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CREATING THE IMAGE OF IBN SINA: LIFE REALITY AND ARTISTIC FABRIC

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ABOUT ARTICLE

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Abstract: In literature, the creation of historical reality and the character of historical figures is a complex process. In this process, writers develop unique stylistic approaches for each event and incident and appeal to different genres. This can be clearly observed in the creation of the image of the great Eastern scholar Ibn Sina, where various narrative and stylistic techniques are employed to ensure authenticity and richness.

Introduction. History shows that the renowned “Sultan of Medicine,” Abu Ali Ibn Sina, was a great physician, philosopher, linguist, literary scholar, and astronomer, who was already widely known and respected among people during his lifetime. Consequently, even while he was alive, various memories, stories, and legends about him began to circulate among the public. For this reason, the works created about him differ significantly from one another and require separate study.

Observations indicate that in all literary and literary-publicistic works about Ibn Sina, two main aspects stand out:

First, most works about Ibn Sina consist of memoirs, recollections, and impressions about the scholar. This tradition, initiated by Abu Ubayd Juzjani, persisted and developed in all written works created even in the 20th century. These include A. Irisov’s “Abu Ibn Sina”, S. Ulugzoda’s “Piri Hakimovni Mashriqzamin” (“The Master of Eastern Scholars”), his historical-publicistic treatises, O. Yoqubov’s novel “Kuhna Dunyo”, Abdullah Oripov’s epic “Hakim va Ajal”,

S. Ulugzoda's drama "Ibn Sinoning Yoshligi", and several other works, most of which belong to this category.

Second, there is a group of works that rely on oral folk creativity, including legends and tales about Ibn Sina. Numerous legends and narratives existing among the people, such as "Ibn Sina and the Woman" or "Ibn Sina and the Cure for Death", reflect specific traits of his character.

Both the Tajik poet Momin Qanoat and the Uzbek poet Abdullah Oripov skillfully use these two aspects to shape Ibn Sina's image and character in their epics. Momin Qanoat, in his epic "Sino Beshigi", created the story directly based on the memoirs and recollections of the main character himself, whereas A. Oripov, in "Hakim va Ajal", draws upon folk narratives and legends to shape the scholar's character.

At first glance, Momin Qanoat's "Sino Beshigi" resembles a historical-biographical work about the great scholar's life and activities. The work follows a strict chronological order of dates and events related to Ibn Sina's life and career.

The plot begins near Bukhara, with the birth of a young child in the household of Sitorabanu in the village of Afshona. One day, the Amir of Bukhara, Nuh ibn Mansur, falls seriously ill. The young Hussein treats him and, in return, is granted the opportunity to work in the Amir's library. After the Qarakhanids seize Bukhara, Nuh Samani is deposed. Hussein, together with his brother Mahmud, leaves Bukhara and goes to Khorezm. There he joins a circle of scholars at the court of Al-Ma'mun, working alongside Abu Nasir Iroqi, Abusaid Masihi, Abu Rayhan Beruni, and others, engaging in scholarly debates.

Methodology. The ruler of Ghazna, Mahmud Ghaznavi, requests that scholars like Ibn Sina be sent to his service and sends a letter to Al-Ma'mun. Sensing that he cannot resist, the ruler of Khorezm orders Ibn Sina and other scholars to go to Ghazna. The scholars initially resist. Ibn Sina secretly leaves Khorezm and arrives in Nishapur, where he meets and debates with Sheikh Abusaid Maykhani, a representative of Sufism. Afterwards, he goes to Juzjan, meets Juzjani, and they become lifelong friends.

He then travels to Ray, one of the prominent states of his time. There, Ibn Sina comes into the service of King Saida and, at the king's request, treats his mentally challenged son, Majiduddawla. After recovering, Majiduddawla's mother assumes power. One day, during her rule, a rebellion breaks out. To suppress the uprising, she sends a request for assistance to Mahmud Ghaznavi. Mahmud Ghaznavi not only quells the rebellion but also takes Majiduddawla captive.

Displeased with Mahmud Ghaznavi, Ibn Sina leaves the region and goes to Hamadan to serve under King Shamsuddawla, who suffers from a donkey disease. Ibn Sina cures the king

and is appointed minister, dedicating himself tirelessly to the prosperity of the state. After Shamsuddawla dies and the throne passes to his son Samouddawla, Ibn Sina refuses to continue in his service. At this point, the governor of Isfahan seizes Hamadan, and Ibn Sina moves to Isfahan.

In Isfahan, Ibn Sina engages in productive scholarly work, creating numerous treatises and works. Later, Mas'ud, the son of Mahmud Ghaznavi, attacks Isfahan and burns the contents of Ibn Sina's library. Many of his works are taken to Ghazna. The story concludes with the lyrical hero reflecting on Ibn Sina's death in Hamadan.

