

**Christopher Marlowe And His Work About The New Renaissance Man
Tamburlaine**

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Annotation: this article deals with Christopher Marlowe's well known tragedy "Tamburlaine the Great" based on the life of the Central Asian emperor, a story of Amur Timur.

Key words: Renaissance tragedy play, public drama, aesthetic aspect, intelligence, historians.

Poet, spy and playwright, Christopher Marlowe was the embodiment of the Elizabethan Golden Age. Marlowe's work was the product of his 'Erasmian,' or Christian humanist, education, the state of affairs in England and his own ability and readiness to satirize the world around him [1].

Furthermore, his works are historically important because they illustrate in addition to the development of English theatre and specifically, the development of the theatre that help to explain key features of the English Renaissance such as the creation of English self-identity, adoption of humanistic ideal, the advancement of English over Latin, the role of religion, the intellectual development of a people and parliament and their gradual alienation from the monarchy, the ultimate assertion of parliamentary power, and Civil War [1].

Moreover, Marlowe's plays were so powerful that even after his death they were performed in their original form at least until 1597. In fact, at the Rose Dr. Faustus was performed twenty-three times, Tamburlaine (1 and 2) twenty-two, The Jew of Malta nineteen, The Massacre at Paris eleven and Titus Andronicus five.

Certainly, Christopher Marlowe followed after the Ancient Greece and Romans models of writing comedies and tragedies.

His writing is representative of the spirit of the Elizabethan literature in his attitude towards religion, his choice of writing style and in the metre that he used and the play to be performed on the London stage was 1587's *Tamburlaine*, a story of the conqueror Timur.

As we mentioned above about his literary activity refers to the Renaissance period Marlowe, generally considered the greatest of the University Wits, influenced playwrights well into the Jacobean period, and echoes of *Tamburlaine*'s bombast and ambition can be found in English plays all the way to the Puritan closing of the theaters in 1642. While *Tamburlaine* is considered inferior to the great tragedies of the late-Elizabethan and early-Jacobean period, its significance in creating a stock of themes and, especially, in demonstrating the potential of blank verse in drama, are still acknowledged [4].

Therefore, in this article we'll try to concentrate on Christopher Marlowe's well known tragedy "*Tamburlaine the Great*" devoted to our ancestor, statesman Amur Timur.

Thus, *Tamburlaine the Great* is the name of a play in two parts written by Christopher Marlowe. It is loosely based on the life of the Central Asian emperor, Timur 'the lame'. Written in 1587 or 1588, the play is a milestone in Elizabethan public drama.

Ever since its publication, Marlowe's *Tamburlaine* has been a subject of different interpretations. These interpretations vary according to how the play is viewed. Some critics viewed the play within the convention of the old —morality play whereas others viewed it as a typical —Renaissance tragedy play. Latter criticism, however, focused on the play's strong rhetorical effect and its magnificent poetical images. T.S. Elliot, for instance, focused on the aesthetic aspect of the play. He — had sought to define in the plays a powerful and mature tone of farce, a dramatic idiom not unlike caricature [3].

Interestingly Marlowe treated *Tamburlaine*'s character as it has been treated by the early Humanist Renaissance historians; as a typical Renaissance Hero. In Marlowe's play, similar to *Faustus*, the focus is on demonstrating the protagonist's extraordinary ability to shape his own destiny.

Uzbek critics also gave their own attitude to the poem and discussed from literary and historical point of view. For instance, professor Akmal Saidov in his article “Kristofer Marlo ijodida sohibqiron siymosi talqini” that was published in Gulistan in 2014 wrote that the symbol of courage, fortitude and wisdom of Amur Timur’s life and activity have attracted a great attention of many scientists and writers since six centuries [5].

Christopher Marlowe staged the first performance of the image of existing people related to the creative experience of ancient Greek authors. Among the images it is doubtless the most influential and the most flaming and magnetic was the symbol of Amur Timur. The play opens in Persepolis. The Persian emperor, Mycetes, dispatches troops to dispose of Tamburlaine, a Scythian shepherd and at that point a nomadic bandit. In the same scene, Mycetes’ brother Cosroe plots to overthrow Mycetes and assume the throne.

