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METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**CREATING THE IMAGE OF IBN SINA: LIFE REALITY AND ARTISTIC FABRIC****A.J. Tangirov**

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**ABOUT ARTICLE**

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**Abstract:** In fiction, creating historical events and the character of historical figures is a complex process, in which writers use unique styles for each event and incident and appeal to different genres. This can be seen in the creation of the image of the great Eastern scholar Ibn Sina, where a variety of aspects are employed to establish credibility.

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**Introduction.** As history tells us, Abu Ali Ibn Sina, the sultan of medical science, was not only a great physician but also a philosopher, linguist, literary scholar, and astronomer. During his lifetime, he had already become a well-known and prominent figure among the people. Because of this, even while he was alive, various memories, legends, and folktales about him began to circulate among the public. Consequently, works created about him differ significantly from one another and require careful, separate study.

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

First, most works about Ibn Sina consist of memories, recollections, and impressions about the scholar. This tradition, initiated by Abu Ubayd Juzjani, was preserved and further developed in all written works created in the 20th century. Among them are A. Irisov's "Abu Ibn Sina", S. Ulugzoda's "Piri Hakimov in the Eastern Lands" ("The Master of Eastern Scholars"),

historical-publicistic treatises, O. Yoqubov's novel "Ancient World", Abdullah Oripov's epic "Hakim and Death", S. Ulugzoda's drama "Ibn Sina's Youth", and several other works, which mainly belong to this category.

The second group consists of legends and folktales about Ibn Sina, representing the oral creative heritage of the people. Numerous folktales and legends such as "Ibn Sina and the Woman" and "Ibn Sina and the Cure for Death" reflect characteristic traits of Ibn Sina's personality.

Both the Tajik poet Mumin Qanoat and the Uzbek poet Abdullah Oripov skillfully use these two aspects to shape the image and character of Ibn Sina in their epics. M. Qanoat, in his epic "Sino's Cradle", draws directly from the memories and experiences of the protagonist himself, while A. Oripov, in "Hakim and Death", relies on popular legends and folktales to create the scholar's character.

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

**Methodology.** The plot begins with the birth of the young child in the house of Sitorabon in the village of Afshona, near Bukhara. One day, the Amir of Bukhara, Nuh ibn Mansur, falls ill. The young Hussein treats him successfully, and as a reward, he gains the opportunity to work in the Amir's library. After the Karakhanids seize Bukhara, Nuh is deposed from the Samanid throne. Hussein, along with his brother Mahmud, leaves Bukhara and goes to Khwarezm. There, he joins the circle of scholars at the court of Al-Ma'mun. He engages in intellectual debates with figures such as Abu Nasir Iraqi, Abusaid Masihi, and Abu Rayhan Beruni.

The ruler of Ghazna, Mahmud Ghaznavi, requests that scholars like Ibn Sina enter his service and sends a formal request to Al-Ma'mun. Realizing he cannot refuse, the ruler of Khwarezm instructs Ibn Sina and other scholars to go to Ghazna. The scholars initially resist. Ibn Sina secretly leaves Khwarezm and arrives in Nishapur, where he meets and debates with one of the representatives of Sufism, Shaykh Abusaid Mayhoni. He then travels to Juzjan, meets Juzjaniy, and they become lifelong friends.

He later goes to Ray, one of the prominent states of the time, where he serves at the court of the king, Saida, and at the king's request treats his mentally weak son, Majiduddawla. After Majiduddawla recovers, he ascends the throne following his mother's death. During his reign, a rebellion breaks out, which he suppresses by sending a petition to Mahmud Ghaznavi. Ghaznavi not only quells the rebellion but also captures Majiduddawla. Displeased with Mahmud Ghaznavi, Ibn Sina leaves and goes to Hamadan, serving under King Shamsuddawla. There, he

treats the king's ailment of gout and is eventually appointed to the position of vizier. He works tirelessly for the welfare of the country.

After Shamsuddawla's death, when the throne passes to his son Samuddawla, Ibn Sina refuses to serve him. Subsequently, the governor of Isfahan invades Hamadan, and Ibn Sina moves to Isfahan.

In Isfahan, Ibn Sina engages in productive literary work, producing a number of writings. However, when Mahmud Ghaznavi's son, Masud, attacks Isfahan, he burns Ibn Sina's library to the ground and takes many of his works to Ghazna. The plot of the epic concludes with the lyrical hero reflecting on the fact that Ibn Sina passed away in Hamadan.

