

Exploration of the Linguistic Style of Novels about Amir Timur

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ABSTRACT

The article explores some English and Turkish literature examples about Timur who was popular in European countries as Tamburlaine. In addition, the most popular drama and gained great popularity in 18th-century literature "Tamburlaine" written by Nicholas Rowe, prototyped the figure of Amir Timur, an Asian King who made some consequences to the world image. A comparative analysis of the differences and similarities between the two famous works of scholars like Cristofer Marlowe and Charles Sanders, in which this work which had been written before him, is given. Scientific research also carried out on the reasons for the occurrence of this work and the theoretical ideas advanced in the scientific research about it.

Keywords: Eidetic poetics, Renaissance, Timur's traps, humanism, sentimentalism, interpretation.

INTRODUCTION

The 17th century ushered in periods when there was a great need for drastic changes in the social life of Europeans. Until then, English humanism had adopted Renaissance ideological views, exploring ways to counter the ideological violence of the church. On this basis, in the samples of written creativity, the influence of the ideal of a physically and spiritually perfect person, the beauty of the real outer world and the discovery by art of the complex world of human experiences, the deep occupation of

various edges of the culture of the ancient world was felt. Their understanding of humanity was bound by an unequal individual with unlimited and untested power of opportunity and power. In this sense, the image of Amir Timur was the impetus for yachting as an image typical of the literature of the etching period. Changes in the artistic thinking of English literature also continued the principles of Christopher Marlowe and Charles Sanders, tested in the main factors affecting these realities.

MATERIALS

In 1701, Nicholas Rowe (Nicholas Rowe) also entered the literary field of the drama "Tamburlaine", dedicated to Amir Timur. This drama, like others, brought great fame and prestige to Nicholas Rowe. For the first time this work was staged at the inn field teary, prepared for publication and printed. From the greatness of the work's popularity, the right to publish the work was bought by London's largest publisher, Jacob Tonson, who published it without interruption for a century.

The fame of this work goes far beyond that, in seventy years, this drama was held on stage 325 times, becoming one of the main repertoires of the theater. During the 18th century, the production ran 348 times in London alone. According to the testimony of contemporaries of the author N. This drama by Rowe has become his favorite work[1;5].

DISCUSSIONS

The events of this drama were also devoted to the Timur and Boyazid wars, continuing the tradition of Charles Sanders. In the work, such Oriental term images as Tamerlane, Boyazid, (Bajaset) Hali darvesh, Omar and Salima are trapped. From the very first pages of the events of the work, the plot begins with scenes from the events of the end of the war between Boyazid and Timur (Tamerlane in the next place), and the plot development becomes intense. Over the centuries, in English literature, the image of Tamerlane, the main character of the work, in which the life path and personality of the historical

figure of Amir Timur was prototyped, has become a positive character.

This can be noticed by the fact that the attitude and opinion of Europeans towards this warlord is now relied on historical chronicles, original sources, and not on myths and legends, rumors of Greeks and Turkish people moving from mouth to mouth. Therefore, the author interprets the Asian ruler in his work as a warrior in the drama of Christopher Marlowe and as an image with a contradictory character of the image in the negative character. He is now free from the fears of the 16th century about Timur, a distant, positive character from the definitions of the "punishment of God" of the 17th century: N on the example of Tamerlane. Rou sees a pious, pious ruler, the owner of a peaceful land, who fought for the welfare of his country. N. to create the main character of a work with such sensations. Amir Timur quoted in "Timur's law" "Timur said "I gave the development to the religion of my God and the way of my Prophet Muhammad during my life in the world. I have empowered Islam everywhere and at all times"[2;24] meaning is seem to have read the words. Also, the literary scholar Olimjon Dadabayev, who carried out his scientific research on this work, noted: "the theme, plot of the play, the manifestation of Timur in the image of a high-ranking, valiant defender of powerless and oppressed peoples, such factors as high-pedigree characters and exotic grandeur will overwhelm the viewer"[3;69].

In the process of Turkish and world scholars' works rove that Timur even, a high-ranking figure who was the great person in his times. This provides evidence for Amur Timur's reality as a historical figure. Giyosiddin Ali ibn Jamol al-Islam "Memories of Amir Timur's campaigns to India"; Nizamiddin Shomi's "Zafarnoma", Ibn Arabshah's "The history of Amir Timur", Sharafiddin Ali Yazdi's "Zafarnoma", Rui Gonzales de Clavixo, who was an ambassador of Castile and Leon's "Diary of a trip to Samarkand"; The ambassador Iacon's "The life and court of Timur", echoed the descriptions given to Amir Sahibkiran.

