



THE ARTISTIC REPRESENTATION OF THE TIMURID PRINCESSES IN THE “FAREWELL OF THE MOTHER FALCON”

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Annotation. This article focuses on the artistic interpretation, portrayal, and psychological dimensions of the female royal characters in the historical novel The Farewell of the Mother Falcon. Each Timurid princess depicted in the novel is examined individually, with particular attention given to her distinctive characteristics and artistic representation.

Keywords. Primqul Qodirov, The Farewell of the Mother Falcon, historical novel, Timurid princesses, literary image, artistic interpretation, psychological portrayal, historical figure, female image, the Timurid era.

INTRODUCTION. In Primqul Qodirov's novel “The Farewell of the Mother Falcon”, the images of royal women occupy a central place and are presented through diverse artistic interpretations. The female characters portrayed in the novel are not merely literary reflections of historical figures but constitute a complex system of images closely connected with the socio-political environment of the period, palace intrigues, and profound human experiences. In particular, through the characters of Bibi Khanum, Shodimulk Begim, Khanzada Begim, Husn Nigor Khanum, Habiba Sultan Begim, and Robiya Sultan Begim, the author artistically generalizes such themes as loyalty, the pursuit of political power, maternal devotion, and tragic destiny embodied by the Timurid princesses. From this perspective, the present study reveals the semantic and ideological layers of these female characters, whose artistic representations are created through a harmonious combination of historical reality and literary imagination..

LITERATURE REVIEW AND METHODOLOGY. Undoubtedly, the central and principal character of the novel is Gawharshad Begim, whose image will be



discussed in detail later. Besides Gawharshad Begim, the novel features a number of Timurid princesses who occupy an important place in the narrative. Through each of these female characters, the author portrays different archetypes of royal women: the loyal wife, the cunning political figure, the devoted mother, and the tragic heroine. The Timurid women represented in the novel include:

Bibi Khanum — the wife of Amir Temur, who is also referred to in the novel by her original name, Saray Mulk Khanum;

Tuman Agha — the younger consort of Amir Temur;

Shodimulk Begim — the wife of Khalil Sultan, Amir Temur's son; historical sources also refer to her as Shodimulk Khatun;

Tutiniso Begim — the second wife of Shahrukh Mirza and the mother of Ibrahim Sultan;

Mulkat Agha — the widow of Umarshaykh Mirza;

Khanzada Begim — initially the wife of Jahangir Mirza and, after his death, married to Miranshah; she descended from the Khorezm Khans;

Husn Nigor Khanum — the wife of Mirzo Ulugh Beg, the mother of Abdulatif, and the daughter of Khalil Sultan;

Habiba Sultan — the daughter of Mirzo Ulugh Beg and the wife of Abdullah Mirza;

Robiya Sultan — another daughter of Mirzo Ulugh Beg;

Feruza Begim — the widow of Ghiyosiddin Mansur, a descendant of Umarshaykh Mirza, son of Amir Temur, and the mother of Husayn Bayqara;

Gulrukhbanu — although not formally regarded as a princess, she occupies a position comparable to the royal women in the novel as the mother of Alisher Navoi.

RESULTS AND DISCUSSION. Historical sources state that Saray Mulk Khanim was the daughter of Kazan Khan, a Mongol khan from the Chigatai ulus, and was born in 1341.[2,15] If we look at historical data further, Amir Temur would have had other wives before marrying Saray Mulk Khanim, but since she was of the khanate,



she would be considered a descendant of Bibi Khanim or "Katta Khanim". It is emphasized that Bibi Khanum was one of the most learned, virtuous, and intelligent women of her time, and was also unparalleled in beauty. [3, 6] Even a poet of that time described Bibi Khanum as "indescribable." Bibi Khanum was a humanitarian, a patriot, a woman who was well informed about the political, social, economic, and cultural life of the state, and who participated in administrative affairs with wise advice. In particular, she paid special attention to knowledge and education and patronized those who were pursuing knowledge. Bibikhanim is seen as the wise and powerful wife of Amir Temur. Through her advice to Gavharshodbeg, she conveys the concepts of court etiquette, obedience, and responsibility: "Mother-in-law Bibi Khanum put these earrings in the bride's ears and said: "This gift has a deep meaning," she said. "Now, Hamish, you will listen to the words of the owner of the house, and you will do what he says without a word." [1, 6].

