



HARMONY OF IMAGE AND IDEA IN THE NOVEL “IMAM MOTURIDI”

Gulziyo Jo’rayeva

Andijan State University 2nd Year Master

ABSTRACT

in this article, the novel “Imam Moturidi ” by the famous Uzbek writer Luqmon Boukhon is drawn into analysis. The article covers the tasks of elements of artistic composition in bringing an idea to the surface, the artistic-aesthetic functions of the means of speech, which carried out ideological communication in the text.

KEY WORDS

Novel, image, idea, language of fiction, author's speech, character speech, diologist, monologue, character, style.

Introduction

"Imam Moturidi" is a historical-themed novel based on the pen of Luqman Boukhan, in which, as a result of describing events related to the life and work of Abu Mansur Moturidi, the pressing problems of the socio-political and religious-cultural life of Samarkand at the beginning of the 10th century are captured. Why did the writer base his novel on the image of events in the life of Abu Mansur Moturidi, a theologian, an Islamic scholar? The fact is that in the socio-political life of the 10th century, ideological struggles of various currents, directions were rampant, especially in the religious sphere. Imami Moturidi, meanwhile, studied the teachings of ahli sunna val Collective, a Sunni Hanafi sect, and delivered ideas of this direction to his students. Even during this period, however, there were misguided currents, a subversive category that distorts religious views, such as the “Holy conspiracy”, the “Moutazila”, the “Jabariya”, the “Murjia”, the “Foreign”, The “Jahmiya”, which is discordant between them. The novel parallels the global problem of the same period with the problem of the development of destructive ideas such as religious extremism, terrorism of the early 21st century. That is, the writer aims to describe in a broad epic plot the teachings of this current and their ideological goals, an increase in religious currents based on various disruptive ideas that were raging in the 21st century by chronicling the problem of historical realities eleven centuries ago. The literary scholar I. In his preface to the novel, Gafurov says:”the writer Luqmon Boukhon managed to sum up and study, analyze and interpret the information reached on the pages of history in a vital, human way the artistic image of the great theological scientist.

In his novel, The author shows from within the atmosphere and currents of debate, in which the religious-scientific, divine points of view at the height of those times are very sharply articulated, focusing on how much faith is as significant as life-matter for people of that time” [6], - says.

Indeed, the novel reflects the “intellectual and ideological struggles between the members of Abu Hanifa sect in religion and faith, Abu Mansur Muhammad ibn Muhammad Moturidi, maslaq of ash'aris in Baghdad” and the “Holy conspiracy”.

Language together with components such as character, plot, conflict, composition, the most important features of a work of art, as well as V.G.As Belinsky said, it is the factor that makes publicity and

artistry come true. In this sense, language fulfills a universal function in artistic creation. Because, "in order to show reality truthfully in a realistic work, it is necessary to describe with the necessary details both the inner world of the hero, his complex feelings, his own character, character and living conditions and state, along with his appearance" [1.8].

It should be further noted that the language of a work of art is a multifaceted issue and covers all areas of the creative process. In particular, the function of the language of the work between the artistic components, its foundation on living and literary languages, its various features and Means determine its veracity. Of our eminent scientists, I.Sultan, P.The work of the kadyroves in a comprehensive analysis of this issue [2] the peculiarities of the language of a work of art do not leave a place for us to stop in detail. Taking into account these features of the language of the work of art, we tried to study in this place the specific task of bringing the issue to the surface of linguistic thinking. In this feature of the language of the work of art, first of all, the author's speech and position, the character's speech lead. From this feature, we touched on the analysis of the novel "Imam Moturidi" by Luqman Boukhon, calculated from the achievements of Uzbek Romanism. Reflecting on the poetic discourse in the novel "Imam Moturidiy", we see that Luqmon Boukhon approached the artistic language not only as a means of form creation, but as a means of ensuring the unity of content with form.

