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**MAVZU: «THE PROBLEM OF HISTORICAL HERO
IN LITERARY WORKS OF ENGLISH AND UZBEK
LITERATURE»**

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THE PROBLEM OF HISTORICAL HERO IN UZBEK AND ENGLISH LITERATURE

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INTRODUCTION

The foundation and actuality of theme of master's dissertation;

Uzbekistan gaining independence became able to restore historical justice, to revive the names of many great ancestors and their rich heritage. A special place in their series takes Amir Temur, who became a symbol of courage, bravery and wisdom, national pride of our people.

As the President of Uzbekistan Islam Karimov, “The perception of personality of Amir Temur means perception of history. To comprehend Amir Temur – it means to comprehend himself. To magnify Amir Temur – this means to strengthen our faith in the great future of the country, based on our roots in the depths of history, our culture and power... The image of our great ancestor will always cause our people a sense of pride, give us strength and aspiration”.

A great statesman and commander Amir Temur, being outstanding political strategist, was able to build a powerful centralized state in Maverannaxr, based on the rule of law and respect for traditions.

Sakhbikiran actively engaged in legislative activity. He created a work called “The Code of Temur”, which outlined his vision for more effective government, as well as the fundamental principles governing the country.

“Justice is not in power, and the power to justice”, – Temur was sure, and made this slogan the motto of his reign. Today, for us, his successors, these words are a priority spiritual and moral criterion and measure.

At the initiative of President Islam Karimov in 1996, in 660th anniversary of Amir Temur was widely noted and passed in a festive atmosphere. This year has been named the country's name. In accordance with the presidential decree established the Order of Amir Temur. On his initiative in the same year in Tashkent was founded by the State Museum of History of Timurids in the exhibition which includes archaeological, ethnographic and numismatic materials as local and trapped in the state of Amir Temur through the Great Silk Road. Carved on the exterior wall of the

building of the museum of the word “Justice”, “Education”, “Honour” and “friendliness” today reflect the essence and meaning of the policy carried out by the head of state, the noble goals of the people of Uzbekistan. In the legacy of his great ancestor of our courageous, generous, pure-minded and hard working people draws its strength and energy to building a state with a great future.

The fact that every year more and more transformed the appearance of cities and villages of our independent country plays an important role in the legacy left to us by the great ancestor of the spirit of creation, which gives rise to unity and solidarity, hard work and generosity. In Tashkent, Shakhrisabz, Samarkand majestic monuments erected devoted to sakhbikiran. His name is the capital Square, Avenue subway station, cultural institutions and schools in different parts of our country.

The whole enlightened world, is widely celebrated in these days 679 anniversary of the birth of Amir Temur, adequately appreciated his great services to humanity. In more than 50 countries around the world are conducting research scientists temurovedy. Six hundred years of Amir Temur published more than 900 papers on European, more than a thousand – in oriental languages. In Paris (1996, 2006.), Brussels (2006), Madrid, the Spanish town of Alcala de Henares (2006) held scientific conferences dedicated to his birthday.

Study achieved during the reign of Amir Temur achievements and popularizing traditions laid then actively promotes Samarkand Regional Branch of the International Charitable Fund named after Amir Temur. After creating the organization in the Samarkand region have intensified educational activities that promote a deeper understanding of the historical period, which is an important part of the eastern epoch Renaissance. Each year, assists in the production of the order of ten scientific and popular publications, tells about one of the brightest periods of Russian history. The organization also initiates conferences devoted to the study of various aspects related to the period of the reign of Amir Temur, helps to strengthen scientific contacts

between Samarkand and foreign scientists and historians. In this direction, positive experience of cooperation with experts from France and Germany.

Annually world-wide events dedicated to the birthday of Amir Temur are held. This indicates that the merits of our great ancestor widely recognized. An important point in the study of the history of the era Timurids was the expansion of cooperation with foreign countries. Conducted new research into the history of diplomatic relations with the state of Amir Temur European countries. So, now in one of the archives of France kept the letters of Amir Temur sent to the king of France Charles VI, dated 1402 year, a letter of Charles VI, Amir Temur addressed. In the contents of the letters of rulers special attention paid to the development of bilateral trade relations.

Also the letters of the English King Henry IV preserved in Latin the name of Amir Temur and his son Miranshah, which set out the friendly wishes.

On the eve of the birthday of the great Amir Temur in many institutions in the country are carried out cultural and educational activities – academic conferences, forums, symposia. For example, in 2014 in a new building of the State Museum of Cultural History of Uzbekistan in Samarkand scientific-practical conference dedicated to this date. The conference was attended by prominent scientists and experts, poets and writers, journalists, scientists, students from different cities of the country. Speakers at the conference noted the important role of the commander in the formation and strengthening of statehood of the Uzbek people, the development of science, culture and art of Uzbekistan.

This year, in Tashkent hosted an event organized by the Ministry of Defence and the Public Council of the defense department. It was attended by students of higher military educational institutions, and non-commissioned officers. Defenders of the Motherland laid bouquets of flowers to the monument to the great military leader and political activist.

Also in 2015, the National Library of Uzbekistan named after Alisher Navoi, held an exhibition of ancient books dedicated to the great statesman and commander Amir Temur and his descendants. The collection includes books published since the beginning of the XVIII to the middle of XX century. Including exhibited the book “The Code of Temur” published lithographic printing and translated into English from Persian William Devane in 1783, “Life of Timur” L-M.Lyangle about the life of the commander, dating from 1890 and many others. Also on display are interesting books of famous scientist-orientalist, military historians, geographers and linguists such as E.Brown, U.Erskin, J.Leiden, A.Beveridge, G.Eliot and others.

Samarkand Regional Branch of the International Charitable Fund of Amir Temur, along with the planned activities will be to prepare for the upcoming 2016 680-year anniversary of Amir Temur. Celebrations to mark this significant date should be an outstanding event in the social and cultural life of the country.

The actuality of our theme is also closely connected with those ideas.

In this work I will try to look through some problematic cases connected with the depiction of the historical literary personage, that is the depiction of Amir Temur’s image in the works of western and eastern writers. In order to solve the problem I chose only two literary fictions: one from Europe – Christopher Marlowe’s drama “Tamburlaine the great”, and the other is from Uzbekistan – Muhammad Ali’s historical novel “Ulug saltanat”. Although these two works are separated by the great distance and, of course, time, both of them are about one person – Amir Temur. But I wouldn’t say about the first one, but we shall refer to it in the following chapters.

Amir Temur has remained an important figure in world history, both because of the impact of his career on the world of his time and because he remains fascinating and useful to many people. In this work we try to explore the facts of Temur’s career and the uses made of his image following his death, showing how his actions together with the stories circulated during his lifetime served to create a charisma that survives into our time. Amir Temur belonged to two worlds, the Islamic and the Turco-

Mongolian. To compensate for his low formal position, he deliberately created a persona which bordered on the supernatural. The dynasty he founded reworked earlier traditions to create the figure of a dynastic founder within both the Islamic and the Turkic traditions. Subsequent dynasties in the Middle East and Central and South

Asia used Amir Temur to bolster their legitimacy, while European writers and historians found fascination in the contradictions of his personality and the monumentality of his ambitions. Many of the myths recounted later have their origins in stories apparently deliberately circulated by Amir Temur and his entourage. There is a striking continuity in the portrayal of Amir Temur and the use to which he has been put, from medieval Iran and India through the European Renaissance and Enlightenment to Russian, Soviet, and finally Uzbek formulations of history.

Amir Temur, who ruled from 1370 to 1405, had a significant impact on the world of his time. He founded a state covering the present Iran and Central Asia, crushed the army of the Ottoman sultan Yildirim Beyezit, and destroyed the power of the Mongol Golden Horde. To the Europeans and Byzantines, Temur's destruction of the Ottoman menace was a reprieve from danger, and for the emerging Muscovite state, the weakening of the Golden Horde proved a useful opportunity. Within the Middle East Temur reestablished the frontier between the steppe and the agricultural regions, and founded a dynasty famous for its cultural brilliance. After his death, Temur continued to be useful and fascinating, both in the East and in the West, and it is not too surprising to find him appearing at the end of the millennium as the founding father of a new Uzbek nation.

Temur continues to be actively remembered both because of the fascination for his image and because of his usefulness in the creation of dynastic legitimacy. Later dynasties thought of Temur the dynastic founder, both a Muslim and a follower of the Mongol heritage, as a convenient starting point for their own dynastic claims. Historians, writers, ambitious rulers, and folk memory have fed on the drama of his taste and talent for the contradictory and the colossal. The history of his exploits and

the rich store of tales and myths surrounding his figure assigned to Temur a stature larger than life and a charisma bordering on the supernatural. In this paper I will follow his two careers-during and after his life-and explore the connections between them. While Temur's conquests were certainly sufficiently spectacular to furnish material for later use, they were not quite sufficient enough to secure the legitimacy of his rule during his lifetime, and we find from the beginning of his rule a concern with the creation of an exceptional personal image. A surprising number of the tales later elaborated in Europe and Asia began during Temur's lifetime or during the rule of his descendants.

The literary legacy of Christopher Marlowe has been widely researched throughout the world by different scholars. His works were also translated into many languages and were screened a lot of times. As one of the most popular pieces of English literature his dramas consider special attention. These dramas also carry bright examples of the usage of English, and thus can be regarded as very good source of authentic material.

The object and subject of the work.As a source of the research work we have chosen Ch.Marlowe's tragedy "Tamburlaine the Great" and Muhammad Ali's novel "Ulug saltanat (Great dynasty)". However to analyze the degree of historical validity and literary fiction in the tragedy and novel we addressed the works of Ibn Arabshah¹, Sh.A.Yazdi², H.Lamb³, H.Hookhem⁴, J.Marozzi⁵, Jean Paul Roux⁶ and others.

The purpose of my exploratory work is to define the problem of the historical literary personage - real existed person. Everybody knows that in the world literature there are very many novels and dramas about great historical persons. This process began, of course, not near past, but its roots goes far to the past. Firstly, the deeds of the national heroes were sung orally: in the folklores, in ballads, dastans, tales,

¹ Ибн Арабшох. Ажайиб ал-мақдур фи тарихи Таймур. Тошкент. 1992. Б-

² Шарафудин Али Яздий. Зафарнома. Тошкент. 1997.

³ Lamb Harold. Tamerlane, the Earthshaker. London, 1929

⁴ Hilda Hookhem. Tamburlaine the conqueror. London. 1962

⁵ [Justin Marozzi](#). Tamerlane: sword of Islam, conqueror of the world. Harper Perennial, 2005

⁶ Roux Jean-Paul. Tamerlan. Paris, Fayard, 19

romances and so on. But later, with the appearing of paper and developing of different genres, these deeds found their depiction in novels, dramas as well. And, of course, the main aim of the work is to learn the literary activity and legacy of the writer, to analyse his drama “Tamburlaine the Great” and to find out the problems concerning the depiction of the main character, and of course the degree of historical validity tackled in his drama. The achievement of the aim determines the following tasks:

1. to research forming and developing processes of literary interests concerning Amir Temur in England as well as in Uzbekistan;
2. to research the creative life of Christopher Marlowe and Muhammad Ali;
3. to find out the connection of the authors biographical facts with historic, social and economical situation of the period in England and in Uzbekistan;
4. to find the details of social problems in “Tamburlaine the Great” and “Ulug saltanat”;
5. to define the degree of historical validity of the image of Amir Temur in the works of Christopher Marlowe and Muhammad Ali;
6. to define the degree of historical validity and literary fiction of the drama and novel;
7. to define the objective and subjective factors which caused the writers to write their works about the great historical person;

Scientific novelty of the work. There is its prototype of each literary personage - real existed person. Sometimes this is the author himself, sometimes - a historical personality, sometimes - familiar or relative of the author. Often having read that or other product, influenced by the event and hero, described by author, one wants to know whether this personality really existed, who was this person without fiction of the writer indeed, and what line of the nature has prefixed him the author?

A lot of scientific work has been done in order to learn the literary legacy of Christopher Marlowe. Actually, lots of literary scientists such as E.Bartels⁷, M.T.Barnett⁸, S.Greenblatt⁹, L.Hopkins¹⁰, T.M.Pearce¹¹, S.Shepherd¹², W.Zunder¹³, R.Wilson¹⁴, R.Sales¹⁵, Ch.Nichol¹⁶, P.H.Kocher¹⁷, T.Haly¹⁸ made their literary analyses and scientific researches on the “Tamburlaine the Great”, but the degree of historical validity of the image of Amir Temur and the problems concerning the main character from the historical point of view was not analysed before. In Uzbekistan this tragedy was literary analyzed and searched by H.Karamatov, but either from not the point of view of the degree of the historical validity. Besides the historical novel of Muhammad Ali “Ulug saltanat” is considered to be quite new in literature and hasn’t been learned from the scientific point of view yet. And the most important point in our work is to compare the depiction of the image of Amir Temur in the English and Uzbek literature, to compare the degree of the historical validity of his image in the literature of the West and East, to gain the factors which cause the writers to chose this historical person as a prototype for their literary fiction.

