists the Hero to do something as "Apollo helps



Hector slay Patroclus'.<sup>42</sup> The God directly assists the hero. The God motivates some act or idea. The Divine Hero<sup>is</sup> male in myth. He is preceded by legends which proclaim his imminent arrival. These legends may originate either before or after the birth and they tend to prove his legitimate claim. He is of unknown parentage (usually father), mysterious origin, unknown identity or with an unknown goal. He is conceived miraculously or conceived in a wild place. It is the most important part of his quality as an unknown, as undefinable together with the outer motif in disguise. The causes of such conception are virtually infinite, they enter through every office of the body to cause it, or they do not enter the body at all, but the result is often heroic and sometimes hilarious, in unexpected ways. One day the two deities in an Indian Vedic myth. 'Mitra' and 'Varuna' saw the water nymph 'Urvashi'. She was so beautiful the gods ejaculated simultaneously into a water jar which conceived the Rishi (holy man) and Hero, Agasti, who was born in the shape of a lustrous fish. To convince people about the miraculous conception is harder in modern times, yet the idea is well around, for example, 'A woman in Northern England, who is convinced that the ecto plasmic ghost of the singer Jim Reeves, who died, some years ago, has fathered her son. The 'Holy Ghost' is as you can see alive and well and living in Nashville.<sup>43</sup>

Thus the Hero is the child of miraculous pregnancy, born miraculously or in a wild place, heralded by portents or signs at birth or before assuming a throne : Whatever a Hero's birth may be, he is recognised from the start as an extraordinary being, whose physical development and characteristics are not those of other men. There is about him, something fore-ordained and omens or glory accompany birth. He is a marked man from the start, and it is only natural to connect his superiority with unusual birth and breeding. C.M. Bowra observes : 'The greatest heroes are thought to be so wonderful that they can not be wholly human but must have something divine about them'.<sup>44</sup>

The epic poetry deals with the numerous examples of such unusual births, glorious omens, unusual powers and capacity of the hero : ' When Heracles is still in swaddling bands he strangles the two snakes, which Hero sends to kill him'.<sup>45</sup> ' When still a child 'manas' begins to speak and his father gives him a horse proclaiming that he is ready to mount it'. <sup>46</sup> Achilles is proud of the fact that he is the son of a Goddess.

The circumstances in which the Hero is begotten are very puzzling. In case of Hercales, we find, a god takes the form of the Hero's father, we are reminded that the Pharaoh,

on particular occasions, approached his queen in the guise of a god. There are unusual and extremely various guises in which god appears. He may take the form of a thunder storm, a bull, a swan or a shower of gold. We may suspect, however, that the attribution of divine birth to a Hero is not the result of his heroism, but is derived from the ritual union of a princess to her own husband, disguised as a god.

### 3.4.2. Asiatic Hero :

' Amongst the Asiatic heroes the Nart Uryzang is born of the bottom of the sea, while Batrazd is born from a woman who has been kept a virgin in a high tower.<sup>3</sup> 47 The great Indian epic, the Great Mahabharata's hero, Karna was born of Kunti who was kept a virgin. Lord Rama, another epic Hero from Ramayana was conceived as a result of the consumption of blessed sweet-rice by his mother. The unusual birth and strength of the hero can be explained through these examples. Naturally unusual birth and strength distinguish Hero from other persons since childhood. It establishes the point that a Hero is a Hero since the time of his conception. He will be expelled or exposed shortly after birth in preparation to be a Hero. He is rescued or taught by supernatural or wild being. He is tested for fitness to be a Hero. This test may be one of the identity or character or simple physical strength. The Hero's testing occurs within his myth for two purposes; to identify himself as a Hero, and not just another human and to refine him, burn away - that part

of him which is mortal & leave that part which is divine. The Hero himself is not aware of the full significance of what is going on which is interesting.

Hero is consecrated by acquiring weapons and initiated by being given a name or recognised by his father or sometimes his mother. He establishes that name. The consecration of the Hero by acquiring weapons and his initiation by acquiring a name or a status, are final steps in his training before he is ready to perform his work, the quest. The two themes are closely linked, and their sequence often varies. In many cultures, for example, it is customary to give an infant that name, which he will bear throughout life, at birth, but in myths from different areas, there is an evidence that although children may have been given names at birth, these were only a temporary convenience until such time, as the child or the Gods were able to find the real identity. Normally initiation is performed by a parent, a priest, or a god, sometimes by another Hero. But in some examples an individual who recognises in himself divine attributes initiates himself. ' Prince Sidhartha' was an individual but later on he was known as " Goutam Buddha " who attained enlightenment in his thirty fifth years Vardhamana become famous as Mahavira, a Jina. He become a great conquerer after he attained the highest spiritual knowledge that is Kevala - Dyana.