In the novel, The author's speech served a huge artistic function. In the first place, the author's speech is of an informational character and focuses on the idea behind the work. In the way in which expressive layers of speech are combined and interacted and exchanged places in the linguistic features of the "imam Moturidi", muallif speech does not play the role of Steward, assessor, judgment-maker. "The two weak Bo'y-basti, a warrior with wide jaws of tug'-ma, only sank safely into Khalid Khalaj ibn Stormboarding's chair, which signaled that he was an atoyi polwon. As a badge of authority, rubies wipe the head with pain in the praise-hymns, which were said to betinim to the glory of a serene feast, which had just ended by pushing the rock-mounted turban towards ensasi. Tegra was given a snoring eye.

The wide-plentiful typical room, where doors-windows were held in garlands of silk, the roofs were embossed, sprinkled with Damascus aromas, seemed narrow and muffled in the same tobda. The party, although dating went even better than expected, was somehow disappointing...."[5. 22]. In the author's speech here, a small particle of dialectical analysis is manifested by giving a description to the hero. In such places, the hero's anguish is confused by the author's speech. One of the aspects inherent in the style of Luqmon Boukhon is that in the works of this creator not only a lot of references to symbols and details to express the human psyche, fate, tangles in it, but often builds a whole work on the basis of symbolism, imposing content and Idea on the background of detail.

In the process of reading the novel, one can be sure that the trouble of Akbar is also associated with the heart, the pleasure of which is both spiritual and maturation occurs in the heart: "...at some point, Muhammad froze like a throne. The Waqf was allegedly enchanted by the Lady of the girl who was crawling through the quarter. No, it was recitation, not singing. No, it was not recitation, supplication, Psalm, shikasta moaning!

The guy got into the quarter in a numb way. Hood-Dee walked to the side, which sounded like a moonshine. He saw that in a rope hanging on a huge maple branch, an elegant body in a white dress would fly with a conqueror, a strange tone, a sound would sound. Hoy-nahoy, he saw a young man who came under the Maple.

He saw that the first shot was made over the high-rise arch. No, it did not shoot. Nogoh hurkkan White Pigeon example flew long, with harir flapping his sleeves like wings. Then a piece of parqu cloud landed opposite the young man's schooner.

Muhammad admires and lol, as if he had been bewitched, would have been spurred on him! Andak was captured by the puzzled coquils, the Hilal eyebrows, the Lightning eyes! The guy nogoh came to his senses. The thought that I am staring at the nomahram, shouted all its existence. It passed, the first one looked upside down. The reverse-facing koi walked towards the crossbar.

But a weak force encouraged him to look at it again. He submitted to that stubborn power. He looked back again when he reached the garden wall. However, neither the girl nor the Argent appeared. "Oh Lord, where's gone ul beautiful?! - thought the guy hayro-nu lol, - when did he take off the rope and when did he collect it?!"

The surroundings were quiet. Muhammad again came to the place of the same girl, Koun-gan. Nogoh saw a strange bucket, like the mouth of a black hearth on the plantain's body. The bucket was three ears above the ground.

"Maybe the girl went into that soup?" - passed on the mind of the young man. Muhammad still climbed from the horn to the Cup with his feet on his feet in a breath of awe. Amazingly moaning into it. The hollow nim was dark. He cried out from the Earth a strange fragrance. One fragrance, Damascus perfume and Badakhshan herbs, also do not smell so sharp and pleasant. Muhammad mastona entered the Hive at a state of affairs. When he sits with his knees hugged and relaxed, he involuntarily does not smile: "it's a shame to hide, to make excuses! All you need is a bed!"

The guy does not know when, in what way he came out of the sock. At some point, the tokzor belonging to them is drunk walking through the ditch. In his mind, only one thought would strike a Hammer: "who is this girl? Is it gone?!"... [5. 35-37].

L.Bo ' rixon made even more efficient use of dialogue in the way of character creation as an artist, the main means of expressing his leading qualities, the words used in dialogues, the loading of various functions into each sentence, is another proof that Adib is a master of skillful words.

