

Impact Factor:

ISRA (India) = 6.317
ISI (Dubai, UAE) = 1.582
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
ПИИИ (Russia) = 0.126
ESJI (KZ) = 9.035
SJIF (Morocco) = 7.184

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2021 Issue: 06 Volume: 98

Published: 30.06.2021 <http://T-Science.org>

QR – Issue



QR – Article



Mushtariy Mamurova
Fergana State University
Teacher,
Fergana, Uzbekistan

Adolatxon Ruzimatova
Fergana State University
Student,
Fergana, Uzbekistan

MAKSUD QORIYEV'S CHARACTER CREATION SKILLS

Abstract: *Maqsd Qoriyev has a place in Uzbek literature with his novels that embody historical truth and artistic fabric. Proof of this can be seen in his historical novels such as Ibn Sina, Spitamen, and Mahmud Ghaznavi.*

Key words: *Maqsd Qoriyev, Mahmud Ghaznavi, Ibn Sino, Spitamen, art, style, character, history, historical novel, personality and image, novel.*

Language: English

Citation: Mamurova, M., & Ruzimatova, A. (2021). Maksud Qoriyev's character creation skills. *ISJ Theoretical & Applied Science*, 06 (98), 722-725.

Soi: <http://s-o-i.org/1.1/TAS-06-98-100> **Doi:**  <https://dx.doi.org/10.15863/TAS.2021.06.98.100>

Scopus ASCC: 1208.

Introduction

Maksud Qoriyev is known in Uzbek literature for his historical novels such as "Ibn Sino", "Spitamen", "Mahmud Ghaznavi". His novels, which combine historical truth and artistic fiction, captivate the reader with the smoothness and appealing of their language. When you read the novel "Ibn Sina", it seems that the play depicts a doctor in love. While reading the novel, you will know historical figures, fabricated images, historical truth and artistic events. The events in the work, the period, the time are embodied in human eye.

The main part

This novel of the author describes the life of Ibn Sina. There are portraits of great scholars such as Ibn Sina, Mahmud Ghaznavi, Beruni. This historical work differs from Odil Yakubov's novel "AncientWorld". He described the image of Mahmud Ghaznavi on the basis of historical facts. Unlike Odil Yakubov, Maqsd Qoriyev portrayed Mahmud Ghaznavi as a positive image. Ibn Sina, on the other hand, was more artistic. In the novel, the writer's unique style is reflected in the characterization of historical figures.

Psychological signs are clearly visible in the portrait. The talented artist deeply illuminates the heart of the hero through his portrait. It is difficult to find a considerable work without a portrait. But each writer decides portrait issue on his own. Some artists start the work with a portrait, while others create a portrait through the actions of the protagonist. Another group of writers portrays portrait and movement in parallel. This means that there is no clear indication of when and how to depict a portrait. But there must be unity between the portrait and the direction of the character, the portrait must serve to illuminate the heart of the hero.

When L. Tolstoy was working on a certain image, he first tried to find the "key" to the character. For this purpose, he studied a lot of information about the life and character of the hero. He drew a portrait of the hero, drawing all his attention to the "dialectic of the heart." For Leo Tolstoy, the portrait served as a mirror to the heart: the rebellion in the heart, the changes are expressed in the portrait. Alexei Tolstoy was also a supporter of inner character. According to him, the portrait is based on the character's morals, actions, struggles. The talented artist believed in the meaning of the words portrait and followed it in his

Impact Factor:

ISRA (India) = 6.317
ISI (Dubai, UAE) = 1.582
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIIHQ (Russia) = 0.126
ESJI (KZ) = 9.035
SJIF (Morocco) = 7.184

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

work. If the essence of the hero is correctly defined, his portrait can be drawn by the student's fantasy.

Apparently, both L. Tolstoy and A. Tolstoy were favor to portraiture with inner light. The deeper the writer knows his protagonist, the more images and portraits are given in his work. Giving a portrait in motion determines the naturalness of the character. In addition, the action animates the portrait, leaves an indelible mark on the heart of the reader.

There is a work of art, there is a character, an image. In a short story there is a clear point of the character, in a few verses the character's mood and attitude are embodied. The ancient Greek philosopher Aristotle said in "Poetics" that a character "should have a purpose, a specific, true consistency," and in particular that "there must be nothing illogical in events as in the character." Aristotle writes so precisely and concisely about the nature of the character, its change, the choice of events, that the reader thinks: "The character must have a clear, consistent formula." After Aristotle, thousands of literary critics studied character and image.

