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Interpretation Of The Intellectual-Phospholical Nature Of The Hero In World And Uzbekistan Novels

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ABSTRACT

This article analyzes the novel "Doctor Faustus" by the German literary critic Thomas Mann, a major figure in 20th-century Western literature, and the novels "Aflatun" by Amon Mukhtar and "Boqiy Darbadar" by Isajon Sultan, which strengthened the intellectual direction of Uzbek literature, in a comparative aspect. The main attention is paid to the philosophical researches of the intellectual heroes - Adrian Leverkuhn and Aflatun - in both works, their internal conflicts, relations with society and attitude to the fate of humanity. The study provides scientific conclusions based on theoretical concepts such as symbol, intertext, spiritual analysis and idea-concept.

Keywords: Intellectual novel, philosophical hero, conflict, symbol, search, society.

Introduction

The formation of the image of an intellectual hero in the literature of the 20th–21st centuries and its artistic and philosophical interpretation are considered on the example of three important works: Thomas Mann's "Doctor Faustus", Amon Mukhtar's "Plato", and Isajon Sultan's "Boqi Darbadar". In all three works, the inner spiritual world, the dynamics of thought, and the socio-artistic position of the hero occupy a central place. However, since they belong to different historical periods and different national literary schools, the scope of thought and the form of spiritual suffering are manifested in their own way.

METHOD

In the novel "Doctor Faustus", the tragedy of the personality of Adrian Leverkuhn consists, first of all, of the sharp contrast between creativity and evil. In the pursuit of infinitely enhancing his talent, he enters into a "deal" with the devilish power with his imagination. This is, of course, an artistic symbol, but through the character of Mann, he shows the complex dialectic between the artist's inner division, excessive intelligence and degradation. As

Leverkuhn's musical genius increases, his alienation from humanity also deepens. In particular, behind his compositional experiments based on cold intelligence, one can clearly see the increasing spiritual anguish, the widening distance between man and society. In this sense, Leverkuhn is a tragic intellectual figure, showing how alienation from humanity occurs when thinking goes too far.

RESULTS AND DISCUSSION

Fiction has always performed the same task at all stages of historical development. After all, literature has always considered its noble mission to glorify beauty, goodness and radiant feelings, to be an expression of the divine spirit. We are a great people with high literary and spiritual reserves, who have not given in to spiritual threats and lack of talent. Our national literature is not only a treasure trove of content, but also a source of formal and stylistic beauty, goodness and elegance, with readers in need of expression, having survived the upheavals of all eras and enriched the aesthetic treasury of humanity.

Therefore, it is clear that today's research in Uzbek novels will yield positive results. The problem of research in novels has caused certain debates in literary criticism. In our opinion, each novel, which is an independent entity as a work of art, should be studied from the point of view of the author's artistic philosophy, attitude to man and the world, the scope of the imaginary world, the way of assessing life situations, the composition of the novel, chronotope, methods of poetic expression, the faith basis of the changes that occurred in the emotional and intellectual world of the hero, and the means of artistic depiction.

It served to satisfy the spiritual and spiritual needs of the people in any socio-political system, in any geographical region. It advocated the highest universal values in people - freedom, justice, morality, kindness, compassion, enlightenment, and condemned oppression, injustice, ignorance, and greed, oppression, violence, betrayal, cowardice, lies, arrogance, and boasting that are unworthy of human dignity. Fiction, which reflects the dreams and aspirations of the era and members of society, has been reforming itself in step with the times. Fiction, which aims to satisfy the spiritual and moral needs of the people, is close to the hearts of people because it figuratively expresses life. That is why it quickly found its way to the hearts of the people. This explains the literary and aesthetic value of the finest examples of artistic creation, from folk oral works to classical works and the rarity and uniqueness of the people's spiritual property. In the 20th century, in Uzbek literature, including national prose, didacticism gave way to the depiction of reality related to social problems.

The transition to a hermeneutic approach in the study of works of art arose as a requirement of the times. Interpersonal relationships, conflicts and contradictions between them were replaced by an image of a person who is focused on the inner self, struggling with himself, not devoid of shortcomings and defects, striving to know himself. The author's "inner self" is reflected in the expression of feelings and thoughts that arise under the influence of changes in reality and the changes that occur in the inner self of the creator, which are revealed through the artistic language. In any work of art, the author's "self" is absorbed into several specific images. For example, in "Bygone Days" the prototypes are Yusufbek Hoji and Ahmad Donish, the images of Otabek.

