



The Modality Of The Metamorphosis Of Perfection In A Literary Work

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Abstract: This article explores the aesthetic and philosophical dimensions of perfection as a transformative category in literature, focusing on how the modality of metamorphosis functions as a structural and semantic mechanism within artistic creation. The study approaches “perfection” not as a fixed moral or spiritual state but as a dynamic process of becoming, reflected through the narrative evolution of characters, symbolic transformations, and shifting authorial modalities. Drawing on classical and modern poetics, Sufi anthropology (*al-insān al-kāmil*), and existentialist aesthetics, the research identifies metamorphosis as the key mediator between imperfection and ideality—between human limitation and transcendence. Through a comparative analysis of Eastern and Western literary paradigms, the article demonstrates that the modality of metamorphosis serves as a bridge between ethical evolution and artistic innovation, revealing how the perfect human ideal is continually reinterpreted through different narrative voices, metaphors, and mythopoetic structures. Ultimately, the metamorphosis of perfection in a literary text represents the fusion of spiritual ascent and artistic form, where the transformation of the protagonist mirrors the transformation of human consciousness itself.

Keywords: Perfection; metamorphosis; modality; literary poetics; *al-insān al-kāmil*; transformation; narrative structure; symbolism; spiritual evolution; comparative literature.

Introduction: When discussing the notion of the “perfected human” within the poetics of a literary work, one must first pay attention to the mutually complementary metamorphoses. By the twentieth century it had become clear that merely becoming a “perfected human” does not, by itself, bring a person

happiness and prosperity; the revolution in science and technology, the renewal of these metamorphoses, showed that only a person who lives in step with their time can attain such a rank and station. Whatever era, society, or life a person belongs to, they are compelled to walk along the lines laid down by an ideology and conception imbued with its own ideals. The “art-ness” of art becomes ever clearer through its subject matter and content—through those qualities that lead toward guidance, spirituality, and wholeness. The beginning of the twentieth century confronted the new human with numerous tangled and complex questions, which in turn attests to the existence of many works calling people to restrain themselves from excess.

“As for the philosophy of existence that arose in the West at the beginning of the twentieth century, it is understood as each individual’s ‘self-understanding.’ A person, indifferent to their own essence—which should be marked by lofty spirituality and true life—has been turning into a being far removed from simplicity, open-heartedness, and childlike wonder, wholly absorbed in the claim to dominate the world. The main aim of existentialism comes down to revealing this seemingly invisible tragic quality and seeking ways to overcome it. Although it is impossible to escape this tragic quality entirely, by coming to know oneself, a person can—using the existentialists’ phrase—‘choose oneself,’ thereby alleviating it, and to some extent even overcoming it,” writes the critic Abdulla Sher. Indeed, among twentieth-century existentialists, Albert Camus, Franz Kafka, and many other writers set themselves the task of exposing the West’s errors—now symbolically, now realistically, and at times critically. Even before this, English prose had produced many picaresque and quest novels about heroes searching for their own selves.

A writer who prepared himself to comprehend his life again and again amid trials—Daniel Defoe—bore immense inner hardships. He tears the human being away from society and sets about testing him in another space, on a deserted island. God did not create the human for solitude, but for living happily with others in society. Solitude belongs to God alone. The writer evaluates symbols, metaphors, and adventures with irony and sarcasm, and at times as a person left helpless before life’s bitter questions. At the core of these lies the concept of faith. A person without firm faith is bound to perish in the face of such trials. Life consists of struggles and contradictions; in Robinson’s heart there still flashes the vigor of youth and a supreme purpose. Had he not built a boat and found a way to survive there, he would long since have perished, and the novel would have lost the value it is meant to give the reader.

One of the major representatives of English Enlightenment literature, the founder of the realist novel, Daniel Defoe lived in the eighteenth century and gained renown with a series of works. The writer was born in 1660 in London, in a manufacturer-merchant family. The work that brought him fame is “Robinson Crusoe.” He published the work on the eve of turning sixty. Robinson Crusoe lived for a long time—twenty-eight years—on a deserted island, spending his life with an enlightened human endurance, strength, and courage. That life shows that in any era he remained an unconquerable person, and, most importantly, that he had deeply mastered the art of never surrendering.

