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THE DREAM MOTIF IN LUQMON BORIKHON'S NOVEL "IMOM MOTURIDIY"

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Abstract
This article discusses the historical novel "Imom Moturidiy" by Luqmon Borikhon, a recognized and leading representative of Uzbek prose in the independence period, which became a significant event in the history of Uzbek literature. Special attention is paid to the leading role of the dream motif in ensuring the structural integrity of the work. The article highlights scientific perspectives on how masterfully the author synthesized various symbolic and mythological motifs in the composition of the work, as well as the paths of spiritual transformation of the main character, Abu Mansur al-Maturidi, and the extent to which the author achieved his high ideological-aesthetic intentions. Furthermore, the unique realistic and romantic facets of both historical and fictional characters, their philosophical quests within the plot of the work, and their heroism in the path of Islamic dogma are thoroughly unfolded. Additionally, from the perspective of literary methodology, a scientific analysis is conducted on the artistic function of Hazrat Imam Maturidi's boundless thirst for knowledge and truth, his dervish-like nature that renounced worldly possessions, and the inner and outer conflicts that transpired with his spouse, Mastonbibi. Within the fierce socio-political, ideological events, and theological conflicts characteristic of the Samanid era, a perfect aesthetic interpretation of the figure of Imam Maturidi-the great thinker of the Islamic world-is illuminated.

Keywords: Maturidi, motif, plot, conflict, novel, artistry, depiction of nature, artistic intent.

Luqmon Borikhon, considered one of the leading and most prolific writers of Uzbek literature of the independence period, is a creator who has been making a tremendous contribution to the development of our contemporary national prose with his unique novellas and novels. As a bright representative of the Qashqadaryo literary environment, the author initially began his creative journey in the short epic genre-storytelling. He later demonstrated high mastery in depicting the national mentality, historical transformations, and the spiritual tribulations of the new era's human being in large polyphonic canvases. In almost every work of his, the spirit of national liberation, the processes of the people's spiritual awakening, and the complex inner experiences of historical figures are reflected in mutual harmony.

The historical novel "Imom Moturidiy" (Imam Maturidi), created by the writer in recent years, is considered a unique new stage in Uzbek novel writing in terms of the artistic analysis of the lives and philosophical heritage of great thinkers. It is well known that introducing the figure of Hazrat Abu Mansur al-Maturidi-known in the Islamic world as the "Sultan of Scholastic Theology" and the "Imam of Creed"-into fiction requires from the writer not only a high creative imagination but also a flawless knowledge of history, theology, Eastern philosophy, and the principles of Islamic dogma. In this novel, Luqmon Borikhon set a primary goal to illuminate the figure of the scholar as a perfect human being who was steadfast in faith, a brave and uncompromising defender of Islamic dogma, religiously tolerant, learned, and always thirsty for knowledge, and he fully achieved this. Relying on his religious and educational worldview, the

author step-by-step unfolds the main character's dervish-like persona, the sincerity in his nature, and his methodology of approaching science throughout the work.

In literary studies, it is well known that traditional biographical facts alone are not sufficient for a realistic depiction of historical figures. The writer must incorporate various artistic motifs, mythologemes, and tools of psychological analysis into the structure of the work. One such fundamental poetic tool is the dream motif. In world literary criticism (particularly in the psychological schools of Freudianism and Jungianism), the concept of the dream is studied as a mirror of human subconscious activity, a reflection of their hidden desires, and a means of communication with the metaphysical world. In the plot of literary works, the dream motif is not merely an event the character sees while asleep, but rather serves as a leading compositional element in analyzing their psychological state at its highest peak, logically connecting future plot threads, and giving rise to a mystical-philosophical awareness.

The structural and compositional framework of the novel "Imom Moturidiy" is exceedingly complex and captivating, effortlessly enthralling the reader from the very first pages. In the process of depicting historical conflicts and the socio-political and ideological environment characteristic of the 9th-10th centuries-the Samanid era-the author strives to reveal the roots of national spirituality. This article comprehensively and systematically examines, through the prism of literary methodology, the poetic nature of the symbolic dream motif presented in the novel's chapter titled "The Night of the Full Moon," as well as the extent of its influence on the transformations within the lyrical character's psyche and the ideological-aesthetic logic of the work.

