

Individual Principles of Depiction of Princesses in Risalat Haydarova's Novel "Javzo"

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Abstract: This article provides information about the individual principles of depiction of Timurid princesses in Risolot Haydarova's historical novel "Javzo". The work skillfully covers not only historical figures, but also the lifestyle, thoughts, spiritual developments, and dreams of the princesses of that era. The novel "Javzo" introduces readers to the Timurid era, in particular, the state ruled by his sons Muzaffar Mirzo and Badiuzzaman Mirzo in the period after Husayn Baykara, and its disintegration. The article uses the necessary literature.

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

Introduction: After Uzbekistan gained independence, a new stage began in literature. During this period, writers sought to describe the historical past, cultural heritage and national ideas of the Uzbek people in a new way, taking into account modernity. The novels of the independence period were created with the aim of understanding the identity of the people, enriching them with the national idea, personality and the best traditions of world literature. With the beginning of the independence period, various genres began to develop in Uzbek literature, in particular, historical, psychological, social and socio-psychological novels. The novels written during this period acquired great importance in reflecting the history, future and national values of the people.

The image of the Timurid princesses in the Uzbek novels of the independence period is mainly aimed at interpreting historical values from a new perspective. In novels written after independence, the Timurid era, especially the Timurid queens, the political, social and cultural role of the princesses was more in the spotlight. The novels "Farewell of the Mother Falcon" by P. Kadyrov, "Gavharshodbegim" and "Bibikxonim" by Sh. Isakhanova, and "Javzo" by R. Haydarova were created. These works reflect thoughts about the personal characteristics, influence, political activity and cultural heritage of the Timurid princesses.

METHODS

In the novel "Javzo" by the talented writer Risolat

Haydarova, the individual image principles inherent in the image of the princesses, the character traits of the characters, and the spiritual image are not left out, expressing their attitude. Zero, the characters discover themselves: their actions, thoughts, worries, arguments, dialogues and monologues fulfill the function of artistic painting in this regard. In this, the means of psychological imagery play an important role in the idea. Indeed, "revealing the character of a character is the primary and most important task of psychological portrayal. Nonverbal behaviors such as facial expressions, mimicry, gestures, and posture often testify to the feelings that are going on in the character's soul." Risolat Haydarova fruitfully uses such opportunities of psychological portrayal in the nature of her characters.

In Risolat Haydarova's novel "Javzo", imagining the life of the Timurids and Shaybani Khans, gaining a certain knowledge and understanding of the rulers, scholars, merchants, warriors, dervishes, sheikhs, as well as the thoughts and dreams of the women of that time, plays an important role. The work skillfully illuminates not only historical figures, but also the lifestyle, thoughts, spiritual developments, and dreams of the queens of that time. The novel "Javzo" allows readers to learn about the Timurid era, in particular, the state ruled by his sons Muzaffar Mirzo and Badiuzzaman Mirzo in the period after Husayn Baykara, and its disintegration. We will learn about these branches, Bashkir- it is considered a perfect work that allows you to imagine

and feel the knowledge of historical figures such as the kings and Shaybani Khan who ruled the state on a partnership basis, as well as the complexity of the environment in which the queens of that time lived. In the novel "Javzo", the "undercoat of historical facts" is also revealed, linking historical events with the fate of women such as the Timurid queens Khadichabegim, Opokbegim, Shokhbeka, Qarakozbegim, Gulnurbegim, Sevinch beka, Nurbadanbegim, and their personal lives. It also embodies the love, hatred, suffering, joy, dreams, fantasies, and helplessness of women of that time. This allows the reader to share the lives, dreams, aspirations, and thoughts of women of that time. Also, the main role in the work is to show the relationship between historical figures Husayn Baykaro, Shayboniykhan, Khadichabegim, Qarakozbegim, Mogilkhanim, and Khan Oym. At the same time, the names of several historical figures such as Alisher Navoiy and Muhammad Salih are also mentioned in the work, and they participate in the events in the plot system, illuminating the realities of that era, their lifestyle, and in particular the images of Qarakozbegim and Khadichabegim. The landscape in "Javzo" is one of the important means of revealing the idea of the work and the psyche of the heroes in today's Uzbek prose. It is not only a means of artistic chronology, but also a means of portraying the heroine, or rather the female psyche. The end of spring has come unusually hot for Khorasan. Even the elderly could not remember the days being so hot at the beginning of the spring. It has only been ten days since the torrential rains of Cypress ended. But in the minds of people, it seems as if the rains have poured for a long time... People are worried that the pleasant warmth has suddenly turned into a dull, dry heat, and the unrest of recent days has added to this, and peace has lifted from the lives of the people of Herat.