The writer's creative concept is that the wisdom nourished

by religious-Islamic sources emerged as a product of creativity and freedom of speech, that these works, which were able to step out of the realm of ideology and trends into the field of objectivity, rose to the level of a literary poetic principle expressing the writer's creative concept, and that the philosophy of metaphor is comparatively studied, and that the expression of periodic and eternal problems in his works in the metaphorical style is highlighted.

In the works of art created as a result of the synthesis of feeling and reason, human problems are captured explicitly or symbolically, metaphorically. The reader accepts only works that are about his pain, feelings, and emotions - his own soul. It can be said that artistic creation is the product of emotional and mental activity that takes place inside a person, and it is the manifestation of the creator's "inner self" through language. Observations show that the inner world of a person, the feelings that take place in his spiritual world, the transformations that take place inside him, are reflected in a work of art in an unnatural way, even in a state that is not fully understandable to him. Artistic creation is a spiritual and psychological process, which is impossible to fully understand or explain. The task of the artistic word has always been to explain a person. Confirmation of this can be seen in the Avesta, ancient inscriptions, folk epics and tales, the Quran, hadith, and examples of artistic creation created in later centuries. The Quran contains very important notes on human psychology. It is emphasized that a person has a self-defeating nature, that his state of mind does not change until he changes his state, and that a person is self-denying. These divine words have been fully confirmed by the science of psychology today. If in the literature of the former Soviet period, reality occupied the main place in prose works, in the literature of the independence period, reality and the spiritual and moral world of man began to be depicted as a whole. The reflection of reality in connection with the human psyche, which was characteristic of the work of writers such as A. Kadiriy and A. Kahhor, became the leading principle of fiction. As a result, the problem of inconsistency and disproportion between epic and psychological images found its solution. In M.M. Dost's novel "Lolazor", the story "Return to Galatepa", E. A'zam's "Answer", and Kh. Sultanov's stories "On One of the Wonderful Days", the inner speech of the heroes reveals their spiritual and moral world, their unique character and psychology.

In Amon Mukhtar's novel "Plato", the philosophical image

is built on a completely different basis. In the work, we see the image of Plato in harmony with the spiritual quests of thinkers who interpreted him differently in different eras. The main path of the hero is the search for truth, the desire to understand a person's own nature and responsibility to society. For Mukhtar, an intellectual hero is a person who considers it his duty to rise above society and return to it. Here, the focus is not on the tragedy of the intellectual, but on his spiritual maturity in continuous search. Plato's thought process, his painful perception of the problems of his time in every way, and his determination to find the truth nevertheless show him as a positive spiritual symbol.

In Isajon Sultan's novel "The Eternal Wanderer", the interpretation of the intellectual hero has a more modern look. The main artistic mechanism is determined by the constant internal dialogue of the protagonist, the process of self-awareness and the spiritual danger. He embodies not only the spiritual suffering of a historical, but also a modern person: unchanging dogmas in society, the spiritual independence of the individual, the freedom of creative thinking - all this forms the field of his thought. The intellectual in "The Eternal Wanderer" closely observes not only himself, but also the problem of humanity finding its own path. Therefore, although he has a search for truth like Plato, and an internal tension like Leverkuhn, unlike both of them, the protagonist is interpreted as an active witness to his time.

Summarizing the three works, the formation of the intellectual-philosophical hero in three different directions is observed. Mann's hero is a tragic figure who suffered between talent and evil, who "burned" himself. The hero in Mukhtar's work is a wise man who calls on society to spiritual upliftment through the realization of truth. The intellectual in Isajon Sultan is an active thinker who is constantly in search of his time and who is in a debate with his time.

CONCLUSION

In conclusion, it can be said that the image of an intellectual hero is not molded into a single pattern in literature. It is formed based on the spiritual demands of each era, the spiritual state of society, and the philosophical views of the author. Therefore, the three works above constitute a unique artistic field that reveals the nature of the intellectual hero from different angles. In one, tragedy takes precedence, in the second, enlightenment, and in the third, modern spiritual search. But what unites them all is

the infinity of human thought and its inability to abandon spiritual search.

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