

RESEARCH ARTICLE

Maksud Kariyev And the Novel "The Gaznavids"

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Abstract

This article analyzes the artistic nature, ideological and thematic scope, and system of images of the historical novel "G'aznaviylar" by the well-known Uzbek writer Maqsud Qoriyev. The article scientifically reveals the depiction of state administration during the reign of Sultan Mahmud Ghaznavi, the development of science, and the life paths of scholars and intellectuals of that period. The author highlights the writer's skill in creating harmony between historical truth and artistic fiction. The article is intended for researchers and literary scholars studying the development of Uzbek historical novel writing.

KEY WORDS

Maqsud Qoriyev, "G'aznaviylar" novel, Uzbek novel writing, historical novel, artistic intention, artistic fiction, Sultan Mahmud Ghaznavi, system of images, literary analysis.

INTRODUCTION

Well-known journalist, lawyer and writer Maqsud Qoriyev was born in 1926 in Tashkent. During the war years, he engaged in ordinary labor on collective farms in Yunusobod village. In 1947, he graduated from the Tashkent Law Institute and continued his studies in the postgraduate program of the same institute. Later, he received the degree of Candidate of Legal Sciences and the title of Associate Professor. He is considered one of the authors of the textbook "Theory of State and Law."

The writer's journalistic activity began in 1949. Until the years of independence, he worked as editor-in-chief of the newspapers "Toshkent haqiqati", "Sovet O'zbekistoni" (now "O'zbekiston ovozi") and the magazine "Mushtum". Later, he also managed the newspaper "Mehrigiyoh".

Maqsud Qoriyev began to appear in the local press as a writer from the second half of the 1960s. In his collections of stories and novellas such as "Oydin kechalar" (1968), "Jiyda gullaganda" (1970), "Afrosiyob go'zali" (1974), "Turnalar baland uchganda" (1976), "Qiz uzatib borganda" (1978), and "Oy tutilgan tunda", the fate of young people, their dreams

and aspirations, family joy and happiness are sung in beautiful, delicate lyrical tones. While in his historical novel "Spitamien" the thousand-year struggle of our people for national liberation is convincingly generalized, in the historical novel "Ibn Sino" (1995) he tells about the philosopher and physician of the Muslim world, the great scholar.

Maqsud Qoriyev also created a number of literary works on historical themes, such as "Osiyo go'zali", "Temur haqida hikoyalar", "Yulduzlarda edi xayoli", "Qaytar dunyo", and "Tojmahal". His essay "Ezgulikka intilib" also testifies that he was a skilled publicist. He is an Honored Cultural Worker of Uzbekistan.

On the seventh anniversary of independence, he was awarded the "El-yurt hurmati" Order. On the eve of his 80th birthday, he published a new historical novel entitled "G'aznaviylar".

Maqsud Qoriyev's novel "G'aznaviylar" is about the period of the rise of the Turkic peoples, and the writer depicts this historical reality in harmony with fictional events, images and characters, as a result of which a complete picture of the

period appears before the reader's eyes. For example, Nosiruddavla Amir Sabuqtegin's falling into slavery and then seizing power, handing the throne over to his son Sultan Mahmud, Mahmud Ghaznavi himself making three campaigns to India, then his son Mas'ud taking the throne and dying a tragic death, Sultan Mahmud gathering many scholars and poets after the murder of the Khorezm Shah Ma'mun and bringing them to Ghazna to the palace — all these are events that took place in history. Also, after Amir Mas'ud's death, when his son Ma'dud ascended the throne, finding his uncle Muhammad, who had gone blind, from his hiding place and having him executed together with his whole family in a deserted desert is also a historical event. Only the conversation that took place between them in the novel is the product of artistic fiction.

