

# Interpretation of The Plot and Historical Image in The Novel "Imam Maturidi" By Lukman Borikhan

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**Abstract:** This article provides a detailed analysis and interpretation of the plot of the novel "Imam Maturidi" by the Uzbek writer Lukman Borikhan and the image of the main character in it - Abu Mansur Maturidi. In this work, the writer used a retrospective type of plot to describe the events of the past.

In order to artistically depict the image of a historical figure, the plot of the novel is composed of a prologue, three main parts and an ending. The structure of the work's architecture thus serves to depict the image of Maturidi without departing from its historical basis.

**Keywords:** Retrospective plot, historical image, novel, prologue, development of action, introduction, conflict, climax, denouement.

**Introduction:** The creation of a work of art from historical materials requires, first of all, a creative concept and an aesthetic ideal. In order to transfer a conceived theme or idea into an image, to dress it in artistic clothes, the writer must connect this idea with an aesthetic ideal. According to Belinsky, "The essence of any work of art is that the event in it is inextricably linked from the existing possibility to the existing reality. An idea, like a tiny, invisible to the eye "grain", enters the artist's consciousness, and from this fertile and fruitful soil begins to sprout, blossom, grow, entering with its beauty and life into perfect forms and images" [1].

The idea, imprinted on the pages of history, born of life events, passes through the prism of the creative mind, creating logical integrity and artistic perfection. In the novel "Imam Maturidi" by the writer Lukman Borikhan, some scenes from the political, social and educational life of ancient Samarkand at the beginning of the distant 10th century are imprinted with a pen.

He tries to reflect the artistic image of Abu Mansur Maturidi. The author's skill is demonstrated by the fact that when depicting the image of a historical figure, the wall between the artistic texture and real life becomes invisible to the reader. And at the same time, it does

not contradict the logic of truth in the embodiment of historical truth.

## METHOD

Plot is a French word meaning a subject, something that is based on. It is considered one of the most important elements of artistic form and denotes a system of events in a work of art that are inextricably linked with each other and consist of the actions of the characters. In Uzbek literary criticism, the issue of plot has been analyzed by a number of scholars.

"A series of events that arise as a result of the interaction and struggle of images, revealing the direction of the will and character traits, is called a plot" [2]. Literary scholar E. Khudaiberdiyev, who conducted research on the plot, defines it as follows: "The plot means the sequence of events in a work, "in works with a plot, an important social conflict is artistically explored in connection with the holistic picture of life" [3]. H. Umurov emphasizes: "The plot refers to events in the lives of the characters in the work and to the connections, relationships, conflicts, growth and changes in this process" [4]. A. Ulugov explains that "the plot is a system of connections and relationships between characters that make up the content of the work" [5]. The plot is considered as a single whole in its

essence, and naturally, as a whole, it consists of components. One group of literary scholars: Dilmurad Kuranov [6], Izzat Sultan [7], A. Ulugov [5] say that the plot consists of five components: exposition, development of action, climax, denouement, while the second group of scientists (H. Umurov [4], T. Boboev [8], E. Khudoyberdiev [3]) show that the plot consists of seven elements: prologue, exposition, climax, development of action, climax, denouement, epilogue.

Also, the plot of the work cannot be imagined without its main character, that is, Abu Mansur Maturidi. Because this historical figure is the main moving figure in the novel, and every element of the plot is directly related to him. The writer made a lot of efforts to elevate the figure of this historical figure to the level of a historical image - an artistic image. The Russian scientist V. G. Belinsky, characterizing the general aspects of the artistic image, writes: "The artistic image not only re-draws life, but also shows and generalizes its essential aspects for authors in order to understand life through evaluation" [1]. "A serious artistic image is a creative discovery that enriches the spiritual culture of humanity" [9]. "An artistic image is an accurate and at the same time generalized depiction of human life, created with the help of imagination, which has aesthetic value" [10]. If an image acquires historicity, is embodied in a historical period and space, then it is called a historical image.

