

The Stylistic Individuality of Naim Karimov In the Biographical-Enlightenment Novel “Maqsud Shayxzoda”

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Abstract: This article focuses on the style of the educational-biographical novel “Maqsud Shayxzoda” by the literary scholar and academician Naim Karimov. The author's individual style in word choice, sentence construction, and depiction of reality is analyzed.

Keywords: Educational novel, stylistic individuality, popular science style, fiction, documentary evidence, historicity.

Introduction: In recent times, the biographical works of our writers about other creative figures have taken on a distinct direction. Just as a bird knows the language of a bird, it is difficult for anyone other than a fellow artist to so subtly perceive and vividly express the nature of a creator and the imperceptible, unique facets of their work. This is why the pages written by literary scholars - people who feel literature deeply - warm our hearts with their radiant light. Indeed, such individuals, those who have written essayistic works about creative figures, are what Leo Tolstoy would call “writers of personality”. Through their works, they realistically resurrect the creator from both a scholarly and a literary perspective.

Naim Karimov is one such writer of personality. This is evident in his biographical works such as “Chulpon”, “Maqsud Shayxzoda”, “Hamid Olimjon”, and “Usmon Nosir”. To write these books, the author spent many years working in various archives and speaking with the relatives of these creators, as well as their contemporaries and others who knew them. Therefore, in addition to recounting historical events known to all, his works significantly enrich the reader's imagination and spiritual world by shedding light on the previously obscure lives and creative journeys of these figures. In other words, these biographical works

present a range of new facts and information to the public.

In these works, by the researcher-scholar, the literary and the scientific styles synthesize, resulting in a truly unique creation.

N. Karimov's educational-biographical novel, “Maqsud Shayxzoda”, is also stylistically unique. It possesses certain stylistic facets not seen in the author's other educational novels. For instance, in this novel, the author pays greater attention to the poet's works, quoting substantial excerpts from them. He wants the information he presents to be understandable to the reader. For this reason, when discussing the work “Iskandar Zulqarnayn” and the dramas “Jaloliddin Manguberdi” and “Mirzo Ulugbek”, he tirelessly details for the reader both the real lives of these works' heroes and the real-world roots of the events depicted. The practice of explaining every single detail down to the smallest particular, ensuring no event is overlooked, is another manifestation of the author's stylistic individuality. We also witness how the novel stylistically differs from the author's other educational works through the inclusion of numerous narrators in stories such as “The Story of Mirzakalon Ismoilij”, “The Story of Maqsud Shayxzoda”, “The Story of Hakim Nazir”, “The Story of Sora Eshonturaeva”, “The Story of

Yuldosh Muqimov”, “The Story of Maryam Yoqubova”, “The Story of Hafiz Abdusamatov”, “The Story of Two Apprentices” (which includes the accounts of Yusuf Shomansur and To'lqin Rasulev), “The Story of Jumaniyoz Jabborov”, “The Story Maqsud Shayxzoda Told a Confidant”, “The Story of Shukrullo”, “The Story of Yusuf Shomansur”, “The Story of Turob Tula”, and “The Story of Jonrid Abdullaxonov”. This particular feature of the educational novel also reminds us of the style of Utkir Hoshimov's novel “Between Two Doors”. However, unlike “Between Two Doors”, in the educational novel “Maqsud Shayxzoda”, these stories have a single connecting point: the character of Maqsud Shayxzoda.

The work also includes an episode titled “Laziz Azizoda's Letter to Shayxzoda”, which features a letter written in pure Azerbaijani. This imbues the entire novel with an Azeri spirit. Because of this letter, the reader begins to feel a much closer connection to Shayxzoda.

The author does not repeatedly emphasize that his protagonist, Shayxzoda, is a pedagogue; rather, he demonstrates this in practice by vividly showcasing these qualities in the work. For instance, Sayyor, one of the fortunate students, recounts how Shayxzoda would check on the Uzbek young men studying at the Literature Institute in Moscow and host them. Over the meal, Sayyor reminisces, “And the delightful conversations? In the midst of casual talk, the Domla would speak about everyone from Alexander the Great to Jahangir Temur, from Beruni and Giordano Bruno to Ulugbek, and about the history of countries and the customs of various peoples...”