The methodological base of the work. During the investigation we based on a lot of western scientists’ research results. To criticize both literary fictions from the literary point of view we addressed to the works of Uzbek scientists such as M.Koshjanov, A.Quljonov, I.Sulton, A.Kattabekov, B.Fayziyev, H.Karomatov historians V.Bartold, R.Mukminova, A.Muhammadjonov and others. The method of

⁷ Bartels, Emily C. *Spectacles of Strangeness: Imperialism, Alienation and Marlowe*. Philadelphia: U of Pennsylvania P, 1993.

⁸ Burnett, Mark Thornton. "Tamburlaine: An Elizabethan Vagabond." *Studies in Philology* 94 (1987)

⁹ Greenblatt, Stephen. "Marlowe and the Will to Absolute Play." 193-221 in *Renaissance Self-Fashioning from More to Shakespeare*. Chicago: U of Chicago P, 1980

¹⁰ Hopkins, Lisa. "Dead shepherd, now I find thy saw of might': Tamburlaine and the uses of Pastoral." *Research Opportunities in Renaissance Drama* 35 (1996): 1-16.

¹¹ Pearce, T.M. "Tamburlaine's "Discipline to his Three Sonnes": An Interpretation of Tamburlaine, Part II." *Modern Language Quarterly* 15 (1954): 18-27.

¹² Shepherd, Simon. *Marlowe and the Politics of Elizabethan Theatre*. Brighton: Harvester, 1986

¹³ Zunder, William. *Elizabethan Marlowe*. Hull: Unity P, 1994.

¹⁴ Wilson, Richard. "Visible Bullets: Tamburlaine the Great and Ivan the Terrible." *English Literary History* 62 (1995)

¹⁵ Sales, Roger. *Christopher Marlowe*. Basingstoke: Macmillan, 1991

¹⁶ Nicholl, Charles. *The Reckoning: The Murder of Christopher Marlowe*. London: Jonathan Cape, 1992

¹⁷ Kocher, Paul H. "Marlowe's Art of War." *Studies in Philology* 39 (1942)

¹⁸ Healy, Thomas. *Christopher Marlowe*. Plymouth: Northcote House, 1994

comparative-historical analysis of literary texts is chosen to carry on the graduation qualification paper.

Theoretical and practical value of the work. The results of this work can be implemented while researching the theme for the next graduation qualification papers as well as for writing some scientific articles and essays. They also can be used in lessons of History of English Literature at English language teacher training establishments as it contains some useful information on the theme.

The structure of the work: The work consists of introduction, three chapters, conclusion and bibliography.

CHAPTER I. THE FIGURE ENJOYED A SPURT OF POPULARITY IN EUROPE

I.1. Image of Amir Temur in the scenic works of the west

Five and a half centuries ago, a man tried to become master of the world. All that whatever he undertook brought success. His name was Temur.

The owner of a number of heads of cattle and land - located in Central Asia, the territory of born conquerors. He was not the son of the king, like Alexander the Great, or the heir of a powerful tribal leader, like Genghis Khan.

One after another, he smashed the army for more than half of the world; He destroyed the cities and restore them in a way which was acceptable to him. Through its controlled territory were trading caravan routes between the two continents. Under his power accumulated wealth of entire empires that he expended at its discretion. For some months he has erected on the mountain tops splendid palaces. Perhaps more than anyone else in his life, he tried to "embrace again all this vale of tears ... and then convert it into something that tells the heart."

He was Tamerlane, so he is known to this day. In modern books on world history he created Empire bears his name, though our ancestors five centuries ago, called it the Turkic empire. They vaguely perceived as a cruel Tamerlane and a powerful ruler, bearing down on them through the gates of Europe.

Asians were proud of him and suffered from it. The enemies called him a huge gray wolf gnaw the earth, and his supporters saw him as a lion and a conqueror.

Milton, pondering the legend of Tamerlane, it seems, has learned from them all the gloomy and created a majestic image of Satan.

Wild imagination of poets is accompanied by the silence of historians. Tamerlane did not yield classification. He was the scion of a dynasty, but founded his own. He was not looking for Rome, as the leader of the barbarian Attila, but built in

an abandoned desert his place Rome. He created for himself a royal throne, but most of his life in the saddle.

Modern historians interested in the era of Tamerlane mainly Europe. We know what the rules of the Venice Council of Ten as Rienzi became Mussolini at that time a generation after the death of Dante. At that time he wrote poems Petrarch, while France continued barren Hundred Years War, while the supporters of Orleans and Burgundy monarchical branches in Paris, arguing with the butcher with the connivance of half-mad Charles VI. Then, Europe was still very young, rising from the darkness of the middle Ages. The fire has not yet reached the Renaissance there glare.

The eyes of Europeans turned to the east, where were the benefits of civilization - fabrics and spices, silk, products of iron and steel, chinaware. From there, there were also gold and silver, precious stones. In overseas trade with these lands has increased the wealth of Venice and Genoa. The Arabs created the splendor of Cordoba, Seville and Spain as well as the palaces of Granada. The capital was Constantinople.

On the Trans-Siberian Railway is a stone pointer, one side of which is written the word "Europe" and the other - "Asia" . In the era of Tamerlane the pointer should move far to the west, about 50 degrees of longitude, almost to the outskirts of Venice. Actually Europe was then no more than a province of Asia. Province masters and serfs, where the city resembled the village life there, as evidenced by the chroniclers, miserable and wretched.

We know the way of European life at the time, but a man who was born to conquer the world. For Europeans, it seemed unearthly grandeur of Tamerlane and his power - demonic . When he appeared on the doorstep of Europe, local kings hastened to send envoys with letters " Tamerlane the Great, ruler of Tartary ."

English King Henry IV, who had fought against the German knights outside his kingdom, congratulated the unknown conqueror with his victories. The French king

Charles VI sent a laudatory letter "outstanding winner and glorious prince Timur". Forward Genoese raised the standard of Tamerlane near Constantinople and the Greek emperor Manuel turned to him for military aid. Emperor Don Henry, by the grace of God King of Castile, sent to Tamerlane as a messenger virtuous knight Ruy Gonzalez de Clavijo. This knight, following the conqueror in Samarkand, returned home with his own judgment about who was Tamerlane.

"Tamerlane, the ruler of Samarkand, conquered all the land, and India. He also won the land of the Sun (Khorasan), which is a great acquisition. He also possessed the land of silk, together with the territory Gate, Little Armenia, Erzerum, and the lands of the Kurds. Defeated in the battle of the Emperor of India and took away much of the area.

He also destroyed the city of Damascus and conquered the city of Aleppo, Baghdad and Babylon. He made trips to many other lands and possessions, won a lot of battles and capture more trophies. He opposed the Turkish sultan Bayazit - one of the most powerful rulers of the world, at once, defeated him and captured. "

So wrote Clavijo, who saw in front of him and watched firsthand Tamerlane at the court of the ruler of Samarkand princess's monarchist families in most countries of the world, as well as the ambassadors of Egypt and China. He himself, as a messenger francs awarded courteous reception, because «even a small fish in the sea takes its place.»

In a brilliant galaxy of European monarchs Tamerlane has not got a place. Pages of historical works left a transient impression inspire them with horror. But for the inhabitants of Asia, he is lord.

Five centuries later, it is obvious that he was the last of the great conquerors. Napoleon and Bismarck occupy their niche in this regard. Details of their life are known. But one of them died in exile, the other famous one among the leaders of the state. Tamerlane built an empire and seek victory in all his wars. He died in a campaign of the last power, strong enough to face off with him forces.

To understand the scale of the individual, it is necessary to trace her life. For it needs to escape from European history and modern civilization with its prejudices . We need to look at the eyes of Tamerlane people to ride with him.

The image of Amir Temur always was been highlighted by the European researchers. Scientists, historians and writers of the different countries made and even now are going on making big contribution to the study of his activity and as a whole Temurids dynasty. R.Clavijo, I. Shiltberger, L. Langle, K. Marlowe, I. Hete, Ed. Po, Volter, H.Vamberi, H. Hukhem, L. Keren and others are considered to be big scholars in this area for they wrote about Amir Temurs life and marches. Not accidentally phenomenon of Amir Temur was depicted in European literature.

The battle of the troops of A. Temur and Turkish sultan Bayazet under Ankara in 1402 has not left indifferent not only eastern states, but also the whole Europe. This historical event, inspiring wits of the many leading figures of the culture and art of the Europe, was a central plot for many literary, scenic and music works in the future.

Amir Temur and Bayazet, as from XVI and up to XX century, were the main and only hero of the Muslim Orient. About this witnesses as well as that fact that found and revealed by us over 60 works of the different genres have an alike name and identical plot line. Moreover each new epoch implemented their own corrections and accents in decision of the interpretation of the image of the main hero.

In particular, in the list of the early example of those who addressed to the image of Amir Temur we can find the opera written by I.F. Fortch "Bajazeth and Tamerlano", dated 1690, and opera written by M.A. Zian "Il grano Tamerlano" (1689). Amir Temur emerges the central figure of the musical creations of the prominent composers of the XIII-XX centuries, such, as A. Scarlatti, F. Gasparini, L. Leo, Teleman, F. Hendel, N. Porpora, J. Port, A. Vivaldi, J. Gie, E. Duni, Heaps, Scolari, A. Sakkini, Y. Mislivechek, I. Rayhart, P. Winter, S. Mayer, N. Vakkai, A. Sapienca, P. Guglielimi, Bishop, Holbruk, S. Nick. Early literary and musical-scenic works presented for western spectators were not only rich for event fascinating exotic

plot, but in ditto time supplied the European public by new information about the East.

Importance of the interpretation of the image of Amir Temur in early literary fictions is great since in headwaters of the scenic material there were depicted opposite, somewhat tangled, ambiguous features of his personality that has hereinafter caused for itself and different interpretation of his image in literary fictions.

We can count to this list the tragedy "Tamburlaine the Great " of the English writer and playwright - Christopher Marlowe (1564-1593), created in 1590, the play "Revenge of the god, or Great Temur from Iran" by Lui Veles de Guerery (1570-1640), the tragedy "Great Temur, or death of Bayazet" by Reaped Magnon (in 1662), created in 1675 in Paris, the short story "Temur or death of Bayazet" by Nicholas Pradonn (1632-1698), the tragedy "Great Temur" (1681) of the English playwright Charles Saunders, the "Victim" (1686) by Francis Fen, the play of an unknown author "Tamerlan" (1710), denoted mademoiselle de la Rosh Gulhem (1640-1710), the dramatic work of France Nissel (1817-1900) "Temur Isfahan", as well as play "Bayazet" (1828, is kept in Copenhagen) by Johan Karsin Hauch (1790-1872), which, according to the source, in XVI-XIX centuries had a big success on theatrical scaffolding of the Europe.

In one of the museums in Britain is kept manuscript of the tragedy "Temur", belonging to the writer William Popple (1701-1764), dated 1720. In this work, on our glance, new sides of the interpretation of Temur's image were opened. So, in play on the first plan is brought the idea of tolerance. To the personality of Amir Temur is given high estimation and he is spared emphases.

In the romantic drama of Matthew Gregory Luis (1775-1818) "Temur tartar", published in 1858-1859 in Paris, in the play of Charles Brifaun (1781 - 1857) "Sweetheart of Bayazet", as well as in created in Copenhagen in 1828, the play "Bayazet" of Johanns Kersten Hauch (1790-1872) to the image of Amir Temur spared of no small importance roles.

The play of Italian composer Augustine Piovene "Tamerlan" (1711) was also very popular in the XVIII century. Fifteen composers contributed their own corrections into the base of A. Piovene's libretto and thus realized their own plays: in 1720 - Fortunato Chelleri, in 1722 - Leonardo Leo, in 1728 - Giovanni Antonio Nini, 1730 - Nikolo Porpor, 1735 - Antonio Vivaldi, in 1754 - G. Bernaskoni, in 1764 - G. Scolari, in 1764 - Petro Guglielimi, in 1773 - Antonio Sakkini, in 1796 - Ferdinando Payer, 1818 - Giovanni Tadonini, in 1824 - Antonio Sapienza.

Francesco Gasparini created the opera "Tamerlan" at his 49, on mature stage of his creative activity. The first performers of the operatic party were such known Italian singers, as tenor - Francesco Borozini (Bayazet), alto - Antonio Bernaccio (Temur), soprano - Marie Benti Bulgarelli (Asteriya), soprano - Faulistina Bordoni (Iren). The high skill of the prominent singers of the Italian opera house had of no small importance in the success of the work. The opera of G.F. Hendel "Tamerlan" was open for sixth season to Royal conservatory. To the role playing troupe of the group were invited the star of the opera house Andrea Pakini (Tamerlan), Francheska Kucconi (Asteriya), Anna Vicenza Dotti (Iren), and from the previous composition - a tenor Franchesko Borozini (Bayazet).