In the Uzbek novel writing of the independence period, the artistic rediscovery of the lives and spiritual heritage of great figures has become one of the leading principles, and Luqmon Borikhon's novel "Imom Moturidiy" is the product of such a high ideological and artistic intent. In this article, the functional characteristics of the dream motif-a poetic tool that reveals the scholar's spiritual world-are subjected to a systematic analysis from the perspective of literary methodology. You can read the introductory part of the article in an expanded academic style.

The plot of the work is crafted with such complexity that any reader who picks it up is involuntarily captivated by how the events unfold, what trials and tribulations are depicted, and how the narrative concludes.

The first chapter of the novel's first part, titled "Three Horsemen," begins with the arrival of three horsemen before Imam Maturidi and his invitation to an introductory banquet hosted by the governor of Samarkand, Khalid Khalaj, which Maturidi rejects. Following this, the events grow more intricate, depicting the ploys and intrigues of those who interfere with the relationship between the governor of Samarkand and Maturidi.

The work is built entirely upon conflicts. The disagreements between the characters are highlighted at every turn, which contributes significantly to the intense and rapid development of the plot.

In the novel, disagreements are initially highlighted in the section titled "The Mysterious Letter." In this part, Idris Shomiy erroneously analyzes the letter sent by Maturidi to the governor of Samarkand, thereby kindling a feeling of wrath within the governor toward Maturidi.

We can encounter the dream motif in the chapter of this work titled "The Night of the Full Moon." The dream motif holds an important place in the plot of literary works in unfolding the psychological state of characters, as well as in interconnecting narrative events and the primary links of the plot. It assists the creator in expressing their thoughts clearly and impressively. In particular, as an essential poetic tool of psychological analysis, this motif serves to comprehend what the characters of the work are feeling, along with their spiritual and moral views, faith, lifestyle, inner thoughts, hopes, dreams, and regrets. Let us focus on these lines from the work:

"As usual, after the Tahajjud prayer, he stretched out on the goatskin. He pulled his old robe over himself. Whether he saw a dream or a sign manifested remained indistinct, but at one point,

that same colossal plane tree came alive before his eyes. The entire existence was enveloped in a wondrous light, a radiant glow. He began to catch his breath. That light, as if filtering through his lips, merged and absorbed into his entire body. Suddenly, he felt as though his feet were lifted from the ground. Blending into snow-white, fluffy clouds, he began to soar. His heart filled with rapture and delight. Yet, at that very moment, he noticed he was swinging on a swing hung from a branch of the plane tree. A wind arose from the force of the swing. The wind brought and struck that familiar, rare, unparalleled fragrance against his nostrils. Drunk and immersed in these wondrous scents, he laughed. Before his eyes appeared a girl whose tresses of hair were scattered in the wind, whose eyes beneath the shadow of long eyelashes shimmered with modesty and trepidation, and whose bud-like lips were inclined to a smile. She made a veil over her face with her delicate fingers wrapped in snow-white, sheer sleeves. At that moment, something flashed brilliantly among the leaves of the plane tree. Dazzled, he pressed his hand to his face. Only then did he realize that he was flying off the swing. His heart was beating rapidly-thud-thud" [1:28].

In these lines, the girl depicted uniquely in a snow-white attire before Maturidi's eyes is illuminated in the likeness of a houri. Here, Maturidi's overwhelming excitement, the fact that things in his mind were not as he thought, and how what he saw passed like a dream are beautifully unfolded.

Following this dream, conflicts begin to arise in the life of Imam Maturidi. Mainly, throughout his life, there are numerous disagreements with his wife, Mastonbibi. On the very first night of their marriage, upon realizing that Mastonbibi is not the girl from the orchard, a conflicting struggle rages within Abu Mansur's entire being. Consequently, throughout his whole life, Imam Maturidi strives to outwardly maintain the status of a husband, while inwardly remaining worthy of the spiritual station of a lover. As we emphasized above, at the core of the interpersonal conflicts between the characters in the novel lies the issue of religious conflict. The Mu'tazilites, who adopted Greek philosophy as their doctrine, vigorously promote the science of logic. Muslims who do not fully comprehend Islam follow them blindly. In one of his speeches, Maturidi stresses that the science of logic is a source of errors and delusions, and most importantly, that this very science of logic lies at the base of all uncompromising contradictions.