At first glance, the plot development may seem like a mere dry historical account. However, in the epic, the poet does not aim simply to recount events; instead, he seeks to uncover the qualities of Ibn Sina's character hidden within these historical realities. For example, the epic emphasizes that Amir Nuh Samani falls gravely ill. All physicians attempt to cure him but fail. Finally, Ibn Sina is summoned, and he successfully diagnoses and treats the Amir's illness. When the Amir asks Ibn Sina what reward he desires, Ibn Sina responds:

... “Эй амирим, шод бўлурдим шу қадар,
Дарвишдек ўтган бўлсам шоҳ синовидан агар.
Шу олий инъом етар, бас.
Менда йўқ ўзга ҳавас.
Жаҳон моллари ичра илму дониш бозорим
Рухсат эт, илм ганжиги – мен шунинг талабгори”.

Thus, Ibn Sina is granted access to the Amir's library to read and study. Through this, the image of a scholar who values knowledge above all else and regards it as supreme is vividly portrayed.

In another episode, the poet draws broad, generalized conclusions based on historical events. To illustrate this, it is useful to compare two interpretations:

A. In his historical-publicistic work “Abu Rayhan Beruni, Abu Ali Ibn Sina”, A. Qayumov describes the Amir's illness, the conditions in which he lay, and Ibn Sina's visit as follows:

“When the physician Hussein entered the Amir's residence with other doctors, the house, adorned with royal decorations, luxurious carpets, and the king's bedding, was stifling with heavy air. The Amir lay on layers of satin quilts, breathing heavily and motionless. Beside him, a servant was trying to provide comfort. The house was filled with warmth.”

Results and Discussions. In this narrative, the physician begins treating the Amir, administering various medicines and ultimately relieving him of his severe illness.

In contrast, Momin Qanoat transforms this event into a fully generalized and universalized scene:

Келтирдилар Синони,
Ёшу зукко – донони,
Кўрди у бемор бошида тож шавқи-ю минони,
У деди: “Эй амирим, авф эту тожни кўтар,
Ким ҳаким-чун бунда бир бемор ўзи басдир, етар”
... Амир тушди кўпроқ ноилож кин бошидан,
Ширин жони учун у,
Кечди заррин тожидан.
Қилди бир ишорат-ла хилватхонани холи,
Шоҳона кибр-ҳаводан кошонани холи .
Ва ўзин ҳис этди бемор,
Ва ўзин этди ночор...
... Шоҳга деди: “Амрим агар равондур, дардга даводур,
Буюрганим фармондай гар вожиб, муддаодир”.

If the historical account described above appears as a simple scene to the reader, the poetic interpretation conceals a deeper meaning. In it, the poet presents a philosophical generalization: before illness, the physician and the ruler are equal. The Amir, who is usually accustomed to giving orders, is now compelled to follow the physician's instructions. In this way, the poet elevates the authority of medical knowledge above royal power.

In the epic, not only is the historical event interpreted, but the lyrical hero's perspective on this historical reality and on the main character, Ibn Sina, is also conveyed. The poet avoids straightforward narration, instead offering sharp philosophical reflections. For example:

Абадий деган эдинг Ерни – ана муқаррар,
Ақлни нур дегандинг олам ундан мунаввар.
Сирлар дунёсин очиб дедингки ёзар қанот
Ечдинг ажал сирини....
Тилсим бўлди боз, ҳайҳот.

In the work, the poet's effective use of memories and recollections about Ibn Sina has a noticeable impact on the overall structure of the epic. The construction of the epic differs from most other epics. At first glance, it seems that the poet achieves his purpose by relying on two perspectives: one of the lyrical hero and the other of the main character—the narrator.

In the epic, the narrator—who is also the main character, Ibn Sina—continues to recount his personal experiences. Most of the plot development consists of his own memories and recollections. However, this does not mean that the lyrical hero disappears from the narrative. In fact, the lyrical hero often yields the floor to the main character—the narrator—while simultaneously acting as a participant in the events, linking different stories, and conveying his own perspective on them.

It can be said that Momin Qanoat masterfully utilized all the possibilities of the epic genre in creating Ibn Sina's character, demonstrating his unique literary skill and the richness of the genre.

In "Sino Beshigi", the reader encounters a number of historical figures, which can be conditionally divided into two groups:

First group: Rulers and state leaders, such as Nuh Samani, Ali Ma'mun, Mahmud Ghaznavi, Sayyida Malika, Majiduddawla, Shamsuddawla, Samouddawla, Alouddawla, and Mas'ul Ghaznavi.

Second group: Scholars, thinkers, and religious figures, including Beruni, Abu Nasir Iroqi, Abusahl Masihi, Abu Ubayd Juzjani, and Sheikh Maykhani.

The poet uses the episodic portrayal of these historical figures to enhance the characterization of the main character. For example, the role of Beruni in the epic demonstrates this clearly. Ibn Sina first meets Beruni in Khorezm, and the two scholars maintain constant intellectual exchange. They debate in the fields of science and philosophy. Because of this, the depiction of these two thinkers is always intertwined in both historical sources and literary works.

