

# Interpretation of the Image of Gavharshod Begim in Literary Books

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**Annotation:** This article examines the role and interpretation of Gavharshod Beg, one of the Timurid princesses, in historical and artistic works. Not only works of art but also historical works are used in the research process. The study examines the similarities and differences in the depiction of this historical figure. Based on the research, certain conclusions are drawn. Our comments will be presented. Works such as "Ulug'bek xazinasi", "Mirzo Ulug'bek", "Ona lochin vidosi" serve as objects of our research.

**Key words:** Shahrukh Mirza, successor, sayyids, bloody wars, Alisher Navoi, Samarkandi

There are such historical figures in the history that their destinies, past, and deeds are reflected in the literary works in different ways. One of such historical women is Gavharshod begim. According to historical data, Gavharshod begim was the wife of Shahrukh Mirza, the daughter of Giyosuddin Tarkhan, one of the Chigatoy nobles. During the reign of the Timurids, Amir Temur's beloved daughter-in-law went down in history as a woman who devoted herself to the upbringing of Timurid princes after Bibi Khanum. In general, this historical figure has a special place in the later political, economic and social activities of the Timurids, but is interpreted differently in the course of history. This, in turn, is reflected in the works of art. Some historical sources state: "Shahrukh Mirza was a religious man by nature and devoted much of his time to prayer and reading. Devon affairs and the kingdom were headed by Gavharshod begim, who was the wife of a businessman. Shahrukh Mirza has been hesitant to appoint a caliph all his life. Although Muhammad Joqi Mirza was planning to, he could not go against Gavharshod begim's wishes. Gavharshod begim wanted her beloved grandson Alouddavla to succeed to the throne." [2:298].

It is clear from these historical records that Gavharshod begim had a great place and prestige in the Timurid kingdom. In today's study, we will describe our research on how it is reflected in the literary works, and how historical events are depicted in literary works. Literary and historical works of the last century, created by the demands of the time, emphasize the policies of the rulers, the negative aspects of their lives, and their injustices. This has led to misconceptions about these images for a long time. In the tragedy of Maqsud Shaykhzoda "Mirzo Ulugbek", Gavharshod begim's whole image was reflected in the following words, which he said after he found out why Feruza did not come:

Ha, shundaymi? Demak paydo bo'libdi shunda,

Samarqandda ikkinchi bor Gavharshod xotun.

Ammo biling: Temurbekning saltanatida

Faqat bitta malika bor: Gavharshodbegim [5:67]

(That is, she emphasized only her oneness and uniqueness in the country.)

It is during this work that Gavharshod begim was portrayed as opposed to secular sciences, as opposed to her son Mirzo Ulugbek and her grandson Abdullatif. However, it should be noted that this work was created during the USSR. It was a characteristic feature of the ideology of that period to take a one-sided view of historical figures, heroes and rulers of the nation, to focus only on their creative activities and creative potential, and to exaggerate their negative habits and injustices. As mentioned above, in the tragedy of Mirzo Ulugbek, Gavharshodbegim is portrayed as a self-proclaimed, self-interested, close-knit figure in the Timurid Empire who seeks to rule the country. Fayziyev stated in his book: "Gavharshod begim was at the forefront of the bloody wars for the throne, which arose among the princes after the death of Shahrukh Mirzo." [2:300]

Odil Yakubov's novel "Ulugbek xazinasi" is also of special importance in this regard. Although this work was devoted to the mental state of Mirzo Ulugbek, his sufferings in the way of science and the kingdom, some notes about Gavharshodbegim attract the reader's attention: "After the death of his father Shohruh Mirzo the conflict escalated and the incomparable kingdom was threatened. The woman in a wide blue silk dress, with a headscarf on her head and rosary in her hand, appeared before him. She was a woman with dark eyes, a snub nose, and a cold face. He filled the palace with ignorant misguided people who could not see Shahrukh Mirza. Herat became a nest of wickedness. It was this mother who distracted Shahrukh Mirza, killed the Sayyids, quarreled with the princes, turned Alouddavla and Abdullatif against each other and massacred them. He called his son Mirzo Ulugbek "Shohi Sharir" and turned the child against his father"[4:32].

Created during the years of independence and written with a much broader and more comprehensive knowledge of the historical truth, the novel "Ona lochin vidosi" gave us a completely different image of Gavharshod begim, whom we met earlier. Now, in this play, Gavharshod begim was portrayed as a generous and intelligent woman who supported Shahrukh Mirza in politics and public affairs, and contributed to the development of many great scholars in the field of science and religion. In particular, we pay attention to the following verses:

Parim bo'lsa, uchib qochsam ulusdin to qanotim bor,  
Qanotim kuysa uchmoqdin, yugursam to hayotim bor![3:168]

These verses were recited by Alisher Navoi to Gavharshod begim and appeared as a poem about Gavharshodbegim's thoughts. While studying the work, Gavharshod begim was not condemned anywhere, but the facts reflected in the historical data are also justified for other reasons. In particular, he notes that Gavharshod begim was not deeply involved in the massacre of the Sayyids, and that these scholars caused a dispute between Amir Temur and Shahrukh Mirza. The author also informed about the death of Gavharshod begim and added the information of Abdurazzaq Samarkandi: "There are many good monuments left from this famous princess in the world of the living" [3:179]. Based on this information, the author transferred Gavharshod begim from history to fiction in a new form.

In conclusion, the author should not be one-sided or biased when writing on a historical topic. Unfortunately, these shortcomings have been addressed in the literary works we have received for research. The aim of our research is to create such new books in order to embody historical figures in their original form, to draw conclusions from the mistakes of ancestors and to learn from their good deeds. Who is Gavharshod begim, whom we studied in our article? What is her place in history? Was the goal the throne or the future of the nation? It takes a great deal of perseverance and hard work on the part of the author to fully reflect these aspects.

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