

The Role Of German Classical Philosophers And Scientists In The Study Of The Phenomenon Of Genius

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Received: 15 October 2025; **Accepted:** 08 November 2025; **Published:** 12 December 2025

Abstract: The article analyzes the role of German philosophers in the philosophical study of the phenomenon of genius. German philosophy has formed the deepest theoretical foundations of creativity, intelligence and spiritual development in the intellectual heritage of Europe, and plays a decisive role in interpreting the nature of a genius person. The article reveals the conceptual role of various movements of German philosophy - classical idealism, romanticism and existential phenomenology - in explaining genius. As a result, the methodological possibilities of German philosophy in understanding the phenomenon of genius, its deep interpretations of creativity, freedom and the spiritual power of man are based on scientific conclusions.

Keywords: Genius, ability, talent, German philosophy, aesthetics, psychology, creativity, intuition, inspiration.

Introduction: The phenomenon of genius is one of the most complex, multifaceted and in-depth phenomena of human intellectual development. The emergence of a genius, the nature of his intellectual and creative power, his role in historical processes and his influence on the development of society have been studied by various directions of philosophy for many years. European philosophical thought, in particular, German philosophy, is distinguished by its interpretation of this topic through complex, deep and methodologically rich approaches. German philosophers assessed genius not only as an individual talent or intellectual superiority, but also as a spiritual phenomenon inextricably linked with ontological, ethical, aesthetic and historical processes. Kant's interpretation of genius as a unique combination of natural intellectual power and aesthetic creativity formed one of the first consistent concepts of genius in German philosophy. According to him, a genius is a unique being who "creates rules", who goes beyond conscious norms in the process of creation and gives new meaning to art and thought. Fichte and Schelling further developed this idea, presenting genius as a creative phenomenon that arises through freedom, inspiration and inner harmony with nature. Hegel, on the other hand, analyzed the genius within the framework of the philosophy of history as a "mediator of spiritual development", a force that drives the spiritual growth of society

forward. This approach raised the phenomenon of genius beyond the level of an individual psychological state and brought it to the center of socio-historical processes. In the second half of the 19th century, Schopenhauer evaluated the intuitive perception of a genius as the highest form of human consciousness and put forward the metaphysics of will as the source of creativity. Nietzsche, on the other hand, interpreted genius in such a way that it connected power, will, affirmation of life and the re-creation of values, and gave a fundamentally new spirit to the modern philosophy of creativity and existence. Representatives of 20th-century German phenomenology — Husserl and Heidegger — analyzed the essence of genius thinking on the basis of the experience of consciousness, the process of unfolding being, and the ontological roots of creativity.

Immanuel Kant's ideas about genius were systematized in his 1790 work "Critique of Judgment," in which he identifies the comparative and theoretical aspects of genius in the context of the process of aesthetic creation. For Kant, genius is the ability of "nature to give rules to art," that is, a person who creates new and unique works of art through natural talent. He defines genius more precisely and attributes several main characteristics to it:

- originality,
- exemplarity,

- inexplicability,
- limitation.

These characteristics, inextricably linked with each other, reveal the ontological and epistemological nature of genius.

First, originality is central to Kant's theory. "The work of genius does not completely conform to current rules or conventional models; on the contrary, it discovers a new composition, a new idea, a new style, or an aesthetic order. Kant considers this "newness" to be a natural quality, that is, a quality that comes from the genius's inner worldview. In his work, genius does not impose external rules on the object, but creates new rules through his inner feeling, imagination, and invention." [1] Therefore, the work of genius is not only a new content, but also a new norm, which is subsequently generally accepted in artistic teaching and taste.

Secondly, exemplary. According to Kant, the works created by genius serve as an example for others — they do not set the standard of artistry, but rather a new aesthetic ideal. Genius determines the future direction of art with his works. The next generation of artists will create new works based on this example. This aspect brings genius into a social and historical context. A genius is not only a creator, but also a catalyst for cultural change and aesthetic evolution. At the same time, Kant's definition of exemplarity also includes an understanding of the universal aesthetic value of a work. A work of genius awakens taste and becomes a standard for the general taste of people.

Third, inexplicability. Kant believes that the creative process of genius cannot be fully described or explained by rules. The new rules that genius creates cannot be analyzed in a legal way, because they are based on intuition and imagination that existed in the process of creation. This aspect is related to Kant's universal idea of aesthetic judgments. Beauty is sometimes subjective, but the result of experience that can be confirmed by others. Therefore, a genius may try to explain the secrets of his style, but his creative source - inner inspiration and imagination - is not systematically recreated.

