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WORKS DEDICATED TO THE IMAGE OF AMIR TEMUR IN ENGLISH LITERATURE

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ABSTRACT

The article analyzes thoughts and opinions about the appearance of Amir Temur as an image in English-language literature and the definitions and characteristics of his character in literary works. Samples of English literature that highlighted the qualities of Amir Temur were studied, and the works of English-speaking writers who created creative works about this historical person were analyzed.

KEYWORDS

Historical figure, image, tragedy, enlightenment, humanitarianism, art, fiction, concept, prologue, epilogue, fiction, history.

INTRODUCTION

The fact that a historical person enters fiction as an image shows that this person has a place in society, and that he was able to reach the borders of the world, not only in his nation. It is known to the whole world that Amir Temur is one of the historical people who has his own place in such history.

Among the historical figures, such a prominent and honorable person as Amir Temur could attract the attention of fiction writers, writers, poets, dramatists, painters, sculptors, musicians, etc.

In 1402, the battle that took place in Ankara between the troops of Amir Timur and the Turkish sultan Bayazit surprised not only the Eastern countries, but also the

whole of Europe. This historical event, which moved the hearts of many leading cultural and artistic figures of Europe, became the central plot of many future literary, artistic, theatrical and musical works. It is not wrong to say that Amir Temur and Bayazid were the main and almost the only heroes of the Muslim East from the 16th to the 20th century but also in Europe.

The personality of Amir Temur has always been the center of attention of European researchers. Scientists, historians, and writers from different countries made a great contribution to the study of his activities and the period of the Timurids in general. Among them, R. Claviho, I. Shiltberger, L. Langle, K. Marlo, I. Goethe, well-known writers can be said: Poe, Voltaire, G. Vambery, H. Gukem, L. Keren and others. The figure of Amir Temur is depicted in examples of European art and music literature too.

The first literary and musical stage productions not only presented a fascinating exotic story full of events for the Western audience, but also provided the European public with new information that shaped the system of geographical, political and cultural views of the East.

The interpretation of the image of Amir Temur in the early works have great importance, because the origin of the stage material contains contradictory, somewhat confusing, ambiguous features of his personality, which led to a different interpretation of his image in later works of art.

The creation of works dedicated to Amir Temur in English literature is a long and complicated process. The tragedy "The Great Temur" by Christopher Marlowe (1587 – 1588) is one of the first to highlight the character of Amir Temur in English literature. In the

tragedy, Amir Temur is depicted as an invincible, virtuous, brave captain, handsome, intelligent, prone to true love, loyal friend, glorifying humanity, valuing science and enlightenment.

Christopher Marlowe described Amir Temur as a legendary man of the Renaissance and embodied him as a great humanist of his time. The fact that Amir Temur as an artistic character in literature is recognized as a true hero in accordance with the ideas and views and demands of humanists and that he is found to be compatible with the ideas, views and demands of humanists can be the main factor for his emergence as an artistic symbol.

After Marlowe, 18th century playwright Nicholas Rowe (1674 – 1718) plays a very important role in European literature in dedicating the artistic image of Amir Temur, which includes an epigraph, dedication, prologue and epilogue, and this work was considered one of the works that could compete with Shakespeare's tragedies in terms of its artistic value and popularity.

In the period of romanticism, poetic works on the theme of the Mistress began to appear in English-language fiction, and "Princess Ariana's Dream" (1818) by Charles Lamb (1775 – 1834), who is considered the greatest representative of the genre of poet, literary critic, publicist and essayist in the history of English literature.) poem also has its place in the illumination of the character of Amir Temur. "Princess Ariana's Dream" is a poem about Amir Temur's wife, this poem is not directly related to Amir Temur, but he is mentioned in it in some scene.

In the work, it can be seen that Charles Lamb did not have enough information about Amir Temur and

his relatives. The author described Temur as "mighty Tamerlane, who was lord of all the land between Thrace and Samarkand", and gave his wife a name suitable for the Western environment, but contrary to historical reality, and called her "Princess Ariana".

Edgar Allan Poe (1809 – 1849) can be mentioned as the poet who introduced the subject of Amir Temur to American poetry. The first creative work of the writer "Tamerlan and other poems" was published in 1827, and among other poems in this small collection, the epic "The Great Temur" is dedicated to the character of Amir Temur. In the epic, Amir Temur is embodied as a romantic hero full of power, he is depicted as a ruler who strives for fame, wants to rule, wants to rule the world, and imagines his beloved as a princess.

