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The Twelfth Indian Campaign of Mahmud of Ghazni and the Conquest of Kannauj in the Dīwān of Farrukhī-i Sīstānī

Ferruhî-i Sīstānî'nin Divan'ında Gazneli Mahmud'un On İkinci Hint Seferi ve Kannûc'un Fethi

Abstract

The campaigns of Mahmud of Ghazni in India not only had military and political consequences but also left a profound impact on the literary works of the period. This study examines Mahmud's twelfth Indian campaign and, in particular, the conquest of Kannauj, as reflected in the odes (qaşidas) found in the Dīwān of Farrukhī-i Sīstānī. During this campaign, Sultan Mahmud captured several strategic regions, thereby strengthening the power of the Ghaznavid state and returning to Ghazni with immense spoils. In Farrukhī's poetry, these victories are celebrated with great praise, depicting Sultan Mahmud's heroism, military genius, and the grandeur of his conquests through an artistic lens. The poet's works provide significant literary testimony to the challenges of the campaign, the wealth acquired through the victories, and Mahmud's role in the Islamic world. Thus, Farrukhī's odes serve as a valuable source for understanding Sultan Mahmud's activities in India.

Keywords: Ghaznavids, Mahmud of Ghazni, Farrukhī Sīstānī, Twelfth Indian Campaign, Kannauj

Öz

Gazneli Mahmud'un Hindistan'a düzenlediği seferler, yalnızca askeri ve siyasi sonuçlar doğurmamış, aynı zamanda dönemin edebi eserlerinde de derin izler bırakmıştır. Bu çalışma, Ferruhî-i Sīstānî'nin Dīwān'ında yer alan kasideler doğrultusunda Sultan Mahmud'un on ikinci Hindistan seferini ve özellikle Kannûc'un fethini ele almaktadır. Sultan Mahmud, bu sefer sırasında birçok stratejik bölgeyi ele geçirerek Gazneliler Devleti'nin gücünü artırmış, büyük ganimetlerle Gazne'ye dönmüştür. Ferruhî'nin şiirlerinde bu zaferler övgüyle işlenmiş, Sultan Mahmud'un kahramanlıkları, askeri dehası ve fetihlerinin büyüklüğü sanatsal bir anlatımla betimlenmiştir. Şairin eserleri, seferin zorluklarını, zaferlerin getirdiği ganimetleri ve Sultan Mahmud'un İslam dünyasındaki rolünü vurgulayarak, onun seferlerine dair önemli bir edebi tanıklık sunmaktadır. Böylece Ferruhî'nin kasideleri, Sultan Mahmud'un Hindistan'daki faaliyetlerinin anlaşılmasına katkı sağlayan değerli bir kaynak niteliği taşımaktadır.

Anahtar Kelimeler: Gazneliler, Gazneli Mahmud, Ferruhî-i Sīstānî, On ikinci Hint Seferi, Kannûc

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Introduction

The reign of Mahmud of Ghazni (998–1030) is regarded as the most illustrious period of the Ghaznavid Empire. During this time, Sultan Mahmud became particularly renowned for his campaigns in India, securing a significant position in the Islamic world. His military achievements extended beyond mere conquests, as they were closely intertwined with his governance, influence in the Islamic sphere, and cultural initiatives, cementing his place in history. One of the prominent figures who bore witness to this era was Farrukhī Sīstānī, a distinguished poet of the period. Farrukhī held a privileged position in the Ghaznavid court, accompanying Sultan Mahmud both in times of peace and war. Following Mahmud's accession to the throne in 388/998, he became one of the court poets, spending the remainder of his life during the reigns of Mahmud's sons, Muhammad and Mas'ūd. He composed eulogies (qaṣīdas) for the campaigns in which he participated alongside Sultan Mahmud, particularly those in India, providing significant insights into these military expeditions.¹ This study aims to examine Mahmud's twelfth Indian campaign and the conquest of Kannauj within a historical context based on Farrukhī Sīstānī's *Dīwān*.