Fourth, limitation. Kant limits genius mainly to the sphere of art. He considers activity in the field of science and technology to be an area that can be explained by clear rules, methods and logical analysis. Therefore, scientific discoveries or mathematical discoveries do not fall into the concept of genius. For Kant, success in scientific activity can be reproduced through "methods" and "systems". Genius, on the other hand, is primarily concerned with creating rules, changing norms, and discovering new aesthetic

order. [2] This view is consistent with Kant's description of the modern scientific-rational approach of the time, but later modern research and philosophical criticism have discussed this limitation.

The theoretical implications of Kant's concept of genius are important in several ways. First, it places art and taste in a deep epistemological context by linking creativity to aesthetic judgment. Genius is not only talent, but also a source that shapes taste and general aesthetic judgment. Second, linking genius to the socio-historical process through exemplarity takes it from the individual to the collective, and such an approach is an important tool in understanding the history of art and aesthetic evolution. Third, the principle of inexplicability presents the creative process as an epistemic limit: this limit means that scientific analysis and formalization cannot be applied to all aspects of creativity.

Arthur Schopenhauer's views on genius are one of the central concepts of his 1818 work *The World as Will and Imagination*, in which he interprets genius as a special state of human consciousness and aesthetic experience. For Schopenhauer, the fundamental principle of the world is the will, that is, the chain of unconscious, irrational, and infinite desires. The daily activities of the human mind are shaped by this will. Such a will constantly preoccupies the subject with desires and needs, limiting his perception to utilitarian, instrumental, and personal perspectives. In this context, genius is a person who is able to temporarily abandon the dominance of the will and freely embrace objective imagination. Schopenhauer's main idea is that the unique characteristic of genius is that he can directly perceive, through imagination and perception, the universal forms that exist in the thing itself, the Platonic Ideas. [3] This perception is fundamentally different from the experience of ordinary consciousness, because it is devoid of subjective desires, consumption, or personal interest. As a result, in the creative process, a genius sees the external world not from the perspective of utilitarian purposes, but as a unique, essential feature of that thing, and in this way creates new works of art or visions.

Schopenhauer considers pure aesthetic reflection - that is, the state of simply "seeing" something directly, without purpose, and giving it meaning - to be the ontological and epistemological means of genius. During pure aesthetic reflection, a person's connection with the will weakens. The subject temporarily leaves his personal needs, desires, and interests and enters a state of objective perception. A genius experiences this state more often, or more deeply and steadily. Therefore, his works, in their embodied state, serve as a normative example for others. They put forward new

aesthetic rules and forms, change the taste of others, and occupy an exemplary role in the history of art. Schopenhauer explains this process as "nature giving rules to art" or "nature revealing ideas within itself." A genius, in his opinion, presents a new aesthetic ideal to the general taste of society.

Schopenhauer portrays genius not in a positive and bright image, like many other philosophers, but in a complex and often tragic state. He associates genius with a "cancellation" or temporary cessation of will, emphasizing that this state increases internal conflicts in a person, mental anguish and loneliness. Schopenhauer's worldview is mainly pessimistic, defining life as suffering, endless repetition of desires and dissatisfaction. The genius feels this life suffering more deeply, because his perception and imagination are wider and deeper. In this regard, he often faces depression, melancholy or mental disorders that are incomprehensible to others. Schopenhauer even sees some angular connections between genius and mental illnesses. He calls a genius "a person who has the ability to know objectively," but this knowledge can cause personal suffering: the inner experience of a genius often leads to a retreat from the desires and needs of the will, which is expressed in vital denial and physical and emotional weakness. Friedrich Nietzsche is a philosopher who approached the question of genius from a completely new philosophical horizon, and his concept of the "superman" (Übermensch) interprets the phenomenon of genius not only as an aesthetic or intellectual phenomenon, but also as a central agent of the exchange of values and spiritual evolution in human history. For Nietzsche, a genius is not a repeater of existing moral norms, but a creative subject capable of transcending them and creating a new meaning for his life and human history. In his opinion, the future of humanity depends on individuals who are able to reassess values, put power, will, and aesthetic creativity at the new center.[4] In this sense, the idea of the "superior man" unites metaphysical, aesthetic, and existential layers in understanding the phenomenon of genius. Nietzsche sees the creative will—the "power of will"—as the fundamental source of genius's existence, its vital energy. Genius is the creator, manifested in the highest form of personal desire and power, who rejects old values and creates completely new systems of meaning. In this process, genius is not just engaged in art or thought. He transforms life itself into art, "justifies" life aesthetically.[5] For Nietzsche, the deepest meaning of life is precisely connected with aesthetic justification: the suffering, instability, anguish, and contradictions of life are justified not by intellectual arguments, but by creative creativity. Therefore, genius is the art of

creating the meaning of life; genius is a being who can make a work of art out of his life and human existence itself.

