

DESCRIPTION OF THE IMAGE OF AMIR TEMUR AND HIS ERA IN ROBERT E. HOWARD'S LORD OF SAMARCAND

*Sherzod Yakubov Kamildjanovich -
Lecturer, RANCH Technological University
Khorezm, Urgench, Uzbekistan
ORCID: 0009-0007-3725-912X
e-mail: sherzodyakubov554@gmail.com
telephone number: +998937525595*

ABSTRACT

This article discusses the portrait of Amir Timur (Tamerlane) in Robert E. Howard's short story "Lord of Samarcand." While he is most famous for creating Conan the Barbarian, Howard had also proved his ability to create historical fiction that was remarkable for its research and literary brilliance. In "Lord of Samarcand," Howard offers a multi-faceted picture of Timur: his incomparable military genius, administrative skills, and his enduring cultural influence. The story brightly reflects 14th-century Samarkand with its great buildings and energetic trade routes. It is in this detailed narrative that Howard shows his profound knowledge of the historical and cultural background of Timur's time. This analysis has shown how Howard intertwined historical accuracy with engaging storytelling to bring to life the complexities of Timur's character and era. Moreover, this points out the pervasive interest that Howard had in history and unique talent for introducing Eastern figures into Western literature and telling their stories in a way that has never been told before.

KEYWORDS

Timur, Howard, Lord of Samarcand, history, trade, city, personality, leader.

Introduction

Influential American writer Robert E. Howard is widely recognized as the creator of Conan the Barbarian. But aside from his fantasy novels, Howard also wrote historical fiction about any number of times and characters in history. One of the most intriguing figures that he ever wrote about was Amir Timur, better known as Tamerlane, a 14th-century conqueror who founded one of the greatest empires ever to have existed, extending from Central Asia through to the Middle East and beyond.

Howard's historical fiction, particularly his story "Lord of Samarcand," brings into real life the world of Timur and his empire. The story is set in the great city of Samarcand, Timur's capital, and follows the adventures of a Scottish knight who, on his journey, comes across Timur's army and learns all about the ruler's remarkably superior leadership. Howard, in portraying Timur, does so with respect, in great detail, due to the extensive research he conducted regarding the history and culture of that era.

Through Howard's pen, we see a character of great strength, intelligence, and ambition that was instrumental in Timur's building of his empire, leaving the stamp of his presence upon world history. This paper examines how Howard's "Lord of Samarcand" provides insight into the life of Amir Timur, showing that the writer's portrayal agrees with the historical record while providing a rich, engaging narrative that brings history to life.



Objectives

The main purpose of this research is to reveal how Robert Howard represents Amir Timur in the novel "Lord of Samarkand," how Howard characterizes Timur, mainly focusing on his leadership qualities, and how his empire, especially the city of Samarkand, is represented. It seeks to find out from the research how Howard transforms a historical figure into a fictional character while retaining some elements of Timur's legendary personality.

Another important goal is to compare Howard's descriptions with actual historical records. The research is supposed to investigate how Howard's description of Timur's rule, the architecture of Samarkand, and the routes of trade correspond to the historical records. Specifically, the control of Timur over the Silk Road and the structure of the city are considered, seeing how these real-world elements are reflected in Howard's fictional narrative.

It also aims to analyze how Howard combines historical facts with his creative imagination. The study shows how Howard can create a vivid yet fictionalized representation of Timur's empire by using both historical details and fantastical elements. We try to understand the creative approach of Howard in writing historical fiction.

Finally, it assesses the historical role of Amir Timur according to works by Howard. Such research allows a broader understanding of this historical figure and his cultural influence within the literary tradition of the West—that is, how the Western view on the historic role of Timur, military successes, and empire was embodied in Howard's representation.