“From my childhood I loved the sea more than anything else in the world. I envied every sailor setting off on a long voyage. I would stand by the seashore for hours, gazing without turning my eyes away at the ships passing by.

My behavior did not please my parents at all. My elderly, ailing father wanted me to become a high official, to serve in the king’s court and earn a large salary. I, however, dreamed of becoming a sea traveler. Roaming the seas and oceans seemed to me the greatest happiness.

My father sensed my intentions. One day he summoned me and, in anger, said:

— I can tell you mean to run away from home. Don’t lose your wits. Don’t you go anywhere. If you stay, I will be your loving father; if you run away, I will disown you—you will fall into misfortune! In a trembling, sickly voice he added:

— Have pity on your ailing mother... She could not bear to be parted from you; the grief of losing a child would break her.”

In the preface to the work, the writer offers such characterizations that dreams, the sweet memories of childhood, and the first bold step toward the future come into view. By listening to his own heart, Robinson adopts a pragmatic attitude toward life. Before him, becoming a seaman and voyaging the seas is his highest ideal. If that ideal were to fade, Robinson would surely perish on the path toward any goal that might bring a person delight. The idea is, in essence, the great aesthetic choice that sustains him. Though he knows life is complex and that reaching a goal is difficult, it is hard to grasp what lies before him—because Robinson is still at the beginning of the road. As he seeks a way to reach his destination, he does not heed the words of his elderly father or his ailing mother, but follows his own lights. Thus, to become a “complete” (perfect) person, the blessings (prayers) of one’s parents are necessary. In Europe, the concepts of family, sharia, and morality arose in accordance with the needs of the period and

the age. Such a need dictates that, within the family, no one may lay claim to a child who has turned eighteen. He obtains the license to move freely toward his independent views, aspirations, and goals. For this reason, as Daniel Defoe subjects his hero to unexpected situations, he also demands a globalization-tinged modification of such metamorphoses.

According to Prof. H. Umurov: "Grounded in a specific idea, the writer's imagination destroys, selects, invents, and anew creates something impactful and vivid, natural and beautiful, typical and whole from discrete things in life. This process occurs in the creation of character and episode, in the presentation of certain features of the hero and reality, and in bringing forth an integral plot. In literature, even the portrait of a single image is created by assembling the outward appearances of several or dozens of real people, or by recalling the impressions left in one's memory by people seen and known in life; by choosing what is needed from their visages and embodying it in a concrete character." Unless the author fuses life with the artistic and the fictive, logical coherence in the plot will not occur. Compositional wholeness will not be visible. The selection of the similar and distinctive aspects of individual psychologies, the scope and function of their participation in the work—when such components are revealed within a single system—this yields the poetics of the novel. From this perspective, Daniel Defoe's characters are extraordinarily steadfast figures who find a lesson in pleasure, in solitude, and even in calamity:

"After making eleven trips back and forth to the ship and bringing my things ashore, I realize I've passed over, one by one, the small odds and ends that, though not very important, were very useful to me. For example, in the captain's and his mate's cabins I found ink, pens, paper, three or four compasses, astronomical instruments, a spyglass, a geographical map, and the ship's log. I put all of these into a chest, though I myself didn't know whether they would be needed or not. I also found several books on the ship written in Portuguese. We had two cats and a dog on board. I put the cats into the boat and brought them over; as for the dog, on my very first trip to the ship it leaped into the water and swam after me. For many years this dog lived as my closest helper, my comfort, and a token of hope; it served me well. I could even say it took the place of a human being for me—its only fault was that it had no speech. If only I could teach it to talk!

I guarded the ink, pens, and paper with great care. While I had ink, I wrote down in detail everything I went through; when the ink ran out, I was forced to

stop writing, because I did not know how to make ink or what it was made from."

It is evident that, to overcome the calamities that befall a person, one must perfect oneself. With clear thought, intellectual capacity, great fortitude, and—most importantly—patience and perseverance, one finds answers to the problems that may arise ahead. Perfection develops in just this way. "The issue of attaining perfection has always stood at the center of society's attention in all eras. Even today the idea of the 'perfect person' is interpreted as one of the pressing issues on the agenda. Looking back at history, we see that great scholars—whether in the East or the West—sought to instill the idea of the perfect person in the minds of their contemporaries. For perfection has long been humanity's eternal aspiration. On this, our great compatriot Aziziddin Nasafi emphasizes in his book *Zubdat al-haqā'iq*: 'Know that a perfect human is one in whom the following four things have reached perfection: good speech, pleasant conduct, noble morals, and mature learning.'"