**Results and Discussion.** At first glance, the development of the plot seems no different from a dry recounting of historical events. However, in the epic, the poet does not merely aim to give a straightforward narrative of these events; instead, he attempts to uncover the qualities of Ibn Sina's character hidden within the historical reality.

For example, the epic emphasizes that Nuh Samanid falls gravely ill. All physicians try to treat him but fail. At this point, Ibn Sina is summoned. He discovers a cure for the Amir's illness. When the Amir asks Ibn Sina what reward he desires in return, Ibn Sina replies:

“O my Amir, I would be pleased thus, If, like a dervish, I have passed the test of a king.  
This noble gift suffices.  
I have no other desire.

Among the treasures of the world, the market of knowledge is mine.  
Allow me access to the treasure of knowledge – that is my only wish.”

Thus, Ibn Sina is granted permission to enter the Amir's library and study. Through this scene, the reader perceives a man who values knowledge above all else and esteems it higher than worldly possessions.

In another episode, the poet demonstrates how he draws broad generalizations from historical events. To illustrate, consider two interpretations:

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

“When the young physician Hussein entered the Amir's house with other doctors, he was struck by the royal decorations, the expensive carpets, and the heavy bedding, which made the air stifling. The Amir lay on multiple layers of satin quilts, breathing heavily and motionless. Nearby, an attendant rested with difficulty. The house was filled with warmth. The physician then began treating the Amir, giving various medicines until he was cured of his grave illness.”

B. Mumin Qanoat, however, creates a fully generalized poetic scene of the same event:

“They brought Sino,  
The young, clever, wise one,  
He saw the crown and ornament upon the sick head,  
And said: ‘O my Amir, forgive, lift the crown,  
Here, a patient is alone – sufficient, nothing more.’

...

The Amir bowed his head in helplessness,  
For his sweet life,  
He surrendered the golden crown.  
By a gesture, the private chamber was emptied,  
Freed from royal pride and splendor.  
He felt himself the patient,  
And made himself powerless...

...

He told the king: ‘O my Amir, if it is your will, the remedy is given;  
If it is decreed, it is necessary and timely.’”

Whereas the historical account presents a simple visual representation of the events, the poetic version contains a deeper philosophical meaning. In it, the poet emphasizes the equality of the physician and the ruler in the face of illness. The king, usually accustomed to issuing orders, must now obey the physician’s command. The poet elevates the status of medical knowledge above royal authority.

In the epic, not only is there an interpretation of historical events, but the lyrical hero’s attitude toward these events and toward the main character, Ibn Sina, is also particularly characteristic. The poet avoids simple narration and instead makes sharp philosophical observations. For example:

“You said the world is eternal, and thus it is certain,  
You called intellect a light that illuminates the world.  
Opening the secrets of the universe, you spread your wings in writing,  
And solved the secret of death...  
Alas, the magic was a trap.”

The poet’s skilful use of memories and recollections about Ibn Sina also significantly influences the overall structure of the epic. The construction of this epic differs from most other

epics. At first glance, it seems that the poet achieves his goal through the perspectives of two characters: the lyrical hero and the main character—the narrator.

In the epic, the narrator, who is the main character Ibn Sina, recounts his own experiences. The majority of the plot development comes from his personal memories and recollections. However, this does not mean that the lyrical hero disappears from the narrative. The lyrical hero often gives way to the main character but also functions as a participant in the events, connecting the narrator's stories and expressing his own responses to them. It can be said that M. Qanoat masterfully utilizes all the possibilities of the epic genre to create Ibn Sina's character, demonstrating his own distinctive artistic skill, especially highlighting the richness of the epic form.

In *Sino Beshigi*, a number of historical figures appear in episodic roles, which can be divided into two groups:

First group: rulers and state leaders such as Nuh Samanid, Ali Ma'mun, Mahmud Ghaznavi, Sayyida Malika, Majidud-Dawla, Shamsud-Dawla, Samud-Dawla, Alud-Dawla, and Mas'ud Ghaznavi.

Second group: scholars, thinkers, and religious figures such as Beruni, Abu Nasr Iraqi, Abusahel Masihi, Abu Ubayd Juzjani, and Sheikh Mayhani.