Hero's great actions, sacrifices, unbelievable courage, wit and intelligence distinguish his life. His life is marked by greater troubles and difficulties which he overcomes eventually

and establishes himself as a Hero finally. He may have to disguise his talents, sex or identity in the course of performing the actions which are predestined to be performed by him in mythology. Hero's supermental weapons which may be swords and the like, sorcery or even a something as humble as phallus. Heroically and honourably, he fights his opponents. 'Achilles' is like some irresistible power of nature, a fire capable of burning cities 'Hector' knows his (Achilles's) powers are invincible but he decides to fight him. 48 Here 'Achilles' is the Hero having power of onslaught and destruction like Indian God 'Varuna' in Rig Veda'. 49 Later this place of destruction is occupied by 'Rudra' in Indian mythology.

The Hero may even fight Gods or the whole system, in his desire to behave heroically and in accordance with his true nature. The Russian heroes in the Tale of the Ruin of the Russian War challenged Gods. The hero 'Vladimir' is attacked by the enemies. He is successful at first but later on he realises that he is winning the battle, he and his men become boastful and they challenge even the Gods, whereupon the heavenly men come to fight and the Russian hero is killed. The heroes of 'Illiad' engage Gods and Goddesses in fight and display rare heroic courage, but ultimately they are defeated for Gods who are stronger than men. Thus taking risk is an ordinary trait of hero's character.

At the same time his actions are too difficult to be understood and interpreted by others, unless they have experienced what he experienced, Hero possesses the gifts of body and character which bring success in action. The Hero is widely admired for these gifts. Due to his gifts he may be strong, swift, enduring or eloquent. All these qualities all heroes do not possess. But they have such portions of them. What matters is the range of the gifts rather the degree in which they have one or the other of them. By his peculiar force and energy, a hero differs from other men. The Greeks define him as '.....one who has a special power'.<sup>50</sup> So in all the countries he has an abundant, overflowing assestive force that expresses itself in action, especially in violent action. The action enables him to do what is beyond the ordinary mortals. The Hero devotes his talents to some concrete cause more commonly which provides scope for action and an end to which he can direct his efforts.

### 3.4.3 QUEST OF HERO :

The chief activity of the Divine Hero is the quest. It is the journey to the other world and back again. It is the journey from that to this. The important thing about the quest is the knowledge of the fact that the journey is being performed and that is being received well in this world. It is not important that the hero performs, the journey. Dreams, actions, flight, swimming, running, walking, driving, day-dreaming, imagining or dreaming itself

symbolise the quest. According to Bill Bulter this quest is "paradigmatic of life"<sup>51</sup> in myth, epic and legends. 'The graph of the quest: is either centrifugal or centripetal, for example 'towards the centre, the quest of 'Goutam Buddha ' (centrifugal ) or towards the world, as the quest of ' Alexander ' (centripetal)".<sup>52</sup> The gift is the result of the Hero's quest, which brings to mankind. His gift is likely to be an intangible one if the quest is within, for example, the teaching of ' Christ ' ' Budha ' or 'Mahavira'. Cambell says, , " The magic representation of the hero task and of its sublime arrival, when it is profoundly conceived and solemnly undertaken can be seen in the traditional legend of Goutam Buddha "<sup>53</sup>.

The legends of ' Achilles. ' Heracles ' , Alexander, ' Varuna ' and 'Nepolean' show that the quest is of the worldly pleasures and lies in the satisfaction to be attained outside.

The passage of the mythological hero in course of his journey may be, ..... 'overground incidentally, fundamentally it is inward-into depths where obscure resistance is over come and long lost, forgotten powers are revived to be made available for the transfiguration of the world'.<sup>54</sup>

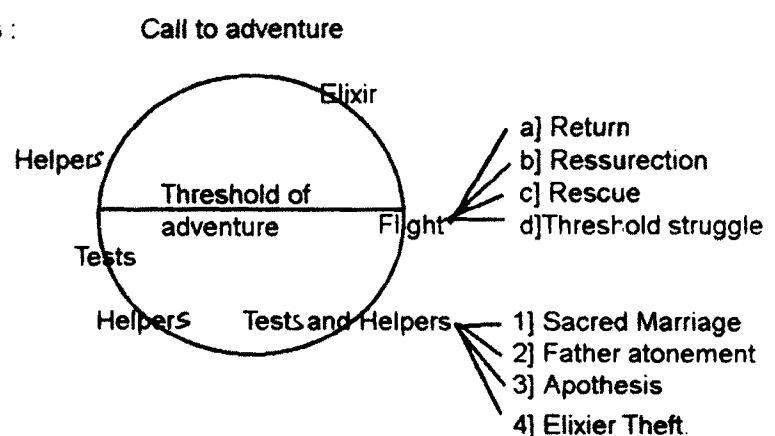
This journey is the process, The hero completes the mythological cycle ( or even the modern life-cycle ) through it and he proves his heroism or his place as a Hero. The Hero brings anything from entertainment to salvation in the course of his journey, To this time, this concept has proved to be of immense