Nicholas Rowe's treatment of a captured Turkish girl quoted in "Tamburlaine" clarifies the character imposed on the protagonist. He is obsessed with military glory, despite making a

name for himself in battles with his bravery and courage, and is an advocate for peaceful settlement of disputes.

Tamerlane: I dare face death, and all the dangers
Which furious war wears in its bloody front?
Yet would I chose to mix my name by peace
By justice, and by mercy and to raise
My trophies on the blessing of mankind[4;5].

He is able to see the destructive power in war and battles, comprehend the fear and members of humankind. As a skilled politician, however, the horror aware of the devastation of bloody battles in the lives of ordinary people. However, he acknowledges his fame by the triumphs of peace and justice, kindness and mercy to be the one who shares happiness with humanity, that he does not need a kingdom full of spoils under his hands. If the hero of the work Timur is such an image, then Boyazid is his opposite, a ruler who enjoys Wars. Timur's victory goals in battles are completely different:

To redress an injured people' wrongs
To save the weak one from the strong oppressor. (Act I. Scene I.

In English literature, the same grandiose intention of the scholars Christopher Marlowe and Charles Sanders, who prototyped the historical figure of Amir Timur, for the purposes of writing the work, "the dime characteristic of the Kings of his time, the arrogance", is also criticized from the language of the main character of the work of Nicholas Rowe:

Tamerlane: Thou vain, rush thing,
That, with gigantic, insolence, hast dared
To lift the wretched self above the stars
And mate with power almighty, Thou art fall in!

Also, when the writer sees in his hero the feelings of forgiveness, nobility and solemnity that he dreamed of seeing in the Kings and Queens of his time, he assures his contemporaries that the hero of his drama is Emir Timur, a warlord who lived in Asia,

and not a woven image. While the details of the capture of Boyazid in the work of Christopher Marlowe were characterized by Greek and Turkish legends full of hatred and fear for his own enemies, the details of these events were exchanged a century later in the work of Charles Sanders for the image of Timur The Savior from the expected battles of Boyazid to Europe. In this battle and the scenes of the Turkish sultan's captivity, Timur is interpreted as a bit benevolence and differ from Boyazid; he orders him to return not only his life, but also his family, even though he has captured his enemy.

The fact that a certain poetic purpose is envisaged in the image of the main character in the mythical epic spirit in the transfer of the Amir Timur to the artistic image of the authors of the XVII-XVIII century. Scholar O.Dadabayev clarified in his views: "they tried to skillfully instill in the dramatic type the laws of novel, short stories and other genres of prose works[5'73]. During this period, European literature was going through the end of the stage of eidetic poetics. Traditional "devices", rather than purely new poetic principles, are important in eidetic poetics[6;118].

In this sense, the depiction of the image of Amir Timur in a mythical-epic spirit determined by this law, which is imposed on the same "outward image". In revealing the worldview of the two-character, two-side images of the work, their conversations become a field of ideological struggle. His haughty heaven is placed against Tamerlane, the ambitious Boyazid, who does not consider his fellow human, high-minded, tolerant, humane ruler. Through this, Nicholas Rowe believes that his own humanistic ideas embedded in the protagonist will eventually win, as master writers do. Conclusion of the work:

"Great minds, like Heaven are pleased in doing well"

The author, telling about the glory of the heroes of the past in the work, aims to illuminate the socio-political life of his time. Through this, the sublime and ordinary audience of the theater would see their favorite King in the image of the benevolence

Timur, The King of France, who had his enemy on the example of the traitor Boyazid [7;10].

According to the scientist who conducted research on Nicholas Rowe's "Tamburlaine", O. Zagrieva's conclusions: "the work harmonizes with the noble feeling of the protagonist Tamerlane's piety and recognition of freedom of religion. Such a worldview of the hero of the work is the same as that of the author, who is in a mood of sharp protest against religious fanaticism"[8;15]. Hence, the author put forward ideas of interreligious tolerance. Because the main character of the work considers the reconstruction of the world based on humanistic ideas as the main goal of his life. He believes that it is possible to gain eternal flame only by serving in the interests of the people. After all, the ruler, relying on the power of the people, believes that he can melt to his goal both in the internal and foreign policy of the state and by winning the love of the Peoples. These ideas resonate with generations. It is natural that Nicholas Rowe inspired these views, which were the main idea of the "holes". Judging from this, may argued in favor of the optimistic views of representatives of the scholar enlightenment. Timur's victory over Boyazid was not just a historical argument, but a clear embodiment of the spiritual and enlightened awakening approaching this world.