The character of Abu Mansur serves as the driving lever for all plot directions. The chapter "The Night of the Full Moon" of the novel possesses a unique structure, in which events related to his childhood, education, and marriage are narrated in the style of retrospective monologue-memory. This chapter begins with the depiction of a dream seen by Imam Maturidi, who is over fifty years old:

"Whether he saw a dream or a sign manifested remained indistinct, but at one point, that same garden, that same colossal plane tree came alive before his eyes… Before his eyes appeared a girl whose tresses of hair were scattered in the wind, whose eyes beneath the shadow of long eyelashes shimmered with modesty and trepidation, and whose bud-like lips were inclined to a smile. She made a veil over her face with her delicate fingers wrapped in snow-white, sheer sleeves. At that moment, something flashed brilliantly among the leaves of the plane tree. Dazzled, he pressed his hand to his face… He started and opened his eyes" [1:58].

This description of the dream is directly connected to the dream Abu Mansur saw in his youth before his marriage. The dream medium is an element of artistic language, that is, poetic speech, and is considered one of the components in creating the overall composition of the novel. The depiction of a dream is an expression of the experiences that occur within the character's psyche under the influence of real reality or on the basis of obstacles and contradictions on the path to the realization of their goals, hopes, and intentions:

"The dream is considered one of the poetic tools that psychologically characterize a character. Through the dream, the writer mainly seeks to unfold the inner world, psychological state,

experiences, dramas, and dreams of their characters. The dream also serves as a tool that individualizes characters" [2:180].

The depiction of the dream is also presented on pages 36-37 of this chapter. However, Abu Mansur sees this dream at around twenty-five years of age in a waqf garden, before he marries his wife Mastonbibi. This was not merely the depiction of a dream, but rather the depiction of a divine event that occurred right before the open eyes of the character. Hidden within this dream imagery were the dreams, aspirations, intentions, and likewise, the fate of the character in the future-eternal world. Here, while the writer hints that Paradise and its houris are destined for Abu Mansur since his very childhood, he also introduced this depiction as an expression of his lack of love for his wife Mastonbibi and his detachment from duties and obligations toward the family. Through this, the author has certainly achieved his goal. Significantly, it is not accidental that this event takes place in a waqf garden. This was an allusion to the eternal abode, hinting that Imam Maturidi would be blessed with the vision of the Creator. This is the only dream depiction in the text of the novel, and it establishes the communication of the logic of events in the family direction of the plot. The basis for the mysterious expression of the plane tree and the hollow within it in subsequent events traces back to this dream. In the course of the flow of events, we can observe that this dream depiction continuously individualizes the character's personality.

Approaching history with care, Luqmon Borikhon has striven to ideally portray the lives and activities of historical figures. The complexity of writing historical novels lies in the fact that the writer must simultaneously rely on history, literature, and philosophy. Luqmon Borikhon has achieved success in this aspect as well [3:56]. Such works hold significant importance for the younger generation. The reason is that young people engage closely with history and become acquainted with the activities of historical figures. By writing this work, the author has expressed his spiritual views, his religious level, and his love for his people. Furthermore, the writer has paid special attention to literary language in his works [4:45]. The author does not merely describe the inner world of the character, but rather uses this description as a means to unfold their spiritual world. Subordinated to the general idea of the work, the depiction of the psyche serves to carry an additional ideological subtext; that is, it helps reflect one side or another of the character's personality. While reflecting on the role of psychological depiction in the novel, Professor H. Umurov noted: "Character and the analysis of its psychology is the primary factor determining the perfection of literature and the level of the writer's mastery" [5:91].

