

The Great Queen of Two Great Dynasties

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Abstract

Introduction: In the development of Zakhiriddin Muhammad Babur as a personality and creator, ruler and statesman, his sister, Khonzodabegim, plays an incomparable role. This article examines the life of Khonzodabegim, her role in the life of the king and poet, the coverage of her fate in works of art, in which artistic interpretation is analyzed on the basis of historical sources created during that period.

Materials & Methods: The technique of examining literary and historical sources is used in this article. The study looks at the relationships between Khonzodabegim and Babur, specifically the way that the topic of Khonzodabegim's marriage to Shaibani Khan is handled in different historical and literary contexts. The various interpretations of events are examined using sources like "Boburnama" and "Shaibanima". In these works, the line between historical accuracy and literary interpretation is carefully explored, particularly in the examination of Khonzodabegim's bravery and her fight to protect her family.

Results: Historical and literary sources present Khonzodabegim's marriage to Shaibani Khan and her later life in different ways. While some historians, like Gulbadanbegim in "Humoyunnoma", stress that the marriage had strategic goals, Babur's "Boburnama" is one source that calls this event "unfortunate". Khonzodabegim's self-sacrifice and her bravery in defending her family are artistically interpreted in Pirimkul Kadyrov's literary work. Literary representation and historical truth are distinguished in the events, and Khonzodabegim's own bravery is emphasised in these works.

Conclusions: Historical and literary sources present Khonzodabegim's marriage to the Shaibanids in varying ways. Literary works also reflect the divergence of Babur and Khonzodabegim's fates after 1501. Khonzodabegim's historical significance has been increased by her bravery and her role in defending her family.

Keywords: Babur; Baburnama; Khonzodabegim; Timurid queens; Gulbadanbegim; Harold Lamb; History of Rashidi; Pirimkul Kadirov;

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Introduction

History tells us that behind every great man there is a woman. It could be his mother, wife, daughter or sister. In particular, the service of women who supported and inspired the king and poet Zakhiriddin Muhammad Babur

in building a huge kingdom, in becoming a great publisher, scholar and poet is great. One of such historical figures is Khonzodabegim, a princess of the Temurids. Khonzodabegim is the eldest child of Umarsheikh Mirza and Kutlug Nigarkhanum, the elder sister of the great Babur. He talks about this in his memoirs "Boburnama", describing the generation of his father: "Umarsheikh Mirza had three sons and five daughters. I was the eldest of the sons – Zakhiriddin Muhammad Babur; my mother was Kutlug Nigarkhanum... The eldest of his daughters was Khonzodabegim, my own sister, she was five years older than me" [1, 11]

According to sources, Khonzadabegim was born in Andijan in 1478. The princess, who was a descendant of Sahibkiron Amir Temur (1370-1405) on her father's side and Genghis Khan (1155-1227) on her mother's side, received a deep religious and secular education in the palace, while actively participating in the upbringing of her younger brother Zakhiriddin. According to historical sources, Khonza-dabegim was insightful, quick-witted and intelligent [8, 14]. Especially after the unexpected death of the head of the family, Umarsheikh Mirza, she helped her mother and brother in governing Fergana. Her niece, Babur's daughter, Gulbadan Begim, states the following in her work, Humayunname: "The blessed soul of Umarsheikh Mirza, having fallen from the roof of a dovecote in Akhsi, flew to the heavenly gardens on Monday, the 25th of Ramadan. 4, 899. He lived thirty-nine years. He left behind three noble sons and five daughters. The eldest son was the king of water and land, Zakhiriddin Muhammad Babur Ghazi, born from the daughter of Yunuskhan, Kutlug Nigarkhanum... The eldest daughter of Mirza Umarsheikh was Khonzodabegim, the sister of Hazrat Muhammad Babur" [2, 27-28] Babur's mother and sister, Kutlug Nigarkhanum and Khonzodabegim were among the greatest inspirations in Babur's struggle for the crown from the age of 12, when Samarkand was taken and lost several times, through wanderings and betrayal. We can be convinced of this in many works, in particular, in the immortal novel about the king and poet - "Starry Nights" by Pirmkul Kadyrov, "Babur the Tiger" by the American writer Harold Lamb, "The Architect of the Sixteenth Century" by the British orientalist William Rushbrook [11, 2]