RESULTS

The image and character of Qarakozbegim in the work are revealed more broadly than in other female characters. It is not for nothing that the work begins with her thoughts and experiences and ends with her death. We do not intend to elevate her to the level of a mere heroine. However, Qarakozbegim's place in the chain of events is significant. She is devastated that her husband, Muzaffar Mirza, has abandoned his homeland, his mother, and his beloved wife and fled. Despite the encouragement of his servant Fatima, the princess cannot hold back her tears and cries, "He won't come! He ran away! He left me to the wolves and fled." When a love letter arrives from Shaiboni Khan, Esa is left in a state of conflicting emotions. Following loyalty and obedience on one side, betrayal and rebellion on the other, she struggles to come to a

decision:

"-Who did you say brought it? This was the sixth time that Princess Fatima had to answer this question." The author shows the princess's hesitation through the word "sixth time." The feeling of hesitation was the force that forced her to read the letter carefully and ask the person who brought it over and over again. Surrounded by memories, Qorako'zbekim feels like a "forsaken wife." Burning with grief and revenge, she wants to take revenge on her husband. A woman is a beggar for sweet words from the beginning. She cannot forgive the injustice done to her feelings. Perhaps this is what prompted Qorakozbegim to agree to Shayboni Khan's poetic letter. Wanting to forget all the experiences associated with Muzaffar Mirza and live a new life, when he left, he ordered Fatima to leave behind all her cakes and decorations she had bought at the palace. Even under the influence of what he had done, "He imagined himself being unable to find a place to rest in the world, chasing after what he saw, and doing it day after day, and a slight shiver ran through his body from pleasure. Let it be worse! This is how revenge is done"! A woman, in fact, is a mirror for men. We see in them our own hearts, we see our hearts, our mistakes and successes, our defeats and triumphs, our happiness and misfortunes. That is why they always seem mysterious and magical.

In the past, the words of my Qarakozbegim were given without words, and he could easily get expensive jewelry. Due to the desire to be in the lead in any business and a sharp feeling of jealousy, he caused the untimely death of a servant girl named Ganjina. When he learned that Muzaffar Mirza was having an affair with him, he devised various plots. He defiled her pure name and honor in the harem with black words. As a woman, he is jealous, as a woman, he always strives to be loved. In such a situation, Qorakozbegim said to himself, "What if Khusravshoh doesn't send such a beautiful girl away? Or is there a mahlia in my name "With" pure intentions," he manages to marry Ganjina to a prisoner. Three days later, news arrives that her husband has beaten her to death. However, no matter how beautiful Qorakozbegim himself is, his fate will be just as ugly. Qorakozbegim will not be able to live with his former companions, even with his new friends. What he thought was happiness is gradually turning into a mirage. The strict rules of the Shaybani Khan harem restrict his freedom, making him feel like a captive bird. He regrets not being able to reach the level of his former master. This situation is described in the following words from the Qorakozbegim: "How many new fabrics came to the harem of Sultan Hussein. Chinese kings, Indian saris, Arab silks, Persian velvets...", "The days in the harem of Shaybani Khan