## RESULTS AND DISCUSSION

In Lukman Borikhan's novel "Imam Maturidi", a retrospective type of plot is used, that is, the plot of the work is created by "remembering" past events. Ibrahim Gafurov, who wrote the foreword to the novel, expressed the following thoughts: "In developing the narrative and the development of events, the writer mainly uses the technique of "recollection" in the connections of episodes" [11].

The composition of the work begins with a prologue, in which, in a manner typical of a historical novel, information is given about the socio-political events that took place in 299 AH. The work reflects the most vivid and brilliant period of the life of a historical figure - Abu Mansur Maturidi. Therefore, the composition of the novel consists of a prologue and three parts, each chapter is called by subheadings in accordance with the theme. In the prologue, the figure of Imam Maturidi does not participate directly, but the departure of his student Kutlug Muhammad Nuri from Baghdad to Samarkand to receive news from his teacher, as well as the people he meets on the way and conversations with them are directly connected with the subsequent parts of the work, preparing the ground for the development of events in the plot of the work.

The prologue sets the tone for the subsequent events of the work. That is, the events taking place in Samarkand, Nuri's concern for the health of his teacher and his anxiety on the road, the debates of the students about the views of different schools of Islam, the suspicious departure of the 17-year-old Greek youth to Samarkand and his interrogation of caravan leader Inayat and his learning of a truth useful to himself, form the basis of the plot. The first part of the novel describes events that took place at the same time as the prologue, and begins with the appointment of Khalid Khalaj as governor of Samarkand and his invitation to a feast by the city's leading officials and scholars. A conflict arises between the elderly Imam Maturidi and the governor. Idris Shami is the cause of the formation of this "seed" of conflict.

Based on this conflict, the development of events in the work is described retrospectively. First of all, Maturidi recalls his youth, the times when he was engaged in science and the first signs of holiness appeared. Then other characters in the work, such as Javad, Khalid Khalaj, Idris Shami, Wasiq ibn Qasim, Mastonbib, Kutlug Muhammad, etc., recall their childhood, adolescence and youth, that is, what trials they experienced before living to this day, and their sympathy or, conversely, hostility towards Maturidi, the central character of the work. Each episode based on the "memory" is unique and proves the cause of the conflict in the work. It leads to an interesting development of events and a climax. The climax of the plot begins in the second part of the novel. The author's goal in writing about Maturidi is to show the importance of the imam in eliminating various misconceptions that arose in the Islamic world in the 9th and 10th centuries. For this reason, in the first part of the novel, the confrontation between characters such as his childhood friend Wasik Lali, who intended to be hostile to Maturidi, Idris Shami, who secretly harmed him, and Khalid Khalaj, who, under the influence of instigators, aimed to destroy Imam Maturidi, is traced to the attempts of supporters of religious movements such as the Mutazilites to undermine Islam.

The second part of the novel begins with the chapter "Debate before the Emir", in which Maturidi, based on his deep knowledge, deals a sharp intellectual blow to the supporters of the Mutazilites. The events in this chapter are described based on the memoirs of Abu Mansur Maturidi. After the episode of Maturidi's "memory", the narrative returns to the period in which the main events of the work take place. The development of events continues calmly, as if slowing down a little. The knots in the prologue of the work are gradually unraveled. The conflicts between Khalid

Khalaj and Maturidi are resolved.

