

**THE COMPARATIVE ANALYSES OF THE IMAGE OF AMIR TIMUR IN THE
WORKS OF ABDULLA ORIPOV AND CHRISTOPHER MARLOWE**

Pulatova Mohichehra Temirovna

Phd student of English literature Department, Bukhara State University

Annotation. The article illustrates the comparative analyzes of the depiction of main hero in “Sohibkhiron” by Abdulla Oripov and “Tamburlaine the Great” by Ch.Marlowe.

Key words: comparative analyzes, scientific, orientalist, historian, source, sequel

Introduction. The personality of Amir Temur, who has had a big influence on the history of both Eastern and Western countries, has still been the cause of endless debates in the following decades. That’s probably why plentitude of historical and literary works, several collections and books have been written on his image and the interest in the era he lived in has not been diminished.

We can take Jawaharlal Nehru's words about Temur as an example: "Even now in Central Asia, the names of four world leaders: Alexander, Sultan Mahmud, Genghis Khan and Temur are remembered. Nehru sees in Temur a person who wants to raise the courage of Genghis Khan, therefore he says, "He is a descendant of Genghis Khan from his mother's side."¹

Among all Western European literature written about Amir Temur, the only unique source, in terms of its scientific and educational importance, is the memory notebook of Rui González de Clavijo, the Spanish ambassador sent to Temur's capital Samarkand in 1403.

This diary was first published in Seville in 1582 under the title “Timur the Great”, then in 1782 in Madrid under the name “The life and work of Timur the Great”. This work was later printed in full, and some parts were translated into English and other languages.

The first translation of the text of the "Diary" into Russian was made by Academician I.I. Sreznevsky. Prominent Russian orientalists V.V. Grigoryev, P.I. Lerkh, K.P. Patkanov also participated in interpreting the book. The translation was published after Sreznevsky's death in 1881. Clavijo's "Diary" is undoubtedly one of the most invaluable historical sources on the life and world-famous historical services of Amir Temur. It is also highly valued and recognized in everyday historiography as a unique work.

The famous British historian Edward Gibbon² and German historian Friedrich Schlosser have also praised the character of Amir Temur and his leadership repeatedly in their works.

Western researcher L.Keren writes about Temur’s state policy in his book “Emir Temur’s reign”: “Temur loved justice very much, that’s why no person was hurt or oppressed in his country. His noble goal was to make a culture and art flourished in his entire kingdom. His nobility is manifested in so many cases, that one cannot count them all.”³

Main part. Christopher Marlowe (1564 - 1593) – an English Renaissance poet and dramatist. Although he lived only 29 years, he managed to write valuable masterpieces as “The Jew of Malta”, “Edward the Second”, “The Massacre at Paris”, “Doctor Faustus” and others. Marlowe has his own place among the writers who wrote about the great historical hero Amir Temur (Tamerlane). He produced a daring and thrilling play on the image of Amir Temur, which is famous for adeptly incorporating the style of blank verse into English drama. The play was so popular that Marlowe was compelled to write a sequel including Tamburlaine's and his wife's deaths. Together,

¹ Неру Джавахарлал. Открытие Индии. Перевод с английского – М, 1965, стр. 242-250.

² История упадка и разрушения Римской Империи Эдуарда Гиббона. Часть VII, М. 1886

³ Keren L. Amir Temur saltanati. – Toshkent. Fan nashriyoti. 2018, 5-page

12	ISSN 2277-3630 (online), Published by International Journal of Social Sciences & Interdisciplinary Research., under Volume: 12 Issue: 06 in June-2023 https://www.gejournal.net/index.php/IJSSIR
	Copyright (c) 2023 Author (s). This is an open-access article distributed under the terms of Creative Commons Attribution License (CC BY). To view a copy of this license, visit https://creativecommons.org/licenses/by/4.0/

the plays became known as “Tamburlaine the Great”. The play is not a straightforward glorification of Tamburlaine's violent conquests, and his Tamburlaine differs a lot from real Amir Temur (Tamerlane).⁴

Among the Uzbek writers who have written about Amir Temur, Abdulla Oripov has his own place with his masterpiece “Sohibkiron” which is published in 1996. In his work, the main focus is put on the thoughts, observations, efforts, feelings and principles of the main hero rather than the warfare actions.

