

THE IMAGE OF GAVHARSHODBEGIM: HISTORICAL TRUTH AND ARTISTIC INTERPRETATION

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Abstract: The article pays special attention to the image of Gavharshodbegim. The life of one of the princesses of the Timurid era - Gavharshodbegim, her involvement in state and public affairs, and her role in political matters were studied on a comparative basis on the scale of historical sources and works of art. The main focus is on the issue of the skill of creators in the interpretation of historical reality in works of art.

Keywords: Historical sources, historical novel, the image of Gavharshodbegim, the Timurid era, the image of Timurid princesses, women, historical truth, artistic interpretation.

In the historical novels created during the years of independence, attention to the interpretation of Amir Timur's attitude towards the family and women has increased. For this reason, it can be noted that many works reflecting the artistic image of Timurid princesses appeared in Uzbek literature.

“The Farewell of the Mother Falcon”(Ona lochin vidosi) by Pirimqul Qodirov, “The Queen of Turan” (Turon malikasi) and “Bibixonim” by Shahodat Isaxonova, created during the years of independence. At the center of such historical novels as “Gavharshodbegim” are the images of women who took a significant part in the affairs of state and politics. Below, we will consider in a comparative aspect the image of Gavharshodbegim, a daughter-in-law of Sahibkiran, belonging to the family of Amir Timur, based on information from historical sources and interpretations in literary works.

One of the scientific sources containing information about the personality of Amir Timur and the Timurid era is Herman Vambery's book “History of Bukhara or Maverannahr”. This book contains historical information about Sahibkiran's daughter-in-law Gavharshodbegim and Shodimulk Sultan, who was considered the grandson's daughter-in-law. In particular, the following information is recorded about Gavharshodbegim: “Indeed, this observatory was considered a miracle of the earth. To see this, even his mother Gavharshodbegim came from Herat to Samarkand in 823” (1420) [8.43].

After Saroymulk Khanum, Gavharshodbegim was considered a woman who could significantly interfere in state and public affairs in the Timurid empire. This woman was the wife of Shahrukh Mirza, the fourth son of Amir Timur, who was not indifferent to political issues and even participated in making important decisions during the reign of Shahrukh Mirza and during the reign of his sons and grandchildren. As proof of this opinion, we can cite information from Turgun Fayziyev's book “Timurid Kings”: “Naturally fanatical-religious Shahrukh Mirzo spent much of his time in worship and reading books. The affairs of the sultanate and the divan were managed by his wife, Gavhar Shad Begum, a noble and resourceful woman¹. Similar information is also presented in Izzat Akhmedov's book “Queens of the World”. Also, in Hakim Sattor's book “Hazrat Sahibkiran”, the only reason why Amir Timur chose his grandson Pir Muhammad as heir apparent while his son Shahrukh Mirza was alive in the matter of choosing a heir

¹¹ Файзиёв Т. Темурий маликалар. – Т.: Абдулла Қодирий, 1994. – Б. 12.

apparent is Gavharshodbegim's interference in politics. This book also contains information about Gavharshodbegim's good understanding of political affairs regarding her husband and her ability to easily influence Shahrukh Mirza. As a result of analysis and observations, we can say that we found similar information about the personality of Gavharshod Begum in the works "Timurid Princesses", "Queens of the World", and "Hazrat Sahibkiran".

It should be noted that there is a certain difference in the information given about the children of Gavharshodbegim in historical sources and works of art. In particular, in the work of the historian Turgun Fayziev "Timurid Princesses" the following information is given about the heirs born to Gavharshodbegim: "Gavhar Shodbegim married Shahrukh Mirza in 1393 and had three sons and two daughters from him. The eldest son is Ulugbek Mirza, the middle son is Baysunghur Mirza, and the youngest son is Muhammad Jo'qi Mirza" [3.12].

In Pirmkul Qodirov's novel "The Farewell of the Mother Falcon", the following scenes are presented about Gavharshodbegim's children: "Shohrukh Mirzo and Gavharshod Begim united, firmly held the reins of power, and raised their sons in the spirit of conscience and justice, so that none of the four sons - neither Ulug'bek, nor Ibrohim, nor Boysunqur, nor Jo'qiy Mirzo - opposed each other, nor did they rebel against their parents" [7.27].