In a later novel, she is first compared to the "mother falcon" and portrayed as the most influential figure among the Timurid women. Although Amir Temur did not have children with Saray Mulk Khanum, he entrusted her with the upbringing of his children and grandchildren, namely his own son Shohruh Mirzo, his beloved grandsons Muhammad Sultan Mirzo, Khalil Sultan Mirzo, Ulugbek Mirzo and other princes. Bibi Khanum often accompanied Amir Temur when he went on military campaigns. When not on campaign, the crown prince, acting as Emir, governed the country together with the princes. Bibi Khanum took a keen interest in urban development and cultural and educational activities. According to some reports, she was involved in the construction of the Bibi Khanum Mosque in Samarkand [4, 8]. Some of her ideas even amazed architects. The "Bibi Khanim" mosque was donated by Amir Temur in honor of his victory in the conquest of India, or as a symbol of his love. This "Mosque-Church" is considered the largest monument in Central Asia. Although she was a wise mother, a wise woman, and a bright grandmother, she was betrayed and killed by her queens and grandchildren, despite all the good she did for the people of knowledge. According to



the historian Arab Shah, the wife of Khalil Sultan was poisoned and killed by Shodimulk Beg in 1408. In the novel "Farewell of the Falcon Mother", this situation is described in a chilling way: "Lady Saray Mulk, who raised Khalil Sultan as a mother, died suddenly and mysteriously. Rumors spread that Bobo Turmush had poisoned her" [1, 18]. Thus ended the life of a wise woman. She remained imprinted in the hearts of generations as a patron of science, a symbol of love and devotion. The image of Princess Shodimulk Begum, depicted in the novel, is complex and contradictory. The writer also describes the beauty of this queen: "Growing up in a simple artisan family, Shodimulk had an indescribable beauty." [1, 9] Although she was beautiful, she eventually became involved in the political process and caused the deaths of many people. When Khalil Sultan indulged in pleasures and became indifferent to state affairs, Shodimulk Begum took over the reins of the state. It is shown that he colluded with his rivals and caused Pir Muhammad's death. Sevinch Ulashova's work "History of Khoja Ilgor" cites historical information from Ibn Arabshah: "Fearing for her lover (Khalil Sultan), Shodi Mulk poisoned the two aforementioned queens (Saroy Mulk and Tokal Khanum)" [3, 169]. Part of this information is also reflected in "Farewell to the Mother Falcon": "Saroy Mulk Khanum, who raised Khalil Sultan as a mother, died suddenly and mysteriously. Rumors spread that Bobo Turmush had poisoned him and killed him" [1, 18]. It can be learned from the novel that Bobo Turmush was appointed by Shodimulk Beg as Vazir Azm, and his direct connection to this assassination is clearly felt. Another complication of Shodimulk Beg's character should be easily understood by the reader. The episode of Tokal Khanum being poisoned is not present in the work, but it is with her lover, Khalil Sultan. In a situation where everyone was against their marriage, Bibi Khanum softened the situation by explaining the situation to Amir Temur, and the main reason for their marriage was that Shodi Mulk was the reason for Bibi Khanum's assassination. Why this happened is unknown to us. We can understand this as simply responding to good with evil. The writer, through this image, shows that women are also It artistically shows that he can betray. But in the end, Khalil cannot live without Sultan.



