

THE IMAGE OF AMIR TEMUR IN THE LITERATURE OF THE RENAISSANCE AND THE ENLIGHTENMENT: AMBITION AND THE INTERPRETATION OF A MORAL RULER

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Abstract: *The article is devoted to the analysis of the artistic interpretation of the image of Amir Temur in English literature, depending on the historical period and literary environment in which the writers lived. The study considers the drama "Tamburlaine the Great" by the representative of the Renaissance Christopher Marlowe and the tragedy "Tamerlane" by the playwright of the Enlightenment Nicholas Rowe as the main sources. It is argued that the process of transforming a historical figure into an artistic image is closely related to the ideas, aesthetic views and literary trends of the era.*

Keywords: *Amir Temur, English literature, Renaissance, Enlightenment, Christopher Marlowe, Nicholas Rowe, ambition, ruler.*

The image of Amir Temur changes depending on the historical period in which each writer lived. Each era has its own beliefs, artistic trends and cultural values, and authors naturally re-depict Temur in accordance with the main ideas of that period. Therefore, although Temur remains the same historical figure, the significance of his character changes with each century. In Renaissance literature, especially in Christopher Marlowe's drama "Tamburlaine the Great", Temur is depicted as a person of extraordinary strength and great ambition. He embodies the Renaissance admiration for heroic figures who break traditional boundaries and change the world through the power of their own will. Marlowe's Temur becomes a symbol of human pride, power and the desire to control fate. His ambition is evident in the following words:

I am a lord, for so my deeds shall prove;

And yet a shepherd by my parentage. (Part I, Act 1, Scene 2).

These words emphasize that greatness does not depend on a person's origin or lineage, but on his practical activity, efforts and personal qualities. That is, the great will of a person is his firm aspiration towards his deeds, services to society and history. According to this idea, true greatness is not innate, but is formed by labor, struggle and conscious

choice. This view is one of the main ideas of Renaissance humanism. Renaissance thinkers put man at the center, interpreting him as a constant, infinite sign that determines his own destiny. They put forward that the value of a person is manifested not in his origin, but in his intelligence, spiritual maturity and responsibility to society. Based on this, this idea vitally promotes the active position of man, towards greatness through work on himself.

His choice of unlimited power is also reflected in the statement:

The god of war resigns his room to me,

Meaning to make me general of the world: (Part I, Act 5, Scene 2).

Scholars support this interpretation, and J. S. Cunningham describes Marlowe's Temur as "the ultimate Renaissance transgressor, a man who seeks to conquer both heaven and earth." Stephen Greenblatt writes of Marlowe's hero as "the embodiment of the Renaissance dream of self-creation through boundless ambition and boundless striving." Thus, Marlowe combines historical data with artistic imagination to create an image of Temur that represents human potential and boundless will.

The Age of Enlightenment presents a completely different picture. Among the works created about Amir Temur, the tragedy "Tamerlane", written in 1701 by the English playwright Nicholas Rowe (1674–1718), occupies a special place. In Rowe's interpretation, Temur becomes a wise and moral ruler who values justice, fairness, and wise leadership. Rowe's Temur embodies Enlightenment ideals of moderation, rule by law, and resistance to oppression. He is more of an ideal political leader than an invader.

This play by N. Rowe departed from the traditions of Dryden's heroic tragedies in English drama and laid the foundation for the later sentimental tragedy trend. The work is also of great historical and aesthetic value for us. In order to elicit as much sympathy and tears from the audience as possible, Nicholas Rowe used the methods of enhancing the emotional impact characteristic of sentimentalist playwrights. He created touching and heart-rending scenes to show the high moral qualities of the characters, as well as their strong mental or physical suffering. Rowe sought to focus the viewer's attention not on the development of events, but on the experiences of the characters. He deliberately stretched or repeated such scenes, thereby slowing down the plot and bringing the viewer to a state of high emotional tension. As a result, the viewer could fully feel the created emotional effect and be maximally affected by it. The author's attitude towards Amir Temur is evident in a short dedication written by Rowe to William Marcus, Duke of Devonshire: "His Courage, Piety, Wise Decisions, Justice and Fatherly Love for his People, and above all his Hatred of Tyranny and Oppression, and his Selfless Efforts for the Welfare of Humanity, have a great resemblance to the qualities of your Excellency."

In his play Tamerlane, Nicholas Rowe portrays Temur as a ruler who rules not with cruelty but with moral strength and the principle of resisting tyranny. This idea is particularly evident in his following words:

Know, 'tis the base, the ungenerous Spirit,
That bends to Wrong, and crouches to a Tyrant...
But I am of a nobler Make;
My Soul was fashion'd for a Realm as vast,
As is the boundless Wishes of Ambition;
And measures all this outward Frame of Things
By that within me" (Act I).

Simply put, here Temur says that submission to injustice is a weak and shameful thing, and he himself refuses to be so, because he believes that he was created for higher purposes. His ambition is not driven by personal gain, but by the desire for inner greatness and justice. He evaluates the outside world by the moral standard of his soul. Thus, Rowe presents Temur as a ruler of the Enlightenment: strong, intelligent and loyal to moral principles, a leader who can stand firm against tyranny and injustice. The author highly appreciates the great qualities of the hero and expresses a modest opinion about his own possibilities of fully depicting him. He writes: "The Hero is greater than the Poet's Imagination," thereby emphasizing the power of the poet's pen before the power of this person.

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