Various artistic means are used to create the character. Memory is a person's antique wealth, experience, level of spiritual development known only to himself. As people get older, as experience and knowledge increase, the memory also becomes stronger. The creator will definitely use the virtual world, which is likely to become a reality as soon as possible.

In artistic literature the character is an image that is perfected in all respects, the various features of which are clearly visible. An artistic character is a person who combines the most important general features of a certain period and environment with the individual features of an individual. As the status of the individual changes in society, the level of individuality in the artistic character increases, and the human character is realized not only as a set of stable features given to it by nature, but also as a product of time and environment, and thus being closer to phase of realism the role and importance of artistic character has also increased. "Realism in literature has created ample opportunities for a comprehensive and deep artistic understanding of the artistic nature of life." While creating characters in these stories, E. Azamov was able to combine the traditions of Uzbek prose with the creative study of the most advanced aspects of the storytelling of world literature. Professor Kazakboy Yuldash writes about the peculiarities of Uzbek prose of the XX century: "Renewals in fiction ... were reflected in the works of writers who did not change the style of image. They began to prioritize the depiction of the emotions and mental anguish of people involved in important events in ancient history or today. In their works, man is portrayed not as an appendix to historical events, but as a unique and unique destiny who is the executor of those events. Publishers such as Erkin Azam, Normurad Norkobil,

Shoyim Botayev, Asad Dilmurod, Abbos Said are steadily following the artistic path they have opened and have achieved a number of positive results in expressing the spirit of the heroes.

There is a work of art, there is a character, an image, a character. In a short story there is a clear point of the character, in a few lines of the poem there is a mood and attitude of the character. The ancient Greek philosopher Aristotle said in his work Poetics that a character "must have a purpose, be unique, real, consistent," and that "there must be nothing illogical in events, as in the case of characters." 'kidlagan. Aristotle writes so clearly and concisely about the nature of the character, its change, the choice of events, that the reader has the idea that "character must have a clear, consistent formula." After Aristotle, thousands of literary critics studied character and image. Whichever scientist put the problem right, took it seriously, knew that there was a formula of character, tried to explain it convincingly.

Character is a universal problem of fiction. The word "character" is accepted by most philosophers, philosophers and literary critics of the country. They tried to illustrate it with the example of their national literature and art.

The problem of character in Uzbek literature has existed since ancient times. It is expressed in words such as image, image, symbol, and later image, character. The term "character" has been widely used in Uzbek literature since the 1950s. V. Belinskiy, N. Dobrolyubov, N. Chernishevskiy, D. Pisarev, G. Plexanov, M. Xrapchenko, G. Pospelov, A. Metchenko, A. Ovcharenko, L. Novichenko, V. Sherbina, V. Jirmunskiy, L. Matyokub Kushjanov, who diligently studied the works of literary critics such as Timofeev and Ya. Elsberg, made significant research on the literary character. Over the past 50 years, Uzbek literary critics have relied on research on character and image, mainly on the research of academician Kushjanov.

The character in the work of art "holds the reins" and the researcher quickly understands the essence of problems such as plot composition, language. Understanding the problem of character simplifies the biographical, ontological, functional approach, ways and methods of interpretation, analysis. Matyokub Kushjanov is sensitive to the connection between character and images, the role of both in the work.

Philosophy, aesthetics, and literature have always considered the knowledge of man, the illumination of character, to be the main problem. Much has been written about human nature in Eastern Muslim philosophy and philosophy. The fact that man is born with his own food, destiny and nature has been proved in both religious and secular works. The theory of mysticism has proved that man grows and changes and matures. In the classical literature of the East there are many words such as fitrat, nihod, tinat, which are used in the sense of human identity, uniqueness.

Impact Factor:

ISRA (India) = 6.317
ISI (Dubai, UAE) = 1.582
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
ПИИИ (Russia) = 0.126
ESJI (KZ) = 9.035
SJIF (Morocco) = 7.184

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

Human grows, changes, is formed, becomes spiritually rich. But man does not change completely, does not acquire a second "I", does not lose his identity, that is, a set of social relations takes place at the heart of human nature. To be more precise, there is a nature in which a person changes, adapts, changes, changes. This means that a unique, stable core absorbs social relations. Literary character is a combination of core and social relations. It is well known to Muslims that their destiny is eternal and that no one and nothing can change the writing on their foreheads. Only the prayers of many can affect the writing on the forehead, according to the hadiths. Society, the social environment, changes and renews a person. Lazy people who are not involved in social life and do not try to overcome the difficulties of life are called maytulahay (living dead). There are many images of lazy people in fiction who do not use their minds and withdraw from social movements.