Many musical-scenic works, to greater regret, were not kept safe. Only some of them in handwritten type is kept in quotient collection, small published part is found in arsenal of the foreign libraries.

The tragedy "Tamerlan" (1701) by the English playwright Nicholas Rowe (1674-1718) in popularity and value did not yield the masterpieces of Shakespeare. The German composer F. Gendeli, possibly, inspired by N. Rowe, created in 1724 one of his best operas - the opera "Tamerlan". About popularity "Tamerlan" witnesses the fact that the play was the most circulating in England on length in the XVIII century.

In the prologue of the play N. Rowe, referring to reader, gives the feature to the personality of Amir Temur: "...He waged war and suffered for interests of the state. This righteous prince for achievement of the world was ready to split the blood".

In the work of N. Rowe the attitude of Amir Temur to Bayazet was an object of political allegory. In particular, in given context in the play political relations between William III and Luis XIV are matched, as well as English liberals and conservatives. "Tamerlan", dedicated to duke Devonshire William Marcus, opens the new interpretation of the literary image of Amir Temur.

The problems of the play begin with preparations to solve the battle between Amir Temur and turkish sultan Bayazet.

From the conversation of Temur's generals it is clear that military leader carefully prepares to the battle. As a result Amir Temur wins, but Bayazet with his army fall into captivity.

The image of Amir Temur's personality is openly depicted in the conversation with the turkish dervish Halu (one of the close people of Bayazet) with their own congener. The most bright features of Temur is a nobility and skill to forgive. From the debate of Amir Temur with the dervish the tolerant ideas of Temur is revealed. Justifying cruel forcible actions of Bayazet, dervish addresses to Temur with the word: "The moslem must not wage war with the moslem, otherwise his will chastise the Almighty god! Mister, you unite your own power with Bayazet against unjust!" - On that Amir Temur has answered: "You try me to intimidate! This is one of your political tricks! The Almighty god created much believers and the whole name of it is a religion. The fight on contradiction of these religion signifies the treachery related shelters!".

The image of Amir Temur as noble, omnipotent and great personality is positively interpreted in musical-scenic literature of the Europe. It is of no small importance and fact of the positive perception of the Orient hero by European spectator. Written in high styled poetical form the work of the English playwright of the XVIII century N. Rowe "Tamerlan" revealed new interpretation of Temur's image, and hereunder created the premises for the further materialization his literary image in the literature of the West. The study and propaganda of the European works

of the musical-scenic genre, related with our history, promotes the discovery of new ideas and styles of the interpretations.

I.2. The figure enjoyed a spurt of popularity in Europe

For powerful individuals as well as for dynasties, Temur's figure held appeal.

His interest in international trade and his defeat of the Ottoman Sultan Bayazit brought him to the attention of Europe, where his fame lasted and grew through the Renaissance. He became for the Europeans a symbol of the power of will²⁴. The interest he aroused was more literary than scholarly; Tamerlane was prominent in literature as the conqueror of extraordinary might, who drove a chariot drawn by defeated kings and dragged the Ottoman Sultan Beyezit around in a cage.

The Renaissance history of Temur differed considerably from the accounts of the Persian histories, and stories such as those mentioned above seem to be Western fabrication, but some anecdotes originated during Temur's lifetime and came from the informal sources close to Temur. There was interest in Temur's youth and personality, and in his rise from a low position-the same stories promoted by Temur and his entourage to fit his career into the Turco-Mongolian tradition. Temur's sense of destiny, his claim to supernatural powers and communication with angels also found appeal. The tale of Temur's preeminence among his early playmates, found in Yazdi's Zafarnama and the contemporary Arab historian Ibn 'Arabshah, later became part of the standard Renaissance.

It is not entirely clear how this information traveled west. One conduit certainly was the account of the Dominican Jean of Sultaniyya, who carried a missive from Temur to France in 1403, where he dictated a description of Temur's personality and career which contains accounts of his claims to extraordinary powers and his ascent into the skies on a ladder.

However, neither this work nor Ruy Gonzales de Clavijo's detailed account of the Spanish embassy to Temur's court in 1404 were widely circulated before the seventeenth century. As European emissaries traveled to the court of Temur and Temur's to the courts of Europe, stories may well have spread by word of mouth.

Temur held particular appeal for rulers aspiring to personal power, and it is not surprising that his figure enjoyed a spurt of popularity in Europe and Asia from the end of the sixteenth century to about the middle of the seventeenth, a period associated with the reigns of exceptionally powerful monarchs. In Europe this was the period of Elizabeth 1 (1558–1603). Further east, Shah ‘Abbas (1588–1629) in Iran and Akbar (1556–1605) in India both brought their realms to a new level of centralized power focused around their own persons. In a period of heightened trade and diplomacy, these monarchs were well aware of each other. In England the lost play *Temur Chan* and Marlowe’s hugely successful *Tamburlaine the Great* appeared in the last decades of the sixteenth century. Scholarly interest in Temur also revived, and we find Clavijo’s embassy account published in 1582, along with an earlier sketch of Temur’s life by P. Mexia. In the early seventeenth century came the first translations of Islamic sources on Temur, beginning with the biography of Ibn ‘Arabshah, written in Arabic shortly after Temur’s death.

In Asia, Akbar and Shah ‘Abbas began their careers under difficult circumstances and struggled-successfully-to centralize their realms about their own person. Both then used the figure of Tamerlane to enhance their prestige. Shah ‘Abbas first of all elaborated the existing story of Temur’s encounter with the Safavid shaykhs at Ardabil. His panegyrists reported prophecies that Temur foresaw the rise of the Safavids, and attempted to show that Shah ‘Abbas might deserve Temur’s title of sahib qiran, Lord of the Fortunate Conjunction. Under later shahs the cult of Temur continued, though less conspicuously. According to some histories, Shah ‘Abbas’s successor, Shah Safi (1629 - 42), received as a present from the governor of Bahrayn a sword identified as Temur’s¹⁹.

In India it was Akbar who initiated a resurgence of interest in the figure of Temur. Neither of his predecessors, Babur and Humayun, had fully secured power

¹⁹ Szuppe, “Timour et les Timourides,” pp. 321–25; Sholeh Quinn, “Historical Writing during the Reign of Shah Abbas I,” pp. 131, 139–41.

over India; this was the achievement of Akbar himself. Along with his successful military and administrative campaigns, Akbar undertook an ambitious program of historical writing, which included a lavishly illustrated history of the Timurid dynasty, *Tarikh-i khanadan-i timuriyya*, tracing the history of the Timurid line to his own time. This history contained the story of Temur as a child playing king among his omrades, brought up by Yazdi only in verse, but now emphasized by being made the subject of an illustration.

The Akbarnama, recalling the earlier Baburnama, carefully noted the ways that Akbar equaled or surpassed his ancestor Temur²⁰. In the Mughal realm Temur retained his importance as forebear and example. Akbar's grandson Shah Jahan (1628–57), who attempted to reconquer Khorasan and Central Asia, formally assumed the title *Sahib Qiran-i Soniy* (the second Lord of the Fortunate Conjunction)²¹.

It was during his reign that the *Memoirs and Institutes* (*Malfuzat and Tuzukat*) of Temur first appeared in Persian. These two works were supposed to have been dictated originally by Temur himself. The *Memoirs* are a retelling of Temur's life, differing from the standard earlier histories in a few factual details, and most importantly, Chaghatay Turkic version. Shah Jahan received them with great enthusiasm, and accorded them a prominent place in court historiography. Both the *Memoirs* and the *Institutes* remained popular in India, Central Asia, and the Middle East into the nineteenth century. From this time on Temur's place within the pantheon of great rulers of popular and court culture was established, both in Europe and in Asia. In Europe he provided subject matter for the French philosophes and for composers Handel and Scarlatti in the eighteenth century, as well as for the American writer Poe in the nineteenth²².

²⁰ Watson, "Tradition, Transplantation," pp. 119–21; Akbar Nama, vol. I, pp. 47, 79; vol. II, p. 69.

²¹ Watson, "Tradition, Transplantation," pp. 119–21; Akbar Nama, vol. I, pp. 47, 79; vol. II, p. 69.

²² Watson, "Tradition, Transplantation," pp. 119–21; Akbar Nama, vol. I, pp. 47, 79; vol. II, p. 69.

In the central Islamic lands he was firmly embedded in folk culture, while in the nomad steppes, he was a popular figure in folk epics²³. Because of his enduring fame, Temur remained a source of legitimacy for rulers in Iran and Central Asia, and was recalled by several dynasties of the eighteenth and nineteenth centuries. For five hundred years after his death Temur remained important in political and intellectual life both because of the dramatic appeal of his deeds, his personality, and the myths surrounding him. To the Europeans the combination of rude shepherd warrior and intellectual patron was odd and piquant. Within the vast section of Asia that Temur's two worlds overlapped-the Middle East, North India, and Central Asia-the combination of warrior and cultural patron was more accepted, and for that reason useful. Within the steppe itself, the figure of Chinggis Khan remained powerful, but in sedentary and border areas the memory of his ravages and the fact that he had not been Muslim made him problematical as a figure for dynastic legitimacy. Temur's persona was less ambivalent; fully Muslim, and remembered for his intellectual patronage as well as his military prowess; he could be used where Chinggis could not.

Conclusion of the first chapter

The image of Amir Temur always has been highlighted by the European researchers. Scientists, historians and writers of the different countries made and even now are going on making big contribution to the study of his activity and as a whole Temurids dynasty. R.Clavijo, I. Shiltberger, L. Langle, K. Marlowe, I. Hete, Ed. Poe, Walter, H.Vamberi, H. Hukhem, L. Keren and others are considered to be big scholars in this area for they wrote about Amir Temur's life and marches. Not accidentally phenomenon of Amir Temur was depicted in European literature.

In the central Islamic lands he was firmly embedded in folk culture, while in the nomad steppes, he was a popular figure in folk epics. Because of his enduring fame, Temur remained a source of legitimacy for rulers in Iran and Central Asia, and was recalled by several dynasties of the eighteenth and nineteenth centuries. For five

²³ Watson, "Tradition, Transplantation," pp. 119–21; Akbar Nama, vol. I, pp. 47, 79; vol. II, p. 69.

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But to understand the scale of the individual, it is necessary to trace her life. For it needs to escape from European history and modern civilization with its prejudices. We need to look at the eyes of Tamerlane people to ride with him.

CHAPTER II. INTERPRETATION OF HISTORICAL HEROES IN THE ENGLISH LITERATURE

II.1. The image of the "tragic glass"

In 1587, Christopher Marlowe, William Shakespeare's contemporary and one of the star playwrights of the English Renaissance, produced a daring and thrilling play focusing on the triumphs of a Turkic king. Famous for adeptly incorporating the style of blank verse (unrhymed iambic pentameter) into English drama, the play was so popular that Marlowe was compelled to write a sequel including Tamburlaine's and his wife's deaths. Together, the plays became known as *Tamburlaine the Great*. Poetically captivating, as forceful and powerful as Tamburlaine the character, Marlowe's verse in these works marks a major shift from the conventional, low comic style of other Renaissance works. The plays are not a straightforward glorification of Tamburlaine's violent conquests, since Marlowe frequently highlights his protagonist's excessive brutality and hubris, or excessive pride. However, their directness and eloquence make it difficult not to admire Tamburlaine, both for his rhetorical power and his lifelike animation.

Alongside Tamburlaine's ceaseless conquests and their implications about war and politics run more general themes of desire, ambition, and power. Marlowe uses his portrayal of Tamburlaine's capture, betrothal, marriage, and ultimate loss of his wife Zenocrate, the daughter of the Egyptian sultan, to highlight these themes in another context, questioning the true nature of his hero's romantic passion. The plays also comment on ideas of fatherhood and masculinity by way of Tamburlaine's expectations of his sons, including his cruel treatment and murder of his son Calyphas, whom he considers a coward. Marlowe develops all of these themes through his skillful and unique use of language, which is why he is considered perhaps the most important stylistic innovator of the period. Originally published in 1590, the plays are now available in modern editions with notes and introductory

material, such as the New Mermaid edition, *Tamburlaine the Great: Parts I and II*, published by Ernest Benn Limited in 1971.

Born in Canterbury, England on February 6, 1564, Marlowe was the son of a shoemaker. He attended King's School in Canterbury and was awarded a scholarship to Cambridge University, where he studied dialectics. Because of a number of mysterious absences from college, Marlowe was in danger of not receiving his master of arts degree. But Queen Elizabeth's Privy Council intervened with a letter stating that he had been in the queen's service and not, as was the rumor, part of a Catholic conspiracy in Rheims, France. In fact, many historians believe Marlowe was a spy of the queen's advisor Sir Francis Walsingham, which would explain his powerful connections and the company of spies and politicians with whom he associated.

