



THE IMAGE OF AMIR TIMUR AND THE IDEAS OF HUMANISM IN THE DRAMA OF CRISTOPHER MARLOWE "TAMBURLAINE THE GREAT"

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ANNOTATION

It is known that the first information about Amir Timur reached Western Europe through Venetian and Genoese traders operating in the Black Sea ports. The first written information about Sahibkiran and his kingdom, and in particular his military potential, began to appear at the same time, during the lifetime of Amir Timur. The annihilation of the Ottoman Turks by Timur the Great troops in the Battle of Ankara intensified the interest in his personality in Western Europe. Among numerous works about Timur, here, we speak about one of them – Tamburlaine the Great by Christopher Marlowe. This article is devoted to the analysis of this work of the English poet and dramatist, his tragedy "Tamburlaine the Great"; the image of Timur the Great and ideas of humanism are investigated and given the points of the author and views of different other researchers.

KEY WORDS: *Tamburlaine, hero, tragedy, image, humanism, representative, ruler, power.*

DISCUSSION

The main theme of our scientific research is – The personality of Amir Timur in English-speaking literature. The given article is a review article, which gives some kind of report about the second part of our investigation being done (Yakubov, 2020)

Christopher Marlowe (1564-1593) is one of the brightest representatives among other English playwrights. English poet dramatist and translator, one of the greatest writers who created before Shakespeare. Studying the biographies of known representatives of that period, we came into conclusion, that, there is no tragic figure like Marlowe, among his contemporaries, who gave the world such great legends about Timur and Faust, and became a legend himself after his death.

Born on February 26, 1564, in Canterbury, Marlowe received his first education in Canterbury and at the age of 16 entered the University of Cambridge. After graduating from university in 1583, he got a bachelor's degree and moved to London, where he began his literary career. At that time, he became a member of the "University wits" circle, as well as other poets, such as J. Lyly, T. Nashe, R. Greene, T. Lodge. It was these playwrights known as the "university wits," who had a profound influence on the development of 16th-century English theater.

They have mastered most of the features of medieval theater, intended for a large audience; in this theater the participation of many characters was natural, there was freedom of time and space, serious and funny events complemented each other in one performance.

It was during that period when Marlowe's first ten-act tragedy, Tamburlaine the Great, took the stage. Before starting his career as a playwright, it is said that Marlowe was an actor, but was forced to give up acting because of a broken leg. The first part of this tragedy may have been written by Marlowe, at that time, when he was studying at the University of Cambridge. "Tamburlaine the Great" which caused a great sensation and continued success, gave Marlowe the highest place among contemporary English playwrights.

The power of Tamburlaine to influence his contemporaries and, above all, the audience - the power of the dream - to achieve a fairy-tale greatness, in which only confidence in destiny and hatred of worldly and heavenly geniuses.

Various books have been written about Marlowe's life and work and scientific researches have been done on attitudes and views. But, anyway, we want to give our and other scientist's comments, thoughts and information on the given title.



"Marlowe " the first great dramatist," who had "no precedents... to follow as a professional playwright". In this sense, Marlowe opened up a new way for the development of English drama " says Hilton Della (Hilton, 1997).

In the drama prologue, the author's intention to introduce new styles into the art of drama is evident, i.e. to draw the viewer's attention to the details of historical events, scenes of the devastation of kingdoms and peoples.

William Long Della (William, 2003) also confirms our opinion in his book on English and American literature, saying that:

"He appeared in London sometime before 1587, when his first drama Tamburlaine took the city by storm."

Marlowe made great changes in English drama, abandoning scenes of previously popular bloody battles, clowns and crude jokes, trying to form a sequence of events and a holistic psychological direction in the drama. It is in the prologue, that Marlowe hints at the abandonment of traditional clown scenes and the creation of a new genre of great tragedy:

From jiggling veins of rhyming mother-wits,
And such conceits as clownage keeps in pay,
lead you to the stately tent of war,
Where you shall hear the Scythian

Tamburlaine (Marlowe, 1980).

A similar view is put forward by Fletcher:

"The Prolog to 'Tamburlaine' makes pretentious announcement that the author will discard the usual buffoonery of the popular stage and will set a new standard of tragic majesty" (Fletcher, 2002).