In the play, in scenes based on the results of the battles of Tamerlane and Boyazid, Timur said that he is a normal person, and as a king, he is mashed of the victories of his Warriors and did not want to be shrouded in glory, and in the victories over Boyazid he does not want only to honor himself:

It is too much you dress me,
As an usurper, in the borrowed attributes
Of injured heaven,
Can we call conquest ours?
Shall man this pigmy, with giant's pride
Vaunt of himself, and say thus have I done this,
Oh, vain pretense to greatness[9;10] (Act II, Sc.I)

In the drama "Tamburlaine", the main protagonists Tamerlane and Boyazid are, although historical figures, the remaining

participants are woven characters. At the same time, the full-fledged whole of the events presented in the work not based on the events that have occurred in history. In these woven adventures, the power of influence of folk oral legends is felt, as observed in the previous two works. The work begins with the events of the capture, rather than images of the battle between Boyazid and Timur. It is understood from this that Nicholas Rowe was more interested not in writing a historical work, but in the character of two Eastern rulers, the result of the historical war between them. Because the victory over Boyazid saved Europe from inevitable slavery, N. Rowe was a well-known reference. Therefore, as a European, he was able to see a patriot, a defender of religion in the image of Timur. The author, who is well aware of the forgiveness of the Lord, his attitude towards his subordinates, is born in his heart to create the image of William III, who, like him, was able to make many worthwhile ascents for England, and the author devotes the work to him. In particular, the author himself writes in the preamble of the work: "it is true that in the life of this great man (Amir Timur), Like His Highness (William III), there are many qualities: courage, courage, integrity, restraint, righteousness, paternal love of his people, his opposition to shame and ignorance, his concern for the common people will go like him"[8;2].

Among the English-speaking peoples, there is also a wealth of research on Amir Timur, who scientifically studied this work, the most famous of his time and the next centuries. In their work[9;15] the political interpretation of drama (The author's interpretation of the creative disclosure of the work, based on his own feelings, [10] and the importance of it, both Villar Trop and Donald Clark, famous literary scholars of Europe. These two literary scholars are N.Rowe, through the image of Tamerlane, came to the conclusion that he portrayed King William III of England, King Louis IV of France through the image of Boyazid, other English sources claim that in the image of Boyazid, the author recorded the image of another king of England, James II[11].

However, historical records show that James II and King Louis IV of France were rapport and allies, which means that the

two conclusions given above are also complementary. Because the tensions between Catholic and protestant denominations in England did not end in the second half of the 17th century, the English were in a disaffected mood at the statehood of the Catholic King James II. From his early Royal years, he began to exalt catalysis in alliance with France. This begins to cause a mood of discontent not only among ordinary el representatives, but also among people of the upper echelons. Therefore, they unite and carry out a coup conflicts. In consequence, his son-in-law William III was brought by them to the throne. The father-in-law fled to France in the presence of his ally, where he remained until the end of his life.

Although there is no clear information on what sources Nicholas Rowe relied on when writing "Tamburlaine", one can conclude from the ideas and events described that when writing it, assumed that the author was based on Richard Noll's book "The General History of the Turks" [11], and not on the dramas of Christopher Marlowe and Charles Sanders. D. Clark. The name of the heroes of the work differs from the name of the writers of the two compatriots, whose name given above, in absolute terms, when choosing a name C. There are similarities in the names of individuals in Clark's "the life of Tamburlaine the Great", written in 1664. According to scholar O.Dadabayev's scientific conclusions based on Tmarchenko's thoughts: "it was this drama that caused the involvement of 18th-century European dramaturgy in the no classic or new age, and contradicted the classical period, and the transition to the no classic period began. It can concluded that K.Marlowe, Ch.Sanders works as classical historical dramas, N.Rowe's work, on the other hand, is appropriate to be viewed as a product of creation that traditionally preserves the characteristics of eidetic poetics. Another Russian scientist was Yu.B. Whipper's point is that 17th-century English literature as the literature of the age of etching derived its medieval identity from its vision of a shift from a basic measure of humanistic values to an independent, free literature independent of delimitation of its rights and possibilities. But the literature of this period sees personalities as a point of understanding in their own way outside of reality, in

terms of the point of deep and wide coverage of reality, thus a force affecting reality” [12;70].

To sum up, the concepts of the representatives of English literature of the XVIII century about humanity were associated with an unequal individual with unlimited and untested power of opportunity and power. In this sense, the image of Amir Timur was the impetus for an image typical of the literature of the etching period. The image of Tamerlane, based on the prototype of Nicholas Rowe's great commander Amir Timur, who lived in Asia, has gained popularity in English literature for centuries as a hero with such sensations.

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138

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