ISSN:2308-5703
Impact factor:13.5 *International Multidisciplinary Online Journal* July, 2026

THE INTERPRETATION OF THE HERO IN THE WORKS OF AMON MUKHTAR AND ISADJON SULTAN

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Doi" https://doi.org/10.5281/zenodo.21277011

Abstract: This article examines the nature of philosophical-intellectual characters in the works of Omon Mukhtar and Isajon Sulton, leading figures of Uzbek prose. It offers a comparative analysis of the distinctive features regarding the spiritual quests, worldviews, and artistic interpretations of the characters created by these authors.

Keywords: intellectual prose, philosophical character, Plato, Boqiy Darbadar, artistic psychologism, spiritual journey.

In today's Uzbek prose, the tendency to portray a person not only as a product of the social environment, but also as a "thinker" who contemplates the secrets of the universe and existence has intensified. In this regard, the works of Amon Mukhtor's "Aflatun" and Isajon Sultan's "Boqiy darbadar" marked a new stage in Uzbek intellectual prose. The writer's achievement is that the direct and indirect impact of the mood of a work of art on the human psyche, the depth of artistic observation, and the internal law of artistic aesthetic potential are interpreted in a unified whole. Analyzing the psyche of the hero, the writer seeks a purpose and meaning in life. He evaluates the duties and deeds prescribed by God based on the criteria of two worlds and performs them with a powerful force, accordingly, psychological, philosophical and divine concepts acquire an artistic generalization in the novel. Over the course of a quarter of a century, the principles of perception and expression of history and human relations have completely changed. Artistic truth was given priority over the depiction of socio-political life, taking on a position that had been confirmed since the time of Aristotle. Now, the character began to be depicted objectively as a living person with his own thoughts and actions, rather than as an appendage to reality, as was observed in most Soviet novels.

In other words, there was a poetic realization that the existence of an individual is a more complex phenomenon than social reality, and it is important to understand and explain it. Under the influence of the intensity of the globalization era, the need to show the spiritual and intellectual world, the world of feelings of people who are striving not to lose their national identity, increased. Stencil literary heroes, who carried the mission of being an example and guiding the reader, but were deprived of their personal lives and human feelings, were denied.

This brought into the literary prose the image of ordinary people, living in the meaningless chaos of everyday life. The wrestler, the master, the carpenter, the shepherd, the farmer, the watchman, the cleaner, even the image of the "heroes who are not heroes", who, having come from the village to the city and failed to occupy any social position, but who, realizing themselves as carriers of the spirit of the nation, strive to find their place among the people, in the words of K. Yuldashev, increased

attention. In fact, a true novel cannot be satisfied with the chaos of everyday life. In this case, it loses its social mission, that is, to determine the intellectual and emotional scope of the nation.

Muhammad Salom's novel "The Big House" also has a certain aesthetic value due to its truthful depiction of the diverse faces and unique character of the people of the nation, the brightness of the characters, the illumination of the Uzbek way of life from the inside, and its vitality. In our opinion, the unique images of the atmosphere of a house show that this family is a model for understanding a person and society. After all, the main factor that worries the writer is the problem of preserving national identity. In general, the phenomenon of genre syncretism manifested in world literature is an important factor determining the appearance of Uzbek novels of the independence period. As S. Meliyev noted, we are valuable and interesting to the world only with our identity and Uzbekness.

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 nation with a high literary and spiritual reserve, which did not tolerate spiritual threats and lack of talent. Our national literature is not only a treasure trove of content, but also a readership in need of formal and stylistic beauty, goodness and elegance, having survived the ups and downs 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 [Turaev D. New horizons of our novels // Era and creative responsibility. - Tashkent: Yangi asr avlod, 2004. - P. 25-26; Yuldashev K. Regularity of updates // Literature and art of Uzbekistan, 2007. April 19; Sodikov S. Novel or treatise? // Literature and art of Uzbekistan, 2004. January 30; Yakubov I. Spirit and freedom of thought // Sources of science, 2002. – No. 4. – P. 54–56; This author. Literary and philosophical concept of the novel “People of Love” // Uzbek language and literature, 2005. – No. 6. – P. 41–47; This author. Psychology of creativity and dialectics of the heart / Great poet and thinker. – Tashkent: 2011. – P. 75–80; Kuronov D. “Wax syndrome” in the literary process. – Tashkent: Akademnashr, 2008. – P. 156; Hamrakulova H. The problem of life and death in literature. – Tashkent: Publishing house of the National Library of Uzbekistan named after Alisher Navoi, 2009. – P. 22 and others.]. 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 manner 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-intellectual world of the hero, and the means of artistic depiction.

The law of trinity is fully reflected in works created on the basis of the principles of national development, and such examples of art reveal society-individual relations, their causes and consequences. However, the image of a person in a novel reflects extremely complex and multifaceted relations inherent in his nature. Since the essence of the novel hero embodies material, spiritual-spiritual existence and non-existence ("lomakon"), it is not always possible to evaluate him through the prism of philosophical categories. Fifth, the expression of rationality and irrationality in the novel allows us to show the irrational nature of the human image, such as will, intuition, and spiritual-divine aspiration.

Life is full of complex and infinite hidden possibilities that are beyond the reach of human intellect. Sixth, artistic truth expresses the essence of the depicted thing-event in a way that depends on the creator's poetic thinking and desires, confirming eternal (relative) truths. Therefore, a work of art cannot be considered only as an objective and concrete reflection of real reality. Seventh, a work of art embodies moral, scientific, religious, and aesthetic values. The impact of fiction on real life can be understood in the sense that it ensures the spiritual and spiritual integrity of the reader. In fact, modern

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Uzbek novelists are trying to show the recognition of an absolute idea by an individual with their own intelligence and emotional perception, and to artistically express the path to this goal. They deeply understood that the literary hero's consciousness becomes transparent, the soul achieves tranquility through the realization of his divine essence. So, Uzbek novelists understood that the essence of a person is not reflected in how closely he is connected to social ideas, and this is a loss of sight of the aesthetic aspect of a work of art. It is precisely this, new interpretation, that requires seeing the poetics of novels of the period of independence in harmony with historical and literary traditions. There is a certain typological relationship between modern Uzbek novels and the classic short story and epic genres. In most of the emerging novels, the influence of the plot and narrative method of stories from the Holy Quran is observed. Most writers who have tried their hand at historical novels are trying to quote from the Holy Quran and hadiths, verses from the holy book, and even some folk tales in a poetic interpretation.

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