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The Personality of the Princess and the Author's Attitude in Historical Novels

Abstract

This article discusses how historical novels often portray queens as powerful and influential figures who wield power and navigate the complexities of court life. These novels provide a window into the political intrigue, power struggles, and personal sacrifices that have characterized the lives of queens throughout history. From the grandeur of royal palaces to the challenges of leadership, historical novels portray queens as embracing the nuances of power, duty, and personal relationships.

Keywords: *Uzbek literature, image of a princess, Uzbek and English folk art, historical novel*

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Tarixi romanlarda şahzadələrin şəxsiyyəti və müəllif mövqeyi

Xülasə

Bu məqalədə tarixi romanlarda kraliçaları hakimiyyətə sahib olan və saray həyatının mürəkkəbliklərini idarə edən güclü və nüfuzlu şəxsiyyətlər kimi necə təsvir edildiyi müzakirə edilir. Bu romanlar tarix boyu kraliçaların həyatını səciyyələndirən siyasi intriçalara, hakimiyyət mübarizələrinə və şəxsi fədakarlıqlara bir pəncərə təqdim edir. Kral saraylarının əzəmətindən tutmuş liderliyin çağırışlarına qədər tarixi romanlar kraliçaları güc, vəzifə və şəxsi münasibətlərin nüanslarını əhatə edən kimi təsvir edir.

Açar sözlər: *Özbək ədəbiyyatı, şahzadə obrazı, özbək və ingilis xalq yaradıcılığı, tarixi roman*

Introduction

The historical novel is an integration point between science and art (Belinsky, 1955), is created based on facts, considering that one of the main issues is the correspondence of socio-political problems and events covered in past works, and the historical reality of the heroes of the work. After all, the author of a historical work, based on his imagination and fantasy, turns to the artistic texture, that is, the woven plot, woven images and events. In this way, the truth of the past is revealed with accuracy. It requires caution from the creator who has touched upon a historical work when turning to the artistic texture. We should not confuse the artistic texture with fiction and error. For example, in one of R. Khaydarova's articles, what is historical truth? artistic texture? fiction? clarifies questions such as: "Some time ago, one of the historical novels that came to the Prose Council of the Writers' Union of Uzbekistan was submitted to me for review. The novel "I am the Emir of Movarunnahr" by an amateur writer describes the period of Amir Temur from his childhood to his entry into politics. Those who read the review said, "Is this so significant?" about some of the episodes in the "work" that I objected to. Draw your own conclusions: Amir Temur (as it is written in the novel, Temurbek) remembers his deceased mother and says (the novel is narrated in the first person – Amir Temur's language): "How kind my mother was, she would make tea for me in a samovar..." Next clip:

Temurbek's sister Kutlug' Turkon is being played. Haydarova (2017) writes: "After the mullah finished reading the "Marriage" surah, he said, "I declare you husband and wife". Indeed, the writer has the right to artistic texture. However, the presence of such "historical errors" in the work causes the reader to lose faith in history and become hesitant. The main criterion in historical novels is historical reality and imagery. This is the most important aspect that ensures the artistic quality of the work.

Research

A plot is a set of interconnected events that reveal the main content of a work of art and the character of its characters (Uzbek language explanatory dictionary, 2024). A plot is the fruit of the author's imagination. If the writer proves his character and the events of the work with the logic of the world of fiction, then it becomes a plot. In the historical novel *Bibikhanim* by Shahodat Isakhanova, a representative of this family, who caused a lot of damage to the Timurid empire, Shodmulk, the wife of Khalil Sultan, was a woman with vile intentions. "Let this priceless gem of the mortal world be a worthy gift from us two to our prince," she says. Abu Bakr, not knowing what to do, asks the concubine for advice. If Shodmulk agrees, he wants to go with the girl to the farthest place. The concubine becomes interested in him as soon as she hears the prince's story. "Being a concubine to the prince will bring happiness to both of us", she agrees to become a concubine to the prince... In this work, Shakhodat Isakhanova influenced the historical truth about the letters of other heroes in the work in the artistic texture related to the image of Shodmulk. In general, when writing a historical work, the writer should not contradict the facts presented in historical sources. Otherwise, their true image in the public imagination may be overshadowed. It is impossible for any creator not to resort to artistic texture when creating a historical work. But the texture must be distinguished from fiction. By analyzing the following passage from Salokhiddin Toshkandiy's "Temurnoma", we can understand to what extent the work is based on historical facts or its opposite (Axmedov, 1994).