In thinking about the dialogue, we can say that M. We rely on Bakhtin's scientific conclusions [4]. As each writer enters dialogue into his work, he imposes great adoration on it. L.Bo ' rixon is not stuck in the use of dialogue in the novel, only within the framework of norms, which are accustomed visions and a wide picture. He often imposes new functions on dialogue, opening up new facets of it, forcing dialogue in a truly artist-specific manner to serve its ideological-artistic intentions to the fullest. Including achieving psychological effect by distracting the reader's thoughts, strengthening the dramatic state through silence and interrogations, opening up the spiritual world of characters due to maintaining the diversity of thoughts, applying changing pauses allows to ensure image accuracy.

"...Well, the young man, who had just met seventeen spring, remained among the grass and fire.

" It seems that there is a sound confusion, " said Master Moturidi one day.

Javad nodded a surprised koi.

"Someday you will give us humiliation," said the Lord.

The patience of the disciple does not endure waiting for that "someday". Hide at one end of the straw house-gan stole Setor and brought him to Moturid.

"Master, I intend to give you music," he said after the afternoon prayer that day.

His Majesty involuntarily nodded.

Javad played one of the heavy, sad music.

"Borakalloh," the Lord said,"every profession has its own wisdom."

The disciple, as usual, would be ugly without progressing the meaning of his words..." [5. 43]

In the image of Moturidi and Mastonbibi, Moturidi and Javad, Moturidi and Wasiq ibn Qassim in the novel "Imam Moturidi", there are a large number of bright plaques indicating the mature skill of the author, even when applying the means of artistic image. Through the quotes we tried to show that dialogue is of particular importance in drawing a psychological portrait of the characters.

"...One day he was uttered by athai. His friend sighed badly.

"As long as this girl is the other, I have not seen in the garden," said a little away, staring at a stream flowing muddy.

"Nechun? Has a deception happened?"- asked Waxiq sincerely worried.

"Yes, in fact I am a self-deceiver".

"Slaughter higher, mavlono, no matter why I don't understand".

"On that day," Muhammad, who began his story thoughtfully, "after the dawn, horidimmi either reached the point of being, and every nechuk, my eyes flashed over joynamoz".

"Most likely, Tahajjud was connected to the bombard-you, did I find it?"said Wasiq, who brought him out of it.

Muhammad involuntarily nodded, as if caught on the fault..." [5. 65].

In the novel, His Imam is depicted as a man who reached the valley of the Saint Moturidi. It is said that through the image of a girl who came to him as a message from the unseen from the thoughts spoken by the language of wasic L'alii, a prophecy was given that she would reach the hurts of Paradise, her share in the hereafter:

"Is it?"- involuntarily repeated the question he.

"Yeah. Your expectation will reach your patience, he said.

And... and... I, InshaAllah, kutarmen with tolerance, as said by that Father."

Friends broke up in a perfect mood. Wasiq looked on in the footsteps of Muhammad delusively.

"Illo, when I realized, - ich-exclaimed in Wasiq La'li still sitting besaranjom on the collar, - it melted in Muhammad that the signs of valiosity began to appear. And I realized that vallohu Alam, who did not meet the Earth creature in the garden of the Waqf. By his power and wisdom, the dietitian bandasigah was shown a shingil of the afterlife.

Illo, the prayer of Muhammad, the karimasi of the verse he heard, the rang-Ru shul was a sign of truth. But I melted in amazement. What if Muhammad shul did not realize the truth?!

Is it that ul hopes for some kind of ground creature?

Ul is in fact a paradise, a paradise-like Lover and an unstable husband!"

Yes, on that day, when Wasik looked illusory in the footsteps of Muhammad, it seemed that his friend was pinhan, immersed in a dark flower bed, as if he was walking hanging in the air. In it, the signs of the Saint realized in their own way that they were giving the badge, and henceforth decided to hold it firmly at the foot of Muhammad ibn Muhammad." [5. 67]. To the above episodes, Luqmon Boukhon creatively used the motive of nurturing the Hero, which is characteristic of folklore, through such unusual methods as a dream or a prophecy [7,8] without Imami creates the image of Moturidi.

In the development of Uzbek Romanism, the novel "Imam Moturidi" is a bold Odim in terms of the artistic study of historical life and the principles of aesthetic Organization of reality.

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