Results and discussion. As we know, every work of art is created by the correlation of the real facts and imagination. The Uzbek literary theorist U. Tuychiyev describes it as following: “... actually, the real facts can be the foundation stone of any work, but they are not enough to make the work of fiction. The most advanced elements of fiction are the real facts and imaginative power of mind.”⁵ In the process of studying Christopher Marlowe’s “Tamburlaine the Great” we tried to analyze the correlation of the real facts and imagination of the author.

Part 1 opens in Persepolis. The Persian emperor, Mycetes, dispatches troops to dispose of Tamburlaine, a Scythian shepherd and at that point a nomadic bandit. But real Tamerlane was born in honorable family and his father was rich landlord and mother was a daughter of famous religious leader. And this argument in families and statuses makes a great difference between real Tamerlane and hero of the work.

In the first part of play Marlowe describes Tamburlaine’s appearance and the process of his occupation of other countries by force of arms. Marlowe’s Tamburlaine is a tall, broad shouldered person with long arms and golden hair. Clearly, he looks like Europeans.

Then the scene shifts to Scythia, where Tamburlaine is shown wooing, capturing, and winning Zenocrate, the daughter of the Egyptian king. But in real life, Tamerlane never married Egyptian princess Zenocrate. In fact, he married Bibikhonim, a daughter of famous landlord Kozonkhon. In Marlowe’s tragedy Tamburlaine is a Scythian shepherd and a nomadic bandit who wants to take revenge upon life for injustice and gathers under his banner poor dissatisfied people like himself. For example:

Theridamas Tamburlaine!
A Scythian shepherd so embellished
With nature’s pride and richest furniture!
His looks do menace heaven and dare the gods;
His fiery eyes are fix’d upon the earth

Here Tamburlaine is described as Scythian shepherd with fiery eyes, who rebels against God and Heaven. In the play Tamburlaine is described as an ambitious and haughty person. For example, at the end of the work Tamburlaine conquers Babylon, and achieves high peak of power, and considers himself above God, and orders to burn the holy Koran in the fire:

Now, Casane, where’s the Turkish Alcoran
And all the heaps of superstitious books
Found in the temples of that Mahomet
Whom I have thought a god?
They shall be burnt.⁶

With deeds like this Tamburlaine turns God’s will against himself. The tragedy of the hero begins here. He feels a sudden weakness, and all his efforts to overcome the disease fail. Here the

⁴ Temirovna M. P. THE ANALYSES OF MAIN CHARACTER IN CHRISTOPHER MARLOWE’S TRAGEDY “TAMBURLAINE THE GREAT” //Yosh Tadqiqotchi Jumali. – 2022. – T. 1. – №. 2. – С. 230-234.

⁵ Тўйчиёв У. Ўзбек адабиётда бадиийлик. – Тошкент: Янги аср авлоди, 2011. 364 – б.

⁶ Christopher Marlow. Tamburlaine the Great. - London: Dover Publication, 2002,- 128P

literary hero's blaspheme of God and the holy books do not coincide with historical reality. As we know, Amir Temur was a God-fearing person. "He knew the Koran by heart and could debate with outstanding religious scholars."⁷ Uzbek poet Maruf Jalil, who translated "Tamburlaine the Great" from Russian into Uzbek, states: "Marlowe's Tamburlaine is not a biographical work, he promotes the idea of romantic works of the period. Tamburlaine is described as unfair, harsh, cruel genius. He is "Wrath of Doom," "Sword of Vengeance" sent by God to punish the rulers who forgot about justice. The author created the image of a powerful genius who never knew defeat."

At the end of the work the author ends up the life of the hero with his death. The disease makes him to stop his conquering deeds and he bequeaths his heirs: First, take my scourge and my imperial crown, And mount my royal chariot of estate That I may see thee crowned before I die. In this example, the hero of the tragedy Tamburlaine even at the end of his life doesn't pray to God but orders his heirs to continue the war actions. It doesn't coincide with the image of Amir Temur who asked his sons to maintain peace.

The above-mentioned differences are not the result of the author's illusion. Marlowe created his work based on historical sources of that time. But in the sixteenth century Western Orientalists thought that Tamerlane was from poor family and achieved everything thanks to his patience and faith. Marlowe actually might have wanted to create a work based on historical facts, but due to the usage of false information from historical sources of that time, the image has become much more imaginative. In Part 2, Tamburlaine bequeaths his sons to be conquerors in his wake as he continues to attack his neighbouring kingdoms. But in real life Tamerlane bequeathed his sons to keep peace in the country and not to attack his neighbouring kingdoms.