importance in the various fields i.e. engineering and, technology where the knowledge of centrifugal and centripetal forces plays an important role, even in psycho-analysis where it proves its importance. The Hero's journey is the most important part of his quest. The mythological Hero either voluntarily proceeds to adventure, or is carried away by the super natural forces. The hero passes through unknown places and faces unfamiliar violent forces and tests, which oppose him. Some of the Heroes get help. After that he undergoes the supreme ordeal and gains his reward. Gautam Buddha was tortured physically before the great enlightenment. Mahavira suffered a lot before he become a 'Jina' when the hero wins, he may get divinity or may be blessed with other boons.

The heroic journey is performed through the path of mythological glory. The Hero undergoes various phases during his journey. Campbell describes these phases 'Separation, initiation and return'.<sup>55</sup> Campbell illustrates the Hero's adventure in the diagram :

The Threshold Crossings :

- 1] Brother Battles
- 2] Drogen battle
- 3] Crucification
- 4] Dismemberment
- 5] Abduction
- 6] Night Sea Journey
- 7] Wonder Journey
- 8] Whale's belly.



Source : Joseph Campbell, The Hero with a Thousand Faces. 56



This cycle of journey : separation, initiation and return is called 'the nuclear monomyth'<sup>57</sup> by James Joyce. The journey of the hero varies little whether the Hero is sublime, ridiculous, barbarian or gentle. The popular hero tales represent the heroic action as physical, the higher religions show the deed as moral . The mythological concept of life, actions and the end of the journey, give a definite form to the Hero's life sketch. This outline may correspond pretty closely with the lives of the great Heroes like Krishna, Arjuna, Rama, Buddha, Mahavira, Achilles, and Heracles etc. The life pattern of such heroes later on becomes the basis for drawing such a standard heroic outline. Achilles, the hero of Illiad' gets call for the adventure and takes part in the Trojan War. Agamemnon's envoys ask him to return to war but he refuses it and considers the futility of fight for another person's wife. But there follows a conflict in his mind regarding the refusal. He remembers his mother's dialogue and either he should fight or die a glorious death, or he could accept the inglorious life back at home. He accepts the call belatedly and enters into adventure and crosses the threshold of the nuclear unit of monomyth.

In the great epic Mahabharata the Hero ' Arjuna ' gets the call to fight, but refuses to kill his own kith and kin. We find Lord Krishna acts as the helper and finally Arjuna agrees to take part in the war and returns as a victor.

Other aspects of the mythological hero's life as mentioned by Bill Butler include a love-life which is non-existent or disastrous, sometimes it includes a betrayal also. Hero's

Social life is also fatal. He meets a supernatural death, or a sacrificial death as he is unlikely to die in his bed of old age and it is seen as a tragic one in an extraordinary manner. He is executed like Jesus Christ, accidentally killed like Buddha, Krishna, assassinated like Valdimir, Caesar, dies under mysterious circumstances like King Arthur of Britain, or dies as a direct result of his fame like Janis Joplin, Hendrix. Legends are associated with his death, i.e. he is either sleeping or hidden and that he will return. Usually there emerges a cult after him, after his death.

During his life, he encounters difficulties and overcomes them until his span is finished. His life instead of ending quietly ends. as C.M. Bowra comments 'in a blaze of glory which illumines: his whole achievement and character'.<sup>58</sup>

In epic poetry his doom is effectively displayed in the themes of the disastrous choice. In such a situation the hero has to choose between two courses, each of which is in some way an evil. He takes his decision and whatever it is, it is disaster. This mainly applies to the Heroes not at par with the divine heroes. i.e. Achilles or Heracles. The Hero usually takes or makes such decisions like fighting the Gods, or defying. He tries to behave true to his heroic nature. Thus, a mythological hero has a set and definite outline of life.

#### 3.4.4. Renaissance, Myth and Hero

There was a vigorous revival and reorientation of learning, art and science in Europe during the fourteenth century. The movement became famous as 'Renaissance'. The movement took place as a result of change in the social and political set up, and shift in the value system prevalent in the society. This movement of change substituted or rearranged most of the earlier concepts and continued till the seventeenth century.