Wilhelm Dilthey is a philosopher who emphasized the need to study the phenomenon of genius not by the methods of natural sciences, but on the basis of understanding, interpretation, and historical consciousness, which are characteristic of the spiritual sciences. In his opinion, genius is not a deviation from the biological or psychological norm, but a unique spiritual phenomenon that arises from the deep harmony of a person's inner life, historical experience, and cultural context. The concept of "experience," one of Dilthey's main ideas, focuses on the inner world of a genius, his feelings, sensations, spiritual powers, and ways of experiencing the world. The roots of genius creativity, according to Dilthey, lie precisely in a person's irreproducible, individual life experiences. The creator transforms his inner experiences into general spiritual forms. Therefore, to understand genius, it is necessary to understand it not by laboratory or statistical methods, but by spiritually "feeling" his life world.

In the study of genius, Dilthey gives a special place to the method of "Verstehen", that is, "understanding". This method is not limited to observing phenomena from the outside. It aims to spiritually reconstruct the inner meaning, motives, and experiences of the creative individual. The creativity, thoughts, and ideas of a genius are an expression of his spiritual world. Therefore, when interpreting his works, the researcher must first be able to penetrate these inner spiritual currents. Understanding is the process of "reliving" the content of the genius's mind, feeling it from the inside, and understanding his relationship to the world on a spiritual level. For Dilthey, this process is an important element of scientific knowledge, and the nature of the social sciences is based on this "understanding of the inner content"[6]. According to the scientist, genius is not only a product of individual psychology. It is a product of historical consciousness, the level of spiritual development of society, and its cultural heritage. Every genius is formed in connection with the spiritual forces of his time and reshapes these historical forces. The work of a genius is an internal dialogue with history itself; works are related not only to the personality of the author, but also to the spiritual structure of the era in which he lived. In this respect, Dilthey sees the phenomenon of genius as an internal movement of historical and cultural processes: genius renews existing spiritual forms, gives them new meaning, and takes historical consciousness to the next level.

Within the framework of Dilthey's hermeneutic

philosophy, the work of a genius is interpreted on the basis of the principle of the "hermeneutic" circle. According to this principle, in order to understand the whole, it is necessary to interpret its parts, and in order to understand the parts, it is necessary to interpret the whole. In understanding a work of genius, the researcher first of all looks at its general spiritual meaning, historical context, and then pays attention to individual ideas, images, and motifs.[7] However, each detail reopens the whole context, and the whole again gives new meaning to the details. In this continuous cycle, the content of the genius's mind deepens. By its very nature, genius cannot be understood once; it reveals its essence only in the process of consistent, repeated interpretations.

CONCLUSION

The phenomenon of genius has long been in the attention of scientists as a complex philosophical phenomenon that represents the highest levels of human thinking, creative potential, and intellectual maturity. Classical German philosophy in particular has made an invaluable contribution to creating the theoretical foundation of this topic. Kant's definitions of "aesthetic genius" substantiated the intuitive power of perception given by nature to the creative individual; Schelling illuminated the harmony of the creative mind with the forces of nature; Hegel interpreted genius as an active subject of the Absolute Spirit in the historical development; Schopenhauer put forward the idea that genius can see the essence of being through metaphysical perception.

These views in general allowed us to approach genius not only as a psychological or social phenomenon, but also as a complex phenomenon with ontological, epistemological and aesthetic essence. The concepts developed by German philosophers interpret genius as a form of intuitive knowledge, freedom of creativity, the ability to create new meaning and an important engine in human development.

Also, German philosophy did not limit genius to personal talent and biological capabilities, but raised it to the level of a creative subject operating in a historical and cultural context. This created a methodological basis for modern cognitive sciences, neuroaesthetics, the psychology of creativity and research on intelligence.

The views of classical German philosophers on genius, without losing their relevance today, serve as a fundamental theoretical basis for understanding, assessing and scientifically modeling the phenomenon of a genius personality. Their work serves as a bridge between both philosophical thought and modern scientific approaches and opens up broad scientific

opportunities for new research on the study of genius.

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