In fact, Marlowe's Tamburlaine has a great difference from real Amir Temur (Tamerlane) but it's wrong to say that the author himself intentionally wanted to exaggerate a real man's life and his actions negatively. The one who reads the work comes to the conclusion that Marlowe wanted to create his hero based on the real life and real historical person. But in the sixteenth century Western Orientalists had wrong information and were not completely aware of real facts on a historical man Amir Temur. And Marlowe created his work based on historical sources of that time. That's why his hero differs from real historical person.

Among the Uzbek writers who have written about Amir Temur, Abdulla Oripov has his own place with his masterpiece "Sohibkiron" which is published in 1996. In his work, the main focus is put on the thoughts, observations, efforts, feelings and principles of the main hero rather than the warfare actions.

The poem "Sohibkiron" begins with the introduction of Amir Temur's greatness and stardom and poet counts his victories that no one could achieve before him. Poet characterizes the main hero as a brave warrior and courageous leader who could defend the whole world from Mongols' invasion.

"Sohibkiron" commences with the following poem about Amir Temur:

Uzbeks should proclaim as much as they can
Temur's star shines bright permanently in the sky.

(author's translation)

It can be seen from the verses that the poet emphasizes that one should be proud of being Uzbek so Amir Temur's great deeds will never be forgotten.

⁷ Мўминов И. Амир Темурнинг Ўрта Осиё тарихида тутган ўрни ва роли. - Тошкент: Фан, 1993. - 56 бет

In the next stage main hero is described talking friendly with a barber who is cutting his hair, which shows how kind and openhearted Amir Temur was, so he could let a barber to talk with him in an equal position. Barber mentions that he is lucky to have an emperor as his client.

Amir Temur

Everyone needs a person
Whom he can share his secrets with...
Let me choose you, my friend.

Barber

Appreciate it, my lord.⁸

(author's translation)

From these lines one can understand that poet illustrates the main hero speaking with simple barber rather than chairmen or authorities of the country, because he wants to show the main hero's justice and his intimate relationship with his citizens.

It is clear from these verses that Temur sees the ordinary hairdresser in equal position with himself and starts sharing his secrets and lets barber to joke with him.

Temur

I can bow my head but
Apologise me
It is impossible to kneel down.

Barber

I forgive you because I know
Your knees were injured in war.

The main character says that he will bow his head next to the barber and that he can kneel down if possible, and the Barber jokes to Temur and says that he will forgive him because his knee is damaged.

In the following verses, it is emphasized that Amir Temur, despite being a powerful and world-loving leader, believes that power is not in the sword, but in justice, rules his people with justice, and lives by the motto "Strength is in justice."

It should be mentioned that Amir Temur's motto was "The power is in justice" and he ruled the country strictly following this dictum.

Temur

I have written my words on my sword
Which means: "The power is in justice!"

Uzbek literary critic S.Mirzaev, in his book "Uzbek literature in XXth century", shares his opinion about "Sohibkhiran" by Abdulla Oripov and writes the followings: "Amir Temur has never forgiven the chairmen who betrayed their residents and punished them very harshly. In this work reader can face with a hero who loves justice, follows all rules of Islam, respects everyone and shares his feelings with just a barber."

⁸ Mohichehra P. ABDULLA ORIPOVNING "SOHIBQIRON" SHE'RIY DRAMMASIDA BOSH QAHRAMON TASVIRI //Yosh Tadqiqotchi Jurnal. – 2022. – T. 1. – №. 3. – C. 416-423.

Abdulla Oripov created the portrait of Amir Temur not only as a brave warrior, but also as a loving husband, caring father, altruistic head of family, wise father in-law by showing a hero's psychological condition, his innermost feelings, his respect towards females and his close relationship with his residents.

After the scene with a barber where we can see how kind and openhearted the main hero is, it turns to the scene where Amir Husayn, the ruler of Hirot (in the same time he was Temur's brother in-law), has been prisoned for his faults and brought to Temur's hands. Temur orders to free Husayn's hands from handcuffs. And shows his respect to the king. In this scene one can understand how rude and evil Husayn is and in the contrast, Temur is illustrated as wise and merciful.

Amir Temur, as an experienced ruler and a thoughtful philosopher, defined the foundations of the state as: "Abundant treasure, a single king, an invincible army." His worldly nature is reflected in his contentment that the nation should be ruled by one king, just as there can be only one shepherd over the flock.