Sultan Mahmud's Indian campaigns commenced around the year 1000 and continued until 1027. One of his primary objectives was to transfer the wealth of India to Ghazni while establishing himself as a dominant power in the Islamic world.² After suppressing revolts in the Khwarazm region and annexing it into his dominion, he proceeded to Būst, where he spent the winter months preparing for a new military expedition against India.³ During this period, Mahmud's forces were further reinforced by approximately 20,000 volunteer warriors (*mujāhids*) from Transoxiana.⁴

Ibn al-Jawzī records in his account that in 410/1019–1020, Mahmud wrote a letter to Caliph al-Qādir Billāh detailing the strength of his army: “Your servant, Yamīn al-Dawla Mahmud, has set out against the infidel lands of Sind and Hind in accordance with the exalted commands of the Caliph. For this campaign, my son, Muhammad Yamīn al-Dawla Mahmud, has assembled 15,000 cavalry and 10,000 infantry in Ghazni. My son Mas'ūd Yamīn al-Dawla Mahmud has gathered 10,000 cavalry and 10,000 infantry. Hājib Arslān Jāzib has arrived from Balkh and Ṭukhāristān with 12,000 cavalry and 10,000 infantry. The Grand Chamberlain (Hājib al-Kabīr) Altuntāsh is awaiting my command in Khwarazm with 20,000 cavalry and 20,000 infantry. A large contingent of volunteers has also joined this army. Your servant embarks on this campaign with the desire for martyrdom in his heart.”⁵

Sultan Mahmud's campaign was directed at Kannauj⁶, an economically prosperous and strategically significant region. Setting out from Ghazni in 409/1018–1019, he undertook a grueling three-month journey, successfully crossing the Sind, Jhelum, Chanderāh, Irāyah, Bayt-i Herz, and Shuteldar rivers.⁷ Upon reaching the Kashmir Pass, many local rulers along his route surrendered, preventing significant resistance in the early phase of the campaign.⁸ On a previous Indian campaign,

¹ Tahsin Yazıcı, “Ferruhî-yi Sīstānī”, *Türkiye Diyanet Vakfı İslâm Ansiklopedisi*, c. 12 (İstanbul: Türkiye Diyanet Vakfı Yayınları, 1995), 410-411.

² Hanefi Palabıyık, “Gaznelilerin Hindistan seferleri”, *Ekev Akademi Dergisi* 11, sy. 32 (2007): 139-152.

³ ‘Utbî, *Tarih-i Yemînî*, Farsçaya çev. Curfâdekânî, tashih ve tahşiyeye. Ali Kavim (Tahran: Çâphâne-i Ferdin, 1334), 242; Reşîdüddin Hemedânî, *Câmiü't-Tevârih*, c.2/4 yay. Ahmed Ateş (Ankara: Türk Tarih Kurumu Yayınları, 1999), 201; Mîrhând ise Sultan'ın kış Būst ve Tekinabâd'a geçirdiğini ifade etmektedir. Mîrhând, *Ravzatu's-Safâ*, çev. Erkan Göksu (İstanbul: Kronik Yayınları, 2017), 98.

⁴ ‘Utbî, *Tarih-i Yemînî*, 242; İbnü'l-Esîr, *el-Kâmil fi't-Tarih*, c.9, çev. Abdülkerim Özyayın (İstanbul: Bahar Yayınları, 1987), 209; Reşîdüddin Hemedânî, *Câmiü't-Tevârih*, 2/4:202; Mîrhând, *Ravzatu's-Safâ*, 99; Merçil, *Gazneliler Devleti Tarihi* (Ankara: Türk Tarih Kurumu Yayınları, 2007), 22.