We all know that Saraymulkhanim Sahibkiran was the beloved wife of Amir Temur and played an important role in the socio-political life of the country. Salahiddin Tashkenti's work "Temurnama" tells the story of how Amir Temur met Saraymulkhanim: "One night in a dream (Bayonqulikhan) he saw Shaikh ul-a'lam. They said: do not violate the Sharia, get up, give your daughters in marriage. Bayonqulikhan had nine daughters. He got up from his sleep and gathered all his daughters... The youngest of them was Saray Mulkhanim, she said, "O father, I will not go anywhere under the shadow of your state, and I will not accept a husband", One day the king saw Shaikh ul-a'lam in a dream again. This respected person asked the king to marry Saraymulkhanim. The next day, the khan invites his daughter to his presence. The girl says, "If you will consider my wishes?! Give me to Taragay Bahadur oglu (Amir Temur)". However, due to the cooling of relations between Shahrizabz Beg Taragay Bahadur and the khan, Bayonquli Khan does not consent to this marriage.

Although Saraymulkhanim is indicated in the "Temurnama" as the daughter of Bayonquli Khan, in fact, historical sources indicate that she was the daughter of Kazan Khan, the ruler of Transoxiana, who was one of the Genghisids. In terms of following the chronology of historical events, the role of chronology in fairly assessing events and historical figures is incomparable. In adhering to the order of events in a work of art, there is a certain relativity in its content (Ziyo, 2000).

When Bayankulikhan refused to give his daughter to Amir Temur for a cheap price, the princess told her father, "Whoever wins a game of chess with me, I will be the wife of the winner, even if he is a shepherd". The khan agreed to the competition. The princess came to the chess competition dressed as a slave boy; "Tell me, my lady; I will be your slave. Tell me, who will challenge us to play chess with our slave, and whoever wins, I will give him my slave. The khan then accepted his daughter's word and said, "Okay". It is known that in ancient times, Eastern women were not inferior to them in terms of modesty and modesty. In the work, the author describes the image of Saraymulkhanim in a way that goes far beyond the oriental ideal. Turan women were not afraid to set conditions for their fathers when marrying, let alone look them straight in the eye. However, in Khurshid Davron's "The Story of Bibikhanim", we see a different interpretation of this historical event". When Saraymulkhanim turned sixteen, the khan began to look for a suitable groom for her daughter. For this purpose, he sent messengers to forty-one countries and invited princes to the court.

But the princes who came did not like one of them, and he did not like the other, and he rejected all of them with disappointment.

One day, the young man Temurbek, famous for his courage and wisdom, entered his palace. The khan was overjoyed by this visit. He dressed his daughter in royal clothes worth the cost of a city's tax, and presented her with jewelry worth the cost of a province's tax, and brought her to Temurbek. Temurbek shook his head as if to say "no" to the girl.

The wise girl, who understood the meaning of these words, raised her head and looked at Temurbek for the first time. A conversation between the two eyes began. The girl's eyes said: "I fell in love with this young man at first sight. Wherever he goes, I will go with him. Whoever he loves, I will love, whoever he hates, I will hate. If he grieves, I will grieve, if he laughs, I will laugh. If he protects me with his sword, I will protect him with my love ." The young man's eyes said: "You are as charming as a desert flower, my beauty. Like a flower petal washed by spring rains, there is not a single stain on your face, I will make the sound of the silver rings on your feet resonate with the song of my heart, my beauty. I will turn the embers flickering in the depths of your eyes into fire, my beauty. "I'll take you on my falcon, my dear".

Speaking of Saraymulkkhanim, historical sources record that she joined the harem of Sahibkiran Timur after the defeat of Amir Husayn. Khurshid Davron described Saraymulkkhanim as a 16-year-old virgin who had just reached puberty. In fact, Saraymulkkhanim was married to Amir Husayn, the grandson of the ruler of Movarounnahr, Amir Qazaqan, in 1355. In 1370, Sahibkiran Amir Timur defeated Amir Husayn in battle and had him executed, and took over the rule of Movarounnahr. Naturally, Amir Husayn had several wives, and the great mistress of the harem was Suyunch Kutlug Aga, the daughter of Tarmashirin Khan. Sahibkiran Amir Timur chose Sarai Mulk Khanum, the daughter of Kazan Khan, Ulus Agha, the daughter of Bayan Sulduz, Islam Agha, the daughter of Khizr Yasuri, and Tagoy Turkon Khotun from among the princesses in the harem of the deceased, and married them after a waiting period of three months. In the above-mentioned conversation, the writer was able to fully reveal the shyness and thoughtfulness of Bibi Khanum, typical of true Eastern women. However, Sahibkiran's psychological portrait was somewhat romantic, depicting her as a young man in love. It would have been closer to the truth if Amir Timur had been depicted as a serious, thoughtful, quiet person who kept a secret from people.