The main theme of the epic is love. S Temur, who lost his lover, suffers greatly, but as a result of this sacrifice, this great breed, born for war and violence, hastened to be creative with the intention of seeing and creating elegance and beauty in Samarkand. it is noted that it was established as a place of residence.

A manuscript of the tragedy "The Pious Timur" written in 1720 by the writer William Popple (1701-1764) is kept in one of the British museums. This work reveals new, in our opinion, new aspects of the interpretation of the image of Temur. Thus, the idea of tolerance comes to the fore in the work. Amir Temur's personality is highly valued and special attention is paid to him.

Matthew Gregory Ley's (1775-1818) romantic drama "Temur Tartar" published in Paris in 1858-1859, Charles Brifon's (1781 - 1857) play "Beloved Bayazid", also created in Copenhagen in 1828. Amir Temur plays an important role in the play "Bayazid" by Johannes

Kersten Hauch (1790-1872). Among the works created about Amir Temur, the tragedy "Temurlan" (1701) by the English playwright of the 18th century has a special place.

Nicholas Rowe (1674-1718) rivaled Shakespeare's masterpieces in popularity and importance. The German composer G. F. Handel, probably inspired by the seasonal evenings held by N. Rowe, created one of his best operas - "Tamerlane" in 1724, and he himself distinguished it from his works.

The history of the stage life of the tragedy begins in 1702 with the premiere of the play in Lincoln Square. Over the course of a century, the play was staged ten times in all subsequent theater seasons. The popularity of "Tamerlane" is also evidenced by the fact that the work was the most reproduced in England during the 18th century. N. Rowe's play in the history of English drama, leaving the mold of Dryden's heroic tragedies, foresaw the path to the type of sentimental tragedy. At the same time, it has both historical and aesthetic value for us.

The author's attitude to Amir Temur is expressed in N. Rowe's small dedication to William Marcus, Duke of Devonshire: "His courage, piety, punctuality, justice and paternal love for his people, but above all his hatred of tyranny and tyranny, the zealous care of humanity for the public good is very similar to His Majesty." The author praises the merits of the hero and speaks modestly about his ability to achieve perfection asserts that the power of the individual fades before the reality of the image.

Addressing the readers in the introduction to the work, N. Rowe describes the personality of Amir Temur as follows: "... He fought for the interests of the state,

he suffered. This righteous prince was ready to shed blood for the sake of peace. "In N. Rowe's work, the relationship between Amir Temur and Bayazid was the object of political allegories. In particular, in this context, the work compares the political relations of William III and Louis XIV and English liberals and conservatives. The work "Temurlan" dedicated to the Duke of Devonshire William Marcus opens new aspects of the interpretation of the artistic image of Amir Temur. The plot of the work begins with preparations for the decisive battle between Amir Temur and the Turkish sultan Bayazid. It is clear from the conversation of Amir Temur's generals that the general is thoroughly preparing for the upcoming battle, and has big plans for its conclusion. As a result, Amir Temur won, Bayazid and his army were captured.

In the interpretation of the character of Amir Temur, in addition to the heroic theme, one can see another line, which is the most characteristic of the musical stage works of the 18th century. The theme of Amir Temur's love for Bayazid's daughter Asteria dominates it. Many musical and theatrical works, unfortunately, have not survived, some of them are kept in manuscript form in private funds, and a small part of the published ones is in the arsenal of foreign libraries.

In N. Rowe's play Bayazid and his wife Arpaziya, the image of Bayazid is more vividly revealed. Thus, the Greek queen was forced to marry Bayazid. "I am the wife of a tyrant!" - he screams in pain and tired of his fate, he commits suicide at the end of the play. The personality of Amir Temur is revealed in the conversation with the brothers of the Turkish dervish Holu (closer to Bayazid). The most prominent feature of Temur is generosity and forgiveness.

Amir Temur's conversation with a dervish shows tolerance to Temur's views. Justifying Bayazid's barbaric acts of violence, the dervish turned to Timur and said: "A Muslim should not fight a Muslim, otherwise God will punish him!" My Lord, you will unite your forces with Bayazid against the unjust!" Amir Temur replied: "You want to scare me! This is one of your political tricks! Allah Almighty created many faiths and everything is called religion. It means fighting over religious differences, betraying relatives!"

The image of Amir Temur as a noble, powerful and great person is positively interpreted in the literature of the European music scene. The fact that the Eastern hero was positively received by the European audience is also important. N. Rowe "Tamerlan" revealed new aspects in the interpretation of this image and thus created the necessary conditions for further application of his artistic image in Western music literature. The study and promotion of European works in the musical stage genre, which are connected with our centuries-old history, serve to define new ideological and stylistic interpretations.

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