In any case, Marlowe moved to London in 1587 with his degree and began writing in earnest. Before the year was out, the first part of *Tamburlaine the Great* had been performed to great success, and Marlowe produced its sequel in the following year. *Tamburlaine the Great* was the only one of Marlowe's works to be published during his lifetime, but he wrote and produced at least five more plays, including *Edward II*, a sophisticated play about the downfall of a weak king and his treacherous usurper Mortimer, and *Dr. Faustus*, in which Faustus sells his soul to the devil in exchange for power and knowledge. Before writing these plays, however, Marlowe translated poetry by the ancient Romans Ovid and Lucan. Later, he translated (with some additions of his own witty innovations) the ancient Greek poem *Hero and Leander*.

While living in London, Marlowe associated with the dramatist Thomas Kyd and the poet Thomas Watson. In 1589, Marlowe and Watson were briefly imprisoned for their roles in the homicide of a publican. In the subsequent years, Marlowe was involved in several other scuffles and legal disputes. In 1593, Kyd accused him of authoring several heretical papers that had been discovered in Kyd's room. Marlowe appeared before the queen's Privy Council, which was the normal course for a

gentlemen; it was afforded to Marlowe, most likely, because of his continued associations with powerful politicians, but there is no evidence that they examined him. Shortly afterwards, on May 30, 1593, Marlowe spent all day with Ingram Frizer, a known operative of the powerful Walsingham family, and two other men at a meeting house in Deptford, near London. Frizer stabbed Marlowe above the right eye and killed him. The reasons for the attack and murder remain a mystery. Frizer was pardoned of the murder within a month.

Marlowe's career as a dramatist lies between the years 1587 and 1593, and the four great plays to which reference has been made were *Tamburlaine the Great*, an heroic epic in dramatic form divided into two parts of five acts each (1587, printed in 1590); *Dr Faustus* (1588, entered at Stationers' Hall 1601); *The Famous Tragedy of the Rich Jew of Malta* (dating perhaps from 1589, acted in 1592, printed in 1633); and *Edward the Second* (printed 1594). When Marlowe left Cambridge in 1587, it was to write for the stage. Before the end of the year, both parts of his *Tamburlaine* were produced in London. Marlowe's debut earned him an excellent standing among contemporary playwrights. His plays, of a quality astonishing for a man in his twenties, constantly produced crowd-pleasing spectacles. In the following six years before his early death, Marlowe continued to achieve success through such works as *Doctor Faustus*, *The Jew of Malta*, and *The Massacre at Paris*.

Critical attention has often been drawn to Christopher Marlowe's choices of exotic, far-flung locations for the adventures of his heroes, and also to the ways in which Marlowe's fictional world intersects with *actual* Renaissance geographical discoveries and attitudes. *Tamburlaine*, *Doctor Faustus*, *The Jew of Malta* and *Dido, Queen of Carthage* are not only set abroad; they all dramatise that typical Renaissance act, colonisation. The image of the "tragic glass" suggests, above all, a mirror, and, as J.S. Cunningham points out, "effects of mirroring [are] germane to the *Tamburlaine* theatre."²⁴ One of the play's sources was George Whetstone's *The English Mirror*,²⁵

²⁴ Marlowe (ed. J.S. Cunningham, *Tamburlaine the Great*, "Introduction" 66).

and the play is full of references to mirroring, imaging and reflecting.²⁶ Tamburlaine instructs Techelles to "Lay out our golden wedges to the view / That their reflections may amaze the Persians" (I.ii.139-40), and refers to "immortal flowers of poesy, / Wherein, as in a mirror, we perceive / The highest reaches of a human wit" (V.ii.103-5); he also images the corpses of Bajazeth and Zabina as a mirror which reflects his own power (V.ii.415). It is only fitting that the play in its entirety should thus offer itself in its Prologue as glass to its audience.

If the play functions as a mirror, then what the audience will see in it is its own reflection; superimposed on the features of the barbarian Scythian will be those of the burghers and apprentices who frequented English playhouses²⁷ - all the more obviously since, when it comes to the major aspect of his career, the depiction of his prowess in warfare, "the armies and tactics described in *Tamburlaine* are, except in a few superficial details, neither oriental nor early fifteenth century as historical realism would require."²⁸ Thus begins the astonishing process whereby the play forces us into a radical identification with what, in theory, we most condemn, and at the same time sharply critiques a fundamental aspect of English Renaissance culture, the colonial enterprise, by completely inverting the perspective from which it is viewed.²⁹

Further complicating our picture of Marlowe is the relationship between author and work. Marlowe's works have been interpreted as atheistic and blasphemous; they also have been understood as traditional and Christian. The two sides stand apart in their proximity to any picture of Marlowe's personal life. To be sure, an author does not necessarily (if ever) write through autobiography or self-expression, or to communicate an ideological position. Yet, it is significant that the young poet, dead

²⁵ Thomas, Vivien, and William Tydeman. *Christopher Marlowe: The Plays and Their Sources*. London: Routledge, 1994.

²⁶ Greenblatt, Stephan. "Marlowe and the Will to Absolute Play." 193-221 in *Renaissance Self-Fashioning from More to Shakespeare*. Chicago: U of Chicago P, 1980

²⁷ Crewe, Jonathan V. "The Theater of the Idols: Theatrical and Antitheatrical Discourse." 49-56 in *Staging the Renaissance*. Ed. David Scott Kastan and Peter Stallybrass. London: Routledge, 1991.

²⁸ Kocher, Paul H. "Marlowe's Art of War." *Studies in Philology* 39 (1942): 207-45.

²⁹ Belsey, Catherine. *The Subject of Tragedy*. London: Routledge, 1991.

before his thirties, is a man who studied to take Holy Orders, who likely served his country in espionage missions, and who died violently under the taint of scandal. Such a colorful and ambiguous character cannot help but loom behind Marlowe's work. Where biography has relevance for literary interpretation, readers can profit from meeting the challenge of seeing Marlowe's plays from the perspective of his life; at the same time, one should remember that his works were intended for English audiences who did not know as much about his life.

Marlowe uses this psychological drama to arouse suspicion about the desirability of Tamburlaine's enormous egotism and emphasize that his presumptuousness is unnatural and un-Christian. Like the orthodox moralists of his age, Marlowe is concerned about excessive pride, and he is careful to highlight its dangers and temptations, which lurk inside everyone's mind but, unlike Tamburlaine's, are not always externalized. Marlowe also demonstrates through Tamburlaine's outwardly-directed psychology that human beings are passionate, romantic creatures with glorious and limitless aspirations. However much it seems to highlight the dangers of great ambition, *Tamburlaine the Great* also suggests that the human psyche, if blown to the proportion of Tamburlaine's, and allowed to escape the bounds of humility and internalization, is capable of rising to the scale of a god.

Tamburlaine is not a model for human psychology or an everyman figure; he is entirely unique, even unrealistic at times, and none of the other characters approach his eloquence or power in the play. Theridamas, although he is a majestic conqueror, cannot conquer Olympia in the domestic sphere as Tamburlaine has conquered Zenocrate; Theridamas succumbs to a simple trick and, in his attempt to bring his military might down upon his desired wife, accidentally kills her. As Amyras points out to his father when they learn of his impending death: "Your soul gives essence to our wretched subjects, / Whose matter is incorporate in your flesh." Tamburlaine's allies are merely part of his majestic flesh, which eclipses all other glory and allows little else to coexist with its majesty.

Nevertheless, Marlowe sees Tamburlaine as a signal of the potential inherent in every human psyche, which has such shockingly powerful and violent desires that it is capable of almost anything. Nearly everyone, from the audience to the other characters in the play, reveals his/her taste for power and majesty by becoming so enthralled by Tamburlaine. This is a natural reaction, the reaction Marlowe intends by stressing that one can capture almost any passion and conquer almost any impediment to one's deepest desire if one is willing to disregard convention and carry out acts of ruthless violence. Marlowe is pointing out the fact that the world is not, as was commonly believed, a series of strictly orthodox moral hoops through which a person must jump in order to lead a happy existence, but a brutal arena in which the most violent, ambitious, and unappeasable desires and egos will rule. Tamburlaine shows that a basic aspect of the human psyche-its appetite for power-has a limitless potential and allows for the greatest of human achievements.

Majestic and eloquent, with the ability to conquer not just kings and emperors but the audience of the play, Tamburlaine is one of the most important characters in Elizabethan drama. He is the source of the poetry that made Marlowe famous, and he can be both captivating and repellant because of his brutality. The key to his character is power and ambition, of which Tamburlaine has a superhuman amount, as well as the willingness to use any extreme in order to be triumphant. Unconcerned with social norms or everyday life, Tamburlaine views himself in relation to the gods, and Marlowe uses him as a tool to ask philosophical questions such as what is the furthest extent of human power and accomplishment, and whether this is significant in comparison with heaven.

Tamburlaine begins his life in what Marlowe calls Scythia, a region north and northeast of the Black Sea, and rises to power first in Persia, subsequently conquering much of North Africa, the Middle East, Eastern Europe, and India. Marlowe's work concentrates on his battles with Turkish emperors and their subsidiary kings, whose territory at that time included much of the Middle East and North Africa.

Tamburlaine's personal life is closely related to his outward conquests; he wins his wife by conquering her father's kingdom and then devastates much of the Middle East in his fury over her death. He sees his sons entirely as military leaders and murders his idle and slothful son Calyphas after he refuses to fight against the Turkish armies. At the end of his life, Tamburlaine is unsatisfied with the extent of his conquests. His thirst for power is unquenchable and, as his son and heir Amyras emphasizes, none can match Tamburlaine's power.

Like most of Marlowe's protagonists, Tamburlaine has a complex relationship with the audience of the play. He inspires a mixed reaction because he is brutal without bounds yet simultaneously passionate and glorious. Elizabethan audiences would be particularly offended, as well as somewhat titillated, by the presumptuousness of what they would consider a heathen-although the historical Tamburlaine was a Moslem, Marlowe shows him burning sacred Islamic texts and generally speaking as though he thinks of the gods in ancient Greek and Roman terms. This emphasis on mythology is also significant because Scythia is the area traditionally believed to hold the mountain to which Zeus chained Prometheus, a Titan who is famous for stealing fire from the gods and who, like Tamburlaine, dares to challenge Jupiter and the other classical gods.

Tamburlaine, with his cruelty, his ambition, his tremendous capacity for violence, and his intense passion for his wife, represented a new and shocking type of hero for late sixteenth-century audiences. He was the equivalent of what audiences today might consider a Romantic hero-a passionate male obsessed with war who defies convention and whose fervency goes far beyond what is even conceivable for most people. Audiences were not even necessarily intended to understand Tamburlaine, such was his shock value and his capacity to break through the very fabric of society with his ceaseless conquests and unquenchable thirst for power.

Because Tamburlaine was a new type of hero, conquering the traditions of restraint and mercy with his passion, eloquence, and power, he challenged the

traditional morality system that pervaded London theaters in the early Elizabethan period. Unlike the conventional plays that preceded *Tamburlaine the Great*, Marlowe's work does not consist of a simplistic didactic, or morally instructive, lesson emphasizing that humans must adhere to a strict and traditional moral code. Instead, the play attacks the philosophical problem of humanity's relationship to the universe and provides an example of a new and extreme worldview that seems to ignore traditional morality. It is Tamburlaine's conviction that he is as powerful as a god, and he refuses to see himself as an impotent human in a massive, oppressive universe. He believes that he can control the world and is tremendously optimistic about the possibilities of human achievement.

Marlowe does not straightforwardly advocate this worldview; Tamburlaine's relationship with the audience is complex, and he often inspires repugnance and alienation. However, Tamburlaine is not simply an anti-hero whose worldview the audience finds persuasive solely because he is a devilish figure of temptation. Tamburlaine is likely an exhilarating figure, in part, because he represents a passion that the audience is meant to admire. The play challenges the idea that humans are locked into an oppressive moral system and suggests that a new type of humanity is possible, which will break through these boundaries. The Renaissance movement in continental Europe stressed the emergence of a new model for humanity, open to diverse types of knowledge and entirely new ideas, and Tamburlaine was a vital contribution to the development of this ethos in England. Although Marlowe raises the possibility that he has gone too far, Tamburlaine provides a compelling case for a new type of human.

One of the play's principle themes is conveyed in its depiction of excessive cruelty and ambition, the characteristics that define its main character and make him controversial. In fact, the theme of power pervades nearly every aspect of the play, from Tamburlaine's conquests, to his role as a father, to his relationship with Zenocrate. Tamburlaine's military brilliance and his ability to carry out such

horrendous acts-such as slaughtering the virgins of Damascus and drowning the population of Babylon-are the results of these character traits, as are his eloquence and rhetorical power that convince Theridamas and others to join him. Marlowe's audience could be expected to find such excessive displays of power un-Christian and even repulsive, as well as to find they somewhat captivated by it.