Scope and methodology

Scope of the research

The present study deals mainly with Howard's **Lord of Samarcand** because it is one of the most elaborate literary works on Timur's reign, with great emphasis on the glory of his capital city, Samarcand, and his military achievements. The article also looks at Howard's general concept of history, his use of historical allusions, and his creative process in depicting historical figures. Through an analysis of languages, characterizations, and historical context filling this story, the integration of Howard's imagination to research which come together into a history-based fictional account in Amir Timur's life and legend. We explore these ideas in Howard's work by answering the following research questions:

- **Research Question 1:** What are techniques Howard has used to describe Timur by connecting fiction with real-life characteristics?
- **Research Question 2:** What are the different treats of The Great Amir Temur have been presented by Howard in his Lord of Samarcand.

In answering these questions, we relied on the primary and secondary data and the qualitative analysis procedure which we discuss in this subsection.

Data Collection

In this article reviews secondary sources such as historical studies on Timur's life and reign, which help to contextualize Howard's narrative within the actual historical events. These secondary sources provide evidence that Howard's writing was not only creative but also informed by thorough research on the period, as he was known to delve into historical subjects



with a great deal of accuracy (Louinet, 2003; Eng, 1984).

Data analysis procedures

With this research paper's help, we have analyzed Howard's description of Timur by using two kinds of methods: textual and historical comparative analysis. First, a close reading of Howard's "Lord of Samarcand" focuses on how he describes Timur, his empire, Samarcand, especially its architectural features, trade routes, and strategic choices of Timur. This is followed by a historical comparison, whereby Howard's depiction of the Turquoise Gates and the caravan trade routes are compared to actual historical practices, such as Timur's control over the Silk Road (Ahmedov, Mukminova, & Pugachenkova, 2005) and the use of wayside stops and horses in trade (Urinboev & Buriev, 1999). It also incorporates both primary and secondary sources, such as letters by Howard to Tevis Clyde Smith that evidence his deep interest in history (Louinet, 2003), and critical works on his life and writing by Finn (2006) and Clute (1999), in attempting to see how Howard integrated historical fact into fiction. The methodology further develops the creative process in which Howard combined historical description, such as the stone buildings of Samarcand having a bluish tint and the palace of Timur, with his imaginary contribution, such as silver lions guarding each palace gate (Urinboev & Buriev, 1999). Finally, the analysis of Howard's language in respect to Timur's portrayal outlines his protagonist as a strong and keen leader with "magnetic eyes" by Howard (1932); a corresponding historical personality is an unfetterable military leader according to the work by Eng in 1984.

Literature review

While working on my scientific research titled "The Artistic Figure of Amir Timur in the Works of American Writers," I came across an intriguing article titled "The Personality of Amir Timur and His Epoch in the Story Lord of Samarcand by Robert E. Howard," written by M. Yakubov (2019). I was genuinely surprised to learn that Robert E. Howard, best known for his heroic fantasy works, had written about Timur the Great. Inspired by this discovery, I eagerly sought out Howard's story Lord of Samarcand. Reading it was a captivating experience that deepened my appreciation for Howard's talent. With great admiration and respect for this remarkable writer, I felt an intense sense of purpose and honor in authoring my own article about his portrayal of Amir Timur. This experience has truly enriched my research and filled me with inspiration.

The story begins with a battle scene between the Turkish Sultan and the knights of Austria, Germany, and Italy. Amir Temur sends his commander Ak Boga to the scene to find out the outcome of the fight. The battle ends with the defeat of the European knights, and the commander quickly travels to Samarkand to report the news to the Amir, and on his way, he encounters a Scottish knight, who was dissatisfied with the outcome of the fight and wanted to take revenge on Bayazid. Knight agrees to go with Ak Boga to meet Amir Temur to fulfill his purpose.

The first words about Timur Robert expresses by the words of the commander of Amir Temur, Ak Boga, says to the Scottish knight: "Timour, the Servant of God, by the favor of Allah, Amir of Tatars." The heroes (Ak Boga and the knight of Scotland) took their way to Samarcand, during a trip they stopped at a special checkpoint on a sidewalk, while tall soldiers in iron armor gave them fresh food and exchanged horses for them: "... and when the Tatar began to stop at wayside posts where tall dark men in iron helmets brought fresh steeds. ... and he wondered at the distance they had covered between the first post where saddled steeds awaited them ...". Historical sources also confirm that Amir Temur erected such places in his kingdom. The book



Amir Temur in World History states: “There are also stops for horses. Such places were on all the important caravan routes that could replace horses that were always tired” (Glenn, 1976).