Results

Khonzodabegim, who was married to Shaibani Khan, has one child from him - a son named Khurramshah. But when the struggle between Babur's supporters and the Shaybanites continued, Shaybani Khan became angry, divorced Khonzodabegim to keep her away from him, and married her to one of his close relatives, Said Hadi. When Said Hadi was killed along with Shaybani Khan in the battle of Marv, Khonzodabegim was captured by the soldiers of Ismail Safavi, the Shah of Iran. When he learned that this princess was the sister of the king and poet, the Shah sent Khonzodabegim to Kunduz - to Babur. Describing the long relationship with his sister, Babur writes: "Khonzodabegim married Muhammad Shaybani Khan, and they had a son. His name was Khurramshoh, he was a decent boy. He was given the province of Balkh, and a couple of years after the death of his father, he also went to God. Khonzodabegim was in Marv when Shah Ismail defeated Shaybani Khan in Marv. Since he respected me very much, he handed over my sister to me, and my sister came to Kunduz to meet me. Ten years had passed since we parted. Begim and his confidants did not recognize me. Then I gave my name, and after some time they recognized me."

Khonzodabegim was the wing and support of her brother Babur in establishing a kingdom first in Kabul and then in India. Feeling the separation of her child, the princess accepted her brother's family as her own. Even after Babur's death in 1530, Khonzodabegim lived in the palace of Babur's family and educated her brother's children. According to sources, Khonzodabegim enjoyed great respect and honor among the courtiers due to her intelligence and enterprise. She participated in the construction of the pillars of the Baburid kingdom, the successors of the Timurid dynasty in India. After Babur's death, Khonzodabegim took part in the completion of the "Boburnoma", she helped raise his children. Khonzodabegim died in September 1545 in the Kabulhak region, when she and her nephew Humayun were traveling from Kandahar to meet their younger brother Kamran Mirza. Three months later, her body was brought to Kabul and buried in the mausoleum of his brother Babur.

Discussion & Conclusions

We all know that the fates of Khonzodabegim and Babur diverged after 1501. It would not be an exaggeration

to say that the reflection of this process in works of art is the most interesting moment in the biography of Khonzodabegim. Harold Lamb, who approached this historical reality with great interest, describes the separation of the brothers and sisters in his own way. That is, Babur conquers Samarkand for the second time, but after some time he is defeated by Shaibani Khan and is forced to leave the capital. Having made peace with Shaibani Khan, Babur leaves the city, but his sister Khonzodabegim remains in the hands of the enemy. A group of Western historians, even Babur's cousin, the historian Muhammad Haidar Mirza, who enjoyed great respect from him for many years, points out that "Babur left his sister in the hands of Shaibani Khan in exchange for his life." But Babur in his "Boburnama" claims that his sister unexpectedly "fell into the hands of Shaibani Khan". Harold Lamb confirms Babur's opinion. He writes in his work that "Khozada Begum, who had always served her brother faithfully, seems to have remained with Shaibani Khan of her own free will" and does not believe that Babur is a man who would save his own life by handing over his sister to the enemy. Indeed, one of the most controversial topics in the biography of Zakhiriddin Muhammad is undoubtedly the marriage of his sister Khonzoda Begim with Shaibani Khan. On this matter, one can find different opinions not only in works of fiction, but also in historical materials. From history it is known that Babur occupied Samarkand for the second time in 1500. But after some time he was defeated by Shaibani Khan and was forced to leave the city. After the armistice, Babur left Samarkand with his close people, but his sister was captured by the enemy and married to Shaibani Khan. Although in the Baburnama the author briefly called this situation "bad luck", nevertheless, all historical sources do not consider it an accident. In particular, Gulbadanbegim said in the Humayunname: "My father tried to take Samarkand for six months, but they did not succeed in achieving their goals ... they were disappointed when no help or support came from anywhere. At this time, Shahibek Khan shouted: "If you give me Khanzadabegum, peace will be concluded between us and allied ties will be established." In the end, they gave Khonzodabegum to this khan and they had to return" [2, 29-30]. Thus, historical and artistic sources decisively reject each other on this issue in the biography of Babur. Although the novel "Starry Nights" is also a historical work, it is still, first of all, a work of fiction. The famous author responded to the above historical confusion with his invention of a wonderful artistic "fiction". That is, according to the artistic interpretation of Pirmkul Kadyrov, Shaibani Khan sent Khonzodabegim a love letter, saying that if he married her, he would allow his brother Babur and his relatives to safely leave the city. In order to protect her mother and the rest of her relatives from death, as well as to save her brother from the evil circle, Khonzodabegim, although she felt disapproval from Babur, nevertheless, without telling anyone, voluntarily went to Shaibani Khan. P. Kadyrov, who has special respect and love for the king and poet, cannot characterize him in his novel as a brother who gave his sister into the hands of the enemy. Or, as some literary scholars note, the writer's main artistic emphasis in this situation is not on Babur, but on the courage of Khonzodabegim, who saved her brother, mother and other loved ones. [3, 4]