The more a person benefits others in daily life, guides wrongdoers onto the right path, and shows devotion on the path of Truth, the higher they rise toward perfection. In other words, the perfect person distinguishes himself from others through humility. From this perspective, in the seventeenth to twentieth centuries the fates of people whose rights were trampled—leading Europe toward decline—did not leave any writer indifferent. Bloodthirsty kings, rulers, and those secure upon their thrones did not shrink from indulging the vile vices that appealed to their hearts. Such vices ruled across the world. Did not the fragmentation of our own khanates and internal strife open the doors to Russian conquest? Such painful questions confront us in every age and constantly call us to vigilance.

"October 1. Waking early, I saw that the waves had shifted our ship from its place and cast it closer to shore. Seeing this, I got the idea that, once the wind died down, I should swim out to the ship and bring back provisions and other things. When the sea calmed and the tide ebbed, I set off toward the ship—first walking through the shallows along the beach, then swimming. That day the rain did not stop; it poured, but the wind had completely died.

From October 1 to 24 I was busy ferrying things from the ship to the shore. When the waves subsided and the tide went out, I swam to the ship; when the water began to rise, I came back from the ship to the shore. I carried the items over on a raft. It rained constantly in those days; even if it cleared up now and then, soon after it would cloud over again. So it must be the rainy season in this

region.

October 26. It seems I have found quite a suitable place to put up a hut. Now I need to encircle it with a wall made of brushwood and mats.

From October 27 to 30 I worked with all my might: despite the unceasing downpour, I moved my things into the new house.”*

Accustomed to sealing his life into daily entries, Robinson Crusoe’s bitter fate naturally astonishes people—readers. At the same time, in order to grasp life’s truth deeply and draw sound conclusions from it, the author strives to infuse a great deal of information into the nature and artistry of a relatively short novel. The hero, under intense psychological pressure, seeks a remedy for his helplessness. Nightfall and daybreak teach him something at every moment. This light of knowledge completely changes Robinson’s destiny and prepares the ground for ever-new adventures to emerge. The artistic idea thus develops, impressing upon us that leaving people to themselves not only in their moments of solitude but also in times of calamity is a failure of duty. The hero of the work lives by finding a lesson in everything; these pearls of wisdom unfold in step with the hero’s steadfast will.

Philosopher and writer Alexander Genis compares the poetic explorations of the East and the West as follows: “Today, it often happens that answers to such questions can be found more quickly in the East than in the West. In recent years, both in the West in general and particularly in America, there has been a sharp increase of interest in comparative studies that juxtapose Eastern and Western poetics. This tendency is linked to a deep awareness of the literary decline we mentioned above. In searching for untraveled paths, literary thought inevitably encounters a new, as yet unassimilated theoretical wealth—the classical aesthetics of the East.

The essence of the difference between Western and Eastern poetics may be defined as follows: the former relies on metaphor, while the latter relies on metonymy. This means that Western art is constructed around an image, whereas Eastern art is constructed around a trace. If the Western author says, ‘this thing is another thing,’ the Eastern author shows ‘a part as the whole.’ As an example of such metonymic thinking, we may cite the Chinese proverb: ‘When a single leaf falls, the whole world knows that autumn has come.’”

In general, the idea of the perfect human is regarded as one of the core ideals not only in Eastern literature but also in Western Romanticism. In the figure of Robinson Crusoe, we perceive a truly courageous, experienced, and brave person who, when faced with

any trial, does not lose composure but continues forward with great purpose. At the same time, this very concept leads both English and Uzbek literature toward a proper interpretation of the modification of the perfect human. Robinson Crusoe’s fascinating adventures have, for nearly three centuries, never ceased to astonish readers. In him are harmoniously intertwined national pride, values, purpose, and lofty ideals, all of which affirm that divine knowledge bestowed upon humankind is destined to spread to all. Indeed, it is within these measures that a person gains experience, learns, takes what is necessary for themselves, and finds the strength to understand the truth of life more deeply.

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