In the development of Uzbek literary criticism and contemporary novel writing, the tradition of artistically reflecting the lives of historical figures, their scientific-educational heritage, and their spiritual world has always occupied a central position. By studying the linguistic-artistic and philosophical-psychological facets of Abu Mansur al-Maturidi's personality in Luqmon Borikhon's novel "Imom Moturidiy," one can witness the high scale of artistic discoveries in the historical prose of the independence period. The systematic analyses, textual observations, and comparative-literary evaluations carried out within the scope of this research work fully demonstrate that the place of the work in our national spirituality and the education of the younger generation is incomparable.

First of all, in conclusion, this work consistently inspires the younger generation, elevating their sense of national pride and urging them to deeply study their past and history. Considering that it is impossible to nurture the personality of a perfect human being in a society where historical consciousness and historical memory have not been formed, this work by the author serves as a unique spiritual beacon for young readers. Although his name is frequently mentioned in the pages of history, the complex life struggle and fortitude in the path of faith of Hazrat Imam Maturidi, whose personality and life path remained unknown to many due to artificial barriers, serve as a true example of dedication and patriotism for today's youth. The work does not simply

awaken an interest in the past in the reader, but rather shapes a sense of belonging to the great scientific civilization built upon the foundation of that past.

Secondly, the writer has paid special attention to every micro-detail in the work, masterfully depicting the events and the socio-psychological landscape of the era. In a literary work, a detail is not merely a means of description, but rather the leading factor that sets the ideological-aesthetic core of the work in motion. Each everyday and lyrical detail, such as Imam Maturidi lying on a goatskin, pulling his old robe over himself, and his psychological states after the Tahajjud prayer, showcases the dervish-like nature of the protagonist, demonstrating that he completely renounced worldly goods and lived solely with a passion for truth and knowledge. This chain of details serves to increase the verisimilitude of the work and creates a strong emotional connection between the reader and the character.

Thirdly, through the conflicts between the characters and ideas in the novel, the dream motifs, and the successive plot events, the most hidden emotions and psychological transformations of the characters are skillfully portrayed. The symbolic dream motif in the chapter "The Night of the Full Moon" is not merely a subjective experience, but rather a philosophical symbol that forewarns of the divine love in the scholar's inner world, the tragic contradictions in the external world, and his difficult social destiny in the future. The houri-like girl seen in the dream and the family conflicts that follow it unfold page by page the spiritual tribulations of the scholar on his path to attaining the status of a husband outwardly, yet the spiritual station of a lover inwardly. Such elements of psychologism define a new aesthetic stage in depicting the human psyche within Uzbek novel writing.

Fourthly, in the process of reading this work, the reader receives a uniquely flawless education regarding the pure creed of the Islamic religion, as well as its principles of humanism and tolerance. It is well known that Imam Maturidi is the founder of the Maturidite school of thought and a great thinker who proved the harmony between intellect (aql) and revelation (naql: Hadith, Verse) in the Islamic world. In the novel, the writer Luqmon Borikhon translates complex theological problems into artistic language, such as the Mu'tazilites blindly following Greek philosophy, absolutizing the science of logic, and the resulting delusion of ordinary Muslims. In the course of reading the work, the reader assimilates the laws of Islamic dogma and the fundamental bases of scholastic theology (Kalom) in an easy and impressive form.

Fifthly, and most importantly, upon reading the novel "Imom Moturidiy," the contemporary reader does not simply become infatuated with a chain of interesting, dynamic, and exciting events, but also, in a sense, gains high intellectual and religious-philosophical knowledge. The novel differs fundamentally from ordinary entertaining works, compelling the reader to think and reflect upon literary-historical facts. Free from Marxist and materialistic approaches, the harmony of national identity and religious values is brought to the forefront in the work. The reader deeply learns the truth of the matters raised in debates among scholars, sheikhs, and governors, as well as the priority directions in the chapter of creed, raising their spiritual-intellectual level to a new stage.

In conclusion, Luqmon Borikhon's novel "Imom Moturidiy" is one of the most successful epic canvases created in today's era of globalization and cultural crises in terms of preserving national identity, returning to spiritual roots, and valuing the heritage of great ancestors. This research work by Bobojanov Alisher Abdulla o‘g‘li, by unfolding the artistic and psychological functions of the dream motif in the novel, holds fundamental theoretical and practical importance for contemporary Uzbek literary criticism.

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