In the work, the writer also approaches Sultan Mahmud's relations connected with Firdawsi's "Shahnameh" on the basis of new views. As depicted in the novel, Sultan Mahmud orders his grand vizier Khoja Ahmad Hasan to give the promised sixty thousand dirhams of red gold to Firdawsi. "From Adam to this day, no one has composed poetry like Firdawsi, and no one can," says Sultan Mahmud. However, the grand vizier considers it unnecessary to show such generosity to a poor poet. Therefore, secretly from Sultan Mahmud, he puts silver coins into the poet's bag instead of gold coins. Deeply offended by this incident, Firdawsi gives twenty thousand dirhams from the bag to Fozil the bathhouse keeper and asks him to give these coins to Abdusamad the weaver, who is poor and has many children. He distributes the remaining coins equally to the bathhouse keeper and the poor, and leaves for the city of Tus with a caravan.

Then rumors spread throughout the city of Ghazna that before leaving, Firdawsi had written a satire about Sultan Mahmud and his lineage. Among them, there were also sayings such as: "Was the satire that fell into the Sultan's hands written by Firdawsi or by someone else? It would not be surprising if the satire about Sultan Mahmud had been written by one of the malicious poets in the palace who could not bear Firdawsi." Moreover, among the connoisseurs of poetry who had read the odes and poetic songs belonging to Firdawsi's pen and could split a hair, there were also rumors that the satire "does not belong to the poet's tongue; this is the deed of enemies who could not bear Firdawsi; the language of the satire does not resemble the style of the great poet and unique writer."

Later, in the course of events, it becomes clear who wrote this

satire. O'g'dulmish says that it was arranged by Abu Sahl Zavzoni, the enemy of Khoja Ahmad Hasan. After some time, Sultan Mahmud says the following to Khoja Ahmad Hasanak and Hasan Unsuriy: "Now what has happened has happened; whether Firdawsi wrote the satire or not remains a mystery to this day. But Firdawsi is an incomparable great poet; we must be forgiving. This is the word of Allah, the word of the Qur'an. Even if some scoundrel, black-hearted gossipmonger wrote the satire with the intention of spoiling relations between the poet and us, let us no longer blame and curse the poet, because Allah is above us."

When the gold coins sent by Mahmud Ghaznavi reached Tus, the poet had died, and they were carrying out his coffin. Then, by the order of Sultan Mahmud, this money was spent by the poet's daughter on the construction of Firdawsi's mausoleum. With the remaining money, a village was bought and endowed to that mausoleum. This mausoleum was destroyed during the Mongol invasion.

In the novel, while expressing his attitude to this event, the writer emphasizes that it was written in 402 Hijri, that the "Satire" states the poet was 80 years old, and that it is unbelievable that the author, who was blind, deaf and weak-legged, could have been fleeing from city to city at that time. Thus, during the Soviet period, when vulgar sociologism prevailed, the interpretation of the relationship between Sultan Mahmud and Firdawsi was also not unaffected by the intensification of the policy of opposing the beggar to the king.

As Professor B. Sarimsoqov rightly noted, "...no matter how much artistic logic is connected with the creator's ideal, creative imagination and worldview, life logic must be observed in determining the artistic interpretation and function of images and events. Artistic logic, even in imagination and conception, loses its life-like appearance and expressiveness to a certain extent. Therefore, artistic logic must always, in every form, take place in a certain degree of conditionality with life logic."

In the novel "G'aznaviylar", Maqsud Qoriyev revives distant historical events and historical figures. In revealing the impact of the work, he pays great attention to its artistic aspects and ensures the vitality and truthfulness of the depiction.

Maqsud Qoriyev's originality in ensuring the artistic perfection of the work is seen in the following:

– he achieves the expressiveness of thought by using folk proverbs, wise words and expressions in the speech of heroes

and characters;

– by using the principle of conditionality, he creates artistic truth in the depiction of situations that at first glance seem unbelievable;

– by using details and particulars related to clothing and customs, he brings out expressiveness and vividness in the depiction of the historical setting and the hero.

In short, Maqsud Qoriyev, while subtly feeling the mysterious process of creating character in the artistry of his historical novels, selects and introduces the reality and heroes of a period of rapid changes in history. Therefore, these works of his appear even more attractive with their turbulent reality and heroes who have passed through a path of struggle rich in sharp changes.

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