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Analysis of The Image of Princess Shod Mulk In Shahodat Isakhonova's Historical Novel "The Princesses of Turon"

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ABSTRACT

The article analyzes the features of the artistic, plot and artistic nature of the historical novel "Turon malikalari" by Shahodat Isakhonova, the author's skill in creating images, the Timurid princesses and their tragic fates, and the image of Shod Mulk. Information is provided about the historical novel and its stages of development. Opinions about Timurid princesses in historical and artistic works are studied in a comparative manner.

Keywords: Historical novel, princesses, historical figure, image, sahibkiran, princes, historical reality, historical truth.

INTRODUCTION

Independence, as a high divine blessing, deeply penetrates the lifestyle of our national people, as well as its cultural and spiritual life. According to the independence community, its scientific, economic and political stability is to be reliably monitored worldwide in the field of security. A deep study of the history of our homeland, which has long been considered the cradle of science and enlightenment, is a way to restore the rich spiritual heritage left by our ancestors and directly apply it to the modern era. The role of the science of history of the history of Uzbekistan, which is being renewed, is increasing, and its activities are evaluated on an objective and scientifically sound scientific basis, thus the process of processing our national labor is reaching a new level. After all, as our President Shavkat Mirziyoyev noted: "We have a great history worthy of admiration. We have great ancestors worthy of admiration" [Mirziyoyev 2017,1].

Uzbek novels of the independence period are novels written during the period when Uzbekistan gained independence (since 1991), and these works differ significantly from the literature of the previous period in content, ideological direction, and artistic style. In modern

Uzbek novels, the philosophy of history, re-perception of the past, reality and the supernatural are harmoniously combined. The image of our contemporary is observed from different angles. [Yakubov 2021,31]

The contribution of any national literature to the aesthetic thinking of humanity is also determined by the weight of the novel in it. Because the novel develops the development of the nation's thinking. Historical novels are literary stories about events or personalities, in which real historical environments and events are depicted in a pictorial style. Historical novels attract the reader, allow you to learn history and obtain new information.

The novel genre, which has an epic plot and a wide artistic scope, is one of the qualities that indicate the level of development of a certain word art and culture [Literature and genres 1991, 1]. The historical novel genre aims to depict historical events and was formed on the basis of large literary collections and historical fronts in its production. Great attention is paid to the possibilities of history and artistic depiction in the development of this genre.

We also encounter the image of women in many places when reading historical novels. The image of Timurid queens in historical novels dates back to the late 14th and early 20th centuries. As we leaf through historical works that tell us about the past, we see that women, along with men, showed great courage in socio-political life.

METHODS

Women have become powerful rulers, public figures, scholars, advisors and poets. In the West, queens who worked in state affairs shoulder to shoulder with their husbands or children in state politics can be counted on the fingers, while in the East, such women can be found in large numbers. An example of this is the Timurid queens Bibikhanim (in some places she is called Sarai Mulkhanim), Gavharshodbegim, Khadichabegim, Khonzodabegim, Gulbadanbegim, Zebunisobegim, Qarakozbegim, Shod Mulk and other Timurid queens. We can find information about Timurid queens in many historical works. Information about the position of women in Timur and the Timurids is available in Nizamiddin Shami's "Zafarnama", Sharafuddin Ali Yazdi's "Zafarnama", Ibn Arabshah's (1389-1450) "Ajoyib ul-maqdur fi akhbori Taimur" (The Miracles of Fate in the News about Timur), Hafiz Abro'iurung's "Zafarnama". Kamoliddin Abdurazzoq Samarqandi's (1413-1482) "Matlai Sa'dayn va majmai bahrayn" ("The place where two blessed stars rise and meet the two seas"), Fasih Khawafi's (born in 1375) "Mujmal-i Fasihiy" [Fayziyev 19]. It is reflected in historical sources such as Zahiriddin Muhammad Babur's (1433-1530) "Baburnama", Ghiyosiddin Muhammad Khandamir's (1475-1535) "Habib us-siyar fi akhbor afrod ul-bashar" ("Biographies of friends in human news"), Gulbadanbegim's (1523-1530), "Akbarname" (1551-1602), Jahongirname ("Jahongir's regulations") of the fourth ruler of the Babur dynasty, Jahongirshah (1569-1627), Mirzo Alauddin Adoul mulk at-Tavji's "Shahjahonname", Hakimkhan Tora's "T-azvotuntah" ("Women's Tazkir") and "Mashahirun-niswan" (Famous Women).

