

The psychological function of artistic depiction in Luqmon Borikhan's Novel "Imam Moturidiy"

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Abstract: This article analyzes the psychological function of artistic depiction in Luqmon Borikhan's novel Imam Moturidiy. The novel masterfully reveals the inner spiritual world, experiences, and intellectual realm of historical figures through monologues, dialogues, landscapes, and dream sequences. The individualization of characters' speech, the harmony between the author's and characters' voices, and the artistic interpretation of aesthetic and national values are explored. Additionally, the relevance of the novel's ideas to contemporary issues is highlighted. The author's skill in integrating Sufi and religious ideas into the literary text is given special attention. The article employs a scientific-analytical approach based on literary theories and scholars' perspectives.

Keywords: Novel, historical genre, composition, plot, interpretation, Islamic theology, time and space, artistic intent, artistry.

Introduction: The inner spiritual world, appearance, thoughts, and ideals of historical figures are vividly portrayed in Luqmon Borikhan's Imam Moturidiy through monologues, dialogues, landscapes, and dream sequences. Borikhan not only demonstrates the unity of a character's worldview and ideals but also traces the path of an individual's formation and development until they emerge as a distinct personality. By choosing real historical figures as the protagonists, the author effectively utilizes dialogue to depict their conflicts and monologues to reveal their inner struggles and contradictions. In this way, language becomes a reflection of character, and character, in turn, shapes language. This dialectical relationship is particularly evident in the novel's dialogues, monologues, and the interactions between characters. Consider the following dialogue attributed to Moturidiy:

"Cursing and reproach are the tools of the weak. Strike ideas with ideas, refute them. Remember, the dignity and adornment of a believer lie in knowledge and the light of wisdom" [1;113].

The author skillfully conveys Moturidiy's intellectual depth and his progressive ideas through such dialogues. Although the events take place in the 10th century, the ideas expressed by the protagonist remain

relevant to modern times. The struggle against ignorance through knowledge, the clash of ideas, and the fight against obscurantism are among the most pressing tasks for humanity in the 21st century. Today, we live in an era where battles are fought not with weapons but with ideas and ideologies. The only way to protect ourselves from the destructive influences aimed at undermining nations and states is through enlightenment. These ideas serve as a call to awareness for every reader.

"O people, O nation! Remember that the tranquility of scholars and religious leaders may seem like indifference. But do not forget that indulgence in worldly pleasures leads to heedlessness, and heedlessness leads to destruction" [1;133].

Through such statements, the author conveys the importance of these ideas to the reader, emphasizing their relevance to the past, present, and future.

As literary scholar H. Boltaboyev noted, one of the key features of the historical genre is the writer's ability to revive the spirit of the era in the reader's mind. Whether focusing on the fate of historical figures, depicting the tumultuous struggles of the time, or emphasizing the characters' voices, these efforts must be directed toward addressing spiritual issues relevant to the present day. Only then can a historical work find

its place in the treasury of a nation's spiritual heritage [2;56].

Although Imam Moturidiy is a work of fiction, readers can derive valuable lessons from the pure teachings of Islam. The theological principles of the Ahl al-Sunnah wa'l-Jama'ah are skillfully woven into the dialogues attributed to Abu Mansur Moturidiy:

"Sinful actions do not expel one from the faith," continued the teacher, his voice trembling with emotion, "but considering a clearly forbidden act as permissible or denying its prohibition does expel one from the faith, rendering them an unbeliever. For example, if someone eats pork without denying its prohibition, they commit a grave sin but do not become an unbeliever. However, if someone denies its prohibition and considers it permissible, they become an unbeliever" [1;149].

The author's artistic vision consistently promotes virtues such as goodness and righteousness. The novel's literary progression is shaped by the themes of enlightenment and piety. The author highlights the tragedy of society caused by the divergence between Islamic teachings and misguided beliefs, illustrating how differing religious views influence human life and character.

Literary scholar A. Nosirov emphasizes that speech acts serve as an internal force connecting intertextual links. Secondly, characters' narratives provide an opportunity to depict life in its raw, unembellished form. Thirdly, the diversity of speech enriches the artistic approach to reality, enabling a proper evaluation of societal and national needs. Fourthly, the characters' inner worlds become personal observations, creating a concept within a concept. Fifthly, internal and external monologues complement and clarify each other, forming a cohesive creative style. Sixthly, dialogic consciousness not only defines the mode of expression but also serves as a means of vividly portraying clarity, conciseness, and brightness in depiction [3].

