

## Impact Factor:

ISRA (India) = 1.344	SIS (USA) = 0.912	ICV (Poland) = 6.630
ISI (Dubai, UAE) = 0.829	PIHHI (Russia) = 0.207	PIF (India) = 1.940
GIF (Australia) = 0.564	ESJI (KZ) = 4.102	IBI (India) = 4.260
JIF = 1.500	SJIF (Morocco) = 2.031	

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

## International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2018 Issue: 03 Volume: 59

Published: 13.03.2018 <http://T-Science.org>

**Mekhrison Nadir gizi Adigezalova**

Teacher of "Phonetics of the English Language"  
Department of Andizhan State University  
Andizhan, Uzbekistan  
[Azerbaijan23@mail.ru](mailto:Azerbaijan23@mail.ru)

**Malika Nadir gizi Adigezalova**

Teacher of "The Russian Language and Literature"  
Department of Andizhan State University  
Andizhan, Uzbekistan

**SECTION 29. Literature. Folklore. Translation Studies.**

## THE INTERPRETATION OF SAHIBKIRAN'S FIGURE IN G. DJAVID'S DRAMA "TEMUR LAME" AND MUHAMMAD ALI'S EPIC NOVEL "AMIR TEMUR THE GREAT"

**Abstract:** In this article the comparative analysis of the two works of art written by the famous authors of the XX and XXI centuries is clearly described. The analysis includes the contrast of the qualities inherent to the works' main character, Amir Temur. The personality of the great leader is multifaceted: he is depicted not only as an intelligent reformer, a talented warrior, a selfless creator, a far-sighted statesman, a patron of sciences and arts, but also a wise and caring and loving father and grandfather, who was immensely proud of his descendants, a faithful, noble brother, a generous friend, a passionate, tender and affectionate husband.

**Key words:** comparative analysis, Amir Temur, multifaceted, Sahibkiran's character, Kurultay, a warrior, a statesman, a patron.

**Language:** English

**Citation:** Adigezalova MN, Adigezalova MN(2018) THE INTERPRETATION OF SAHIBKIRAN'S FIGURE IN G. DJAVID'S DRAMA "TEMUR LAME" AND MUHAMMAD ALI'S EPIC NOVEL "AMIR TEMUR THE GREAT". ISJ Theoretical & Applied Science, 03 (59): 78-80.

**Soi:** <http://s-o-i.org/1.1/TAS-03-59-11> **Doi:**  <https://dx.doi.org/10.15863/TAS.2018.03.59.11>

### Introduction

Amir Temur's personality was always in the centre of the whole world researchers' attention. Writers, historians, and other scientists of various countries made their great contribution to the study of Temur's activity in particular and the House of Temurid's activity as a whole. R. Clavijo ("The Diary of the Travels to Samarkand to Temur's Court (1403-1406)", I. Schiltberger ("Johann Schiltberger's Travels in Europe, Asia, Africa from the year 1394 till 1427"), K. Marlo ("Tamerlan the Great"), E. Poe ("Tamerlan"), G. Vambary ("Journey in Central Asia"), Mamed Seid Ordubadi (Temur and Ildirim Bayazid), H. Hukhem ("The Master of Seven Constellations"), L. Keren ("Amir Temur the Great"), and others are among them. The phenomenon of Amir Temur is not imprinted in patterns of fiction and musical literature throughout the world accidentally [1].

### Materials and Methods

Amir Temur's worthy of glory successes in wars stirred up not only eastern countries, but also the whole Europe in due time. Historic events, the reason and the participant of which was the great ruler, agitated a great number of advanced figures of

culture and art, awaking their interest to the personality of the great military leader, who often appeared in the centre of many fictional, stage and musical works of art for the same reason. One of the founders of romanticism in Azerbaijani literature, a poet and thinker Guseyn Djavid, who published his drama "Temur Lame" in 1926, also propounded his version of the Temur type. Addressing to the figure of the legendary conqueror in Djavid's work was not fortuitous. In those days, a number of Azerbaijani writers appealed to the Temur type, interpreting it as "a symbol of Turkic world's greatness" [2]. However, Djavid presented a more profound concept of this figure, laying special stress on the idea of a fair ruler; his artistic view represents a new step in the figure's development. The author is not concentrated on the type of an ideal or perfect ruler, even the monarch's being educated was not on his mind. He regards absolute justice as of paramount importance and subjects to it all the rest qualities.