Every perfect character is an ore of a work of art. Due to the mature characters, the work receives a certificate of eternal life. The essence of the character is determined by identity, uniqueness, immortal, indelible, indelible, unbreakable "Writing" of destiny. Mind, will, aspiration can reflect destiny, allow to see clearly. The core of the character and the various human, social relations can end in reconciliation, struggle, conflict, tragedy, serious noise, abnormal ending.

In the novel "Ibn Sino" Maqsd Qoriyev tried to shed light on the character of Sultan Mahmud Ghaznavi. It should be noted that Odil Yakubov skillfully portrayed the character of the sultan in the novel "Old World". Maqsd Qoriyev portrayed Mahmud Ghaznavi as a positive king.

"When Mahmud heard of his father's death, he rushed to the treasury. He knew that his brother Ishmael was empty and could not be king. Disagreements and disagreements intensified in the kingdom, and his brother could not withstand the attacks of the governors of the provinces. His reign

lasted only seven months. Taking advantage of this, Mahmud invaded Ghazna with a large army and seized power. Thus, he became the ruler of the Treasury, and then began to expand and strengthen his kingdom.

The Caliph of Baghdad also recognized Mahmud, a businessman who had skillfully calmed the revolt in Ghazni, and ordered a sermon to be delivered in his name. After that, Mahmud's prestige increased and he became firmly in power.

Mahmud Ghaznavi needed the support of the Caliph of Baghdad more than anyone else. It is necessary to deal with the caliph on the basis of mastery and depth. He sent expensive gifts and overpaid taxes. The recitation of the khutbah in the name of the caliph in the mosques made a good impression on the ruler of Baghdad. After that, Mahmud Ghaznavi began to realize his goals and plans.

It is clear from the passage that Mahmud Ghaznavi is a businessman who knows with whom, where and how to make a deal. That is why his fame spread all over the world.

In the play, Sultan Mahmud does not raise Ghaznavi to the level of a writer, but raises him to the level of a character. He does not rebel against his father or his brothers for the throne, for wealth. Works wisely. One of the reasons why he rose to the level of a character in the novel is the image of Ibn Sina. The respect and esteem of such scholars as Ibn Sina and Beruni also determines this.

He wants to be with Ibn Sina as a king, but he does not bring him by force. Recognizes the talent and ability of the doctor.

Conclusion

In conclusion, Maqsd Qoriyev does not create a portrait of Sultan Mahmud Ghaznavi in the novel "Ibn Sino", but creates his appearance through his feelings and characters. It is also important to pay attention to the historical truth.

References:

1. Qoriyev, M. (1995). *Ibn Sino*. Toshkent: Sharq.
2. Alimov, P. (1993). *Tarix, shaxs, badia*. Toshkent: O'zbekiston.
3. (1957). *Ruskiye pisateli o literaturnom trude*. Tom 4, L..
4. Buronov, D., et al. (2010). *Adabiyotshunoslik lug'ati*. Toshkent: "Akademnashr".
5. (2006). *Qozoqboy Yo'ldosh. Yoniq so'z*. Toshkent: "Yangi asr avlodi".
6. Rasulov, A. (2007). *Badiiylik - bezavol yangilik*. Toshkent: Sharq.
7. Zokirov, M. T., & Zokirova, S. M. (2020). Contrastic Analysis At The Phonetic Level. *Academic Leadership (Online Journal)*, 21(05), 163-169.
8. Zokirov, M. T., & Zokirova, S. M. (2020). About Lexical-semantic Interference in the Speech of Tajiks, Living in Fergana Region of the Republic

Impact Factor:	ISRA (India) = 6.317	SIS (USA) = 0.912	ICV (Poland) = 6.630
	ISI (Dubai, UAE) = 1.582	PIHII (Russia) = 0.126	PIF (India) = 1.940
	GIF (Australia) = 0.564	ESJI (KZ) = 9.035	IBI (India) = 4.260
	JIF = 1.500	SJIF (Morocco) = 7.184	OAJI (USA) = 0.350

- of Uzbekistan. *International Journal of Pharmaceutical Research*, T. 12, №. 3.
9. Zokirov, M. T., & Dadabayeva, S. S. (2020). About the role of languages contacts in the development of languages. *Theoretical & Applied Science*, №. 4, 687-691.
 10. Zokirov, M. T. (2021). About the interrelationships of linguistics and psychology. *ISJ Theoretical & Applied Science*, 04 (96), 422-425.
 11. Zokirov, M. T. (2021). Mastery of using taboos and euphemisms by Abdullah Qadiri. *ISJ Theoretical & Applied Science*, 05 (97), 112-115.