

THE IMAGE OF AMIR TEMUR IN ENGLISH DRAMATURGY

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Annotation: *Drama is an artistic expression of historical reality. One of the conclusions drawn from the work is that Amir Temur's main policy is to achieve friendship between countries and people, to strengthened, and to improve relations with citizens. Amir Temur first appears before our eyes as a great general and statesman.*

Keywords: *drama, poetic drama, fiction, dialogue, monologue, idea, historical drama, historical hero, historical reality, image, realistical image, episode.*

This research talks about the embodiment of the figure of the master Amir Temur in the Uzbek dramaturgy during the years of independence. As we all know, it has been more than a century since dramaturgy entered Uzbek literature. Behbudi's "Padarkush", recognized as the first dramatic work, was written in 1911. This Uzbek dramaturgy, which has more than a hundred years of history and experience, has always developed more slowly than other literary genres, except for the beginning of the last century and the period of the Second World War [2]. This decline is especially noticeable in the 70s-80s, the so-called "recession period" of the last century, and the first years of independence. There are certain objective and subjective reasons for such laziness. First of all, it should be emphasized that there are very few special creators in our literature who are engaged only in dramaturgy. Some of them do not become famous and become permanent partners of theaters by creating stage works of the discovery level. Secondly, even if such a talented drama is created and staged, there is a problem of attracting the audience to it. Because of the market economy, the playwright is not getting rich with his work. Nevertheless, after 20 years of work, the drama was not created, the stage was not empty, and more or less the audience entered the theater [10].

Studying the exemplary aspects of the character of historical figures, researching the image of famous historical figures in fiction, which have passed the test of historical events and periods in the life of great people, is considered one of the urgent tasks of the science of literature. Therefore, studying the image of Amir Temur from the point of view of historical reality and analyzing the achievements of artists in his artistic interpretation also gives important conclusions related to the development of the literary process. Due to the opportunities given by independence, special attention is paid to the creation of the image of Amir Temur in Uzbek literature. In particular, in this regard, works written in the genres of stories, dramas, and screenplays are a clear proof of this. It should be noted that the name of Amir Temur left an unforgettable mark not only in the history of our country, but also in the history of the world. According to world scientists, today there are more than six thousand scientific and artistic works dedicated to Sahibqiron and his reign. Also, over six hundred years, more than 500 major historical works were written in European languages, and about 900 in Eastern languages,

dedicated to the great general. After all, the study of Sahibkiran's unforgettable services to humanity is never finished[5]. After independence, great changes took place in Uzbek dramaturgy. In the created works on historical and modern themes, the ideas of glorification of man, love for the Motherland, loyalty, and respect for our values were reflected in artistic ideas. Among these stage works, A. Oripov's dramatic poem "Sahibqiron" is noteworthy. In the work consisting of five scenes, an attempt was made to more widely illuminate the features, qualities, and character of our great grandfather[11]. Through a series of triumphant marches towards the goal of building a single and powerful state, the prosperity of the country, a person with high aspirations, a complex nature, a great sage, and finally, a perfect person, both physically and mentally, appeared. Amir Temur, a great statesman, the founder of a kingdom with no equal in power, who shook the world with his unique intelligence, willpower, patience, courage, justice, and strength of faith, the author truly illuminates his simple human feeling. He tried to show them, character traits that are not free from flaws[6]. The author includes the most important events in the life of Amir Temur in the work. The dramatic poem describes events such as Sahibkiron's teenage years, his struggle for the throne, his attitude towards family members, the "mud battle" with Ilyashoja. In 1365, the movement of generals, and the battle against Sultan Bayazid. The play was staged at the Uzbek National Academic Drama Theater by director O. Salimov. It should be acknowledged that he staged this play in a philosophical-romantic style in accordance with the traditions of Uzbek theater directing. At the same time, we can say that A. Oripov enriched the events in his saga with dramatic conflicts and actions, subordinating them to the laws of the scene. The characters are made brighter with subtle psychological traits. With this, the director paid special attention to the work world of the characters[12]. At the same time, the director introduced a prologue and an epilogue to the play, the chorus and predictors appeared on the stage. These ensured that the play was integrated in terms of its compositional structure. The unique feature of O. Salimov's direction is that he gives ample space to symbolic means of expression and symbols in the interpretation of each work. This performance was not without such uniqueness[13]. The scene of the attempt on the owner's life attracts attention. This event, which was simply presented orally on a literary basis, was brought to life by the director on stage. The mysterious and suspicious rustling of the door and footsteps, shadows, the heart-rending music of the composer A. Ergashev and the spear thrust into the throne - all this increased the dramatic nature of the play. People's Artist of Uzbekistan T. Mominov calmly accepts the incident on this stage. In front of Amir Husain, who organized the assassination, we can see that his cold gaze fixed on the ground, his upright posture, his proud step - in the end, his face was filled with anger and hatred. The audience also imagines the story through this scene[7]. The scene of Timur's battle with Bayazid is also notable for its spectacle. The director created such a scene that, as a result, the viewer will witness both a chess game and war stories at the same time. Under the shade in front of the stage, Temur plays chess with Alovuddin, and behind the shade, there is a commotion due to the battle. Timur controls this battle with a game of chess[18]. This scene shows that our great ancestor was unmatched in intelligence and development

of battle tactics. In the finale of the performance, while showing the death of director Amir Temur, after the main character's verbal testimony, a large white cloth appears on the stage, waving in the wind. After a while, the cloth spreads out, takes a light flight, and then falls to the ground. This finding is a sign that a destiny that united half of the world, built a single state and established justice in this state has left this world[14].

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