A small personal conflict between Wasik Lali and Idris Shami grows and takes on a hostile tone. The chapters "The Day the Secret Was Revealed" and "The Execution" provide clues to the plot, unraveling the knots that have been waiting to be resolved throughout the narrative. It turns out who Shami really is, and that the Greek youth Uzro is Idris Shami's son. At the same time, the conspirators in Samarkand are eliminated. The third part of the story covers the events of the new era - Maturidi's denunciation at the age of seventy and a description of the last minutes of his life. The chapter "The Last Sermon" can be considered the conclusion of the story. In it, despite his old age and illness, Maturidi prefers to speak from his heart to his people: "O people, O nation!" he said after shaking several times, "make your weapons of knowledge. Learn knowledge and teach others. Consider your past as a teacher. Do not scold anyone excessively, do not praise in vain. Do not regret what has passed, what has spilled and what has gone. Also, do not forget that discord is a sign of ignorance" [11]. Through the chapter "The Day the White Caravan Returned," one can understand the idea that good always triumphs over evil in life, that human life is fleeting, and that knowledge and enlightenment, not wealth, live forever. As the author gradually describes the protagonist's personality and his relationships with people, the hero seems to grow and mature before our eyes. Therefore, the reader never tires of observing the unique characters of each of the people he has raised, watching their struggle, witnessing their exploits and adventures in their lives. The author does not describe any of his characters completely, but draws them from the language of various characters throughout events, conflicts, mental images or memories. The portrait of the protagonist of Maturidi's work also gradually matures as the development of events becomes more intense. Sometimes from the language of the author, occasionally from the language of Maturidi's rivals or admirers. The first description is given by the author himself. The writer embodies the image and existence of Maturidi as if he were looking at it with his own eyes. To recognize this, it is enough to read the following passage: "The sun seems to shine from the slopes of the Karabork rock. Its warm rays delighted a small lump of flesh and bone, wrapped in a motley robe and leaning thoughtfully on a maple stick. He pushed his dome-shaped cap off his forehead for a moment and stroked his eyebrows. He walked toward his flock of ten or fifteen lambs, spread out on the bare ground behind a row of trees" [11]. In this passage the writer, as if standing aside, looks at the figure of Maturidi and paints his vivid portrait. The reader cannot tell from his

appearance that the hero is Maturidi. Therefore, the writer turns his gaze to the inner world, the spiritual world of the hero and subtly emphasizes the main virtue in him: "Oh, merciful and kind Lord! There is no limit to your wisdom and kindness. "You have made the value of your servant Abu Mansur higher than his name and his roof. Give your traveler the opportunity to be grateful for the blessings bestowed upon him. Do not take his life suddenly!" [11]. These lines alone indicate to the discerning reader that Maturidi lived a life of poverty and misery, that he renounced worldly pleasures and dedicated his life to knowledge and enlightenment. The author himself gave the first characterization of Maturidi, but this description is not enough for the reader to judge Maturidi's individuality. Therefore, the author prefers an objective approach. The writer gradually describes the image of Maturidi in the speeches of other characters. From the very beginning, the work does not express a sharp opinion about Maturidi, leaving the conclusion to the course of events and the will of the characters. The author gives a second description of Maturidi in the language of Idris Shami and through the description clearly shows Idris Shami's attitude towards Maturidi. "The ruler, who had thought for a moment, raised his head. "What kind of a man is Imam Abu Mansur Maturidi?" he asked, without revealing the secret. "He is over fifty years old. But he is still a living, alert man. His tongue is bitter, he speaks without uttering a word. He likes to make fun of others. It is difficult to find a clear, concise statement. Each of his words is like a secret" [11]. The author gives a description of Maturidi as a person who does not hesitate to tell the truth, and who has fair and painful thoughts, in the language of his opponents. This serves to further increase the respect for the figure of Maturidi and the reader's interest. Maturidi's thoughts were always in books, he had no relation to the environment or society, he repeated what he had learned when he went to bed and always looked for examples from life for the issues he was studying. The author emphasizes that the years of study played a big role in the development of as a great scientist. Because he tries to prove that the scientist found a place in the hearts of people only through diligent study and appreciation of human qualities, and that it was precisely because of these aspects that he was imprinted on the pages of history. It is appropriate to understand that the poetics of the image is the ability of the creator to understand and imagine his image, to set a clear artistic task for it, to form his attitude to the environment, to give it artistic speech corresponding to its character, and to act only based on the personal logic of the image. L. Borikhan pays attention to these aspects in the image of Maturidi.

## CONCLUSION

The plot of the novel "Imam Maturidi" meets the requirements of a perfect work. Like many historical works, the fact that the novel is written using a retrospective plot method has increased the artistic and aesthetic value of the work. The writer has appropriately used each element of the plot. Based on the requirements of a work of art, both historical and fictional images have their place and their word in the work. Artistic images in a novel are not simply a copy of reality. They are a product of the creator's discovery and creative work. Regardless of whether they correspond to historical reality or not, they enrich the reader's imagination, excite his mind, and elevate his thinking with innovations.

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