⁵ İbnü'l-Cevzî, *el-Muntaẓam fi târîhi'l-mulûk ve'l-ümem*, c.15, thk. Muhammed Abdülkadîr Atâ-Mustafa Abdülkadîr Atâ (Beyrut: 1415), 133-134.

⁶ Dönemin İslam coğrafyacıları ve Hint bölgeleri hakkında geniş bilgiye sahip olan Bîrûnî, bu şehri “Kannûc” olarak adlandırmaktadır. Bununla birlikte, başta ‘Utbî olmak üzere bazı tarihçiler ise şehri “Kınnevc” şeklinde ifade etmektedir. Bîrûnî, Kannûc'u şu şekilde tanımlamaktadır: “Kannûc, Ganj Nehri'nin batısında yer alan büyük bir şehirdir. Hindistan'ın merkezi olarak kabul edilir. Coğrafi konumu itibarıyla deniz ve dağlar arasında yer almakta olup, Hindistan'ın doğu ve batı sınırlarının ortasında bulunması nedeniyle stratejik bir öneme sahiptir. Bu şehirde birçok hanedan hüküm sürmüştür olup, bunlar arasında en tanınanı Pându Hanedanlığı'dır.” İslam coğrafyacıları da Kannûc'un, Hindistan'ın en eski ve en büyük şehirlerinden biri olduğunu belirtmektedir. Şehir, geniş ormanlık alanları ve altın madenleriyle tanınmakta olup, Multan'ın doğusunda yer almaktadır. Bkz. Bîrûnî, *Tahkîku Mâ li'l-Hind: Bîrûnî'nin Gözüyle Hindistan*, çev. Ali İhsan Yitik (Ankara: Türk Tarih Kurumu, 2015), 132-133; Yâkut Hamevî, *Mu'cemü'l-Buldân*, c.4 (Beyrut: 1977), 409; Makdisî, *Ahsenü't-Tekâsîm fi Ma'rifeti'l-Ekâlîm*, Neş. Michael Jan de Goeje (Leiden: 1877), 480; ‘Utbî, *Tarih-i Yemînî*, 242; İbnü'l-Esîr, *el-Kâmil*, 9:209; Reşîdüddin Hemedânî, *Câmiü't-Tevârih*, 2/4, 201; İbn Haldûn, *Tarih-i İbn Haldûn*, c.4, thk. Halil Şehhâde-Süheyl Zekkâr, (Beyrut 2000), 489.

⁷ ‘Utbî, *Tarih-i Yemînî*, 242; Reşîdüddin Hemedânî, *Câmiü't-Tevârih*, 2/4:202; Hanefi Palabıyık, *Valilikten İmparatorluğa Gazneliler Devlet ve Saray Teşkilatı*, (Ankara: Araştırma Yayınları, 2002), 36.

⁸ ‘Utbî, *Tarih-i Yemînî*, 242; Reşîdüddin Hemedânî, *Câmiü't-Tevârih*, 2/4:202.

Mahmud had attempted to march on Kashmir but was forced to retreat due to harsh weather conditions. However, during the Kannauj campaign, he first advanced toward the Kashmir Pass, where its ruler, Jankī b. Sammiḥ al-Hindī, submitted without resistance in the face of the Ghaznavid army's might.⁹ Jankī not only pledged his allegiance but also offered to guide Mahmud's forces, a proposal that was readily accepted.¹⁰ The Ghaznavid army advanced valley by valley, traversing mountainous terrain before finally crossing the Jūn River on 20 Rajab 409/2 December 1018. Along the way, several forts surrendered, including Sarsāwah Fortress, whose commander fled, allowing the Ghaznavids to seize substantial spoils.¹¹