The word 'Hero' came into usage, both in France and England during the Renaissance. It was employed in the sense it had been known to the Greeks and the Romans. The New English Dictionary quotes from 1955 'Gods made of men and whom the antiquity called heroes'.<sup>59</sup> Hero and the mythical tales associated with the Hero's conception, birth, upbringing, divinity and the like concepts, all underwent radical changes. The forceful currents of these changes are found in poetry, fiction and works of art like paintings, etc. The most important development during the Renaissance regarding the Heroism was the detachment of the divinity, an integral aspect of the mythological heroism. The environment was changing and a paradoxical situation was found regarding the conflict between the divinity and humanity of the hero. We find the Renaissance artists were busy in creating a new literary and social order and were rejecting the earlier motifs but they could not avoid the aspects of divinity and supernaturalism that

was indirectly found in their works. Milton ridiculed <sup>sup</sup> naturalism, the idea of the mythological Hero and deported his hero to hell in Paradise Lost. He exposes the hidden fault.

Drastic changes followed which were the result of this initial tilt that took place during the Renaissance. The Classical Heroes did not disappear but their projection during the period was changed. These heroes were now portrayed as medieval knights. We find the great hero Heracles's association with the Old Testament heroes and with Christ also remains, but the allegorical tendency asserted itself. Existence of Hercules in Milton's Paradise Regained is found in his comparison of his themes of 'Christ's struggle with Satan' and with that of 'Hercules with Autheus' There was a revival of interest in the classical literature in the middle of the sixteenth century, so we find diverse interpretations of the myth of Hercules appeared. The interpretations of the motifs definitely changed with the changing times. i.e. lion's skin of Hercules stands for generosity of strength and mind but now Hercules finds representation of course as a transformed one acceptable to christian thought.

Symbolic representation of the mythological heroes explains the wide-spread appeal that the mythology found in the Renaissance poetry. Association of a poetic hero with Hercules or Achilles show a quest to revitalize the great tradition of the past which still dominated them. The trend of the heroic portrayal is found in the Renaissance paintings also, i.e. in Salutati's De Laboribus Hercules. Hercules is presented as a pattern of self control.

Hercules appeared as a model of reasonable control and moderation in the middle ages. He replaced his earlier image of a rough warrior hero. The changing pattern of hero diverted the studies of literature, history and moral philosophy to the practical cause of developing a desirable type of human being. To Florentine scholars, at the beginning of the fifteenth century, " Such as image of a rough warrior hero appeared stranger, and they accepted Hercules as a natural symbol of the active life for which the scholars of the group were developing a sense of preference ". 60 We find in active life the image of Hercules. vanquishing monsters and chastising tyrrant indirectly carries the idea of reasonable anger of a noble who has great strength and who displays the courage when he fights the corrupt world. It shows the greatness of Hercules.

The word 'hero' designated more broadly men of great achievement who could serve as examples, during the later art of the seventeenth century. Even scientists and philosophers were referred to as the Heroes. The idea of romance was also attached to the Herculean hero in their attempts to humanize. The mythological heroes in Europe, with the inclusion of Romanticism to the heroic ideal, women and the theme of love found expressions in the Renaissance literature and the Herculean Hero is portrayed as a great lover. Thus during the Renaissance, there was all out movement to transform the mythical image of Hero and to accord him the great human virtues.

There were many aspects which were totally ignored by the comrades of the Renaissance and their successors, which were emerging anew in modern literature about the Heroes who lacked heroic qualities. This rise of a new image of the Hero is a direct result of the failure of the modern writer to agree with the concept of the Hero as envisaged in the works of the seventeenth century artists. 'Martin Turnell outlines the decline of the literary hero and deplors the ultimate dissolution in a commercial society of that ideal, of the Renaissance humanists, which found its richest expression in Corneille's tragedies'.<sup>61</sup> The Corneillian Hero has remained the prototype of all the heroism with his concepts of glory and valour. Corneillean Hero has set the standard for all the subsequent heroes who is the personification of the Renaissance ideal.

Vedic heroes constantly underwent changes in Indian Mythology. There were shifting position of 'God Heroes'. A particular Hero was considered superior to others in one Veda, while in the later Vedas he was superseded by his fellow Heroes. As in Europe, the period of the Renaissance is marked by vigorous cultural awakening; in Indian History its predecessor is the Gupta age from 320 A.D. to 500 A.D. When the same spirit of change of the earlier motifs appears. Assimilation and tolerance amongst different religions brought earlier mythological Heroes on common platform.