Binding the idea of justice with Amir Temur's figure, Guseyn Djavid undoubtedly relied on historical documents, related to the great leader, who always emphasized the importance and necessity of such a characteristic feature as justice in any governor. In his work "Temur's Tenets" addressed to



## Impact Factor:

<b>ISRA (India)</b> = 1.344	<b>SIS (USA)</b> = 0.912	<b>ICV (Poland)</b> = 6.630
<b>ISI (Dubai, UAE)</b> = 0.829	<b>PIHHI (Russia)</b> = 0.207	<b>PIF (India)</b> = 1.940
<b>GIF (Australia)</b> = 0.564	<b>ESJI (KZ)</b> = 4.102	<b>IBI (India)</b> = 4.260
<b>JIF</b> = 1.500	<b>SJIF (Morocco)</b> = 2.031	

his “children-the world’s sovereigns”[5] there is the sixth commandment, which confirms the author’s justice and humanity, accenting that he “acting in accordance with his conscience, gratified The God’s slaves. He was merciful both towards defaulters and innocent people; he made fair decisions”. He became firmly established in people’s souls by his charity. Acting in accordance with the law and justice, he kept his army and lieges between fear and hope. He was gracious to the poor and bereaved, as for the warriors he always awarded them [4; p 68]. The widely known motto of the great political leader and strategist Sahibkiran is as follows: “Justice is not in strength, but the strength is in justice”, the wisdom of which is still actual.

The decision to choose Amir Temur for the role of a fair governor was practically heroism for Djavid, as by doing this he brought a storm about the reign’s ears. Furthermore, the poet refused to create optimistic works about the working class, mining oil for the sake of their better life, and he also had chosen a very undesirable historical theme for that time. According to Soviet ideology, Amir Temur was considered as a cruel conqueror, which did not join closely together with the understanding and interpretation of the figure in Djavid’s work. In his drama Temur is a fair and talented chieftain; a ruler who takes care of his lieges; a leader who came out in favour of education. As Djavid’s authority in cultural world was high, after finishing his drama he was still allowed to stage it under the title “Temur Lame”. Doing it Soviet officials tried to humble the figure depriving its historical significance. “However, the author didn’t permit to blacken the cast of the ruler’s mind despite all the efforts of the authorities. In the first scene of the drama Temur’s inner world had already been depicted both as a ruler and as a patron of sciences, arts, handicrafts, and trade, that is clearly demonstrated in the work”[2].

In the dialogue with Olga and subsequent actions of Temur, who “hadn’t ever spilt dove’s blood” [3; p 300] the overlord’s justice, revealed through his actions during the wars as well as compared with other rulers, is clearly displayed. The correspondence and communication of Temur, who calls Yildirim Bayazit “a majestic Sultan and begs pardon, aspires to achieve his opponent’s favour” [3; p 301-302], classically exemplifies it.

Such Uzbek writers as Oybek (with his epic dastan “Temur”), S. Borodin (with his trilogy “Stars over Samarkand”), B. Ahmedov (with his novel “Amir Temur”), A. Oripov (with his drama “Sahibkiran”), Asad Dilmurod, M. Jalilov, Muhammad Ali “Amir Temur the Great”, and others undoubtedly made their great contribution to this global theme’s working out, accumulation and comprehending of historical material, creative and spiritual experience.

The principles of artistic interpretation of the great commander’s image in their various works are different, but in general, they reflect only a certain feature of Sahibkiran’s character. Thus, as Borodin confessed his “supermission” was “to show timeless and nationless type of conqueror”, B. Ahmedov aspired to create romantic biography of the military leader; M. Jalilov concentrated on the description of the commander’s host action greatness. A slightly different concept can be traced in Muhammad Ali’s epic novel “Amir Temur the Great”. His interest to historical past and an outstanding historical personality of Amir Temur is oriented, on one hand, on familiarization and reproduction of the past as an actual and imperishable value, and, on the other hand, on selective obtaining of previous heritage in order to solve today’s problems.

Regarding cognition and depiction of the historical figure as one of the means of people’s “spiritual” cognition, its mentality, Muhammad Ali strived for maximally wide, complete, and multifaceted recreation of Temur’s character, in its social and historical determination, relying on veritable historical facts, and introducing fictitious characters and artistic details. However, it should be mentioned that the deep comprehending of the historical epoch and the concept of the character, worked out during the process of facts’ studying, are the basis of his artistic fantasy. This deeply comprehended concept became the pledge of authenticity of the artistic fantasy and a criterion in choosing documentary facts in the process of writing the novel.