This shows that Robert Howard was aware of the rules established in the kingdom of the Sahibkiran.

Every architectural monument, built in Samarkand during the ruling Amir Temur period, had a unique, complete, and perfect appearance, from the foundations to the ends of the dome, from tiles to bricks. And Howard describes Samarcand in the Scottish knight’s eyes as follows: “The city shimmered to his gaze, mingling with the blue of the distance, so that it seemed part of the horizon, a city of illusion and enchantment. Blue: the Tatars lived in a wide magnificent land, lavish with color schemes, and the prevailing motif was blue. In the spires and domes of Samarcand were mirrored the hues of the skies, the far mountains, and the dreaming lakes.” It means that Howard deeply researched the historical materials to give detailed and correct information to the reader, we mentioned above about his responsibility and attitude to writing historical works. “The city was shining and the blue colours, as if it were a part of the horizon, gave it a charm, a place of magic and charm. The Tatars lived in a vast area where the buildings were built of distinct colors, but their favorite color was blue. The buildings of Samarkand reflected the horizon, long mountains, and quiet lakes. Ak Boga also tells how Samarcand was built during the reign of Amir Temur: “You have seen lands and seas no Frank has beheld,” said Ak Boga, “and rivers and towns and caravan trails. Now you shall gaze upon the glory of Samarcand, which the lord Timour found a town of dried brick and has made a metropolis of blue stone and ivory and marble and silver filigree.”

We know that Amir Temur paid a special attention to the trade and created all the necessary comfortable conditions for the merchants. Some scholars who have studied the trade relations in the period of Amir Temur (Urinboev & Buriev, 1999). Amir Temur and the Temurids controlled the main Silk Road trade route and thus the safety of caravans between China, India, Central Asia and the Middle East with other cities of Europe, in this way they greatly contributed to the development of trade and diplomatic relations between the East and the West (Ahmedov, Mukminova, & Pugachenkova, 2005).

The following lines show that Robert Howard was also well aware of Amir Timur’s benevolent policy: “... camel-caravans and mule-trains whose robed drivers shouted incessantly, all bound for the Turquoise Gates, laden with spices, silks, jewels, ... the goods and gauds of India and Cathay, of Persia and Arabia and Egypt”. The author acknowledged that all caravans filled with various spices, silks, and precious stones were heading towards the Turquoise Gates, not only India and China, but also Persian, Arabian, and Egyptian products are presented here, in Samarcand. And in the words of commander of Great Timur the author rightly says: “All the East rides the road to Samarcand” Howard goes on to state his thoughts on the palace of Samarkand, the broad streets of the city, noisy bazaar with representatives of different countries and peoples: “They rode through the wide winding streets, past palace and market and mosque, and bazaars thronged with the people of a hundred tribes and races, bartering, disputing, shouting. The Scotsman saw hawk-faced Arabs, lean apprehensive Syrians, fat fawning Jews, turbaned Indians, languid Persians, ragged swaggering but suspicious Afghans, and more unfamiliar forms; figures from the mysterious reaches of the north, and the far east; stocky Mongols with broad inscrutable faces and the rolling gait of an existence spent in the saddle; slant-eyed Cathayans in robes of watered silk; tall quarrelsome Vigurs; round-faced Kipchaks; narrow-eyed Kirghiz; a score of races whose existence the West did not guess. All Asia flowed in a broad river through the gates of Samarcand.”