During the period since the Renaissance till the evolution of the Christian Hero, the old mythological heroic ideals, the concepts and the virtues underwent big changes. Sixteenth century poetry portrayed good and evil through the Hero and condemned the vices and appreciated the virtues. The poet becomes a moral philosopher, as the images of virtues and the vices reflected in the poetry. So the poet is considered different from the other writers.

#### 3.4.5 Fictional Hero

There is a dominance of poetry or tales and the Hero too shapes himself accordingly in the mythological works or in the Renaissance writings. But the novel proper was finally written by Richardson and his followers where the Hero and Heroism attained many and various dimensions. It was a historical event in the fictional world when Richardson wrote three large eventful and sentimental novels Pamela, Clarissa and Sir Charles Grandson. Thus he became the first modern novelist in 1740. He made the historic switchover on the literary scene from the mythological to the psychological base and the human mind or the sub-mind became the centred attraction and the fiction came closer to the new images common to everyone. Pamela is the comedy of sentimental love, and Clarissa is the most important one from many angles; in which we find mythologies of the sentimental love

religion. In Clarissa, Richardson succeeded in creating the Heroine capable of satisfying the moral standards of almost every critic of his time. Rousseau and Goethe were the immediate heirs of Richardson. The essential achievement of Richardson's art was complexly motivated and consistently individualized characters.

From the great epics to the Renaissance, and then in the area of the human mind, dominated by the early works of Richardson, Rousseau and Goethe, the portrayal of Hero changed a great deal; so much so, that Richardson created a new fictional world by rejecting the heroes and shifting to the heroines. There were the growing currents of the rationalism blended with the changing economic and social forces which created a new environment for the neither very good nor very bad Hero of Sir Walter Scott. Scott's hero is an average English gentleman who lacks the extraordinary qualities of the epic Hero or the sarcasm of Milton. Scott's peculiarity lies in his move towards the realist literary enlightenment in the changed era. His archetype creation Waverly (1814) is a representative of the English society and its development amidst the engulfing crisis. Waverly stands as a socio-historical figure which explores the actual conditions of life, it is not a personal and psychological pattern.

The changing forces created atmosphere for the Romantic Hero. The changing forces are active from the



mythological characterization to the seventeenth and the nineteenth century heroism. The Romantic Hero is a product of the noted clash between the inner and the outer selves. The inner and outer selves form the background for the Romantic Hero who suffers from moral isolation and looks for the never ending spiritual freedom. As Frederick Garber remarks : 'Romantic rebels demand recognition and believe in the recognition of the value system of the society. Hyperion and Gotz and Karl Moor point out the tensions of self, society and value'.<sup>62</sup>

The Romantic Heroes found satisfaction in opposing the society; love, sex, friendship and passions always seemed to get in the Hero's way to the extent. Later on the themes of love and romanticism became synonymous. Later, Romanticism reversed the established process and norms. The Romantic Hero became a rebel at this point. In the later Romantic novels we find a clash between Romanticism and Realism - which is partly influenced by the social changes and partly because of the changing philosophies. Such type of Hero is an ordinary man devoid of all the heroic qualities or he is an unheroic Hero. This shows the impact of the bourgeoisie movement. There are many reasons for the emergence of the Unheroic Hero: the scientific discoveries which were the basis of Realism and the diminished importance of the church, the pre and post First War conditions, Freudian psychology and the rise of new middle class as a result of the writings of Karl-

Marks, Freud and Darwin proclaimed that 'no man is a hero to be the naturalist.'

The Heroes of Stendhal, Balzac and Flaubert submit to the modes of the society and they indirectly accuse the society. They do not strictly carry the stigma of a revolutionary Hero. Stendhal, Balzac and Flaubert have not created the rebel-heroes in the true sense. Only Stendhal created the characters. Stendhal's characters expose the contemporary life and accuse the society. Stendhal, Balzac and Flaubert conceived the nineteenth century French Hero, a representative of the French bourgeoisie; so such hero is incapable of Heroism.

Edith Kern observes, 'when he looks back upon the long journey of the Hero from the mythological tales to the modern times, He has been found wanting, disintegrating, 'deomolished' over since the seventeenth century, 'unheroic' in the nineteenth century and vanishing in the contemporary novel'.<sup>63</sup>

The role played by the Renaissance poets, artists and the humanist in the changing concepts of the Hero is of the supreme importance, though it is natural that concepts, patterns and the values change with the changing times and the change definitely opens new and unexplored avenues for the coming generations. They should pave the way for various,

useful and new interpretations of the heroic ideal. The mythological ideals and concepts have undergone rigorous scientific tests; but they are still alive and practised even these days.