In the drama, Temur's attitude towards the citizens is reflected in his view: "The rulers should love the citizens and keep hope and fear in them."

In the play, Amir Temur is illustrated as a merciful person who can easily forgive his enemies though they made cruel acts towards him which can be seen in the situation with Sultan Bayazid. But on the contrary, one can understand that he never leaves transgressors unpunished which is obvious from the scene with Amir Husayn. On the other hand, Amir Temur is so generous that he admires to reward people for even little deeds they have done, reader can discern it from the scene with Hafiz Sherozi and Kasimbek.

During the poetic drama, the soldiers of the main character bring his enemy Amir Husayn to Sahibkiran with his hands tied, and Amir Temur shows respect to him and orders to release his hands. Through this scene, the poet describes that the main character was noble and humane, who showed respect even to his enemies. In the next scenes, the arrival of Khanzodabegim, the wife of Sahibkhiran's son Mironshah, to Amir Temur is described. Seeing that Khanzoda's eyes were swollen from crying and her face was bruised, Sahibkhiran asks the reason of it. Khanzoda tells Temur that Mironshah comes drinking at night and punches her when he is drunk. So Sahibkhiran:

Temur

Forgive me, daughter-in law
I bow my head and ask you apologise
Forgive your father-in law

Despite of being a great leader, Amir Temur is bowing his head and asking for forgiveness from his daughter-in-law because of his son's actions. It is not difficult to understand from his words in this scene that he sees everyone as equal, that he is a just king and father-in-law who can apologize to his daughter-in-law even for what he did not do.

In the next couplets, it is described that Bayazid, Temur's enemy, was captured and brought to Sahibkhiran with his hands and feet tied. Seeing his bitter enemy in awe, the main character, instead of laughing at his enemy with satisfaction, shows him respect and orders him to free his arms and legs.

Temur

Oh no, he is king
Why you tied his hands and legs

Bayazid, who was captured, was surprised by such respect and said that he was not forced to accept such a favor from the enemy, but the main character said that even though he was captured, the king has his own respect, and from this we can see that Amir Temur is a righteous leader of the state.

In conclusion, in Abdulla Oripov's poetic drama "Sahibkhiron" Amir Temur is depicted not in battles, but more in the vortex of thoughts. In the drama, the complex life path of Sahibkhiran is revealed in realistic colors and the hero is depicted as a skilled general, a just king, a wise father, an attentive husband and a loving father-in-law, which corresponds to the historical truth and increases the value of the work.

In fact, Marlowe's Tamburlaine has a great difference from real Amir Temur (Tamerlane) but it's wrong to say that the author himself intentionally wanted to exaggerate a real man's life and his actions negatively. The one who reads the work comes to the conclusion that Marlowe wanted to create his hero based on the real life and real historical person. But in the sixteenth century Western Orientalists had wrong information and were not completely aware of real facts on a historical man Amir Temur. And Marlowe created his work based on historical sources of that time. That's why his hero differs from real historical person.

References:

1. Неру Джавахарлал. Открытие Индии. Перевод с английского – М, 1965, стр. 242-250.
2. История упадка и разрушения Римской Империи Эдуарда Гиббона. Часть VII, М. 1886
3. Keren L. Amir Temur saltanati. – Toshkent. Fan nashriyoti. 2018, 5-page
4. Temirovna M. P. THE ANALYSES OF MAIN CHARACTER IN CHRISTOPHER MARLOWE'S TRAGEDY "TAMBURLAINE THE GREAT" //Yosh Tadqiqotchi Jurnal. – 2022. – Т. 1. – №. 2. – С. 230-234.
5. Тўйчиев У. Ўзбек адабиётида бадийлик. – Тошкент: Янги аср авлоди, 2011. 364 – б.
6. Mohichehra P. ABDULLA ORIPOVNING "SOHIBQIRON" SHE'RIY DRAMMASIDA BOSH QAHRAMON TASVIRI //Yosh Tadqiqotchi Jurnal. – 2022. – Т. 1. – №. 3. – С. 416-423.
7. Мўминов И. Амир Темурнинг Ўрта Осиё тарихида тутган ўрни ва роли. - Тошкент: Фан, 1993. - 56 бет
8. Christopher Marlow. Tamburlaine the Great. - London: Dover Publication, 2002,- 128P