The truthful portrayal of a historical figure requires great skill from the writer. First, the writer tries to study the reality of the distant past based on the sources of that period in order to illuminate the historical truth. Secondly, he refers to numerous works written by historical scholars and fuzalos who lived at that time [Khamroyeva 2010,15].

RESULTS

Literature reflects historical truth through artistic expression. In particular, forgotten events and individuals find their artistic image through historical novels. Among the works that illuminate the Timurid era in Uzbek literature, Shahodat Isakhonova's novel "The Princesses of Turon" holds a special place. In this novel, the author seeks to illuminate the artistic and philosophical connection between the past and modernity through the image of female figures, in particular, the image of Shodimulk, against the background of historical events.

Shahodat Isakhonova brings to the pages of her new work, entitled "Turan Queens," historical participants who have fulfilled very complex games, tasks, and goals on the stage of distant history, whose paths of fate have passed knee-deep in bloody fields. As in her previous historical stories and novels, which are familiar to us and which many readers have already recognized, the writer in this work also turns to the times of Hazrat Amir Temur, or rather, to the extremely contradictory times that occurred after his death, filled with dangers, convulsions, and confusion. The main characters of the work are the images of Timurid princes and princesses.

Shahodat Isakhonova is a well-known writer of modern Uzbek literature. Referring to historical themes, she describes in her works the image of Uzbek women, their place in social life, their spiritual and intellectual world, in harmony with historical processes. Through Isakhonova's novels, we see not only historical events, but also how modern man is aligned with spiritual criteria such as values, loyalty, and patriotism.

In Isakhonova's novels such as "Turon malikalari", "Bibikhanim", "Gavharshodbegim", famous women of the Timurid era were chosen as central images. These images were enriched not only by historicity, but also by the author's artistic vision and interpretation. We see how they are combined with spiritual criteria such as arlik.

Shahodat Isakhonova is known as one of the writers who effectively used the possibilities of the historical novel genre in her work. In the novel "Turon malikalari", she interprets the Timurid princesses not only in a historical context, but also in an artistic, aesthetic and psychological sense. The novel is mainly based on the idea of looking at history through the eyes of women, in which the images of historical figures such as Bibikhanim, Shodimulk, Tuman Oga, Ruhparvar Oga are depicted in harmony with the image of a modern woman.

There is not much specific information about the image of Shod Mulk in historical sources. However, the author revives her as an artistic image, embodying her as an independent character, a person with a strong will. She is depicted in the novel not only as a palace princess, but also as a socially conscious woman fighting for her life, beliefs and desires. Her search for self-esteem forms the main dramatic line of the novel.

In the novel, Shodimulk is not indifferent to the internal politics of the palace and the future of the empire. Through her thoughts, decisions and discussions, the author shows that during the Timurid era, women were recognized not only as a symbol of aesthetic beauty, but also as spiritual and intellectually mature individuals. There are aspects such as political sophistication, spiritual maturity and concern for the future in Shodimulk's words.

DISCUSSION

According to historian Sharafuddin Ali Yazdi, Shod Mulk Khotun was born into a family of artisans belonging to the lower class of the city of Samarkand. Amir Temur's beloved grandson Khalil Sultan Mirza (son of Mironshah Mirza, 1366-1408) one day, while riding a horse through a garden street on the outskirts of the city, he saw Shadmulk and fell in love with her. Khalil Sultan Mirza (1384-1411) was a brave, military-minded and talented young man. When he reached adulthood, he was married to a noble daughter. He had a son from her. However, when he fell in love with Shadmulk, he married her, contrary to the customs of his time. Naturally, the entire generation of Timur's leaders opposed such an "unequal" marriage. However, Khalil Sultan Mirza's firm decision won. Although Amir Temur was initially very angry, he later forgave his grandson for his sin due to his great faith in him [Isakhanova 2022,11].