The ancient Hero had something of the divine in him- God, demi-god, god-like or intimate with the gods. Thus, the hero provides a transcendental link between the contingencies of the finite and the imagined realms of the supernatural hero. The Hero exhibits the man's own understanding of the meaning of life and its meaninglessness. The hero in his divine projection is the supreme one. He always remains out of the reach of the human mind in this approach. A hero with the supernatural powers is also very close to the divine Hero, but when clashes with the Gods, he is defeated and the catastrophe occurs. The Hero's relationship with the group or the society is important. We find here the tensions between the private will of the Hero and the collective order of the society. It focuses the problems of freedom and morality. Hero's uniqueness helps to redefine or condemn social conventions. His violence challenges or confirms rules of order and his arbitrariness and self-sufficiency redeem man's submissiveness to despotism.

The revolutionary Heroes in modern literature face. The dilemma of relationship with the group or society. The choice in society and historical context is between the priorities of will or necessity. Thus the revolutionary Hero fights paradoxically against a social order for a new society. A modern

problem is the Hero's relationship with self. We find a greater psychological sophistication accompanies an age of doubt and demythification. The inner split of the hero's personality in his relationship with the objects and values, he encounters with, are the manifestations of the identity crisis. The modern hero rejects the political and cosmic order and stresses on the psychological concept of search for his own personality. He tries to create a new image of his own.

This Psychological Hero has links with the Traditional Hero. It happens due to the confrontation between his inner moral standards and his awareness of elusive, self-dependence upon the acceptance or the rejection of other's judgements. In this process we find on one hand, the new images of guilt and trial in the social order find importance and on the other he is faced with a quest of the identity which leads to the traditional problems of salvation, redemption and survival in the spiritual sense.

The modern Hero is found preoccupied with the amorous sufferings. So his tale becomes a tragedy of unrest, possession and destruction. The heroic possibilities on the love themes become an analogue of mythical quest. According to Victor Brombert, 'The great lover heroes of literature are

victims of destruction and degradation<sup>64</sup>. The new feudalism with its leisure and the stratified class structure demanded a new hero, a man attuned to the niceties of a new conduct and him the values of the courtly life. Thus, the heroes who appear as a result of this change are simple men, well-versed in the common life's activities like sports, farming, law, science etc. They are the readers through the excellence of heart, mind and hands, but not by the class status or wealth or even birth.

A swiftly moving plot replaced the greatness of the mythical Hero and the portrayals in the epic literature. Such plot has a variety of incidents and the strangeness of adventure which dominated the action. Therefore, we find a new kind of relationship between the Hero and the plot of the novel. The main problem of the character Hero, is to escape from the alien force, before he has been compelled to do something that'll destroy him. As C.C. Walcutt comments: 'This tension is so unfair, so bewildering, that one's sympathy is with the hero, whose very thinking powers are distorted by the monster that has possessed him'.<sup>65</sup>

The passing of the classical world brought about the new images of man, as well as the nostalgic adaptations of the ancient patterns. Historic changes in the social structure leave little doubt about the impossibility of the traditional Hero in the light of a new socio-ethical interpretations.

So we find another pattern of Heroism where the Hero does not assert his will but acts on some kind of a rapport between the conflicting social forces and tensions due to the industrial and political revolutions. Such type of Hero is the second rate hero.

The unheroic Hero, who is a representative of the bourgeoisie culture and ashamed of his own heritage, entails the modern clash between the realism and the heroic ideal. The Hero becomes an artist himself in the process of responding to various creative processes. In the areas of identity, vocation and quest such artist Hero struggles with his own art. In this connection C.C. Walcutt observes :

'James Joyce sums up this aspect of defect of an artist bringing the fruits of the newer arts'.<sup>66</sup>

Victor Brombert observes regarding the development of Hero and the intellectual Hero in the following words :

' At this point of contact and friction between the intelligensia, and the political events, mingled with the self-destructive traits of the artist, the intellectual hero appears, politically committed, in the revolt, against his bourgeoisie background, and tragically torn between the militant desires, and the chronic guilt'.<sup>67</sup>

We find these developments are, of course, paralleled by a steady shrinking of the heroic ideals. The hero often takes an ironic form and tends to disappear ultimately.

#### 3.4.6 Absurd Hero :

The concept of the Absurd initially moves through psychological patterns of understanding of the universe, the adjustment problems and the inquisitiveness of the human mind. The initial assumptions of Absurd Literature are : modern world is meaningless and disorderly ; God is a decaying force; the belief that human experience is fragmented and irritating; this human experience is apparently unredeeming ; and it arises from the consequences of the individual artists life-denying experience.