As a result of a comparative study of a historical and artistic work, it can be said that there are slight deviations from historical truth in a work of art. At the same time, there is no information in the novel "The Farewell of the Mother Falcon" about the two princesses born by Gavharshodbegim.

According to the custom of Muslim countries, the ruling king had the opportunity to marry up to four women, and Shahrukh Mirza was not exempt from this custom. Although Gavharshodbegim was unmatched in beauty and enterprise, she was not the only wife of Shahrukh Mirza. The following information is given in the historical work about Shahrukh Mirza's marriage after Gavharshodbegim: "The co-wife of Gavharshadbegim was Princess Mulkat Aga, who was the wife of Amir Timur's second son Umarshaykh Mirza. After the death of Umar Shaikh Mirza in 1394, she submitted to the will of her father-in-law Amir Timur and married Shahrukh Mirza" [3.14].

The artistic interpretation of the above historical truth can be seen in Pirmkul Qodirov's novel "The Farewell of the Mother Falcon": "After Amir Timur's second son, Umarshayx, was killed by an arrow, one of his wives - Mulkat Agha - married his two sons to Shahrukh Mirza" [7.36]. Through the above comparisons, one can witness that the creator created an artistic interpretation based on historical truth.

As a result of reading and comparing literary and historical works about the period in which Gavharshodbegim lived, it should be noted that the same events that occurred in history have found their artistic interpretation in literary works without changes. As proof of our opinion, we can cite the description of the processes associated with the death of Gavharshodbegim in the historical source and the work of art. In Izzat Akhmedov's historical source "Queens of the World", the above historical reality is described as follows: "Gavharshodbegim urges her great-grandson Sultan Ibrahim Mirza to rebel against the ruler Sultan Abusayid Mirza. Upon learning of Gavharshod begim's actions, Sultan Abusayid Mirza ordered the princess's execution despite her fasting" [2.60]. In the historical novel "The Farewell of the Mother Falcon" by Pirmkul Kadyrov, an expert in the history of the Timurid era, one can encounter exactly such a reality: "Would a Muslim king be so unjust? - they say. What right did he have to sentence an eighty-year-old fasting mother to death?" [7.228].

The information given in the work of art and the historical book is exactly the same, only the writer Pirmkul Kadyrov enhanced the coloring of the information in the pages of history through artistic words. In this way, it can be said that he tried to bring the characters of the work closer to the reader. For example, the construction of the above sentence in the form of an interrogative sentence serves to exaggerate the terrible, tragic situation, to increase the effectiveness. The information given in the work of art and the historical book is exactly the same, only the writer Pirmkul Kadyrov enhanced the coloring of the information in the pages of history through

artistic words. In this way, it can be said that he tried to bring the characters of the work closer to the reader. For example, the construction of the above sentence in the form of an interrogative sentence serves to exaggerate the terrible, tragic situation, to increase the effectiveness.

It would not be an exaggeration to say that Gavharshodbegim, as a historical figure, attracted the attention of historians, as well as writers who wrote on historical themes during the period of independence. In particular, in the works dedicated to the history of Amir Timur and the Timurid era, such as Pirimkul Kadyrov's "The Farewell of the Mother Falcon", Muhammad Ali's "The Great Sultanate", Shahodat Isakhanova's "Bibikhanum", Risolat Khaydarova's "Javzo" attention was paid to the interpretation of this image. The unique nature of this historical figure, his culture, his involvement in the affairs of society, love conflicts, and issues of his influence on the politics of that time constituted one of the important aspects of the plot of historical works. Consequently, as a historical figure, he possessed a complex character, and in literary works, he was also interpreted as a complex image.

In conclusion, Gavharshodbegim, as a historical figure, was the center of attention of many artists. In fact, Gavharshodbegim was viewed as a complex personality in historical works and examples of past literature, approached differently. But in the works on historical themes created during the period of independence, new approaches to the creation of his artistic image were noticed. The activity of this woman in state affairs, her determination, her own opinion, and the fact that she gained the trust and attention of Shahrukh Mirza were widely covered and interpreted in literary works. In historical novels, images related to his spiritual world, inner experiences, thoughts, as well as his appearance, attract attention as a product of the artistic fabric of the creators.

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