

THE AUTHOR'S CREATIVE CONCEPTION IN PORTRAYING SUFI SCHOLARS IN
PROSE

Abdulloyeva Farangis Azim kizi
Teacher at Asia international university

Abstract: This article explores the author's creative conception in portraying Sufi scholars in modern Uzbek prose. It analyzes how the writer's aesthetic worldview, philosophical outlook, and artistic methods shape the depiction of Sufi figures as both historical and metaphysical characters. Special attention is given to Tolqin Hayit's novel "Bahauddin Naqshband or the Tale of the Valley of Buroq," where the image of Bahauddin Naqshband is interpreted not merely as a historical شخصیت but as a symbol of spiritual perfection and inner transformation. The study examines key elements of the author's artistic conception, including the concept of the human being, the dual structure of existence (outer and inner worlds), symbolic imagery (particularly the "soul-bird"), and the harmony between historical reality and modern interpretation. The article argues that the author's creative conception functions as an aesthetic-philosophical system that transforms biographical material into a profound reflection on spirituality, morality, and human self-realization.

Keywords: author's creative conception; Uzbek prose; Sufi scholars; Bahauddin Naqshband; Tolqin Hayit; artistic interpretation; spiritual journey; soul-bird symbol; Sufi philosophy; concept of the human being; aesthetic ideal; symbolic imagery; inner world; metaphysical hero; historicity and modernity.

One of the most important factors determining the content and artistic essence of literature is the author's creative conception. This concept refers to the internal system of the writer's artistic thinking, aesthetic perception of the world, philosophical views, and the methods of expressing them. The author's conception is a process in which the socio-political realities of the time and place in which the writer lives are intertwined with literary-aesthetic factors and manifested in the work.

In prose, the creative conception not only defines the ideological direction but also reflects the author's views on life through the inner world of characters, the dynamics of events, and the artistic structure of the work. The author's conception serves as an aesthetic principle that creates artistic truth and is closely connected with the writer's life experience, socio-philosophical worldview, and national spirit. In prose, this conception is usually expressed through the inner world of the individual, their spiritual quest, and life decisions. While depicting reality, the writer does not merely reflect it but recreates it in accordance with their aesthetic ideal. Therefore, every prose work can be regarded as a "model of the author's artistic world."

The author's conception is primarily revealed through the interpretation of the human being. By choosing characters, the writer expresses their philosophical views about humanity through the characters' psyche, dreams, faith, suffering, and will. In this sense, the artistic image becomes a means of understanding human essence, and literature becomes a form of spiritual thought.

The main features of the author's creative conception are manifested in the following aspects:

- **Artistic expression of worldview:** The author approaches life phenomena through their philosophical views. Issues such as human destiny, social justice, the struggle between good and evil, and spiritual suffering lie at the center of the author's conception.



- **Criteria for interpreting the human being:** In prose, the writer seeks to understand human essence through characters' psychology, social position, and moral choices, thereby creating their own "concept of man."
- **Aesthetic ideal and artistic system:** Every writer possesses a certain aesthetic ideal. Their perception of beauty and truth and the values they defend shape their artistic world.
- **Stylistic harmony:** The author's conception is expressed not only in ideological content but also in stylistic solutions, narrative techniques, and artistic details. The author's inner philosophy is evident in both language and composition.

In prose works, the author's creative conception is mainly expressed through characters (the writer conveys their ideas through the characters' speech, thoughts, and actions), plot and conflict (testing their vision of life through the development of events), language and style (metaphors, symbols, syntax, rhythm), and artistic space and time (chronotope as a reflection of the writer's perception of reality).

In modern Uzbek prose, the artistic interpretation of Sufi scholars is closely connected with the author's worldview, aesthetic taste, and philosophical outlook. In creating the images of Sufi figures, the writer does not rely solely on historical facts but reinterprets them through the lens of time, spirit, and thought. Thus, creative conception becomes a means of expressing the mystical worldview in artistic form. Figures such as Bahauddin Naqshband, Ahmad Yassavi, Najmiddin Kubra, Abdukholiq Gijduvani, Alisher Navoi, and Khoja Ahrar are elevated to the level of philosophical-artistic symbols. Their lives and activities become embodiments of Sufi teachings.

For example, in Tolqin Hayit's novel "Bahauddin Naqshband or the Tale of the Valley of Buroq," the author reveals the qualities of a spiritual guide leading humanity toward purification. The author's conception here is not to narrate the history of Sufism but to revive its philosophy in artistic form. Every silence, every remembrance (zikr), and even elements of nature (spring, wind, light, desert) are interpreted as spiritual processes. Thus, the Sufi figure is portrayed not merely as a historical person but as a metaphysical hero centered on inner experience.