This provides the pattern for the Absurd Heroism. The basic components of the notion of the Absurd are intention and reality. The relationship between them indicates the fact that the intentions of the human mind reflect on the realistic conditions of the universe; and thereby creates the investigative background for the Absurd Heroism. The conflict between the man and the absurd environment is the fundamental issue in the Absurd Literature. There arises another question regarding the capability of the Absurd Hero to resist despair and failure. This feeling becomes more acute due to two important factors : denial of the existence of God; and rejection of the existing universe. The heroic challenge to the absence of God presents the hero in a peculiar position. In this connection Charles A. Glicksberg comments :

'In the absence of God, the contrast between the routine of life and the crisis of being lost and alone and doomed that the existentialist hero experiences, the disruption of familiar, human reality by the knowledge of the inevitability and imminence of death, the search for the authentic life on this journey to the end of night'.<sup>68</sup>

At the same time man's dissatisfaction with the existing order in the universe also entrusts him with big and difficult jobs. The ancient order of right and wrong has crumbled and the task is to create a new one. The Absurd Hero becomes a rebel who faces the intense struggle of the psychological forces varying magnitude. The Absurd Hero joins the milieu and shares with them a characteristic sense of remorse. He has the awareness of the suffering and he has satisfaction regarding the fact that he defends the truth. Absurdity becomes a passion and the test of the Absurd Hero. The question is whether he can accept the established norms; from this point of view, absurdity becomes a defiance of the universal system. The Absurd Hero does not rest due to an extreme tension. The rejection of the established system and order disturbs the chain of mechanical actions. This explains existence of disorderly feelings in the Absurd Hero.



David Galloway comments :

'Modern thinkers, philosophers and literatures studied the issue of consciousness in the philosophy of alienation, tension, suicide, intellectual or otherwise and exposed the zones of consciousness through the modern heroes. The modern heroes are like their vehicles who carry their rebellion, views, ideals and through them they suggest a way out at the time of crisis.'69

The alienation of the Absurd Hero springs forth as a result of the intensity of his feelings about the relationship with the universe that surrounds him. His opposition of the universe surrounding him puts him to the most crucial but obvious question whether he has to live or to die. On the other hand, his knowledge of meaninglessness of life leads him to either physical or intellectual death. He is deprived of his heroic being; he is torn between the desire to act and the conviction; so his action becomes absurd. He accepts the tragic fate. We find action and thought once again clashing. There is stress on the heroism of consciousness. Thus Absurd Hero lives lonely, meaningless, unheroic and tragic life.

### 3.4.7 Stream of Consciousness Hero :

About the stream of consciousness novels D.K.Lal observes :

'The stream of consciousness was used to describe the techniques employed by the novelists to enshrine the vague and fleeting thoughts in their novels.' 70

The applications of this technique was a result of diverse forces like revolutionary theories in the realm of psychology, art and science. We come to a particular condition of mind; such mind finds expression in the 'stream of consciousness' literature. It becomes difficult to arrest the complete body of consciousness which is experienced by the human mind, due to the speed of thought or consciousness. So the place of the Hero in the stream of consciousness literature becomes important exceptionally. In this connection Bergson Comments :

'The novelist, by intuitive identification with his character, can see into the life of things'.71

Freud explains that the conflict between the ego instinct and the libido instinct leads to Narcissism. He differentiates between the sexual instincts and the ego instincts. C.G. Jung points out that psyche consists of ego, the

area of consciousness, the sphere of personal unconsciousness, and the sphere of collective unconsciousness. The collective unconsciousness is the most important contribution of C.G. Jung. The impact of the Freudian theory and Jung's contribution reflects greatly on the writings in fiction. The studies related with the aspects of unconsciousness, consciousness and alienation are due to the school of Freud and Jung. D.K.Lal remarks : 'Heroes of Beckett'. D.H. Lawrence, John Updike, Hemingway, Fitzgerald, initiate, exhibit and force to think seriously and freshly about the human being, human life and the society.<sup>72</sup> The great changes in symbols, rituals, ideals and circumstances led to the emergence of the Modern Hero. The Modern Hero helps the process of disintegration of old mythology and a new cause of re-mythologizing. We find, human life is transformed due to manifold changing process in the new world. In such a world old mythologies appear as lies and the heroic deeds have changed. The Renaissance meaning of the Hero is dropped and the Greek Hero is non-existent; but the real Hero is found within the psyche of the man himself in the modern times.

#### 3.4.8 Code Hero :

The Code Hero is to be sharply distinguished from the Hero. The functions of the Code Hero is to balance the Hero's deficiencies, and to correct the Hero's stance.