The scene shifts to Scythia, where Tamburlaine is shown wooing, capturing, and winning Zenocrate, the daughter of the Egyptian king. Confronted by Mycetes’ soldiers, he persuades first the soldiers and then Cosroe to join him in a fight against Mycetes. Although he promises Cosroe the Persian throne, Tamburlaine reneges on this promise and, after defeating Mycetes, takes personal control of the Persian Empire [2].

The play begins with a prologue declaring that the play will not focus on petty subjects that are discussed in other plays, and that it will instead be about a great conqueror and his victories. In the prologue of the poem we can note the answer evidential of intelligence about Timur:

*From jiggling veins of rhyming mother-wits,
And such conceits as clownage keeps in pay,
We'll lead you to the stately tent of war,
Where you shall hear the Scythian Tamburlaine
Threatening the world with high astounding terms,
And scourging kingdoms with his conquering sword.*

In Uzbek its translation is depicted in this way:

*Кўлбола шеърларнинг жиканглашию
масхара йўлида кун кўрганлардан
жанговар чодирга сизни бошлайлик.
У ерда жаҳонни сўз-ла ларзага,
қилич-ла мулкларга даҳшат солувчи
скифларнинг бошлиғи Темурни тингланг [5].*

We agree with Akmal Saidov's words that there is difference between legendary stories and real facts connected with Tamburlane because historians of those periods didn't know much information about him and it is considered as fiction. In order to write about Tamburlane the author used folktale, legends or narrate and to describe Tamburlaine's character Marlowe use his own style without paying attention to historical sources. In this verse Persian lord Menaphon gave deeper descriptions of Tamburlane's character :

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 [6].

Uzbek translation is expressed in this way:

*Баланд бўй, қомати жуда келишган,
истаклари гўё ўзидек дуруст,
аъзолари йирик, жисми мустаҳкам,
самовот юкини кўтариб турган
девлардек елкаю кўкраклари кенг.
Боши – гўё тожнинг асл гавҳари –
гавҳарнинг чақнаши – санъатнинг
нақши –
унинг ўткир кўзи, кескир нигоҳи.
Нигоҳга бўйсуниб фалак гардиши
юлдузу сурайё қадамин созлар,
унинг қирол тахти сари қадамин*

ўз-ўзига мослар ва уни бошлар.

*Тик қомат, ихлоси – тобланган темир,
эркка ўч, севгани қуроли яроқ,
эгма қоши унинг – ўлимнинг рамзи,
қовоқ солмаса-чи – осойиш ҳаёт.
Мушкин сочларини тугундек тугиб,
Ахилл каби қўнғир уларнинг бари,
шамол – сочларини авайлаб, силаб,
уларни ўйноқи ҳолга келтирар.
Унинг панжалари узун ва кучли,
бу кучнинг неъматини ва аломатини –
баркамол инсоннинг барча узвида –
гўёки дунё ҳам Темурга тобе.[5]*

As this tragedy was written in “Blank verse” we should mention that blank verse became popular and wonderful for English people.

Coming to the end we can point the following:

Tamburlaine is a play about military conquest and demonstration of power. Marlowe describes Tamburlaine's deeds over the world. In Tamburlaine, as in Faustus, the emphasis is on demonstrating the protagonist's enormous ability in shaping his own destiny. This manifests itself in Tamburlaine's ability in transgressing his humble origin and attaining the highest status. Such act of transformation of character or identity is expressed through the symbolic change of social roles; a shepherd into a king or a warrior into a lover [2].

Thus, Marlowe and the Golden Age playwrights represent the full range of public and political opinion because the stage was a commercial enterprise willingly attended by the public. It was their outstanding business and writing skill coupled with their ready wit and Erasmian education though that allowed these men to be successful and create a

permanent impression on the English speaking world and beyond. It was precisely the converse, the inhibition of free capitalism and open dialogue at the end of the English Renaissance, spearheaded by religion and politics, that paralyzed the great liberal, Erasmian education, humanist ideals, and intellectual flowering that the Golden Age generation had enjoyed. Regardless of the decline of the stage that ensued, Marlowe and the Golden Age generation were successful in opening writers and Londoners up to satire and the willingness, against all suppression, to speak publicly against their leaders. As Camus said *tragedy is one of the rarest of flowers. . . Each time, in the history of ideas, the individual frees himself little by little from a corpus of sacred concepts and stands face to face with the ancient world of terror and devotion* [1].

The list of used literature

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