During such visits, Shayxzoda not only hosted the half-educated seminarians but also shared ideas that enriched their knowledge of life, literature, and history, influencing their literary taste and worldview. They could not obtain such rich and diverse knowledge even from the most distinguished professors at the Literature Institute (page 246). Through Naim Karimov's vivid depiction of events, Maqsud Shayxzoda's pedagogical qualities, along with his humane traits, become as clear as day. The author describes with special affection how he provides students with not only material but also spiritual nourishment, not wasting a single second, and making it his goal to spread knowledge and enlightenment to

the youth at every moment. He endeavors to convey to his readers that Shayxzoda's days were spent spreading the light of knowledge, while his nights and dawns were devoted to literature and creative work.

The author, Naim Karimov, personally knew Maqsud Shayxzoda. For this reason, his work contains digressions where he makes extensive use of his own memories. He recalls with pride that he was unable to see the first performances of the play “Jaloliddin Manguberdi” as he was quite young at the time, but was among the first to hear that the tragedy “Mirzo Ulugbek” had been completed. It is in these very instances that the essayistic features of this biographical novel become apparent, which also testifies to the author's stylistic originality. It is in these places that the essayistic features of the educational novel are noticeable.

With similar evidence, the author presents the events, causes, and factors that prompted Shayxzoda to write the tragedy “Mirzo Ulugbek”, noting that the idea for this work, written in the early 60s, had first emerged in the 40s. He also conveys the reasons for this to his readers with concrete facts.

Thanks to Naim Karimov's attention to even the smallest details, his purposeful use of each one, and his endeavor to recreate the image of Maqsud Shayxzoda in every aspect and facet, Shayxzoda becomes like an interlocutor or a close relative to us. This is because we, the readers, become privy to all the secrets related to his life and work.

This biographical novel by Naim Karimov is distinguished from the works of other authors in this genre by a number of features, which also indicates N.Karimov's stylistic individuality. For instance, while the works of P.Shermammedov - who created several examples of biographical prose such as “The Great Khorezmiy”, “The Queen of Khorezm or Amir Temur's Daughter-in-law”, “The Spring of Good People or the Genius of Mahmud Zamakhshariy”, and “Muhammad Khorezmiy's Final Destination” - are significant for their considerable use of fictional elements, the weight of their literary components, and their extensive use of portraiture and landscape, Naim Karimov's biographical novels are characterized by a strict adherence to documents, a predominance of a scholarly and research-oriented spirit, the near-

complete coverage of the literary figures' lives, and a unique approach of presenting his own varied attitudes - both affirmative and negating - towards facts and memoirs.

We have mentioned that the biographical novel "Maqsud Shayxzoda" is stylistically different from the author N.Karimov's other biographical novel, "Chulpon". Another difference is that in "Chulpon", the author also objects to the accounts of memoirists, presenting only opinions that reflect the truth about Chulpon's life.

In the novel "Maqsud Shayxzoda", however, we hardly encounter such a situation. The reason for this is that in the memoirs of those providing information about Shayxzoda, there is very little information that is unrelated to his life and work, or that is far from the truth.

N. Karimov's stylistic individuality in his works is also linked to his use of language. In both works, the author avoids excessive ornamentation, overly literary embellishments, and the superfluous use of various metaphors. Indeed, such an approach would have had a serious negative impact on the scholarly spirit of the work. The author's language is purely popular-scientific, and there are no ambiguities related to various linguistic devices. The narrative method, as is customary, is clear from the beginning of the work and is based on chronological consistency. Both the novel "Chulpon" and "Maqsud Shayxzoda" are written in a traditional popular-scientific style, presenting no difficulties in reading and comprehension. Since the biographical novel "Chulpon" contains many historical dates, some difficulties may arise when it comes to memorization. However, the biographical novel "Maqsud Shayxzoda", unlike "Chulpon", is remembered quickly and much more easily. This is, of course, a result of the potential created by the journalistic style of expression in this work. Furthermore, the dynamism of the protagonist's character also contributed to the work being written with such passion. It is no exaggeration to say that the author's vivid portrayal of the culture and lifestyle of two peoples, how his protagonist - despite being of a different nationality - found such a deep and worthy place in the hearts of the Uzbek people, and the author's dedication to illuminating the protagonist's enormous contribution to our literature and its

development, all led to the successful completion of this work and its warm reception among literary figures. One of the next tasks facing our literature is to study the literary style of biographical novels, to assess the author's capabilities within them, and to solidify the place of this type of novel as a distinct genre in literature.

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