passed in the same way, peacefully. There was no party, no banquet or gathering.” In organizing banquets, Queen Khadijabegim, the wife of H. Bayqara, was very skilled in such matters. Of course, banquets were organized with the money from the treasury. Khadijabegim was very strong in the state treasury, in the desire for various decorations, compared to her concubine Opaqbegim. There was a huge difference between the Timurid queens and the Dashti Kipchak queens. Knowing that her thoughts were a mirage, she surrendered to fate. The former rebellious, proud Qorakozbegim became a lazy, submissive and sad woman. When she heard that Muzaffar Mirzo was in Mashhad, her mother-in-law, Khadijabegim, did not go to the Ikhtiyoruddin fortress with her regrets: “If I go, maybe these children will not be there? I made a mistake, I lost my way without going to the castle...” Finally, his heart breaks from the endless thoughts, torment of conscience and the burden of pain and he dies. The different characters, views, and psyches of women are revealed through the characters mentioned in the work as Shaybani Khan's women, such as Khan Oym, Mugil Khanim, and Khanzodabegym. Then you can be sure of the mysterious aspects of women. In fact, the world of women is complex and full of mysteries. However, the role of fictional characters in the novel is greater. Fictional characters such as Sherzod, Yodgor, and Zulayho also actively participate in the events of the novel. Although they are created based on the imagination and fantasy of the writer, in the way these characters speak, in their clothes and in the appearance of their places of residence, there are features and qualities that allow us to imagine the lifestyle, thoughts, and aspirations of the queens of the Timurid and Shaybani Khan periods, and to closely experience the conflicting events that Qarakozbegim experienced. Regardless of the era, the views, aspirations, and dreams of women remain the same. Historical novels not only illuminate historical figures, but also delicately depict and illuminate the psyche and emotional experiences of the queens of that period, which is more vividly expressed in the work of female writers. In the work of female writers, the image of a woman, the image of a woman's heart is depicted and recognized in a special way. Female writers perceive the spiritual world of a woman more deeply than male writers. The presence of such female writers in Uzbek literature is also gratifying. It is a direct influence on the concepts and customs of society”

DISCUSSION

The external appearance of a character (appearance, posture, facial expressions, body posture and movements, gestures) depicted in words, which is animated in the reader's imagination as an image, is

one of the means of creating a vivid image of his human face and revealing his character. In this regard, let us pay attention to the description of Khanim Oym: “Forty-six -at forty-seven years old, a dark-skinned woman with a round face, almond-shaped cheeks, a thin chin, drooping eyebrows, and fine wrinkles around her eyes. Her voice is melodious, her words are elegant, her eyes are steadfast...” . As can be seen, these descriptions of the image evoked a certain image in the library not only about the external aspects of the woman, but also about her internal state. Being the eldest wife of Shaybani Khan, Khanum Ayim heads the entire harem. This is not without reason. Firstly, because she is older than the other wives in terms of age, and secondly, because of the above description, her It is understood that she is a determined, serious and thoughtful woman. This can also be seen in the name of the lady. However, this heavy, restrained woman is worried about the arrival of Qorakozbegim in the palace for some reason, she feels uneasy. It is most likely that Shayboni Khan was jealous of him. The following situation further clarifies this: “While she was spinning her rosary, she felt that the amber beads were Feeling that he was shaking harder, he was surprised. “What happened to me?” he thought. “Nothing happened, why am I so angry?” As you know, jealousy and love are not age-related processes. They do not lose their value even as age passes. Despite the internal enmity and the heartaches that have passed between them, my lady follows a just path in following my Qoraqozbegim to his final destination. She does not rejoice in his death, she does not curse his name with bad words. Rather, she is determined to perform the rituals with the patience and respect characteristic of Muslims. Another female figure that can be analyzed in many ways is the Mughal Khanum. The author admits that she “always spoke in a low voice. Even when she laughed, she did not raise her voice. Or, to be more precise, the Mogul lady laughed very rarely. She was always serious and thoughtful. No, this girl was not considered beautiful. The consciousness and intelligence in her eyes would have frightened a blind man more than he could have imagined. Along with this, this young woman had an unexpectedly shy smile, At this moment, her eyes close, smiles appear on both her cheeks, and a completely different Mongol lady appears before one's eyes-betiful” An attractive woman was visible.” If we pay attention, the beauty of the servant girl Ganjina was not something to be envied. The situation of Sevinch Beka, who “did not bring joy to Badiuzzaman,” is similar. All three of them live in expectation of mercy from the khan's heart. As a result, the life of Ganjina and Sevinch Beka ended in tragedy. The Mongol lady eagerly awaited Shaybani Khan before his visit to Khorezm. But even if he sat down before