Abandoning the poetic form of drama, Marlowe introduced the style of " blank verse". Literary critic William Long also says that he puts an end to the meaningless forms of verses (William, 2003):

"For the doggerel is substituted blank verse," Marlowe's mighty line "as it has ever been called, since he was the first to use it with power;"

Robert Fletcher says : "The distinction between the two sorts of drama was still further broken down in the work of Christopher Marlowe, a poet of real genius, decidedly the chief dramatist among Shakspeare's early contemporaries, and the one from whom Shakspeare learned the most (Fletcher, 2002)."

Here we find it necessary to dwell on another aspect of Christopher Marlowe, that is also very important. In the Middle Ages, Latin was used in the field of literature for the most part, not English. And Christopher Marlowe was one of the first to write his work in English. Literary scholar Ayshe Piril's thesis also commented on this (Eryilmaz, 2007):

"Christopher Marlowe can be considered a figure of Renaissance for having provided works with the simple and artistic use of the English language... In the Middle Ages, the English language was not a medium for the literary field, and works were produced in Latin; however, as many people became literate in Renaissance, works began to be produced in English which made it possible for the average reader to understand and enjoy a book. Marlowe also wrote his poems and plays in English. Hilton mentions that, "English-speaking theatre ... began with Marlowe".

Marlowe's heroes evoke both fear and pride at the same time. Christopher not only opposes the medieval people's habit of obeying the laws of nature to their principles of reasoning, but he argues that religion is a tool of this policy, invented by the monks to exploit the common people.

Marlowe died on May 30, 1593, at the age of 29, from murder. The author wrote a number of tragedies, including: "Dido, Queen of Carthage" (approximately 1583), "Tamburlaine the Great" (1587-1588), "Doctor Faustus"(1588-1589), " The Jew of Malta" (1589), " Edward II "(1592), " The Massacre at Paris "(1593) and the poems "The Passionate Shepherd to His Love" (1590) and "Hero and Leander" (1593). The genre of "mighty tragedy" that Marlowe had just begun and founded did not disappear after his death, but was continued by the greatest of the playwrights - Shakespeare.

Continuing this idea, we quote the views expressed in the doctoral dissertation of the Russian scientist A. Parfyonov:

"Being at the same age as Shakespeare, Marlowe before him acted as a playwright; he was the first to introduce humanistic ideological and aesthetic concepts into plays intended for performance in a public theater, created the type of titan hero and developed the poetic side of the English tragedy (all this was learned by Shakespeare and other playwrights of the late 16th- and early 17th century). ... The injustice of the world in relation to a gifted person, the injustice of a situation when wealth and power are in the hands of unworthy ones, is a constant theme of Marlowe's tragedies, especially sharply sounded in the play that brought him fame, in Tamburlaine the Great (Parfenov, 1964)."

In the tragedy Sahibkiran, according to the needs of the English humanistic literature of the XVI century, is described as a symbol of the dreams and hopes of the Renaissance.

Many works about Timur appeared in the XV-XVI centuries, not only because of the victory over the Turks, but also because Timur in the imagination of Europeans corresponded to the favorite ideals of the Renaissance. The main idea of the Renaissance period is that human value is in his actions and "courage", not in his lineage or in his



wealth. Until the 16th century, it was widely believed that Timur came from a poor family with no genealogy (shepherd or ordinary soldier, farmer, ordinary worker), and that the reason for the results he achieved was himself. A great general, a founder of a great empire and a statesman who never lost a battle, dies when he reaches the peak of his fame, which served as a clear reason to show that man has unlimited potential.

The legend of Amir Timur is reflected in Marlowe's play "Tamburlaine the Great" as a vivid depiction of the Renaissance. It should not be forgotten that this play is not a single work. In this two-part and ten-act drama, the experiences of the English poet and the legend of Amir Timur are presented in a holistic way.

In his skillfully structured speech, Timur says that he has a great and cosmic position: Jupiter, who drove his father from the throne of heaven, the laws of nature and psyche are cited as the main reasons:

Nature, that fram'd us of four elements
 Warring within our breasts for regiment,
 Doth teach us all to have aspiring minds:
 Our souls, whose faculties can comprehend
 The wondrous architecture of the world,
 And measure every wandering planet's
 course,
 Still climbing after knowledge infinite,
 And always moving as the restless spheres,
 Will us to wear ourselves, and never rest,
 Until we reach the ripest fruit of all,
 That perfect bliss and sole felicity,
 The sweet fruition of an earthly crown.