Ambivalent reactions to these themes extend to the other aspects of Tamburlaine's life; the audience is asked to ponder whether the hero's extraordinary passion for his wife is actually romantic love or a form of perverted possession and desire. They must judge whether Tamburlaine is justified in murdering his own son because that son is weak and lazy. Tamburlaine is generally unwilling to place his love above his military ambitions (although he does spare Zenocrate's father). He often seems to perceive Zenocrate as a treasure to be won, such as in his initial declaration of love for her, when he describes her in terms of great wealth and power. Similarly, he views his sons solely in terms of their courage and fortitude, and he has no regrets about stabbing Calyphas because he was too slothful to enter a battle.

It is possible that Marlowe implies, according to the conventions of a tragedy, that Tamburlaine's downfall occurs because of the excessive appetite for power that is his tragic flaw. If this is the case, Tamburlaine's and Zenocrate's illnesses and deaths could be seen as a punishment from the heavens for Tamburlaine's presumptuousness. This is not necessarily clear, however, since there is no great evidence that the illness involves any divine intervention; in fact, God does not seem to interfere with human affairs in the play. In any case, Marlowe poses provocative questions about the place of power and ambition in society, the desirability of these characteristics in an age of tremendous artistic and scientific advances and the evils that can result from an excessive display of power.

2.2. The problem of historical hero in the work of Christopher Marlowe “Tamburlaine the Great”.

Among most successful plays of the Elizabethan era, the two parts of *Tamburlaine the Great* captivated audiences with their eloquent rhetoric and powerful verse. Although they remained popular as pieces of literature, they were not frequently performed in later periods and are infrequently performed in the early 2000s in comparison with Marlowe's other works. The grandiose wars and conquests of the plays may not translate well to the modern stage, but the work is now, and has been for centuries, a prominent subject for stylistic and thematic literary criticism.

Marlowe's reputation suffered because of the numerous scandals surrounding his private life, including the circumstances of his death. Claims that he was an immoral atheist and blasphemer initially affected the critical evaluation of his plays. The dramatist's critical reception recovered, however, and *Tamburlaine the Great* became one of the principle subjects for critics interested in the development of blank verse and the style of Renaissance drama. Most critics consider it extremely important, if not the most important work, in developing the style that came to a height around the turn of the sixteenth century.

Regarding the principle thematic meaning of the work, two analytical views eventually emerged to explain Tamburlaine's ambivalent character. The first view stresses that Tamburlaine is a brutal and un-Christian tyrant whose power and ambition is reprehensible. As Roger Sales points out in his 1991 study *Christopher Marlowe*: "Tamburlaine's rise to power is usually at the expense of a series of legitimate rulers. Might is shown to triumph over right." The second main analytical view stresses, instead, that Tamburlaine's glory and majesty inspire the audience to recognize the highest limits of human achievement-a view that J. W. Harper calls "romantic" in his 1971 introduction to the plays: "the view that he is a perfect symbol of the Renaissance spirit and the spokesman for Marlowe's own aspirations and energies." Harper stresses that the first view-that Tamburlaine is a "stock figure of

evil"-is more accurate than the "romantic" view. But, like most critics, he acknowledges that there is some truth to both interpretations.

When Marlowe left Cambridge in 1587, it was to write for the stage. Before the end of the year, both parts of his *Tamburlaine* were produced in London. The plays basked in a decidedly popular and vernacular spirit. Renaissance scholar David Riggs notes that the chaotic stage of *Tamburlaine*, featuring a blasphemer and murderer protagonist, "challenged the limits of public behavior" (220). In any case, Marlowe's debut earned him an excellent standing among contemporary playwrights. His plays, of a quality astonishing for a man in his twenties, constantly produced crowd-pleasing spectacles. In the following six years before his early death, Marlowe continued to achieve success through such works as *Doctor Faustus*, *The Jew of Malta*, and *The Massacre at Paris*.

The last part of Marlowe's life was violent and contains some suspicious coincidences. While living near London in 1592, a year before his death, scholar Lisa Hopkins reports that Marlowe appeared so threatening and was thought so dangerous by two constables of the town of Shoreditch (the suburb in which Marlowe lived and where the theatres for which he wrote were located) that they formally appealed for protection from him. As many researchers of Marlowe's life have noted, it is puzzling what a person must do in order to make the police afraid of him. In September of that same year Marlowe was involved in a fight in his native Canterbury, attacking Williame Corkine with a sword and dagger. This year, too, was the one in which Marlowe's good friend Thomas Watson died. There is the possibility that during this time Marlowe had a relationship with Thomas Walsingham, nephew of the Sir Thomas Walsingham who was the head of the spies in Queen Elizabeth's service. However, the relationship is by no means proved. It is a matter of record, however, that Marlowe was staying at Walsingham's country house in Scadbury at the time he was killed.

The circumstances of Marlowe's death provide much for speculation. On May 30, 1593, when Marlowe was only twenty-nine, he was feasting in a rented private room in a Deptford house (the home of Dame Eleanor Bull, not a tavern as is often recounted) with a group of four men. He reportedly quarreled with Ingram Friser (the personal servant of Sir Thomas Walsingham), who killed Marlowe on the spot by stabbing him above the right eye. Friser claimed self-defense and was pardoned shortly thereafter, despite the mysterious circumstances. David Riggs points out that the Queen herself had ordered Marlowe's death four days before (334). Was the Friser incident merely a coincidence? And how had Marlowe earned the anger of the Queen?

Two days after Marlowe's death, a man named Richard Baines sent a document to the police accusing Marlowe of blasphemy and homosexuality. Among other things, the document recounts Marlowe's barely concealed atheism, his public denouncement of faith, and his sacrilegious speech against Jesus himself. The document also notes that Marlowe was not content merely to keep these opinions to himself; at every opportunity, he supposedly tried to win men over to his views. His allegedly heretical views were in fact already known to the government. When the famous playwright Thomas Kyd-Marlowe's former roommate-was arrested in possession of blasphemous papers, Kyd confessed that he had received the documents from Marlowe. Seen in this light, the Queen's order and Marlowe's consequent death seem to be of a piece. Harold Bloom is convinced that Marlowe was "eliminated with maximum prejudice by Walsingham's Elizabethan Secret Service" (10.)

If these events are linked, the details remain obscure. Allegations abound. Men reported that Marlowe was cruel, violent, homosexual, and foul-mouthed, cursing all the way to his last breath. Although these reports cannot be discounted easily, little conclusive evidence supports any of these allegations. As J. B. Steane puts it, "as for Marlowe the man, atheist and rebel or not, we have to acknowledge that there is no single piece of evidence that is not hearsay-only that there is a good deal of it, that it

is reasonably consistent, and that on the other side there is no single fact or piece of hearsay known to us" (16). Who was Marlowe, really?

Further complicating our picture of Marlowe is the relationship between author and work. Marlowe's works have been interpreted as atheistic and blasphemous; they also have been understood as traditional and Christian. The two sides stand apart in their proximity to any picture of Marlowe's personal life. To be sure, an author does not necessarily (if ever) write through autobiography or self-expression, or to communicate an ideological position. Yet, it is significant that the young poet, dead before his thirties, is a man who studied to take Holy Orders, who likely served his country in espionage missions, and who died violently under the taint of scandal. Such a colorful and ambiguous character cannot help but loom behind Marlowe's work. Where biography has relevance for literary interpretation, readers can profit from meeting the challenge of seeing Marlowe's plays from the perspective of his life; at the same time, one should remember that his works were intended for English audiences who did not know as much about his life.

The authentic debut of Marlowe on London scene was a production in the season 1587-1588 of enormous tragedy "Tamerlane the Great". The first part Marlowe, possibly, wrote as far back as in Cambridge. "Tamerlan" has defined the championship of Marlowe amongst modern English playwrights; this play had loud and long-lasting success.

Power of the influence of "Tamburlaine the Great" on contemporary and first of all on public spectator was concluded in the effect daydreams about fairy-tale grandiose rising of the person, armed only by faith in its fate and contempt to terrestrial and celestial authority.

In his play Marlowe dramatized the biography of the great Asian leader, statesman of the XIV-XV centuries. In fate of the West Europe Timur played the certain role: mess of the troops of the Turkish sultan Bayazid I under Ankara in 1402 postponed for half a century the fall of the Christian Constantinople. European

historians of the XVI century were little aware of life and activity of Amir Temur. The legend about Timur has served Marlowe only starting point for making the image, which was pervaded absolutely new for European drama by contents.

In epic novel many folk is narrated about fate of the youth, gifted wit and extraordinary by power, which abandons the native house to make the ensemble a feat, one harder other, defeat the mighty enemy, conquer the love of the beauty and tsarist power. This plot, changing their forms, got into medieval chivalrous poems and novels, and they continued to live and in public fairy tale.

On its essence epic hero - a representative of the group of the people, collective image, in which incarnate hopes and the best quality generated his ambiances. But Tamerlan does not protect the native land, does not win the enemy of its country.

At the beginning initially plays he - "scythian unknown", "idle time shepherd", "makes the lawless forays", "robs... the Percepol merchant", "thief" that believes "predictions empty, dreams Asia to conquer", - a word, person without sort and tribe, tumbleweed. His further plans - "rob the city and kingdom"; the grandiose procession on Asia is undertaken by him for the sake of that to "have crown and together with him undoubted right to reward, execute, take, require, not leading refusal...". With vengeful joy he speaks that will "whip of the terrestrial tsars".

Before us - a person, risen from the most bottom of society, intoxicated by daydream about kingdom, "where never calls at the sun", and about boundless authorities. There was untrue search for here longing of the poet to reconstruct the authentic nature of the east despot; the english reality gave him it is enough psychological "material" for observations.

The back of the quick public progress in England of XVI century - an appearance in country integer masses declassed people. Making colorful on its social origin, this group was a victim of the process of initial capitalistic accumulations in village, destruction of some feudal and church privilege, as well as contradiction to new, capitalistic industry.

The People without determined occupation were considered by government of Elizabeth as criminal, subjecting to punishment. However neither industry, nor bourgeois agrarian facilities could not catch fully the flow of the people, deprived whole, except hands, capable to keep the handle of the plow and carry the weapon.

These people if they did not become the professional criminal, in quest of some output were recruited in continental armies, participated in multiple pirate expedition under beginning large adventurer, what was, for instance, Frensis Dreyk, or served in english garrison in riotous Ireland. Wrested from system of the medieval public relationships, they in ditto time saw the underside new, bourgeois relations. The result this was a loss of the faith in anything, except their own personal power and abilities, bitterness against official top society. The egoism these declassed alone sharply differed from bourgeois individualism - at least that that he was an expression of the despair, characteristic to psychologies of the people without future. Many of them dreamed of conquest in distant lands. The Orient attracted them not only therefore that promised the enrichment and glory, - after all in native country for them was not found the places.

The daydreams about military feat and conquest has got particularly powerful stimulus in eve of 1588, when England prepared to solving fight with its most cruel enemy - mighty and extensive Spanish kingdom. Fighting with "Unconquerable Armada" - a gigantic fleet, equipped by Phillip II, - was to solve, is able England to destroy the empire, where "never calls at the sun", and pawn the base own colonial might.

The glances and moods, characteristic ambience declassed, homeless people, and were a real life base of the nature of Tamerlan. However contents of the image of Tamerlan this are far from exhausted. In three monologues of Tamerlan - about untamable spirit of the person, about beauty and in death monologue beside cards of the world - is reflected presentation of Marlowe about possibility, purpose and spiritual life updated mankind and each person separately. Tamerlan speaks that each

person have a right to strive to the best. Speculating about essence of the beauty, Tamerlan opens in her source of the spiritual ascent and defoggings of the person, poetry he names the mirror, in which "we see all high that is made by people". "Alarm and untamable spirit", which nature has put in people, calls them to transformation of the land, to mastering her(its) wealth. Against christian thesis about that that kindom of authentic happiness - on the sky only, Tamerlan brings forth the thesis about happiness on the land, built human hand. Dying, he speaks of his dream to dig through the channel to connect Red and Mediterranean epidemic deaths and that shorten the road to India. The pathos of the opening of the new earth meets with pathos of the conquest:

Here is pole South; from he eastward

Lies else unbeknownst countries...

And I am dying, not having conquered all this!

Tamerlan dreams of what is beyond the power of one person; but his sons must absorb the particle "untamable spirit" and realize conceived by him. Fate of the person of the simple rank, which on that or other reason has fallen off from society and is pursued by him, always interested Marlowe. He himself was simple man in nature, moreover, person, turned out to be on goodwill outside the dear class and profession. In this tragedy humanistic concept Marlowe was expressed and, his thoughts and daydreams. That is why image of Tamerlan, in which were connected line and declassed alones and humanist, emerging on behalf of all, who waits the liberations a mankind, has gained fairy-tale, epic grandiose look.

But nature of Tamerlane in the course of tragedies does not remain unchangeable. Gradually open inherent him contradictions. Together with that, come to light and contradictions, humanistic glance of Marlowe. The step for at a walk in Tamerlane go out the line of the humanistic ideal, all less he becomes "megaphone of ideas of" author, in he takes the top of the line repulsing and terrible.