Continuing their advance, the Ghaznavid forces targeted Baran Fortress, ruled by the influential Indian prince Hardeb. Recognizing his inability to resist, Hardeb surrendered and, along with 10,000 of his soldiers, converted to Islam.¹² As the campaign progressed, the Ghaznavid army set its sights on Mahāban Fortress, controlled by Kulchand, a powerful leader among the Indian rulers. Kulchand laid an ambush against Mahmud's forces, but the Ghaznavid vanguard repelled the attack, forcing him to retreat. Sultan Mahmud then divided his army, launching a two-pronged assault from both above and below the fortress, swiftly capturing it.¹³ As the fortress fell, Kulchand attempted to flee but, upon realizing the inevitability of capture, killed his wife and took his own life.¹⁴ During this battle and the subsequent river crossing, approximately 50,000¹⁵ Indian soldiers perished, and 185¹⁶ war elephants were seized as spoils.¹⁷

Following the conquest of Mahāban Fortress, Mahmud secured control over the region between the Ganges and Jūn rivers before advancing toward Mathurā. Mathurā was a major religious and cultural center in Indian tradition, fortified with strong walls and adorned with numerous temples and palaces, many constructed entirely of marble.¹⁸ As Mahmud's forces approached, the city's defenders surrendered without resistance.

The architectural grandeur of Mathurā impressed Sultan Mahmud, who remarked in a letter to the Ghaznavid court: *"If one were to construct buildings like these, it would require one hundred thousand times one thousand dinars. Even with the most skillful craftsmen, it would not be completed in less than two hundred years."*¹⁹

Among the spoils seized in Mathurā, the most remarkable were five massive idols, each crafted entirely of pure gold and encrusted with precious gemstones. One of these idols had eyes set with two enormous rubies, each valued at no less than a thousand dinars. Another featured a deep blue sapphire weighing 450 *misqāl*. In total, the legs of the five idols contained 4,400 *misqāl* of radiant jewels. Additionally, over a hundred silver idols, too numerous to weigh accurately, were taken. By Mahmud's command, the temples housing these idols were set ablaze and destroyed.²⁰

After securing Mathurā, Mahmud left the bulk of his army there and proceeded with an elite force toward his primary objective: Kannauj. In Sha'bān 409/1018–1019, the Ghaznavid army reached Kannauj, subjugating the fortresses along the way. However, upon learning of Mahmud's approach, the city's ruler, Rājapāl, abandoned Kannauj and fled across the Ganges River.²¹ Mahmud's forces entered the city without resistance, capturing its seven fortresses and sacred temples within a single day.²² He subsequently ordered the temples to be demolished.²³ By conquering Kannauj, one of the most significant centers of India, Sultan Mahmud expanded his influence over the region. After consolidating his rule in Kannauj, he began

⁹ 'Utbī, *Tarih-i Yemînî*, 242-243; Reşidüddin Hemedânî, *Câmiü't-Tevârîh*, 2/4:202.

¹⁰ 'Utbī, *Tarih-i Yemînî*, 243; İbnü'l-Esîr, *el-Kâmil*, 9:209; Reşidüddin Hemedânî, *Câmiü't-Tevârîh*, 2/4:202-203.

¹¹ İbnü'l-Cevzî, *el-Muntazâm*, 15:133; Merçil, *Gazneliler Devleti Tarihi*, 23; Erkan Göksu, *Afganistan ve Hindistan'ın İhtişamlı Hanedanı Gazneliler (963-1186)* (İstanbul: Selenge Yayınları, 2021), 43.

¹² 'Utbī, *Tarih-i Yemînî*, 243; Reşidüddin Hemedânî, *Câmiü't-Tevârîh*, 2/4:203.

¹³ 'Utbī, *Tarih-i Yemînî*, 243.

¹⁴ 'Utbī, *Tarih-i Yemînî*, 244; Gerdîzî, *Zeynü'l-Ahbâr*, thk. Abdülhay Habîbî (Tahran: Dünya Kitap, 1363), 398; İbnü'l-Esîr, *el-Kâmil*, 9:10; Reşidüddin Hemedânî, *Câmiü't-Tevârîh*, 2/4, 204; Merçil, *Gazneliler Devleti Tarihi*, 23.