(Christopher Marlowe. Two Tragedies. Moscow. 1980. P.27. the next examples from this source).

Ahmad Shirkhani, a researcher of Shiraz University, says (Shirkhani, 2002) the main style is that the protagonist pursues supernatural goals that are strange to humanity. They say that titanium individuals struggle with incomparable desires with every event of life:

"The principal pattern in Marlowe's plays is the gigantic lust of the central character for something strange and alien to the human experience. They are "towering figures who insatiably desire to wrestle with every experience."

Khosrow says with amazement:

The strangest man that ever nature made! (P.

27)

Hinting that a world has never seen such people.

There is nothing supernatural in Timur's words. His arguments reflected the ideas of the intellectuals of the Renaissance, that is, the idea of "courage" and the great chain of Being. Timur expresses his "aspiration" to the power of the king on the basis of the organic unity of man, society and nature.

According to Ribner, Timur as a man of destiny ascended to the top, with his unique ability to conquer the wheel of fortune and eventually build great empires:

"Tamburlaine is exalted as the man of destiny, the conqueror who, by his own unique abilities, can master fortune long enough to ... create empires" (Irving, 2007).

Continuing his thought, Ribner says that the hero in history is a person who can control this happy destiny and submit his desires to it. This hero is Timur, who is always victorious:

"Moreover, "the hero of history is he who can master Fortune and bend her to his will" (p. 355). This "hero" is Tamburlaine, who is always allowed to succeed ..."

Timur's personality, his character is based on a strong will. Note that although there are several battle scenes in the drama, no battle scenes are depicted, but only with the magical effect of Timur's will, it was as if a magical light was radiating from him. A clear example of this is his first battle, in which Timur wins without shedding a drop of blood, with his magic power of persuasion:

In thee, thou valiant man of Persia,
 I see the folly of thy emperor.
 Art thou but captain of a thousand horse,
 That by characters graven in thy brows,
 And by thy martial face and stout aspect,
 Deserv'st to have the leading of an host?
 Forsake thy king, and do but join with me,
 And we will triumph over all the world:
 I hold the Fates bound fast in iron chains,
 And with my hand turn Fortune's wheel

about;

And sooner shall the sun fall from his sphere
 Than Tamburlaine be slain or overcome.
 Draw forth thy sword, thou mighty man-at-

arms,

Intending but to raze my charmed skin,
 And Jove himself will stretch his hand from

heaven

To ward the blow, and shield me safe from

harm.

See, how he rains down heaps of gold in

showers,

As if he meant to give my soldiers pay!
 And, as a sure and grounded argument
 That I shall be the monarch of the East,
 He sends this Soldan's daughter rich and

brave,

To be my queen and portly emperess

The genealogy of the hero is clear from the name of the drama: "Tamburlaine the Great. Who, from Scythian Shepherd, by his rare and wonderful Conquestes, became a moft puissant and mightie Mornarch ..." Timur says about himself:

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



And yet a shepherd by my parentage (P. 10).
 The hero himself is proud not only of the courage of the shepherd's son, but also of his companions Techelles and Usumcasane :

... these that seem but silly country swains
 May have the leading of so great an host
 As with their weight shall make the mountains quake, (P.11)

Why does Marlowe place so much emphasis on the fact that Timur with his companions and soldiers are of shepherd descent? In addition to being dependent on Renaissance ideas, there is another reason why, it is the struggle against social injustice i.e. the hero's revenge on society because this society hates their estate and poverty. At the end of the first part, Temur says with pleasure:

Emperors and kings lie breathless at my feet;
 (P.62).

These words show both the joy of victory of the free titanic person and the wrath of the Creator and the idea of revenge against the pagan kingdoms.

Marlowe says that human value is determined not by his origin, but by his actions: Tamburlaine:

For virtue is the fount whence honour springs,

And they are worthy she investeth kings.

Those around him know that Timur is from the lower class and determine his inner and outer glory:

A Scythian shepherd so embellished
 With nature's pride and richest furniture! (P. 13)

"... for thought the pastoral mode was one of the great literary conventions of the Renaissance, Tamburlaine is here choosing, just as every writer and every man had to choose, between this version of the good life and another which was equally important to Renaissance humanism: the heroic." says Harper, the image of a shepherd, a great literary discovery of the Renaissance, and here Timur was chosen to demonstrate this interpretation (Marlowe, 1971).