The Scottish knight, Donald MacDeesa, welcomes the sight, and in his soul, he declares the cities of the West were nothing, but hovels compared to this. Ak Boga and the Scottish knight ride through the library and the academy and the purpose-built recreation area and the wide lobby with the silver lions: “Past academies, libraries, and pleasure-pavilions they rode, and Ak Boga turned into a wide gateway, guarded by silver lions.” As the story progresses, the Scottish knight, accompanied by the commander of the Sahibkiran, is brought to the palace and sees among the pillars erected in the palace a rose garden, cherry trees and strange plants, a fountain of silver water: “The Scotsman, looking between the slender trunks, saw shimmering expanses of roses, cherry trees and waving exotic blossoms unknown to him, where fountains jettied arches of silver spray”. Amir Timur and the Scottish knight come to the palace glittering in blue and gold in the sunshine, pass through high marble columns and enter the hotel through the gilded arches: “So they came to the palace, gleaming blue and gold in the sunlight, passed between tall marble columns and entered the chambers with their gilt-worked arched doorways, and walls decorated with delicate paintings of Persian and Cathayan artists, and the gold tissue and silver work of Indian artistry”.

The Scottish knight encounters Amir Timur, and characterizes him this way this, then, was the unknown Tamerlane, who was already becoming a figure of legend in the West. He saw a man as tall as himself, haggard but heavy-boned, with broad shoulders and the Tatar’s usual depth of chest. His face was not as dark as Ak Boga’s and his black magnetic eyes did not slant; and he did not sit cross-legged like a Mongol sit. There was authority in every line of his frame, in his clean-cut features, in the crisp black hair and beard, untouched with gray despite his sixty-one years.... He was more like the original pre-Turanian rootstock.

Later, the same knight (Donald MacDeesa) says that he participated in several battles with Amir Temur and appreciated the courage of Sahibkiran: “When rivers run uphill, Timour will flee ...” At the end of the story, the author praises Amir Temur’s characteristic policy of “measuring seven times and only then cutting” before any action, and described him as follow: “When other men looked days ahead, Timour looked years”; Not having wealth and power, he as a young leader fights against the Mughal invaders and suppresses them. ... He based the great, yet unknown to the world empire, the empire from Gobi (the desert situated in the territory of Mongolia and China) to the Mediterranean Sea and from Moscow to Delhi. He opened the gates of the South and the East and ensured that the wealth of the world came to Samarcand. Having conquered the Turkish Sultan, he saved Europe from the Asian invasion. ... “As a young chief without wealth or power, he had overthrown his Mongol masters and mastered them in his turn. ... molded into his growing empire, which stretched from the Gobi to the Mediterranean, from Moscow to Delhi — the mightiest empire the world ever knew. He opened the doors of the South and East and flowed the wealth of the earth. He had saved Europe from an Asiatic invasion, when he checked the tide of Turkish conquest ...”

One of the major representatives of American literature Robert Howard provides ample evidence of Amir Temur’s efforts to establish a great empire, his high military intelligence, and his creative talents in his “Lord of Samarcand,” letting us know and easily understand that he was very much aware of such kind of abilities of Great Timur.

Result and Discussion

The analysis of Robert E. Howard’s **Lord of Samarcand** reveals a multifaceted portrayal of Amir Timur, which combines historical accuracy with literary imagination. One of this study’s major achievements was Howard’s representation of the might of Timur’s realm, especially the great city of Samarkand. As Howard writes in that story, “The city shimmered to his gaze,



entwined with blue of the distance, so that it was part of the horizon, a city of illusion and magic” (Howard, 1932). The description fits on the historical description of Samarkand as legendary center of culture and commerce under Timur rule with the famous blue domes and architectural splendor (Ahmedov et al., 2005).

Beyond this colorful portrait of Samarkand, Howard’s characterization of Timur as a military leader is in line with Timur’s historical reputation as a strategist. For example, the story of Timur’s meticulous preparations before going into battle, wherein the commander Ak Boga describes him as someone who “measured seven times and only then cut” (Howard, 1932). This strategic approach aligns with historical reports of Timur’s military tactics, where he was known for his calculated and precise planning (Urimboev & Buriev, 1999).