¹⁵ 'Utbī, *Tarih-i Yemînî*, 244; Reşidüddin Hemedânî, *Câmiü't-Tevârîh*, 2/4, 204.

¹⁶ Fil sayısında kaynaklarımız farklı bilgiler vermektedir. Reşidüddin Hemedânî, 175; İbn Haldûn, 100 büyük 5 küçük olmak üzere 105, İbn Kesîr, 200, Mîrhând ise 180 rakamını vermektedir. Bkz. Reşidüddin Hemedânî, *Câmiü't-Tevârîh*, 2/4:204; İbn Haldûn, *Târîh*, 4:490; İbn Kesîr, *el-Bidâye ve'n-Nihâye*, c.15, thk. Abdullah b. Abdülmuhsin et-Türkî, (Kahire: Merkezü'l-Bühûs ve'd-Dirâseti'l-Arabiyye ve'l-İslamiyye, 1997), 576; Mîrhând, *Ravzatu's-Safâ*, 101.

¹⁷ 'Utbī, *Tarih-i Yemînî*, 244; Gerdîzî, *Zeynü'l-Ahbâr*, 398.

¹⁸ 'Utbī, *Tarih-i Yemînî*, 244; İbnü'l-Esîr, *el-Kâmil*, 9:209; Merçil, *Gazneliler Devleti Tarihi*, 23; Reşidüddin Hemedânî, *Câmiü't-Tevârîh*, c.2/4, 204; Mîrhând, *Ravzatu's-Safâ*, 101.

¹⁹ 'Utbī, *Tarih-i Yemînî*, 244; Reşidüddin Hemedânî, *Câmiü't-Tevârîh*, 2/4:205.

²⁰ 'Utbī, *Tarih-i Yemînî*, 244-245.

²¹ 'Utbī, *Tarih-i Yemînî*, 245.

²² 'Utbī, *Tarih-i Yemînî*, 245.

²³ 'Utbī, *Tarih-i Yemînî*, 245.

his return journey, having further solidified his authority in northern India.

The Twelfth Indian Campaign of Mahmud of Ghazni and the Testimony of Farrukhī Sīstānī

Farrukhī Sīstānī was a prominent poet in the court of Sultan Mahmud, and his poetry eloquently praised the ruler's military campaigns, heroism, and governance. His close relationship with Sultan Mahmud and his direct participation in military campaigns are evident in his verses: *"When you reside, I reside in your presence. When you march to war, I march alongside you."*²⁴ These lines make it clear that Farrukhī accompanied Sultan Mahmud on his military expeditions and personally witnessed his conquests. Among Mahmud's numerous campaigns, his invasions of India were of particular significance, as they not only aimed at military and political gains but also strengthened the economic power of the Ghaznavid state and expanded Islamic influence in the region.

Farrukhī describes the hardships of the journey to Kannauj, emphasizing the exhaustion he endured: *"For the hardships and tribulations of the road to Kannauj have wearied me, they have bewildered my mind and left me dazed. But when you return victorious through the gates of Kannauj, with triumph and conquest on your right and left..."*²⁵ These verses highlight the physical challenges of the campaign while simultaneously conveying the sense of victory associated with it.

In his odes referring to Kannauj, Farrukhī also underscores the vast territory under Sultan Mahmud's rule. In one of his panegyrics dedicated to Emir Yusuf and Sultan Mahmud, he describes their dominion as follows: *"It was not long before that great king, who rules the lands from the borders of Kannauj and Baran to Ahvāz, issued his command. From Rūm to the gates of Kannauj, no ruler remains who does not regard obedience to you as an article of faith."*²⁶ This passage underscores Sultan Mahmud's influence not only in India but also in the western regions extending toward Rūm (Byzantium).