Amongst figures, forming background of the play, the most significant is Zenokrata. The Emotional quality of her is opposite to the nature of Tamerlan: she is the enemy of the violence, bitterness's, overweening pride, for it reverently that alien Tamerlan, - uniting country, related relationship. In speech Zenokraty constantly sounds the subject: "All terrestrial short-lived" - short-lived, on her(its) opinion, and successes of Tamerlan. The Love to Zenokrate causes in Tamerlane for a while feeling раздвоенности, doubt in its rightness: "I have returned whole world to believe that true glory in good only and only she presents us nobility". Zenokrata - a reason that Tamerlan in the first and last spares the enemy, enters in "armistice" with the Land. But after death of Zenokrat all, this softened Tamerlan, cast-off, and he is hardened. The Victory principles of Tamerlan turns his defeat.

In final scene of the second part "Tamerlana Great" newly underlined that personality, waging war for their own right only, is hardened, violates the right of the other people, carries семена of the self-destruction in itself. The Death of Tamerlan occurs because of that that unbearable fury has exhausted his life power.

If for Tamerlan whole tragedy is concluded in that that possibility his(its) not boundless and death places the limit to his(its) conquests then for author tragic essence of "Tamburlaine the Great" - in inevitable conflict of interests people. The Empathy to hero - rebeller and alone does not hide this hero from Marlowe sinister devil. So Tamerlan simultaneously and attracts and terrifies. But what combine the interests "I" and the other people, does not know and itself Marlowe; in this - a contradiction his humanistic glance. New, freed person he visualizes only to be dispensed from social, national and other relationships. Only in the following product Marlowe, especially in "Eduard II", appears the attempt to solve this problem.

The Romanticism to humanistic concept of the person has defined the building of "Tamburlaine the Great". The Action of the play is concentrated around one figure, in ditto time his fight for самоутверждение "turns round on boundless elbowroom. The Source, motive of the action in play always emerges the will a hero. The

Circumstance Tamerlanom. Asia comes to motion because of his(its) ambition
ЗАМЫСЛОВ.

The abundance acting persons in tragedies do not break their "centripetal" principle. Attention of the playwright stops on them only for that time, when they need for collation with Tamerlan. Teridam, for instance, is described brightly in that moment, when is expressed power of the belief and charms, characteristic to Tamerlan; hereinafter image of Teridam is marked in play only "dotted line". So, without leaving a trace many personages disappear from play, whose role is reduced to shade that or the other side of the image of Tamerlan, create the background different stage of his rise.

II.3. Degree of Historical Validity of the Image of Amir Temur in "Tamburlaine the Great" by C. Marlowe

Notable for us is that fact that Marlowe expresses the great military leader so cruel and bloodthirsty that this cannot cause the perplexities beside reader even, unsophisticated in questions of the histories to Central Asia.

The natural question about that what has exactly forced Christopher Marlowe so "exaggerate" - an idle time ignorance history truth or elected by him aesthetic program? To answer this question we should address to the personality of Amir Timur, and to the creative principles of the making the drama "Tamerlan the Great".

Really, not having full and reliable information about life ways and activity of A.Timur, modern historian of the literature will turn out to be in determined difficulty. The known scientist Harold Lamb confirmed: "To understand Tamerlan, it is necessary to look through his life. For this necessary to postpone aside history of the Europe, close the eye on modern civilization with its prejudices. And take a look at Tamerlan with the eye of those who accompanied him in marches"³⁰. Otherwise we become the reason of the development of unilateral look at great personality and shaping invalid notion about him in consciousness of the young generations.

Russian scientist A.Parfyonov confirms: "Historical information about the life of Temur Marlowe found, mainly, in Latin disquisition of Pietro Perondini's "Life of Tamerlana Great, Scythian emperor" (1553), as well as in English translation "Collection of the different edifications" of Spanish Pedro Bellows (1544)"³¹. Such information possible to meet and in book "Tamerlan: conqueror of the world of" by American writer Jastin Marocci: "Marlo carefully studied last for that time sources, having used such books, as "Life of Timur" by Pietro Perondini and "English mirror"

³⁰ Лэмб Гарольд. Тамерлан. Потрясатель вселенной / пер. с англ. Д.Вознякевич; предисл. Е.Лазарева. М.: Вече, 2008. 336с.

³¹ Марло Кристофер. Сочинения / пер. с англ. Е.Бируковой, И.Жданова, Ю.Корнеева, Э. Линецкой, Е. Полонской, А.Радловой, В.Рождественского; вступительная статья и комментарий А.Парфёнова. М.: Государственное издательство художественной литературы, 1961. 665 с.

by George Wetstone"³². Famous in Europe researcher of the creative activity of Christopher Marlowe Ellis-Fermor writes: "Main source for writing the drama "Tamerlan the Great" served works of Halkondilos, Haytn, Fregoso, Bellows, Primadey and Pirondino"³³.

It is known that the most reliable sources about Amire Timure are considered the books "Zafarnama" by Nizamidin Shami, "Zafarnama" by Sharafidina Ali YAZdi and "History of Timur" by Ibn Arabshah. These works were translated into European languages in 18-19 centuries only. In particular, R.Votie has translated "History of Timur" by Ibn Arabshah into French language in 1658, the book "Zafarnama" by SHarafidin Ali YAZdi was partly translated into French language by Petiy de La Cruz in 1722, but "Zafarnama" by Nizamidin SHami - in 1937 by Feliks Tauer. This signifies that the most reliable sources about Amir Timur had begun to be translated into European languages only after half a century after death of Christopher Marlowe. But, Jastin Marozzi states "Marlo carefully studied the sources of that time, and so he deeply knew about life of the emperor (Timur)"³⁴.

In turn appears the question, what image Marlowe could "deeply know" about A.Temur, as confirms Justin Marocci, not knowing the most reliable sources?

Faithfully that for Europe of that time of the works of Halkondilos, Haytn, Fregoso, Bellows, Primadey and Pirondino served last for that time source, however, it is not secret and that in greater measure those were written on base of the information, sent from mouths to mouth. None of before mentioned authors were in the centre of the described by them civilizations, or saw direct eyewitness of occurred event in the life of Amir Temur, as well as did not create, directly or is mediated resting in reliable sources, as this did the historians Yazdi and Shomi.

³² Мароцци Жастин. Тамерлан: Завоеватель мира / пер. с англ. А. Г.Больных. М.: Полиграфиздат, 2010. 466 с.

³³ Ellis-Fermor U. M. Christopher Marlowe. London: Methuen and Company Ltd., 1927.

³⁴ Мароцци Жастин. Тамерлан: Завоеватель мира / пер. с англ. А. Г.Больных. М.: Полиграфиздат, 2010. 466 с.

After reading the drama "Tamerlan the Great" it becomes obvious that there is practically no real resemblance between the main in its image, godless and ravenous Tamburlaine and historical personality Amir Temur.

The literary fiction was broadly applying not only to history personality, but also in description of historical events. Cunningham stated in introduction to publishing the drama "Tamburlaine the Great: "Unless take into account the scene of the battle with Turks, that similarity between literary description of Marlowe and historical facts extremely small"³⁵. The thoughts, belonging to English scientist-orientalist Hilda Hukhem, also contribute certain clarity in matter in question: "Sources, which used Marlowe, actually were not documentary source, but were whole only heroic novels"³⁶. Consequently, drama "Tamburlaine the Great" of Marlowe was not founded on historical facts and documents. However, also it is difficult to believe in that Marlowe could write his play not on conscience.

It is known that history events are considered by main material and are an independent object of the scene in artistic literature, at least once, in history drama. The Typical reality of the described epoch, creation life and plausible nature is considered by the most main principle of the artistic cognition. In base this is found description by writer to reality, in particular, history past. The Known Uzbek literary critic M.Koshzhanov confirms: "Though writer, creating in history genre, as well as writer, creating product on the other subject, uses the artistic fiction, connected with its first experiences at a rate of, requiring history truth, he looks at history facts as on important source. So, solving place in history product occupy the history events and events, and, founding on this, is reconstructed nature to history personality"³⁷. Resting exactly in these criteria, requiring practical realization when making the historical product, we can say that when making the drama "Tamburlaine the Great" there was not used history truth in the required level, historical facts were not considered as

³⁵ Marlowe, Christopher. Tamburlaine the Great. Ed. J.S. Cunningham. Manchester: Manchester UP, 1981

³⁶ Хукхем Хильда. Етти иқлим султони. Т.: Адолат, 1999. 320 б.

³⁷ Қўшжонов М. Ойбек маҳорати. Т.: «Тошкент» бадиий адабиёт нашриёти, 1965. 356 б.

important source. Thereby, is it correct to consider the drama "Tamburlaine the Great" as a literary fiction historical personality?

Here we must mention the literary work, revealing in the East literature the image of the European conqueror Iskander - Alexander Macedonian. "Image of the storied conqueror was always found in human society in the highlight. In the course of time and with change of centuries the personality of Alexander, his multiple marches and victories, changed in legend, become to be perceived with distortion his historical appearance and in accordance with him fact in consequence of which, appeared the ensemble of the varied product far from the historical reality. The Image of Alexander changed in legend, under name Iskander has served the prototype for heroes of the works of the eastern folk"³⁸.

One of the the most important sign of the making the history genres of the modern type is a principle of historical reality. Historical reality requires the descriptions of the history epoch, concrete quality, inherent human life and psychologies in their unchangeable type. But, this quality practically is absent in making the history genre, written on base of the methods of the romanticism and classicism. This concerns and product english Rebirths. So, in romantic product Navoi "Saddi Iskandari" historical reality is absent. Though and seems that great writer, adressess to material of the epoch of Macedonian and Aristotel, indeed he did not put before himself the purpose of the description with history accuracy quality described epoches, activity and psychologies of two great people.

The Representatives of the classicism, occupied enormous epoch in histories of the European literature and art, adresssing to histories, were not assigned by purpose of historically exact description. The historical material served facility of the description of the most important social problems of its time for them.

³⁸ Навоий А. Садди Искандарий. Т.: Ғафур Ғулом номидаги Нашриёт-матбаа бирлашмаси, 1991. (М.Ҳамидова кириш сўзи). 832 б.

Follows particularly to emphasize that real Amir Temur entered Europe in awe, and his persona simply could be not perceived any equitably. Signifies, and Christopher Marlowe, having used by image of Temur as prototype for hero of his play, did not put before himself creative task to create the objective narrative about life of the historical personality in clean type. Similarly, "absolutely ungrounded and wrong is consideration as chronically ill persons to biographies or march of the great conqueror in dastans, denoted the image of Alexander. Dastans, turned to this known personality, always reflect own social-political, philosophical, morally-aesthetic glances of the authors"³⁹. Thereby, possible say that for Marlowe the exotic names of the people and terrain were necessary for description actual for that moment of the problems, political and religious ideas.

On our opinion, there exist variety of reasons, explaining abduction such significant dug of literary fiction in drama "Tamerlane the Great". The first, as it was indicated above, is concluded in that that as a result of change the epoques great personality of Amir Temur, his marches and conquests have found the shell of the legend i.e. become be perceived garbled. The second reason - an perception of the history of Amira Timura by the people of the European countries, which can not be before the end to be objective. Here, particularly, big role belongs to the legend and epic tale, sending from mouths in mouth as certificate eyewitness, but suffering inevitable change on way.

One more reason: C. Marlowe, being state employees, resorted to exotic eastern names for the reason satirical scene of the representatives of the certain layers society in his state, where reigned the absolute monarchy. Russian literary scientist A.Parfyonov, having analysed drama of Marlowe "Tamerlan the Great", has written following: "it would be not right to search for here longing of the poet to reconstruct the authentic nature of the east despot; the English reality gave him enough

³⁹ Қаюмов А. Садди Искандарий. Т.: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1975. 196 б.

psychological "material" for observations"⁴⁰. The Scientist S.Greenblatt also turns attention exactly on this thing: "Though Marlowe in his own product uses the images of the Scythian cattle breeder, German magician, by means of them he describes their own compatriot"⁴¹.

⁴⁰ Марло Кристофер. Сочинения / пер. с англ. Е.Бируковой, И.Жданова, Ю.Корнеева, Э. Линецкой, Е. Полонской, А.Радловой, В.Рождественского; вступительная статья и комментарий А.Парфёнова. М.: Государственное издательство художественной литературы, 1961. 665 с.

⁴¹ Greenblatt, Stephen. Marlowe and the Will to Absolute Play p.193-221 in Renaissance Self-Fashioning from More to Shakespeare. Chicago: University of Chicago Press, 1980.

II.4. Historical inaccuracies and alternative representations

Tamburlaine the Great, particularly in part 2, contains a great number of historical inaccuracies and alternative representations, partly because there was a limited amount of historical information available at the time and partly because Marlowe did not always interpret that information correctly, but mainly because Marlowe's dramatic goals differed from the historical reality. For example, since Marlowe likely did not conceive of the work in two parts, it was necessary to use events prior to Bajazeth's demise, and, in the case of Orcanes's defeat of Sigismund, nearly fifty years after it, in order to form a coherent drama in part 2. Also, the play's depiction of Bajazeth and his wife's enslavement inside an iron cage stems from an alternative reading of the historian Arabshah. Other examples, such as Tamburlaine's love for Zenocrate, are entirely fictional, and reflect Marlowe's desire to cast the play in the manner most effective for developing his major themes.