The conversations cover Howard’s incorporation of historical events into his fictitious narrative. In the example of Timur vs Sultan Bayazid, Howard illustrates a moment in which Timur's army dominates European knights. This fictitious conflict is inspired in part by real ones, such as the Battle of Ankara in 1402, in which Timur’s armies defeated Sultan Bayazid (Ahmedov et al., 2005). And Howard’s narrative emphasizes the significance of this victory, which had long-lasting political and military implications in both the East and West.

Findings

In this section we present the categorical findings to answer our research questions. Here are the ways emerged in the description of Amir Temur in Howard’s work i.e., Lord of Samarkand.

Research Question1: What are techniques Howard has used to describe Temur by connecting fiction with real-life characteristics?

The various techniques Howard was able to draw on that blended the traits of a historical figure with act of fiction writing in Lord of Samarcand allowed him to present the timeless aspect of Amir Timur's historical legacy. He emphasized Timur’s military genius by making him a leader who “measured seven times and then only cut,” which described the conqueror’s calculated approach to warfare and strategic brilliance. Howard also immersed readers in Timur’s capital, Samarkand, describing its “shimmering” blue buildings and international trade routes, blending fictional scenes with historical descriptions of the city’s role as a nexus of culture, architecture and trade. The story also depicted Timur’s multicultural empire, bringing in characters of different ethnicity and region Arabs, Indians, Jews which complemented with historical facts about the diversity in Timur’s empire. By including events like Timur’s battle with Sultan Bayazid and adding imagined details for dramatic effect, Howard remained true to historical facts while working toward an engaging story. His interaction with other characters, and the leading action that he took, helped them understand more about Timur's personality, ambition and also his impressive leadership style. With these devices, Howard blurred the line between fact and fiction, brilliantly crafting a Timur that is at once sublime and visceral.

Research Question 2: What are the different treats of The Great Amir Temur have been presented by Howard in his Lord of Samarkand.

Physical traits of Amir Temur

Robert E. Howard’s Lord of Samarcand has in fact been analyzed through the lens of historical accuracy, which reveals how able the author was at weaving together facts and fiction into a coherent narrative. Among the main conclusions are Howard’s accurate portrayal of Amir Timur as a formidable, charismatic leader. The impression that Howard gives of Timur being



“gaunt but heavy-boned, with a wide sweep of shoulders and the Tatar’s characteristic depth of chest” (Howard, 1932) is consistent with historical accounts of Timur as a tall and strong man whose very appearance was imposing and commanded respect.

Amir Temur as an economist and visionary leader

Another key finding is Howard’s attention to the economic significance of Samarkand under Timur. In *Lord of Samarcand*, the city is depicted as an important commercial hub, where “camel-caravans and mule-trains” bring in wares from throughout the world, including “spices, silks, jewels” from as far away as China and India (Howard, 1932). This is further corroborated with historical evidence which emphasizes on Samarkand’s location on the Silk Road, as a key trade and cultural exchange focal point (Ahmedov et al., 2005).

Moreover, Howard’s portrayal of Timur’s relations with other cultures also reveals his empire as diverse and multicultural nature. From “hawk-faced Arabs, lean apprehensive Syrians, fat fawning Jews, turbaned Indians” and an array of other nationalities, at least five of whom are mentioned by name (Howard, 1932). This image represents the peoples of Timur’s empire, which covered a wide territory that included parts of Central Asia, the Middle East and South Asia.

Limitations and Research Gaps

While this study is a very comprehensive analysis of **The Lord of Samarkand**, it also has some limitations. One of the limitations is that it only tells one story about Howard's portrayal of Timur. **The Lord of Samarcand** is a brilliant work, but it is only one part of Howard's vast body of work. A broader study, encompassing the works of other authors who created images of Timur, would present a more holistic picture of the literary editor's portrayal of Timur and keep an open mind.