Having made the comprehending of lifelike destinies of the historic events’ real participants as a fundamental one, the author managed to create a sound, convincing, and multifaceted historically and socially determined figure of Amir Temur. Muhammad Ali succeeded in bright and embodiment of multifaceted epoch’s panorama, where the characters act in accordance with the temper, intellect, way of thinking, and the topic’s development as well as the conflicts’ solving are determined not by the author’s will, but by the logic and interrelation between characters and circumstances.

There is no writer’s position (in its traditional interpretation), addressing to the reader, author’s obvious interference. The reader understands the whole sense of the work from the context on his own, and the logic of depicted events helps him to make a conclusion.

He characters of the epic novel are not perceived as bearers and exponents of the writer’s point of view. They exist independently, their actions submit to the inner logic of narration.

Muhammad Ali’s Amir Temur is not only an intelligent reformer, a talented warrior, a selfless creator, a far-sighted statesman, a patron of sciences

## Impact Factor:

ISRA (India) = 1.344	SIS (USA) = 0.912	ICV (Poland) = 6.630
ISI (Dubai, UAE) = 0.829	PIHHI (Russia) = 0.207	PIF (India) = 1.940
GIF (Australia) = 0.564	ESJI (KZ) = 4.102	IBI (India) = 4.260
JIF = 1.500	SJIF (Morocco) = 2.031	

and arts, but also a wise and caring and loving father and grandfather, who was immensely proud of his descendants, a faithful, noble brother, a generous friend, a passionate, tender and affectionate husband.

As to G. Djavid, he emphasized Temur's wisdom and insight with the help of the leader's appreciation of his people. The ability to understand human psychology is revealed, for instance, in the characteristics given to Yildirim Bayazit by Temur. When the commander Orhan, sent to Yildirim's palace, asks Temur: "What if Yildirim will not believe my words?", the ruler's answer was like the one of the "psychologist-playwright"[6] G. Djavid: "Temur: Don't doubt, he will, he is very ambitious. Haughty people do not discern the truth. They say, he has very dull eyesight, but his soul and consciousness cannot be blind..." [3; p 259].

Another important feature of the fair ruler is the ability to listen to one's advice. Temur appreciated scientists, surrounding and helping him with their advice. Kurultay Council is of great significance for him. Temur says: "I still haven't made any mistake, because I followed the advice of the Council, without it the state will be like an ignorant person, the work to fulfil and the words said will always spawn repentance and misfortune. I always listened to sober-minded and wise people, consulted with great

commanders. I thought not only from military point of view, but also pursued interests of peace" [3; p 261-262].

### Conclusion

Through the figure of Amir Temur G. Djavid expresses his dreams, connected with the image of the fair sovereign. Having chosen Amir Temur for the role of a fair ruler full of ideas, the acknowledged poet and philosopher G. Djavid proved that he also was an expert in history. Relying on the historical documents, the poet managed to work out and introduce his own philosophical concept of the leader. In Djavid's interpretation, the main features of the monarch are justice, the ability to understand people's psychology and listen to other's opinion.

Temur in Muhammad Ali's epic novel is guided not by ambitions, the desire to capture the whole world (when he discusses the topic of there should be a single sovereign in any state), but the desire to protect his people from corruption and arbitrariness by means of his stable united power and fair laws. It can be stated without any doubt, that in his epic novel the author created a multifaceted and complete image of Amir Temur, having opened the way of new artistic comprehending of the great leader's figure with the help of the future literature.

### References:

1. (2006) Amir Temur's figure in stage works of the West. SANAT • 01/04/2006 • Edition 2
2. (2018) the material of the candidate of historical sciences S. Ahmedov "Amir Temur in the History and Culture of Azerbaijan" Available: <http://www.trend.az/life/socium/2381064.html> (Accessed: 10.03.2018).
3. (2005) Guseyn Djavid's Works. Volume 5. p. 3. "Leader publishing house": Baku, 2005.
4. (1999) "Temur's Tenets" translated form Persian by H. Karomatov, T., 1999.
5. (2018) Available: <http://www.e-samarkand.narod.ru/ulojeniya1.htm> (Accessed: 10.03.2018).
6. (2013) Available: <http://www.zerkalo.az/2013/proizvedeniya-guseyna-dzhavida> (Accessed: 10.03.2018).
7. (2014) Muhammad Ali "Amir Temur the Great" Available: <http://slovo.nx.uz/zv-2014> (Accessed: 10.03.2018).