Her unwilling death by drinking poison is interpreted as a tragic symbol of love. We can conclude that this heroine in the novel is a beautiful, but mentally unstable, and physically ugly princess.[5, 9] Another princess depicted in the work, Khonzoda Beg, also appears in historical sources under another name, Sevinch Beka. According to information on the Internet, two of Amir Temur's campaigns to Khorezm were led by Sevinchbek. This is also the reason why Sevinchbek was given the title of beygum in Khanzoda. Khanzoda Beg was a descendant of Genghis Khan, and his mother was the Mongol princess Shakar Beg.[11, 5] After Amir Temur conquered Khorezm, he married Khanzoda Beg to his son Jahangir Mirzog. Two years after their wedding, Khanzoda Beg was widowed with two children. Amir Temur married Khanzoda Beg to Mironshoh, and Khalil Sultan was born to them. If we are to rely on the events of the novel, then Mironshoh Mirzo did not like Khanzoda Beg very much, and even complained to Sahibkiran about his slander, and went to Samarkand, where he remained until the end of his life. Gavharshod Beg also saw the bad consequences of forcing Khanzoda Beg to marry a relative, in the person of Khanzoda Beg[6, 4].

The novel also portrays the image of a devoted mother. Her death before she turned forty, unable to bear the death of her son, Khalil Sultan, demonstrates the power of maternal love.[10, 7]

A common feature of many of the princesses described in the novel is that almost all of them have tragic endings. One such princess is Husn Nigor Khanum, the third wife of Mirzo Ulugbek and the mother of Abdullatif. Tragic is not just the ending in death, of course. Although the death of Husn Nigor Beg is not mentioned in the work, the fact that his son Abdulatif is a patricide kills him spiritually and mentally. In the novel, in a conversation with Mirzo Ulugbek's mother, Gavharshod Beg, it is implied that Husn Nigor Beg was the daughter of Khalil Sultan, Mirzo Ulugbek's third wife[1]. The author describes how beauty, like the name of Husn Nigor Khan, tamed a person, and how Ulugbek Mirzo married her for her beauty: "Sultan Khalil Raya died mysteriously, which was a heavy blow to the mother of the Jew Khalil Sultan, Khanzoda Begum, and



Husn Nigor grew up heartbroken after losing his beloved grandmother at the age of five. Ulugbek married her for her beauty, showing his kindness "He took into account and tried not to offend. After Husn Nigor Khanum gave birth to Abdullatif, his influence increased significantly. Because now Ulugbek's eldest son Abdullatif was considered the heir to the throne, his mother was shown special respect in the harem" [1, 39]. The fact that Husn Nigor Beg was the daughter of Khalil Sultan is mentioned in several places in the work. But some of them were mentioned in a positive sense, some in a negative sense.[7, 2] In a conversation between Abu Said and Abdulatif, Abu Said kindly reminded Abdulatif of the fact that his grandfather Khalil Sultan, Husn Nigor Beg, was also a relative of Abu Said, and tried to gain his trust. It later became clear that there was a hidden conspiracy behind this closeness. In another place, the bravery of Khalil Sultan, wielding a sword in both hands, is described, which was passed down through blood from Husn Nigor Beg to Abdullatif. There is also something else that passes through this blood - rebellion, and when Gavharshod Beg warns Ulugbek Mirza about this, Ulugbek Mirza's wife reminds Husn Nigor Beg. Because once upon a time, when Khalil Sultan rebelled against his father, Amri Temur, all three of them had a thought that Abdullatif would one day come and fight against his father. The author describes it as follows.

The work depicts Husn Nigor Khanim as ill and dependent on a doctor. During a meeting with Gavharshood Beg, the princess apologizes to her mother-in-law. She is portrayed as a mother who is devastated by her son's actions.[8, 5] She is also devastated by the loss of her grandchildren, and begs him to take them to Herat. In general, Husn Nigor Khanum is portrayed in the novel not as a queen, but as a mother in a whirlwind of emotional suffering.

CONCLUSION. In conclusion, it can be said that the images of the princesses in the novel "Mother Hawk's Farewell" are not the same, but are depicted in various ways and interpretations. Some of them are devoted wives and loving mothers; some are cunning and treacherous women; some are brave and courageous women. The work



emphasizes not the external beauty of the princesses, but their inner world, their spiritual image. In this way, the writer creates a complex, colorful and contradictory picture of the world of Timurid women. [9, 3] This is what distinguishes the princesses described in the novel “The Farewell of the Mother Falcon” from the Timurid princesses depicted in other works.

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