In the image of Shod Mulk, values such as internal conflicts, experiences, love, loyalty and patriotism are reflected with artistic depth. The author uses a lyrical tone to describe his inner monologues, dreams and anxieties. It is this spiritual layer that gives the image real life. At the beginning of the novel, the reader, together with Shod Mulk, whose star has suddenly risen, and Tuman Aga, whose star has entered the constellation of the setting sun, enters the beautiful and prosperous Bogin Behisht, built for this Aga by Hazrat Sahibkiran. We watch the scenery with amazement, together with the ladies and concubines, who are as beautiful as parrots in the exotic lands of the palace.

The image suddenly takes us to the zoo, which is located in this Gulshan Palace. The princesses watch each other, stealing glances at the animals and the corners of their eyes. Suddenly, they encounter a strange, trained monkey named "Babu" [Isakhanova 2022, 476]. Shod Mulk thinks that all of this is mine, she feels like the queen of a great kingdom. While watching the wonders, the writer, adding to the spectacle and perhaps harmoniously and appropriately, pays great attention to the inner worlds, characters, and how the ladies perceive the situation. We are watching the animals, and without us noticing, he draws the character of each of them. The gardener unexpectedly strangles the monkey to death for taking the lady's goldfish. This monkey was raised and trained by Tuman Aga. The impression is left as if the gardener Tuman Aga himself was strangled, not his monkey, in front of all the ladies of the palace. The monkey unconsciously bites Shod Mulk's beautiful forehead. This also symbolizes the tragic fading of his suddenly bright star.

In creating the image of Shod Mulk, such artistic means as a spiritual portrait, attitude to the external environment, conversations and discussions, and inner speech are the main ones. The author was able to bring the image of Shodi Mulk closer to the reader by using the lyrical-descriptive style of language and unique artistic images. No matter how beautiful and charming Shod Mulk is, Bibi Khanum's opposite, frivolity and short-sightedness, despite winning the love of a wise man like Khalil Sultan, are clearly visible. The charms of cursed love are scattered and dusty from Shod Mulk's steps, and they are so bitter that they blind the eyes of the participants in history. This woman is a queen who contributed to the decline of the 36-year-old state founded by the great Sahibkiran.

In the novel "Bibikhanim", Shod Mulk is not just a supporting character, but an image of a strong woman who actively participates in the central dramatic conflicts. She is created by the author inextricably linked with historical figures, based on artistic thinking. Through her life, the reader gets acquainted with the life of women in the Temurid court, their social status and inner world. The author approached the image from a personal perspective, based on historical events.

Shod Mulk is embodied as a symbol of patience, wisdom, and loyalty. Her speeches, internal monologues, and actions contain deep spiritual layers. She often thinks not of herself, but of others; the fate of the state, loved ones, and the political situation in the palace are not indifferent

to her. In the image of Shod Mulk, the author embodied the traditional qualities of an Uzbek woman - kindness, loyalty, patience, and selflessness.

Shod Mulk plays an important role not only in the family, but also in the life of the palace. Her indirect influence on the political decision-making process, her participation in wise advice, show how wise and strong a person she is. This aspect is especially manifested in her loyalty and advice to Bibikhanim. She has her place, authority and influence among the women of the Timurids.

Romantic feelings are also strongly expressed in the image of Shod Mulk. She is depicted as a loyal, proud and kind person in love. Her love is based not only on physical intimacy, but also on spiritual harmony. However, these feelings do not always bring joy - in the novel Shod Mulk experiences many mental anguish. This internal dramatism makes her image more natural and sincere.

The author skillfully uses symbolic means in creating the image of Shod Mulk. Her clothes, behavior, even silence express her inner world. Shod Mulk is an expression of purity, beauty and culture of communication, characteristic of a woman of her time. Through this image, the author elevates the image of a woman to a higher level and interprets her not only as a family member, but also as an active member of society.

CONCLUSION

Through the image of Shod Mulk, Shahodat Isakhanova expressed the intelligence, will, honor and position in society of the princesses of the Timurid era in artistic excellence. This image provides an enrichment of historical female images in Uzbek literature, leading the reader not only to the past, but also to reflections on modern femininity. Shod Mulk is an image that may not exist in history, but is a living image in art. In the novel "Bibikhanim", the image of Shod Mulk has a unique place in Uzbek historical and artistic literature. She is one of the central personalities not only among female images, but also in the artistic system of the entire novel. Through Shod Mulk, the author manages to create a woman who lived in historical circumstances, but who is also relevant to the modern reader. This image should still be appreciated today as a symbol of women's social activism, spiritual wealth, and will.

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