Speaking about the personality of Babur, when the "Boburnama" and other historical materials are not quite balanced, Pirmkul Kadyrov relies primarily on the "Boburnama". We noted above that Babur described the transfer of Khonzodabegim to Shaibani Khan with some caution and evasion of responsibility [13, 4.] In fact, regardless of what the historical reality was, Khonzodabegim remained in history as a heroine of that time, who sacrificed herself to save her family, mother and brothers, as well as the people of Samarkand suffering from war. On this matter, the British writer Rushbrook says: "We do not know the terms of peace between Babur Mirza and Shaibani. He does not write anything about it; probably his pride did not allow it. But according to some information, he was forced to surrender the city voluntarily, and in exchange for saving his life and the lives of his family members, he was forced to marry his sister Khonzodabegim to his implacable rival. This situation must have dealt a serious blow to Babur Mirza's pride" [4, 67]

In the work of Muhammad Salih "Shaibanima", which is another historical and artistic source created during that period, we can find a slightly different approach to the issue. It is known from history that Muhammad Salih had a personal dislike for the Timurid family, it was the Timurids who executed his relatives, and he was forced to leave the country. In connection with this problem, the historian tries to take revenge on the Timurids through Babur. In his work, he describes Shaibanihan and Khonzodabegim as lovers. It is for this reason that he separates the pages of his narrative and even emphasizes intimate situations at the end. Perhaps for this

reason, we can find similar approaches in most historical sources created during the Shaibanid dynasty. In recent years, we have encountered the development of similar events in some works of art created in Uzbek literature. In particular, in Sadulla Siyoyev's story "The Falcon of Dashti Kipchak or Shaibani Khan" it is shown that Shaibani Khan was in love with Khonzodabegim for two years. After Shaibani Khan besieged Samarkand, he wrote a letter to Khonzodabegim. This statement, addressed to Khonzodabegim, embodies both the description of the princess and the conditions imposed by the khan on the inhabitants of the city [9,3].

From the latest research in the field of literary criticism and historiography, it is known that the marriage of Khonzodabegim with Shaibani Khan was the result of a struggle between two pretenders to the Samarkand throne, and not revenge. But it was also a Sharia wedding ceremony, which was planned in advance and, most importantly, organized with all the formalities. Even the "daughter-in-law's side" was invited and attended this ceremony. In particular, on the pages of "Sheibanino" there are references to the participation in this ceremony of her great-grandmother - Eson Davlatbegim [10,11]

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