The poet uses these historical figures' episodic roles to develop the main character, Ibn Sina. For example, the role of Beruni in the epic demonstrates Ibn Sina's sharp observation and profound knowledge. The poet portrays their scientific debates: Beruni poses various intellectual challenges, and Ibn Sina systematically finds solutions, skilfully revealing Ibn Sina's mastery and deep knowledge.

The inclusion of Sheikh Abdusaid Mayhani serves to show Ibn Sina's attitude toward religion. The poet draws on the famous dialogues between the Hakim (Ibn Sina) and the Sheikh. Sources indicate that after their meeting, the great Sufi Sheikh and the eminent physician mutually recognized each other's knowledge. Ibn Sina told his students: "Abusaid will understand what I perceive," while Abusaid said: "I perceive what Ibn Sina understands." This shows that both scholars were the first to acknowledge the equal validity of rational-logical and intuitive-symbolic approaches in understanding the material world and human spiritual life.

Unfortunately, in this dialogue and in some other parts of the work, Ibn Sina's attitude toward religion does not receive an entirely accurate interpretation. In certain passages, influenced by the years of ideological rigidity, the great Hakim (physician-philosopher) is portrayed as a materialist or even as a sceptic. In the epic, Ibn Sina is depicted as disputing with God and attempting to challenge divine authority. However, in *Hakim va Ajal* by A. Oripov,

written in the same period, Ibn Sina's attitude toward religion is expressed with somewhat greater authenticity. The poet neither deepens this relationship excessively (the period would not permit it) nor falsifies it (he does not wish to distort historical truth). In the epic, the Hakim is always cautious about questioning God. He conducts himself with great care and sees God as the creator of all blessings, perceiving His reflection in every atom:

“What is the purpose of creation? At such a moment,  
The Hakim bowed his head in repentance, questioning nothing.  
You command the servants to serve each other,  
And in every atom, You Yourself exist, You Yourself exist indeed.”

The Hakim undoubtedly strives toward the Truth, yet he believes that it is only through solving practical life problems and overcoming difficulties that one can truly approach God:

“...If I could find a cure for death, that would suffice to reach the Truth,  
All questions would then be answered,” said the Hakim.

This demonstrates that even during the Soviet period, not all creators opposed religion; courageous writers like A. Oripov also existed.

Oripov approached the creation of Abu Ali Ibn Sina's character in a completely different way. Unlike M. Qanoat, he does not attempt to provide a comprehensive picture of Ibn Sina's activities. The poet is more concerned with Ibn Sina's role as a physician and the events surrounding his death. Historical sources confirm that Ibn Sina trained many students and gained many friends, yet not all of them remained loyal. Among them were traitors and opportunists. One such traitor was his student from Hamadan, Ibrahim, who caused many misfortunes in Ibn Sina's life. Some sources even suggest that betrayal by students contributed to Ibn Sina's death.

Ibn Sina suffered from gout for many years and often treated himself. Yet his illness worsened over time, ultimately leading to kidney disease. According to al-Juzjani:

“One day, he instructed those two seeds of celery be mixed into the substance he used for purging. He intended to drive out the wind in his intestines. One of the attending physicians accidentally—or perhaps deliberately—added five dirhams of celery seeds. The sharpness of the seeds worsened the intestinal inflammation. For gout, the Hakim would take mithridate. One servant added extra opium to the mithridate, and the Sheikh consumed it. They feared retribution for betraying the Hakim's wealth, and thus awaited his death.”

Stories related to Ibn Sina's death appear differently across sources, including oral folk literature. For example, in the legend *Ibn Sina and the Cure for Death*, it is said:

“Abu Ali Ibn Sina had also found the cure for death. On his deathbed, he entrusted one of his students with the medicine, instructing him to administer it drop by drop after his death. After the Hakim died, the student began giving the medicine. On the thirty-ninth drop, the Hakim opened his eyes. At that moment, the student discarded the fortieth drop, and Ibn Sina did not revive.”

In *Hakim va Ajal*, Abdullah Oripov creates a beautiful example of this story adapted to the epic genre.

**Conclusion.** In conclusion, the creation of historical events and characters in literary works is a complex process. Writers not only follow the demands of genre, but also draw on the historical facts themselves, as well as the role and qualities of historical figures. They employ a variety of techniques and methods. The unique ways in which Ibn Sina’s character is depicted provide full evidence of the artistic ingenuity and interpretative skill of the creators.

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