Another limiting factor is the difficulty in fully reconciling Howard’s fictional version of Timur with the reality of the historical figure. Although Howard does include some facts about Timur’s life, his portrayal is fiction, as dictated by literary devices and his own imagination. For example, Howard's romanticized description of Samarkand as a "city of illusion and enchantment" (Howard, 1932) fails to reflect the reality of living in the city at the time of Timur. Future scholarship may certainly explore the gaps between Howard’s fictive portrayal and historical evidence, and how those gaps provide a more complex vision of what it is about historical fiction that leads us to an understanding of the past.

Moreover, research gaps remain in examining the impact of Howard’s work on later generations of writers and scholars. Howard’s influence on the fantasy genre has been exhaustively documented, but his contributions to historical fiction particularly on figures like Timur are less well trodden. Future studies may explore Howard’s influence on treatment of historical figures by other writers, particularly in the historic fiction or sword-and-sorcery traditions.

Conclusion

Amir Timur receives an alternative treatment in Robert E. Howard’s **Lord of Samarcand**, where the famous historical figure is imbued with Howard’s inimitable imagination. His detailed descriptions of Timur’s character, military leadership and the splendor of Samarkand convey the essence of the 14th-century conqueror and his empire. The story also touches on Timur’s strategic brilliance, his cultural contributions, and the multicultural nature of his reign, providing



English-speaking audiences with a new perspective on a historical figure.

But Howard is writing historical fiction, and as such, his portrait takes creative liberties, romanticizing certain parts of Timur's life and reign. This brings us to critical considerations of the interplay between history and storytelling in literature. Whereas the same story, in my view, accomplishes greater accessibility and engagement with Timur's legacy, more research could be done into how such fictive constructions inform contemporary understandings of historical figures.

In conclusion, **Lord of Samarcand** stands as a testament to Howard's literary skill and historical curiosity, contributing not only to historical fiction but also to a broader appreciation of Timur's enduring legacy. As an Uzbek, I am honored to study Amir Timur, regardless of how he is portrayed. His legacy continues to fascinate and inspire audiences around the world. Timur's life and his contributions to Uzbek history have left an indelible mark on the world stage. His memory remains an important part of Uzbekistan's cultural heritage, inspiring scholars, artists, and leaders around the world.

References

1. Ahmedov, B., Mukminova, R., & Pugachenkova, G. (2005). *Amir Timur*. Uzbek National Encyclopedia.
2. Clute, J. (1999). Edifice. In J. Clute & J. Grant (Eds.), *The encyclopedia of fantasy* (pp. 309–310). St. Martin's Griffin.
3. Eng, S. (1984). Barbarian bard: The poetry of Robert E. Howard. In D. Trout (Ed.), *The dark barbarian: The writings of Robert E. Howard. A critical anthology* (pp. 23–64). Wildside Press.
5. Finn, M. (2013). *Blood and Thunder: The Life and Art of Robert E. Howard*. Lulu. com.
6. Glenn, L. (1976). *The last Celt*. Berkley Windhover Books.
6. Louinet, P. (2003). Hyborian genesis: Part 1. In R. E. Howard, *The coming of Conan the Cimmerian* (pp. 429–452). Ballantine Books.
7. Tompkins, W. A. (2019). *Santa Barbara's royal rancho: The fabulous history of Los Dos Pueblos*. Pickle Partners Publishing.
8. Urinboev, A., & Buriev, O. (1999). Ghinese travel of Giyasiddin Nakkosh. In E. V. Rtveldadze, *The Great Silk Road: Encyclopedic reference. Antiquity and the early Middle Ages* (p. 280). Uzbek National Encyclopedia.
9. Muzaffar, Y. (2019). Personality of Amir Timur and his epoch description in story Lord of Samarcand by Robert E. Howard. *Бюллетень науки и практики*, 5(12), 536-541.
10. Kamildjanovich, Y. M., & Jaxongirovna, S. S. (2023). AMERIKA ADABIYOTIDA AMIR TEMUR SIYMOSI. *Innovation: The journal of Social Sciences and Researches*, 1(6), 114-117.
11. Ramazonovna, T. D. AMIR TEMURNING JAHON TARIKSHUNOSLIGI VA MANBASHUNOSLIGIDA TUTGAN O'RNI.
12. Kabilova, G. R., & Igamberdieva, D. (2023). AMIR TEMUR-THE PRIDE OF THE UZBEK PEOPLE. *International Journal of Pedagogics*, 3(06), 24-26.
13. KURKMASOVICH, A. S., & NABIJONOVICH, T. T. Amir Temur-Great Statesman and Governor, Creator, Patron of Science and Culture. *JournalNX*, 7(02), 226-229.
14. Temirovna, P. M. (2023). THE COMPARATIVE ANALYSES OF THE IMAGE OF AMIR TIMUR IN THE WORKS OF ABDULLA ORIPOV AND CHRISTOPHER MARLOWE. *INTERNATIONAL JOURNAL OF SOCIAL SCIENCE & INTERDISCIPLINARY RESEARCH* ISSN: 2277-3630 Impact factor: 8.036, 12(06), 12-17.