Marlowe's geographical awareness will strike any reader of the Tamburlaine plays. At first critics were content to note the mere frequency of exotic place names, and a comparison with Milton's practice in Paradise Lost became a commonplace. There were, after all, over forty different place names mentioned in Part One of Tamburlaine and over eighty in Part Two, and some of these names were introduced not only once but several times and then given even greater salience in studiedly pointed repetition--'And ride in triumph through Persepolis' is an obvious instance. But it was left to Ethel Seaton to take the subject a decisive step forward in her classic essay 'Marlowe's Map' (1924). (1) She advanced the study of Tamburlaine by moving from a vaguely sensed geography to a more precisely focused cartography. She demonstrated conclusively that one notable passage in Part Two was not a mere fantasy of outlandish names but an account of a journey (by Techelles) through Africa, which Marlowe had based on a close study of Ortelius's Theatrum orbis terrarum. This great world atlas was first published in Antwerp in 1570. Some of Marlowe's details, which had been taken by editors to be errors or blunders on his

part, could now be justified by reference to Ortelius, notably the placing of 'Zanzibar' on the west coast of Africa rather than on the east. But the chief effect of Seaton's work was to make Marlowe's procedure in the Tamburlaine plays seem incomparably more rational than before. It showed him to be aware of some of the most recent technological innovations by putting him in touch with the enormously influential map culture of his time. But it also gave more point to Marlowe's conception of his hero, who, before succumbing to death at the end of Part Two, actually calls for a map to be brought before him. In Tyrone Guthrie's great production of both Tamburlaine plays at the Old Vic in 1951 (which I was fortunate enough to see), a map was brought on as big as a large Persian carpet and was unrolled to fill the whole central area of the stage. Tamburlaine, now visibly dying, stepped on to the map, while his followers respectfully stood around it and watched. And so, in recalling his life's achievements--endless conquests and journeys--he makes gesturally visible both what he has done and what he would still long to do: 'And shall I die, and this unconquered?' (2 Tamburlaine, v. 3. 150).⁴² The line, repeated, becomes a bitterly dejected refrain as he points to this or that place on the map that remains 'unconquered'. 'Marlowe's Map', in Ethel Seaton's phrase, takes form here as Tamburlaine's own map, a stage property as concretely visible to the audience as the royal crown of Persia or Bajazeth's cage had been in Part One, or Tamburlaine's own king-drawn chariot earlier in Part Two. It is as if, at the end of his second Tamburlaine play, Marlowe acknowledges where he found his original inspiration. He was a reader of maps; and maps, along with poems and romances and histories, played a crucial part in feeding his dramatic imagination.

A reading of Seaton's essay, however, might lead one to suppose that, as a result of his poring over Ortelius's maps, all that Marlowe had to do was simply to have the idea of tracing his characters' journeys by using the place names in front of

⁴² All quotations from the Tamburlaine plays are from Christopher Marlowe, *Tamburlaine the Great*, ed. by J. S. Cunningham (Manchester: Manchester University Press, 1981)

him. Seaton seems to attribute to Marlowe the original idea of using a map in a literary text, and in this she has been followed by later Marlowe scholars. According to this view, Marlowe the map reader directly inspired Marlowe the dramatist.

I want to make a different suggestion. Marlowe may have been the first dramatist to incorporate cartographical passages in a play, but he was not the first writer to do so in a poetic work. In this he was anticipated by Ariosto in *Orlando furioso*, and it was here that Marlowe found the model for his map-based passages. It has, of course, long been known that Marlowe was acquainted with *Orlando furioso*. The source for the minor episode of Olympia in the second part of *Tamburlaine* (iii. 4 and iv. 2) is in Ariosto (*Orlando furioso*, xxix), which Marlowe presumably read in the Italian, since Harington's English translation was not published until 1591. Apart from this minor plot connection, however, Marlowe's literary relations with Ariosto have not been explored. But before I look further at each of the *Tamburlaine* plays and their treatment of terrestrial space, I need to say briefly what Ariosto achieved so that it will seem plausible that an English poet such as Marlowe should have sought him out.

Ariosto's huge poem was first published in 1516 (further editions, with revisions by Ariosto, appeared in 1521 and 1532). Ariosto was offering a continuation of Boiardo's Orlando innamorato and, in so doing, was bringing into the sixteenth-century reader's world all the actions and settings (Christian and Saracen) and the themes and conventions of medieval chivalric romance, but always in a distinctively new, modern, post-chivalric way.

He did so, moreover, with immense and inimitable urbanity. The poem was an instant success--'the most popular work of modern poetry in the sixteenth century', as Daniel Javitch says in his book-length study of the work.⁴³ Javitch brings out the potent nature of the poem's appeal and the wide range of its distribution, at first

⁴³ Daniel Javitch, *Proclaiming a Classic: The Canonization of 'Orlando Furioso'* (Princeton, NJ: Princeton University Press, 1991)

throughout Italy and then through western Europe. Ariosto's final 1532 version was republished sixteen times by 1540, and was then reprinted every year by several publishers: 'Altogether, from 1540 to 1580 there appeared at least 113 editions of Ariosto's poem'.⁴⁴ In Italy it seems to have been read by everyone who could read--by nobility, gentry, and commoners alike, by the learned as well as by those with no learning at all.

In England Ariosto was certainly known by the second half of the sixteenth century, at least by some of the literary minded. In one of his letters to Gabriel Harvey, Spenser remarks that he hopes to 'overgo Ariosto', while in his letter to Raleigh prefacing The Faerie Queene, Spenser refers as familiarly to Ariosto and Orlando as to Homer and Achilles and Virgil and Aeneas. Ariosto must have seemed the greatest of modern European poets. And Marlowe, as a Cambridge student with a more than usual interest in poetry, would perhaps have sought out Ariosto--indeed, he could hardly have avoided him.

Marlowe's particular affinity with Ariosto, however, is to be found in their common interest in cartography. Ariosto was apparently the first poet to make extensive use of maps in his poetry so as to evoke the experience of traversing vast areas of the earth's surface.

On a number of occasions he makes his reader accompany someone on a long and hazardous journey, in the course of which place names are faithfully recorded in the order in which those locations would have been encountered in real life. Ariosto was himself well placed to develop his interests as a cosmographical poet. He was the court poet at Ferrara, and was granted free and full use of the ducal library. C. P. Brand shows how up to date and modern Ariosto was able to make his superficially old-fashioned romance so that it took on a contemporary relevance.⁴⁵ The previous fifty years had seen a series of great voyages in which Portuguese, Spanish, and

⁴⁴ Daniel Javitch, *Proclaiming a Classic: The Canonization of 'Orlando Furioso'* (Princeton, NJ: Princeton University Press, 1991)

⁴⁵ C. P. Brand, *Ludovico Ariosto* (Edinburgh: Edinburgh University Press, 1974)

Italian mariners had crossed the oceans to discover unknown regions of the world. Brand points out that Ferrara was itself a centre of cosmographical studies, with a well-equipped library where Ariosto could sit comfortably while enjoying armchair travel. He also clearly enjoyed contriving arduously long journeys for the characters of his poem. For instance,

Ruggiero, equipped with a flying horse and a thirst for travel (x. 72), flies from Europe to India 'per la via occidentale', probably a reflection of Columbus's journey. From India he returned via Central Asia, to Poland, Hungary, Germany 'e il resto di quella boreale orrida terra' to England and the Thames.⁴⁶

Astolfo, 'an English lord', is an important character in the poem, since it is he who befriends Orlando in his madness and flies up to the Moon to recover Orlando's wits. Before he does so, however, he goes on a journey, which vividly illustrates Ariosto's cosmographical interests. 'I will tell you', he says, 'what did to Astolfo chance':

Who, mounted on his statelie winged steed
Well tamed late by Logistillas wit,
Tooke perfect vew of France with passing speed
And saw how ev'rie towne of worth did sit;
Which having well observ'd and markt with heed
From Rhine to Pyren mount, he thought it fit
In maner like, all over Spaine to ride
And many countries of the world beside.

To Aragon he passed through Navar,
Each man that saw him wondring at the sight.
Then Taracon he did discry not far
Upon his left hand, Biskie on his right.

⁴⁶ Brand, Ariosto, p. 115

Where Castill, Lisbon, and Galicia are
And Cordove neare and Sivill see he might
Which divers crownes now joined in one raigne
Are governed by the mightie king of Spaine.

There saw he Gades where erst by Hercles hand
Two pillars, markes for Marriners, were plast;
Then over Atlant sea to Egipt land
And over Affrica forthwith he past
And saw where Balearick Iles do stand;
Then travell'd to Eviza with like hast
And to Arzilla-ward he thence departeth
Quite ore that sea that it from Spagna parteth.

Oran he saw, Ippon, Marocco, Fesse,
Algier, Buzea, and those stately townes
Whose Princes with great pompe and pride possesse
Of divers Provinces the stately crownes.
He saw Byserta and Tunigi no lesse,
And flying over many dales and downes
He saw Capisse and Alzerbee Ile
And all the Cities to the flood of Nyle,

Tripolie, Bernick, Tolomit, and all
Between the sea and Atlas woodie sides;
Then on the Cereneys he right doth fall
And past Carena mounts and more besides.
Then crossing ov'r the barren fields and pall

Where sands with wind do ebb and flow like tides
The tombe of Battus he doth leave behind
And Ammons temple now worne out of mind.

Then came he by an other Tremisen
That follows eake of Mahomet the law;
Unto an other Ethyopia then
He went, the which before he never saw,
That differs both in language and in men.
From thence he toward Nubia then did draw,
Dobada and Coallee just between
Of which these Christend and those Turkish been.⁴⁷

Characteristic of Ariosto is the fusion of the fantastic with the mundanely realistic: we enjoy the easy pleasures of sixteenth-century air travel--our vehicle is a winged horse--but our route is strictly constrained by the facts of geography. Alexandre Doroszlac has written at length on Ariosto's 'inspiration cartographique', and has, in particular, analysed four examples of journeys or movements on land (for instance, the siege of Paris), in all of which Ariosto can be shown to be minutely influenced by the maps he was using. In those places where he seems--to modern readers--to be making a mistake of some kind, he can be shown to be being accurate, or in some way defensible, according to the maps he was using. (In a similar way, Ethel Seaton showed that Marlowe too was not simply blundering when he placed Zanzibar on the west coast of Africa.)

As C. P. Brand remarks, 'The wanderings of these medieval knights and their enchanted beasts are charted with a precision not found in any of Ariosto's predecessors',⁴⁸ for Ariosto is pre-eminently the poet of geographically grounded

⁴⁷ Ludovico Ariosto's 'Orlando Furioso' Translated into English Heroical Verse by Sir John Harington, ed. by Robert McNulty (Oxford: Clarendon Press, 1972), canto xxxiii, stanzas 87-92

⁴⁸ Brand, Ariosto, p. 115

romance; maps fuelled his inspiration, so that at many points of the poem the reader is granted a sense not only of the location of specific named places in relation to each other, but also a larger feeling for the actual vastness of the world. One of Ariosto's modern admirers, Jorge Luis Borges, includes a short piece in *Labyrinths* called 'Parable of Cervantes and the Quixote'. It opens with the words: 'Tired of his Spanish land, an old soldier of the king sought solace in the vast geographies of Ariosto.'¹⁰ We may note that Borges does not say 'the vast spaces of Ariosto' but 'the vast geographies of Ariosto'; the vast spaces are viewed, or glimpsed, through the spectacles of geography and specifically of cartography. Maps or charts, some of which had been used by the fifteenth-century voyagers who sailed the Atlantic and the Indian oceans, were crucial in helping to awaken this new feeling of distance.

Vastness is a quality that enters the European imagination in the sixteenth century, finding expression for the first time not only in literary form but in painting. The sense of gazing through immense distances begins to excite and thrill major artists. I will touch briefly on the subject of painting later, but at this point I must return to the two Parts of *Tamburlaine*. Marlowe's treatment of space is different in each Part, although, of course, there are strong elements of continuity and consistency. Part Two is much closer to Ariosto. There is nothing in Part One that corresponds to the map-based accounts of journeys in Part Two: these conclude the reports given by Usumcasane, Techelles, and Theridamas (2 *Tamburlaine*, i. 3), as well as, shortly before his death, *Tamburlaine*'s own recapitulation of his entire career (v. 3). In all these speeches we have a map-based depiction of movements across the earth's surface that recalls the minutely plotted journeys of *Orlando furioso*. Admittedly, these speeches do not occupy much of the action in Part Two. Indeed, one may conjecture that it was in a late stage of composition that Marlowe had the idea of incorporating something like Ariosto's journeys in his play. When *Tamburlaine* suddenly decides to ask his three subordinate chiefs to tell him about their campaigns, it sounds almost like an afterthought on Marlowe's part: 'But now,

my friends, let me examine ye--| How have **ye** spent your absent time from me?' (2 Tamburlaine, i. 3. 172-73). And the accounts of the three journeys follow. The whole section seems like an insertion that, conceivably, was invented after Marlowe had written Tamburlaine's death scene, with its long map speech at its centre. But this is conjectural. What is more certain is Ariosto's priority as a poet of cartographic inspiration.