“Kazan Khan preferred to go hunting on horseback or attack the enemy with a sword rather than sitting in a palace and having a feast. However, from the day his beloved wife gave birth to a daughter, he abandoned these habits and preferred to spend time with his daughter day and night, and he named his child Saraymulkkhanim, hoping that in the future his daughter would become the property of a palace. Time flew by like an arrow shot at a tiger by Kazan Khan when he was a young man, and Saraymulkkhanim turned sixteen”. According to the information cited by the historian Turgun Fayziev in the sources, Kazan Khan died when Saraymulkkhanim was 5 years old. So, the only event of the meeting of Saraymulkkhanim and Amir Timur in life fulfills different functions in different interpretations in the works. In the above works, relativity is seen from different angles. This serves a certain purpose. When any writer sits down to write a historical work, he becomes deeply immersed in the artistic texture. Of course, this is because his feelings for creativity become so boundless. But we must not forget that a historical work is a very delicate matter, the future generation will understand history through literature and art. Therefore, when a writer turns to a historical novel, he should stay away from chronological relativity.

It is known that the historical novel is important in preserving and conveying knowledge about the past. However, when creating works of art based on historical events, writers face the problem of maintaining a balance between historical truth and artistic texture. Historical truth requires accuracy and reliability, while artistic structure seeks to provide expressiveness and aesthetic impact on the reader. In our study, we will consider how writers study historical events, sources, and facts to create a reliable historical basis for their works, and what compromises they must make to achieve artistic integrity (Light, 1989).

Queens have always held a fascinating place in English literature, and historical novels provide a fascinating lens through which to explore their lives, challenges, and legacies. The portrayal of

queens in historical novels is a rich and multifaceted subject that provides valuable insights into the portrayal of female monarchs across different eras, cultures, and literary genres. From ancient rulers to medieval monarchs and beyond, historical novels present a diverse and complex portrayal of queens, shedding light on their role as leaders, mothers, and influential figures in shaping the course of history (Rui Gonzalez de Clavijo, 2010).

Historical novels often portray queens as powerful and influential figures who wield power and manage the complexities of court life. These novels provide a mirror to the political intrigue, power struggles, and personal sacrifices that have characterized the lives of queens throughout history. From the grandeur of royal courts to the challenges of leadership, historical novels portray queens as embracing the nuances of power, duty, and personal relationships. Nancy Goldstone's *Four Queens* explores the political and emotional dimensions of their lives as queens in historical novels "*The messengers had long since brought news of Louis's death - but only now did the Queen Mother learn of the true scale of the losses caused by the crusade: her husband, son, daughter, son-in-law and daughter-in-law, and long-awaited grandson, and brother-in-law, and his wife - all were dead*" (Goldstone, 2010).

These novels often explore the inner lives of queens, depicting the impact of their struggles, triumphs and decisions on their families and subjects. Through the lens of historical fiction, readers gain a deeper understanding of the human complexities behind the royal facade, revealing the vulnerabilities, ambitions and personal relationships that shaped the lives of the queens.

The portrayal of queens in historical novels also reflects the broader social and cultural contexts in which these royal figures lived. The historical novel provides a platform for examining the social norms, gender expectations, and power dynamics that shaped the lives of queens and shaped their public image. By examining the portrayal of queens in historical novels, readers gain insight into how these royal figures transcended the limitations of their time and left a lasting mark on the course of history. Author Alison Weyer's "*Queen of England-Wolf of France: Isabella*" (11) explores the thematic explorations of the queen, as well as changing attitudes toward female leadership and authority. Throughout history, queens have faced unique challenges and limitations due to their gender, and historical fiction provides a lens through which to examine the ways in which these challenges are depicted and interpreted in literature. From succession struggles to the complexities of ruling in a male-dominated world, historical novels illuminate the resilience, intelligence, and determination of the queens who have taken their place in history.

The portrayal of Catherine in the work often reflects evolving perspectives on gender, power, and leadership. These representations provide an opportunity to explore society's changing attitudes toward female authority and the ways in which queens negotiated their roles within the constraints of their societies. Thus, the historical novel becomes a platform for exploring the complexities of female leadership and allows for an analysis of the challenges and triumphs of queens as they navigate the nuances of power and influence.