Farrukhī's works serve as crucial sources for understanding the impact of Mahmud's Indian campaigns. While glorifying Sultan Mahmud's reign, he also emphasizes its lasting historical significance: *"O king! Your era has become history because of you. Just as we have been blessed by your rule, so too has this age."*²⁷ These lines reflect the belief that Mahmud's rule would be remembered not only in his own time but throughout history. His military campaigns and conquests elevated the Ghaznavid Empire to a formidable power, a transformation that is vividly echoed in Farrukhī's poetry.

Farrukhī's poetry glorifies Sultan Mahmud's military prowess and the material and ideological rewards of his conquests. Several recurring themes emerge in his descriptions: Farrukhī celebrates Mahmud's ability to overcome formidable natural obstacles: *"You led your army across such mighty rivers that, in comparison, even the depths of the seas seem shallow."*²⁸ This verse highlights the logistical challenges of crossing major rivers during the Indian campaigns, which were considered significant military feats. Farrukhī attributes this success to Mahmud's exceptional leadership.

The poet emphasizes the wealth amassed from Mahmud's campaigns: *"You returned in triumph, and your army's beasts of burden were laden with gold and countless treasures."*²⁹ This illustrates how the Indian campaigns were not just military ventures but also economic enterprises that enriched Ghazni. The accumulation of wealth was one of the primary motivations behind the Ghaznavid invasions of India.

Farrukhī portrays Mahmud's military campaigns as part of a larger religious mission: *"You revived knowledge, and with your polished steel sword, you cleansed the faces of the infidels from the rust of unbelief."*³⁰ This rhetoric contributed to Mahmud's portrayal as a *Ghazī* (holy warrior). Farrukhī presents Mahmud not only as a conqueror but also as a champion of Islam, reinforcing his image as a leader engaged in a sacred mission.

The poet does not shy away from describing the devastating impact of Mahmud's campaigns: *"You cast the waves of the ocean back into the sea, and with the blood of the slain, you created a sea of blood."*³¹ This dramatic imagery underscores the scale of destruction wrought by Mahmud's conquests, portraying them as both heroic and overwhelming in their violence.

Farrukhī suggests that Mahmud's military campaigns should not be confined to India alone: *"Slay many Qarmaṭīs so that for years, fountains of their blood may flow through the stone channels of the desert."*³² The

²⁴ Ferruhī-yi Sīstānī, *Dīvān*, Haz. Muḥammed Debīr-i Siyāḳī (Tahran: Intiṣarat-ı Zevvar, 1349), 232.

²⁵ Ferruhī, *Dīvān*, 51, 94.

²⁶ Ferruhī, *Dīvān*, 200, 250.

²⁷ Ferruhī, *Dīvān*, 74-75.

²⁸ Ferruhī, *Dīvān*, 221.

²⁹ Ferruhī, *Dīvān*, 221.

³⁰ Ferruhī, *Dīvān*, 221.

³¹ Ferruhī, *Dīvān*, 221.

³² Ferruhī, *Dīvān*, 221.

Qarmaṭīs were a significant threat to Sunni rulers like the Abbasids and Mahmud himself. Farrukhī's lines suggest that Mahmud should continue his campaigns beyond India to eradicate this sect, further legitimizing his military actions in the eyes of the Islamic world.

Farrukhī employs religious and mythical imagery to glorify Mahmud's rule: "*O Yamīn al-Dawla! O the one who strengthens the state! O Amīn al-Milla! O the one who brings beauty to the nation!*"³³ These epithets emphasize Mahmud's role as both a political and religious leader, reinforcing the idea that his rule was divinely sanctioned.

The poet praises Mahmud's passion for battle: "*The dust of the road and the sun of the battlefield are more delightful to you than the fragrance of black musk and the shade of a cool retreat.*"³⁴ Here, war is portrayed as nobler than worldly pleasures, aligning with the traditional Islamic and Persian ideals of kingship, where rulers were expected to be both warriors and patrons of justice.