We call him the Code Hero because he represents a code according to which the Hero, by observing it, would be able to live properly in the world of violence, disorder, misery to which he has been introduced and which he inhabits. The Code Hero thus offers and exemplifies certain principles of honour, courage and endurance which in a life of tension and pain make a man a man and enable him to conduct himself well in the losing battle that is life. He shows grace under pressure. In Hemingway's novels we find Code Heroes. In the novel The Old Man and the Sea, we find Santiago who behaves perfectly; honourably, with great courage and endurance while losing to the shark, the giant fish he has caught. 'This is life'. Such is the message the Code Hero always brings, one must not lose courage, what counts is how one behaves while one is being destroyed. In Hemingway's another novel The Sun Also Rises, we find Jake Barnes as the Code Hero. The critics of the thirties generally considered Hemingway, an intellectual writer, who believed in the code of manliness a code of courage and honour. The Bhim Dahiya observes : 'Code Hero offers a solution to the Hero's problems in that he displays a mastery over his emotions'.<sup>73</sup>

#### 3.4.9 Anti - Hero :

'Anti-Hero' is a literary label that has become common in literary Criticism. It has had a broad appeal to people of all ages and consequently anti-Hero has always been an

integral part of literature. The Hero in major Western fiction has more or less vanished, or at least, become bourgeois, diminished in stature, some what trite in his demands upon life, often the hero is characterised as an anti-hero, a figure like the tragi-comic Bloom of Ulysses, the self-destructive hero of Canrad's novel, Lord Jim, or K, of Kafka, or the fumbling 'angry young man of Kingsley Amis or John Wain.'

The background for the anti-Hero is, of course, closely connected with the changes in the literary, political, social and religious character of the Western world, and therefore, precedes by many years of the work of the twentieth century authors in whom the phenomenon is most apparent.

The New Encyclopaedia Britannica gives more details about the anti-hero : The term Anti-Hero come in vogue in Spain in 1554. Anti-Hero is found in the picaresque novel. A more positive reaction was in the picaresque novel initiated in 1554, with the anonymous Lazarillo de Tormes. This genre had as its hero, a picaro ( 'rogue') essentially an anti-hero". ' He is living by his wits, and concerned only with staying alive. He is passive from master to master .His depicted life is from underneath'.<sup>74</sup>

The novels have Heroes, but not in any classical or medieval sense. W.H. Auden rightly says about the novelist. He must

'become the whole of boredom, subject to vulgar complaints like love, among the just, be just, among the filthy, filthy too, and in his own weak person, if he can, must suffer duly all the wrongs of man ".75

The novel attempts to assume those burdens of life that have no place in the epic poem to see man as unheroic, unredeemed, imperfect, even absurd. Thus, anti-hero is, in the first place, generally associated with unheroic, unredeemed, imperfect and absurd and, secondly with the Picaro ( 'rouge'). F.R.Karl comments.

"In England , the anti-heroic type is found,curiously, one is tempted to say-within the works of Dickens, who, despite his 'soft'young men and women, often qualified their romantic success with a sense of corrupt failure ". 76

The Hero who gets into awkward positions, difficulties and dangers, has ludicrous qualities and 'usually gets out of them more by luck than any remarkable efforts of his own', is called a Comic Hero whom M.J. Murphy terms as Anti-hero.<sup>77</sup>

Paul West Observes :

'The anti-hero, both unsocial and introverted, tends to brood on his cosmic predicament. The anti-novel, so called, reflects the novelist's sympathy with his own anti heroes'.78

Anthony Burgess argues :

" Heroes like Zhivago are produced by societies in ferment, stable societies breed only anti-heroes "79

Fictional characters must not appear too often on the movement without doing something any special. Interesting characters are all alike, they are made of the same element, but in different portions. The character, however, which tries to produce the anti-conventions is called 'anti-hero'. The anti-hero in a novel is neither too unexceptionable nor completely depraved, but a mixture of good and bad. Therefore an anti-Hero is seldom the portrait of living person, he is often invented on a typical basis of observation. The writer constructs his anti-Hero in his novel. Thus, the great source of anti-Hero is, of course, the novelist's own self. The anti-Hero speaks for his creator, sometimes the anti-Hero is the ordinary, unheroic protagonist of the present world. Thus an anti-Hero sometimes is closely associated with reality. He is characterised as the attitude of being anti-authority and anti-tradition. Good manners respect for the past, conventional behaviour, are hateful things to the anti-Heroes. They are drawn simply and directly. They represent a generation. their life is sub-urban and provincial. The anti-heroes speak for their authors. They are from university teachers to window-cleaner, lorry driver or peddling doper.

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