The writer maintains a balance between historical sources and artistic interpretation, aiming to convey the core ideas of the Sufi figure's life to the modern reader in an aesthetic form. In Tolqin Hayit's work, the relationship between the human being and the Divine occupies the central place. The writer interprets the human not merely as a social being but as a subject of spiritual experience. Accordingly, the gnoseological question – "How does a person understand their own essence?" – becomes the central dramatic axis.

This process is artistically shaped through a system of Sufi imagery: the perfect human, the spiritual guide (murshid) and disciple (salik), the journey of the soul, repentance, and enlightenment. These motifs form the semantic core of the author's conception.

To depict this process of spiritual perfection, the writer employs traditional Sufi symbols, among which the image of the "soul-bird" holds special significance. The structure of the novel, built upon seven "valleys," directly connects to the classical tradition of Attar and Navoi's "journey of birds." In Sufi literature, the bird symbolizes the soul's aspiration toward transcendence and liberation from the bodily cage, while the journey represents spiritual development and the valleys symbolize stages of inner trials.

In the novel, the bird image functions on two levels:

As a philosophical symbol of the soul's longing for the Divine;

As a psychological symbol reflecting the character's inner tension, sensitivity, and spiritual awareness.

The chapters of the novel – "Valley of Ecstasy," "Valley of Separation," "Valley of the Passionate," "Valley of the Stranger," "Valley of the Heart," "Valley of Journey," and "Valley of



Buroq” – indicate that the protagonist’s life is presented not as a sequence of historical events but as a spiritual journey.

Thus, the symbol of the bird serves as a semantic bridge connecting the historical life of the protagonist with their inner world. The novel transcends mere biography and presents external events in unity with inner spiritual growth. Symbolic imagery elevates the work to a philosophical-artistic level.

The author’s creative conception is also evident in language and style. The metaphorical structure, symbolic details, and rhythmic syntax define the writer’s individual style. Sufi terminology is integrated into a modern semantic context, and spiritual processes are depicted through poetic psychologism. Recurring images such as “light,” “shadow,” “silence,” “path,” and “mystery” function as metaphysical symbols enriching the semiotic layer of the text.

The author’s artistic conception can be classified into several types:

Concept of the human being: The central figure is the Sufi model of the human. Through the image of Bahauddin Naqshband, the author portrays a person engaged in self-purification, moral discipline, and spiritual growth, embodying the ideal of the perfect human.

Concept of existence (being): Reality is depicted in two layers—external (historical events, social environment) and internal (spiritual experience and search for truth). Being is presented as a system of trials leading to perfection.

Ideological-ethical orientation: The priority of inner purity over outward rituals, spiritual freedom over power, and sincerity over ostentation form the core of the work’s philosophy.

Harmony of historicity and modernity: The historical figure is reinterpreted in a way that resonates with the modern reader, transforming the character into a timeless spiritual guide.

Tolqin Hayit’s “Bahauddin Naqshband or the Tale of the Valley of Buroq” demonstrates a unified artistic conception where the concepts of human and existence, Sufi philosophy, and historical personality converge. The work transcends individual opinion and becomes a holistic aesthetic-philosophical system reflecting human life and spirituality.

References

1. Bakhtin, M. M. (1981). *The Dialogic Imagination: Four Essays*. Edited by Michael Holquist, translated by Caryl Emerson and Michael Holquist. Austin: University of Texas Press.
2. Attar, F. al-D. (2011). *The Conference of the Birds*. Translated by Afkham Darbandi and Dick Davis. London: Penguin Classics.
3. Attar, F. al-D. (2018). *The Conference of the Birds*. Translated by Sholeh Wolpé. New York: W. W. Norton & Company.
4. Navoi, A. (1991). *Lison ut-Tayr*. Tashkent: Fan.
5. Navoi, A. (2001). *The Language of the Birds*. Bloomington: Indiana University Press.
6. Tosun, N. (2008). *Bahauddin Naqshband: A Central Asian Sufi*. Translated by Jane Louise Kandur. Istanbul: Insan Publications.
7. Morson, G. S., & Emerson, C. (1990). *Mikhail Bakhtin: Creation of a Prosaics*. Stanford: Stanford University Press.
8. Turahanova, H. (2021). The Poetics of “Lison ut-Tayr”. *Middle European Scientific Bulletin*, 19, 319–321.
9. Sobitaliyevna, M. B., & Abdimajitovna, I. R. (2021). Activities for Organizing Communicative Language Teaching. *Central Asian Journal of Literature, Philosophy and Culture*, 2(5), 30–32.
10. Abdullah, R. (Trans.). (2013). *The Conference of the Birds*. Northampton, MA: Interlink Books.