It means that it is natural for Amir Timur to be recognized as a real hero and to be rightfully worthy of the ideas, views and demands of the humanists and to appear in literature as an artistic figure.

Commenting on Marlowe's work, especially on the tragedy of Tamburlaine the Great, Battenhouse argues that the depiction of the lives and activities of great figures should be valued in the same way as Michelangelo's art:

"Since Marlowe's art in its attention to colossal figures bears obvious likeness to Michelangelo's, a somewhat similar approach

cannot, certainly, be inappropriate (Battenhouse, 1941)."

In the person of Amir Timur, Marlo represents the legendary man of the Renaissance and acts in accordance with European traditions - Sahibkiran is seen as a symbol of humanistic ideas. In the artistic structure of the drama, the medieval landscape is clearly visible. The playwright portrays the protagonist as a hero. Timur's appearance is described on the basis of humanistic ideas - according to humanistic theory, the perfection of the human body should reflect the beauty of the earth - His power and splendor are reminiscent of the Greek hero Achilles; even his hair is golden curly:

Of stature tall, and straightly fashioned,
 Like his desire, lift upwards and divine;
 So large of limbs, his joints so strongly knit,
 Such breadth of shoulders as might mainly bear

Old Atlas' burden; 'twixt his manly pitch,
 A pearl more worth than all the world is plac'd,

Wherein by curious sovereignty of art
 Are fix'd his piercing instruments of sight,
 Whose fiery circles bear encompassed
 A heaven of heavenly bodies in their spheres,

That guides his steps and actions to the throne

Where honour sits invested royally;
 Pale of complexion, wrought in him with passion,

Thirsting with sovereignty and love of arms;
 His lofty brows in folds do figure death,
 And in their smoothness amity and life;
 About them hangs a knot of amber hair,
 Wrapped in curls, as fierce Achilles' was,
 On which the breath of heaven delights to play,

Making it dance with wanton majesty;
 His arms and fingers long and sinewy,
 Betokening valour and excess of strength;--
 In every part proportion'd like the man
 Should make the world subdu'd to
 Tamburlaine.

(P 16-17).

Timur is not deprived of the feature of glory in the playwright's image. Marlowe adorns him with the qualities of a handsome, intelligent, genuinely loving, loyal friend. In his thirst for power, Timur sees a spark of divine fire, just like Jupiter, who overthrew his father Saturn. Timur's lofty monologue seems to have come from the mouth of the propagandist of Awakening humanism about the infinite possibilities of man. Even if he is an ordinary shepherd, he will reach unparalleled heights, and no one can beat him. It is not difficult to imagine how impressed this drama the common people, who made



up the majority of the theatrical spectators, the laughter of the nobles who knew Timur's inferiority, and the resulting scenes of Timur's victory over the nobility. Timur fully believes that man's courage is the source of his original nobility.

Kings of Argier, Morocco, and of Fez,
 You that have march'd with happy
 Tamburlaine

As far as from the frozen plage of heaven
 Unto the watery Morning's ruddy bower,
 And thence by land unto the torrid zone,
 Deserve these titles I endow you with
 By valour and by magnanimity.

Your births shall be no blemish to your
 fame;

For virtue is the fount whence honour
 springs,

And they are worthy she investeth kings.

(P.50).

In conclusion we want to add and ask why Timur the Great was chosen as a main hero? In our opinion, it was not a secret to the representatives of English humanism that the activity of Sahibkiran Amir Timur had a certain advantage over the activities of Julius Caesar and Alexander the Great as a mature politician, reformer, savior, staunch supporter of justice, patron of science and culture. And, indeed, Amir Timur was, firstly, a contemporary of the founders of Western European Renaissance (fourteenth and seventeenth centuries) humanism, and secondly, he entered the literature as a hero who can strike a blow to the religious scholasticism of medieval Europe. Finally, the representative English humanistic literature, in our example Christopher Marlowe, realized the fact that the creation of the literary image of Amir Timur as a symbol of humanistic ideals has become a "historical-cultural" necessity for 16th century English humanistic literature.

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