Farrukhī likens Sultan Mahmud to historical and mythical rulers: "*In ruling the state and in capturing enemies in war, you are the equal of Solomon and the heir of Ferīdūn.*"³⁵ King Solomon (Sulaymān) is revered in Islamic and Jewish traditions as a just ruler and possessor of divine wisdom, while Ferīdūn is a legendary Persian king associated with justice and power. These comparisons elevate Mahmud's status beyond that of an ordinary ruler.

The poet emphasizes Mahmud's unparalleled military prowess: "*Among all the kings, who else besides you has ever fed the fish and birds of the Seyhun and Ceyhun rivers with the blows of his long spear?*"³⁶ This metaphor suggests that Mahmud's military campaigns caused such devastation that even nature bore witness to his victories.

Farrukhī states that instead of the conventional depictions of love and beauty commonly found in ghazal poetry, the heroic deeds of Sultan Mahmud should be celebrated. This reflects a frequent tendency in classical literature, where rulers were not only presented as statesmen but also idealized as heroes in artistic and literary narratives.

The prayers expressed in the lines "*May your fortune be prosperous! May your state endure! May good fate be your companion, and may the grand dominion be your ally!*"³⁷ can be seen as a wish for Sultan Mahmud's continuous success. This is an essential element of a panegyric and serves as an expression that reinforces the ruler's legitimacy and stability.

In the final verse, Sultan Mahmud's palace is compared to paradise, while the wine is described as being like *Salsabīl*.³⁸ *Salsabīl* is mentioned in Islamic tradition as a fountain in paradise. This depiction idealizes Sultan Mahmud's court as a terrestrial paradise and suggests that he lived in prosperity.

In the elegy (*marsīya*) that Farrukhī composed upon the death of Sultan Mahmud, the poet describes the army gathering in Kannauj, awaiting their ruler, recalling the days when Mahmud led campaigns in India. He commemorates him with the following words: "*Awaken, O king! The army has assembled in Kannauj—march forth and rain fire upon them.*"³⁹ These lines recall Sultan Mahmud's military might during his Indian campaigns and evoke the profound sense of loss and grief that his passing left among his forces. Additionally, they imply that the ruler's presence in battle was a decisive factor in securing victory.

Conclusion

Mahmud of Ghazni's twelfth Indian campaign was not merely a military success but also a pivotal event that reinforced the political and economic power of the Ghaznavid state. The conquest of Kannauj expanded the Ghaznavid influence in India, while the immense wealth acquired from the expedition significantly bolstered the state's economic strength. This campaign left a lasting impact not only on historical narratives but also on the literary works of the period, particularly in the odes (*qaṣīdas*) of Farrukhī-i Sīstānī, where it was glorified with great admiration. Farrukhī's poetry did more than just praise Sultan Mahmud's conquests and victories; it also conveyed the hardships and rewards of the Indian campaigns through an artistic lens. His verses illustrate that Mahmud was not merely a ruler but a significant figure in the Islamic world, whose reign and achievements were immortalized through literature. His military expeditions and triumphs created a lasting historical and cultural legacy, preserved in the works of poets like Farrukhī. In this context, the poetry of Farrukhī-i Sīstānī should not be viewed solely as a collection of panegyrics but as a valuable historical source that sheds light on the political,

³³ Ferruḥī, *Dīvān*, 222.

³⁴ Ferruḥī, *Dīvān*, 222.

³⁵ Ferruḥī, *Dīvān*, 222.

³⁶ Ferruḥī, *Dīvān*, 222.

³⁷ Ferruḥī, *Dīvān*, 222.

³⁸ Ferruḥī, *Dīvān*, 222.

³⁹ Ferruḥī, *Dīvān*, s. 91.

military, and cultural dimensions of Mahmud of Ghazni's reign. His verses serve as both a literary tribute and a crucial testimony to the broader impact of Mahmud's campaigns, offering future generations insights into the historical significance of his rule.

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