For instance, in Odil Yoqubov's novel "Kuhna Dunyo", the characters Beruni and Ibn Sina reveal each other's qualities through their interactions. Similarly, in "Sino Beshigi", although the portrayal of Beruni is episodic, the poet makes use of this character to support the depiction of Ibn Sina.

In the epic, the character of Beruni serves to reveal Ibn Sina's sharp observational skills and profound knowledge. The poet makes use of a scientific debate between Ibn Sina and Beruni. Beruni raises various scientific problems, and Ibn Sina methodically finds solutions to each issue. In this way, the poet skillfully demonstrates Ibn Sina's intellectual prowess and mastery of knowledge.

The character of Sheikh Abdusaid Maykhani is included in the epic to show Ibn Sina's attitude toward religion. The poet draws on the famous dialogue between the Hakim (Ibn Sina) and the Sheikh. According to historical sources, after this meeting, the great Sufi Sheikh and the

eminent physician acknowledged each other's insights. Ibn Sina reportedly said to his disciples, "What I have understood, Abusaid feels," and Abusaid responded, "What I have felt, Ibn Sina perceives." In short, both scholars were the first to recognize the equal validity of intellectual-rational and sensory-symbolic approaches in understanding the material world and the human spiritual realm.

Unfortunately, in this dialogue and in some other parts of the epic, Ibn Sina's attitude toward religion is not fully accurately represented. In certain passages, possibly influenced by years of dogmatism, the great Hakim is depicted as a materialist (Dahri). In the epic, Ibn Sina even debates with God and attempts to challenge Him. However, in the work "Hakim va Ajal" by A. Oripov, created around the same period, Ibn Sina's religious attitude is expressed more faithfully. The poet does not deepen this relationship (the period did not allow it), nor does he falsify it (he does not wish to distort historical truth). In the epic, the Hakim is always cautious about doubting God. He considers God as the Creator of all blessings and sees divine presence reflected in every particle of existence.

Яратишдан мурод нима? Бундай чоғ Ҳаким
Тавба билан бош эгарди, келтирдим деб шак.
Бандаларга банда ишин буюрдинг токим,
Ҳар заррада ўзинг борсан, ўзинг бор бешак.

The Hakim (Ibn Sina) undoubtedly strives toward the Truth (Haqq). However, he believes that one can reach the Truth only by addressing real-life problems directly and overcoming difficulties through practical solutions:

... Гар ажалга даво топсам етардим ҳаққа,
Ечиларди, - said Ҳаким, - барча саволлар.

It is evident that even during the Soviet period, not all writers were uniformly opposed to religion; there were courageous authors, like A. Oripov, who maintained integrity in their works.

A. Oripov took a completely different approach in creating the character of Abu Ali Ibn Sina. Unlike Momin Qanoat, he does not attempt to present a complete panorama of Ibn Sina's life and activities. Instead, the poet focuses primarily on Ibn Sina's medical practice and events surrounding his death.

Historical sources indicate that Ibn Sina trained many disciples and formed numerous friendships during his life. However, not all of them remained loyal; among them were traitors and hypocrites. One such traitor was a Hamadan-based disciple named Ibrahim, who caused

Ibn Sina great hardship. Some sources even suggest that betrayal by disciples contributed to Ibn Sina's death.

For many years, Ibn Sina suffered from the donkey disease (gout) and treated himself. Despite his self-care, the illness worsened, eventually leading to a severe condition. According to al-Juzjani:

"One day, he ordered two celery seeds to be mixed into the medicine that he would ingest to expel internal winds. One of the physicians added five dirhams of celery seeds. I do not know whether this was deliberate or accidental, as I was not present. The sharpness of the seeds caused intestinal inflammation. He would take mithridate medicine against the gout. One of the servants added more opium to the mithridate, which the Sheikh consumed. This was because the servants had betrayed him and feared the consequences of their actions, and therefore expected his death."

Stories surrounding Ibn Sina's death are interpreted differently across various sources, including oral traditions. For example, in the legend "Ibn Sina and the Cure for Death":

Abu Ali Ibn Sina had even discovered a remedy for death. As he was dying, he instructed one of his disciples to administer the medicine, which was contained in forty containers. He said: "After my death, you shall pour this medicine into my mouth." After Ibn Sina died, the disciple administered the medicine. On the thirty-ninth dose, Ibn Sina opened his eyes. The disciple then discarded the fortieth dose onto the ground, and Ibn Sina did not revive.

In his epic "Hakim va Ajal", Abdulla Oripov transforms this legend into a beautiful example characteristic of the epic genre.

Conclusion. In conclusion, creating historical realities and the character of historical figures in literary works is a complex process. Authors not only adhere to the requirements of their genre but also draw upon the historical context, the role and qualities of historical figures, and employ diverse stylistic methods. This is clearly evident in the unique way Ibn Sina's character has been created.

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