In this regard, the dialogues attributed to Moturidiy reflect not only the external environment but also the character's sphere of activity and national aesthetic values.

The novel's call, "Be aware! Be aware and inform the people that the non-Islamic world cannot destroy the Muslim army with swords and weapons... Be aware, O scholars! Remember that the non-Islamic world is our enemy and a friend of Satan" [1;134], feels as though it is being uttered by the author himself. This issue is not only the writer's concern but also a challenge for the entire Muslim world. The blending of the author's voice with the character's voice allows the writer to vividly

express his artistic vision.

The novel convincingly portrays Imam Abu Mansur Moturidiy's deep understanding of the issues underlying debates, his erudition, and his wit. Additionally, his courage, quick-wittedness, and nobility are clearly reflected in his dialogues.

"The desires of the body and the soul are in absolute opposition. The body's desires pull a person toward base instincts—luxurious food, wealth, gold, silver, lavish homes, and indulgence. The soul, however, is a sublime essence that, if freed from the body, could effortlessly traverse the unseen world, uncovering its secrets and even uniting with the Creator. Therefore, the soul is liberated from the body in two states: first, after death, which happens to everyone; second, when a person completely renounces the body's base desires and overcomes them" [1;201].

Here, the author demonstrates a deep understanding of Sufism, skillfully incorporating it into the narrative. Moturidiy's ascetic demeanor and behavior, hidden beneath a simple exterior, reveal a heart filled with immense knowledge and unwavering faith.

Whether in contemporary or historical works, the author's voice is often felt behind the characters. This is particularly evident in the characters' internal monologues and dialogues. As literary scholar Hotam Umurov noted, "As the writer immerses themselves in the character, they begin to feel, hear, and see non-existent events and people as if they were real. They distance themselves from their own 'self' and experience the fate of the character they have created in their imagination, sharing in their joys and sorrows" [4;45]. In Imam Moturidiy, we sense the author's artistic vision through the protagonist's dialogues and monologues.

Moturidiy's final words before his death resonate as a timeless lesson for future generations:

"O people, O nation! Forge your weapons from knowledge. Seek knowledge and teach it to others. Consider your past as your teacher. Do not excessively reprimand others, nor praise them undeservedly. Do not regret what has passed, been lost, or gone. Remember that discord is a sign of ignorance. Suddenly, snow began to fall. At first, it sparkled, then gradually turned into heavy flakes. Do not forget that worldly concerns darken the heart, while thoughts of the hereafter illuminate it" [1;276].

At this point, the author's dialogue with the reader begins. The consequences of ignorance and heedlessness are well-known, yet not everyone fully grasps this truth. Through Moturidiy's dialogues, the author raises issues relevant to contemporary times,

fulfilling the artistic mission of a historical novel.

The novel frequently employs internal monologues to depict characters' reflections, dreams, self-analysis, and memories. The conflicts between characters are portrayed through monologues, memories, and reflections, all of which serve to clarify the novel's central theme.

The method of self-analysis in literary works is not merely a means of delving into an individual's inner world but also a way of evaluating the social and human relationships of the time. In Luqmon Borikhan's *Imam Moturidiy*, the characters' emotions and feelings emerge under the influence of their environment, as reflected in the monologues of Moturidiy, Vosiq La'liy, Idris Shomiy, Khalid Khalaj, and Mastonbib.

"We were friends, brothers, confidants," Vosiq ibn Qosim thought with anguish. "When did we become rivals? When did we turn into bitter enemies? Who is to blame for this?" [1;58].

Through this depiction, we see the character engaging in self-examination. As Vosiq La'liy sifts through the haze of memories, he internally acknowledges that he is the true cause of this estrangement and enmity. Yet, his envy and hypocrisy persist.

"Yes, I envied my dear brother. I knew this," Vosiq ibn Qosim thought, still sitting restlessly on that wretched day. "But I deceived myself. In truth, I began to dislike him more and more, yet I always pretended to be friendly" [1;61].

The author's phrase, "still sitting restlessly on that wretched day," suggests that the character has not yet repented and continues down this dark path. The use of the detail "wretched day" adds significant weight to the author's intended message.

CONCLUSION

In conclusion, Luqmon Borikhan's *Imam Moturidiy* is a rich artistic work that delves deeply into the inner worlds of historical figures. Through Sufi, religious, and spiritual themes, the novel addresses timeless issues, fulfilling its artistic mission as a historical novel.

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