dawn, he would not see the khan. It didn't happen. Then he remembered the words of my Khanzoda Begum: "It is not wise to fight for the Caliphate-ur-Rahman...", "We are people who have been put on a ship by misfortune." Do they really want to be free from happiness? Are they satisfied with their lives? In fact, these questions are superfluous. "They are not even interested in this. But it is precisely because of these qualities that these women are considered the most beautiful women.

We imagine them as warm, cheerful, kind, and caring women. Another active female figure in the novel is Khadicha Begum. She, against her will, causes the murder of Momin Mirza, the honorable grandson of Hussein Baykara. In her opinion, "the throne should belong only to a son who is loyal to his father and born of a beloved wife." The beloved wife is herself. After all, it was Husain Bayqaro who raised her from a simple girl to the rank of Mahdi. The woman could not stand the fact that her son Muzaffar Mirza remained and Badiuzzaman Mirza became the crown prince. She did not consider the lives of others for her own benefit. She even managed to drive Beka Sultanbegim, the mother of Badiuzzaman, out of the harem. But while he was in solitary confinement, his conscience tormented him, he was tormented by his deeds. His dreams were also gloomy: "The nights were still not pleasant. The same steep stairs, the darkness around, the stone walls..." . Memories of the past did not give him peace for a moment. Among the Timurid princes, there were few who had not been imprisoned in the Ikhtiyoruddin fortress. Here, Gavharshodbegim and finally, through his efforts, Prince Momin Mirza was also executed. Now that he was in this fortress with all his harem, his trusted son had abandoned his mother and father to the enemy, his daughter-in-law had betrayed him, and was there anyone left to support him? On the contrary, Momin Mirza's executioner Rahimali was also in this fortress. Khadijabeg was afraid of what was coming, of the nearness of her death, she despaired, and remained in a state of convulsion. In fact, she did not intend to dip her hands in blood. The crown, jealousy, and the children of the inner world caused her to lose control of her mind. This quick-tempered, unstable, conceited, and selfish woman was described by her daughter-in-law, Qoraqozbegim, as "Khadijabeg was a woman who, after shooting her words like an arrow, turned her ears deaf." The fate of Nurbadan in the novel made the bookkeeper sad and thoughtful. The girl was orphaned from her mother's womb. Then life blessed her with a loving mother like Shohbeka. She studied with the best teachers and grew up to be an intelligent, delicate, and beautiful girl. "...her large eyes under her delicate eyebrows, her small, as if pinched

nose, her thick eyelashes, and her charming smile in her eyes" could charm and captivate any person. Her character is characterized by such qualities as thoughtfulness, prudence, delicacy, and gentleness. Her tragic death, that is, the collapse of the Ikhtiyoriddin fortress, which was the very room of Queen Shohibek and Nurbadam Begum, led to the death of the queen.

CONCLUSION

The image of women in the work "Javzo" is extremely diverse. The writer, paying attention to their various characteristics, distinguishes one as determined and patient, the other as naive and trusting; and others portray them as cunning, selfish, scheming, and so on. In short, the image and psychology of women, as one of the most important features in Risolat Haydarova's creative heritage, continues to reveal its undiscovered facets as a result of numerous analyses and studies.

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