Thematic explorations of queens in historical novels also allow readers to consider the enduring legacy of these royal figures and their impact on history (Gregory, 2006). By exploring the nuanced portrayal of Queen Catherine of Aragon in Philippa Gregory's *The Eternal Queen*, readers gain a deeper understanding of the complexities of their lives, the enduring appeal of their stories, and the imprint they leave on cultural narratives. Through this work, the portrayal of queens demonstrates the timeless relevance of their stories and legacies. Whether exploring the lives of ancient rulers, medieval monarchs, or Renaissance queens, historical novels provide a platform for engaging with the timeless themes of strength, ambition, and resilience that have characterized the lives of queens throughout history. The enduring appeal of queens is evidence of the universal significance of their stories, which continue to inspire, engage, and provide valuable insights into the complexities of women's leadership and influence.

English literary scholar Lisa Hopkins analyses the writings of and about Queen Elizabeth I of England and Mary, Queen of Scots, and places them in the context of Renaissance literature. In her study, Hopkins examines the writings of and about female rulers of the Renaissance (Weir, 2012). She provides a detailed analysis of the poems, letters, and other writings written by Elizabeth I and

Mary, Queen of Scots, and places them firmly in the context of other literary representations of queens and queens of the Renaissance. Lisa Hopkins examines a range of texts, from Shakespeare to Milton to Elizabeth Carey. It is well known that the portrayal of queens in historical novels represents a rich and multifaceted subject that offers valuable insights into the portrayal of female monarchs across different historical periods, cultures, and literary genres. Through critical analysis and cited scholarly works, readers are invited to engage in a fascinating exploration of the diverse depictions of kingdoms in historical fiction, and to gain a deeper understanding of their roles, problems, and enduring influence on literature and culture (Khamdamova, 2012).

Conclusion

Historical novels provide a compelling lens through which to study the portrayal of queens, giving readers a glimpse into the lives, struggles, and triumphs of these remarkable female figures. Through the narratives woven into historical fiction, the image of queens is imbued with complexity, depth, and resonance, providing a nuanced understanding of their roles as leaders, mothers, and influential figures in shaping the course of history. From the grandeur of royal palaces to the turbulent political landscapes they navigated, historical novels richly explore the multifaceted nature of queenship and the enduring influence these royal figures have on literature and culture. At first sight, the story of Elizabeth's treatment of Lady Catherine can certainly be read as simple vindictiveness, and it has, indeed, often been both read and written as little more than sour grapes a woman who had not married showing herself bitterly resentful of one who had. Certain other aspects of the incident, however, prompt a reassessment of such a position. In the first place, there was at that point of the reign no reason to suppose that Elizabeth herself would not marry one day, if she chose; in the second, Lady Catherine was her cousin, and so dangerously close to the succession-as the adventures of her elder sister Lady Jane had all too obviously demonstrated. For her to marry with-out permission was thus a political, rather than a personal, offense, and, one might feel, an act of the highest folly on her part. Moreover, the wedding had been solemnized in such strict secrecy that no actual proof of it could be found; the only witness, Hertford's sister Lady Jane Seymour, had died, also of consumption, and the officiating minister was never traced (Bamberi, 1990).

The union was thus technically illegal, and, in a worst case scenario, had introduced the taint of bastardy into the descent of Elizabeth's heir-apparent. Elizabeth need not have been unduly concerned about this- she had, after all, been branded a bastard herself by her own father; but she also knew that it was precisely because of her own alleged bastardy that Mary Queen of Scots could be put forward as an alternative candidate for her throne. So, from the above, L. Hopkins (2002) suggests that the depiction of queens serves as a reflection of the broader socio-cultural dynamics of their time, shedding light on the gender expectations, power dynamics, and social constraints that shaped the lives of queens throughout history. Historical fiction, then, provides a platform for exploring the complexities of female leadership, allowing readers to engage with the struggles and triumphs of queens as they navigate the nuances of power and influence in their societies. The enduring fascination with the lives and legacies of queens also underscores the timeless appeal of their stories and the enduring relevance of their impact on cultural narratives. Through the fictional verisimilitude of historical novels, readers are transported to different historical periods, allowing them to witness the struggles, triumphs, and personal sacrifices of queens within the context of their societies. Whether the complexities of medieval courts, the intrigues of Renaissance Europe, or the challenges of colonial expansion, historical novels provide compelling explorations of the diverse experiences of queens across time and space (Hopkins, 2002).

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