15. Ibodova, N. K. (2024). THE ROLE OF IBRAHIM MOMINOV IN STUDYING THE PERSONALITY OF AMIR TEMUR. INTERNATIONAL SCIENCES, EDUCATION AND NEW LEARNING TECHNOLOGIES, 1(4), 154-157.
16. Finn, M. (2013). Blood and Thunder: The Life and Art of Robert E. Howard. Lulu. com.
17. Gibbon, E. (1914). The Decline and Fall of the Roman Empire (1776–1789), 7 vols., ed. JB Bury. London: Methuen, 7, 185-212.
18. Manz, B. F. (1999). The rise and rule of Tamerlane. Cambridge University Press.
19. Nicolle, D. (1990). The Age of Tamerlane (Vol. 222). Osprey Publishing.
20. Manz, B. F. (1998). Temür and the Problem of a Conqueror's Legacy. Journal of the Royal Asiatic Society, 8(1), 21-41.
21. Manz, B. F. (2002). Tamerlane's career and its uses. Journal of World History, 1-25.
22. Darwin, J. (2007). After Tamerlane: The Global History of Empire. London: Allen Lane.
23. Ingram, A. (2009). English literature on the Ottoman Turks in the sixteenth and seventeenth centuries (Doctoral dissertation, Durham University).
24. Clark, D. B. (1950). The source and characterization of Nicholas Rowe's Tamerlane. Modern Language Notes, 65(3), 145-152.
25. ibn Arabshah, A. (2017). Tamerlane: The life of the great amir. Bloomsbury Publishing.
26. Kamildjanovich, Y. M. Short Review on Some Works and Researches About Timur the Great. International Journal on Integrated Education, 4(2), 42-46.
27. Telaumbanua, I. S. M. (2024, October). Samarkand under the Rule of Timur: Transformation of the City into a Center of Islamic Art and Architecture. In Proceeding International Seminar and Conference on Islamic Studies (ISCIS) (No. 3).
28. Ashrafyan, K. Z. (1998). Central Asia under Timur from 1370 to the early fifteenth Century. History of Civilization of Central Asia: The Age of Achievement, AD 750 to the End of the 15 th Century, 319-346.
29. Soysal, D. (2025). THE TIMURID RENAISSANCE PERIOD IS A CENTRAL ASIAN RENAISSANCE AS PRESTIGIOUS AS THE ITALIAN RENAISSANCE. Orta Doğu ve Orta Asya-Kafkaslar Araştırma ve Uygulama Merkezi Dergisi, 4(2), 82-95.
30. Qambarov, S. A. (2024). THE MAIN DIRECTIONS OF SCIENCE AND ENLIGHTENMENT IN CENTRAL ASIA DURING THE PERIOD OF AMIR TIMUR. Bulletin news in New Science Society International Scientific Journal, 1(6), 43-51.
31. Stride, S. (2011). Samarkand: The Peripheral Core of World History. World and Global History.