In one respect, however, Marlowe differentiates himself from Ariosto, and the difference points to the originality of his conception. Ariosto's travellers glide through space at their ease, often flying through the air: winged horses are the favourite means of locomotion. Marlowe's travellers, on the other hand, have nothing but their own bodies to propel them across such vast distances. They walk or, rather, 'march' everywhere. Marlowe uses this word 'march' over and over again; it becomes a stylism of the Tamburlaine plays, used in both Parts and always enforcing the recognition that journeys through space require exhausting physical effort. We are not in a magical romance world but the world of history, in which distances must be traversed step by step. So, in Part One, Tamburlaine addresses his three chief followers:

Kings of Argier, Moroccus, and of Fesse,
You that have marched with happy Tamburlaine
As far as from the frozen plage of heaven
Unto the wat'ry morning's ruddy bower,
And thence by land unto the torrid zone,
Deserve these titles I endow you with,
(1 Tamburlaine, iv. 4. 123-28)

In Part One some of these marching references receive relatively little stress: it is as if Marlowe only gradually realized the potency of the term, so that in Part Two it is used with greater and perhaps darker force. Thus, after Zenocrate's death, Tamburlaine tells his sons how he will train them to become conquerors like himself:

I'll have you learn to sleep upon the ground,
March in your amour thorough watery fens,
I'll teach you how to make the water mount,
That you may dry-foot march through lakes and pools,
View me, thy father, that hath conquered kings
And with his host marched round about the earth
(2 Tamburlaine, III. 2. 55-56, 85-86, 110-11)

And then, shortly before his death, when he has asked for a map to be brought to him, he once more recalls their marches from country to country:

Here I began to march towards Persia,
Along Armenia and the Caspian Sea,
(v. 3. 126-27)
Egypt, Arabia, and Zanzibar follow:
Then by the northern part of Africa
I came at last to Graecia, and from thence
To Asia, where I stay against my will Which
is from Scythia, where I first began,
Backward and forwards near five thousand leagues.
(v. 3. 140-44)

He goes on, with a slight change of tone, to stress the extent of the world that is still unpossessed:

Look here, my boys, see what a world of ground
Lies westward from the midst of Cancer's line
Unto the rising of this earthly globe,
(v. 3. 145-47)

The 'world of ground' is no airy dream but a solid earth-based project that acknowledges the effortful movements of Tamburlaine's armies, soldiers walking,

marching on the ground. Marlowe must have decided to omit any reference to the historical Timur's well-attested lameness. His Tamburlaine is not lame but a man physically perfect and certainly well qualified to march 'round about the earth'.

But there is one notable exception to Tamburlaine's marching rule. In Act ii of Part One, Cosroe has, with Tamburlaine's help, become king of Persia at the expense of his foolish brother Mycetes. Cosroe departs to 'ride in triumph through Persepolis' (ii. 5. 49). And Tamburlaine, struck by those words just spoken--'And ride in triumph through Persepolis!' (ii. 5. 50)--suddenly conceives his idea of taking the crown of Persia for himself. He sends Theridamas after Cosroe with 'a thousand horse' (ii. 5. 99). The ensuing battle comes and goes as an offstage abstraction, but the reference to (offstage) horses, as opposed to marching foot soldiers, suggests the lightning audacity of this vital moment in Tamburlaine's ascent to regal power. And shortly after it, with Cosroe dying at Tamburlaine's feet and his own coronation as king of Persia, comes the visionary moment of his hymn to kingship: 'The sweet fruition of an earthly crown' (ii. 7. 29). Accordingly, for once we do not 'march', we ride or glide or even, as Theridamas says, 'soar' upwards:

And that made me to join with Tamburlaine,
For he is gross and like the massy earth
That moves not upwards, nor by princely deeds
Doth mean to soar above the highest sort.

(II. 7. 30-33)

Theridamas has caught the more than festive mood of Tamburlaine--the almost ecstatic lift of the spirit--created by the winning moment. I now move to a difference aspect of Marlowe's treatment of space, and I shall focus mainly on Part One. But in order to explain Marlowe's procedure here, I need first to stress the importance of a structural feature that for the most part has been neglected if not altogether overlooked. Both the Tamburlaine plays fall into two phases, the division between them occurring between Acts ii and iii. This division should be

made clear to all readers and playgoers. If it is not made clear, the tendency is to collapse each play into indigestible five-act sequences or, worse still, to merge both plays into what the literary historian J. J. Jusserand called 'a huge drama in two parts and ten acts'.⁴⁹ (Critics still commonly refer to Tamburlaine as if it were a single play.) But Marlowe articulates his plays in shorter, more easily assimilable segments and sets these segments against each other in a meaningful pattern.

The two phases of Part One might be called 'Cosroe' and 'Bajazeth', since these are Tamburlaine's principal antagonists; but I shall argue later that this is not the best way to approach the play. The first phase (Acts i and ii) disposes of Mycetes and his brother Cosroe and leaves Tamburlaine crowning himself king of Persia. The second phase (Acts iii-v) introduces a largely new set of characters, led by Bajazeth the Turkish emperor. He is quickly taken prisoner and caged, while Tamburlaine then has to face Zenocrate's defenders--her father the Soldan of Egypt and her betrothed the king of Arabia. The play ends with Tamburlaine's victory and his coronation of Zenocrate. Marlowe is careful to end each of his two phases with a similar event or double-event--victory followed by a coronation--which gives the whole play an effect of structural rhyming. The second part of Tamburlaine does something very similar. The first phase, at the end of Act II, brings the death of Zenocrate, while the second phase brings Tamburlaine's own death. (In Part One, the man's coronation is taken first, the woman's second; in Part Two, the woman's death is taken first, the man's second--a characteristic Elizabethan contrivance of structural chiasmus.) In each case, the central event (victory and coronation; death) is embedded in matching circumstances: in Part One, Tamburlaine's triumph confronts the abject death of Cosroe, just as in the final moments of the play the conqueror Tamburlaine accepts as his due the sight of his dead enemies ('And such are objects fit for Tamburlaine', 1 Tamburlaine, v. 1. 476) without prevarication and with no sense of regret. In Part

⁴⁹ J. J. Jusserand, *A Literary History of the English People* (1909), Vol. 3, p. 135.

Two, in both death scenes Tamburlaine is surrounded and supported by his sons and followers but is at the same time compelled to acknowledge necessity: 'And all this raging cannot make her live' (2 Tamburlaine, II. 4. 120); 'For Tamburlaine, the scourge of God, must die' (v. 3. 248). Viewed in this way, each play has something of the firm clarity of form of a Petrarchan sonnet, with its octave followed by its sestet. Here, in Marlowe's resourcefully arranged dramatic sequences, the first phase (two acts) is followed by a larger, culminating second phase (three acts).

In this second phase of Part One, the dramatic contrasts and conflicts become more testingly complex: Tamburlaine's steady and imperturbable progress towards the final stasis (reconciliation with the Soldan, marriage to Zenocrate, temporary peace) is given definition by being set against the misery and final despair of Bajazeth and Zabina and the elimination of Arabia. The scenes unfold with clarity and orderliness, sometimes with a suggestion of ceremony and ritual (as with the three colour schemes in white, red, and black) and with an abundance of action and event (as with the banquet of crowns or the appeal for mercy by the virgins of Damascus). Yet, as well as forwarding his lucidly complex main action, Marlowe manages to leave us at the end of Part One with the powerful sense that we have been on a journey with an exceptional individual, a military genius, someone comparable to Alexander the Great--hence Marlowe's title for him, 'Tamburlaine the Great'. This feeling that we have been on a journey through several countries, a tract of unspecified extent, is conveyed entirely obliquely, and it constitutes one of the imaginative achievements of the play. No earlier play in English does anything like it. We can be sure that Shakespeare took full note of it, since his Henry V copies, or adapts, Marlowe's play for its own purposes. It too takes its audience on a journey involving military engagements and concluding in a mood of festive triumph. (There is even what seems a reminiscence of Marlowe's marching theme in Henry's words to Mountjoy just before the battle: 'Our gayness and our guilt are all besmirched | With rainy marching in the painful field', iv. 4. 110-12.) By fashioning his play in the form of a military

expedition led by a heroic military genius, Shakespeare is following the template of Part One of Tamburlaine.

Marlowe's division of the play into two phases has a direct bearing on its geographical and spatial concerns. In Acts I and II, the first phase, we are somewhere in Persia, and it ends with Tamburlaine putting the Persian crown on his own head. Act III, which opens the second phase, forms a compact unit: it shows Tamburlaine's army clashing with Bajazeth's at what was historically the battle of Ankara (or Angora) in Bithynia (modern Turkey). In Acts iv and v, the action is more difficult to locate: we alternate between Tamburlaine, who seems to be in transit south of Asia Minor (or Turkey), and his adversaries the Soldan of Egypt and the king of Arabia, who are joining forces to confront Tamburlaine at Damascus. Everything converges at Damascus: the city is besieged and falls, the citizens are massacred, and Egypt and Arabia are defeated in battle. In the final moments of the play, however, Tamburlaine seems to locate the action with unusual precision when he says: 'here in Afric where it seldom rains' (1 Tamburlaine, v. 1. 458). Damascus, however, is not in Africa but in Asia. Certainly, in Ortelius's map of Asia, 'Damasco' is where we should expect it to be--in 'Soria' (modern Syria); in Ortelins's map of Africa, 'Damasco' is even more clearly in Soria, which is 'Asiae Pars' (part of Asia). (Both maps are conveniently reproduced in the 1998 edition of Tamburlaine by David Fuller;⁵⁰ but otherwise Marlowe's editors could do more to help readers over these geographical references.) Marlowe's 'African' Damascus needs to be explained.

We can safely say that most of the action of the first Part of Tamburlaine takes place in Persia, Turkey, and at or near Damascus. The Soldan's first scene (iv. 1) is clearly placed in Egypt ('Awake, ye men of Memphis', l. 1), but otherwise he too joins the others at Damascus. Geographically, it all makes perfectly good sense: we can imagine Tamburlaine's army marching from Persia west to Turkey and then south to

⁵⁰ Christopher Marlowe, *Tamburlaine the Great*, Parts 1 and 2, in *The Complete Works*, vol. 5, ed. by David Fuller and Edward J. Esche (Oxford: Clarendon Press, 199

Syria, where the play concludes. What remains puzzling is locating Damascus in Africa. Africa is mentioned a number of times in Part One, and for modern readers it always causes confusion. When Tamburlaine first appears, for instance (i. 2), he has captured Zenocrate, but she claims that she has been travelling under the protection of 'the mighty Turk'--'To safe conduct us thorough Africa' (i. 2. 14, 16). However, she is not travelling in Africa but in a region that seems to be close to Persia. Marlowe's most recent editors (Cunningham and Fuller) quote the earlier edition of Marlowe by E. D. Pendry and J. C. Maxwell (1976), which offers a conjectural explanation for 'Africa': '?i.e. (full extent of) Turkish empire'.⁵¹ This tentative suggestion appears to fit all Marlowe's references, but there seems to be no further information as to why he used the term in this unexpected way. Marlowe's 'Africa' means all the territories governed by Bajazeth the Turkish emperor. This includes Turkey and the countries south of Turkey in the eastern Mediterranean (all of which would seem to be in Asia), as well as those along the north African coast from Egypt to Morocco and which are obviously African. The question remains as to what Marlowe thought he was doing with these geographical references in a play that is conspicuously well shaped and designed.

We need to look again at the division of the play into two phases. In the first phase we observe Tamburlaine's ascent from obscure brigand to king of Persia. Critics usually focus on the persons involved (Mycetes, Cosroe, Theridamas, etc.), but for the present purpose it is preferable to look at the place names. The opening scene gives us our guidelines. Persia is at the centre of an extensive empire that is often called 'Asia'. This empire is also sometimes referred to as 'the East'. So Cosroe first discloses that there is a plot afoot 'To crown me emperor of Asia', and he is then duly crowned in terms that specify the extent and limits of his great domain:

⁵¹ Christopher Marlowe, *Complete Plays and Poems*, ed. by E. D. Pendry, rev. Everyman edn (London: Dent, 1976), p. 516 (Glossary).

We here do crown thee monarch of the East,
Emperor of Asia and of Persia,
Great lord of Media and Armenia,
Duke of Assyria and Albania,
Mesopotamia and of Parthia,
East India and the late-discovered isles,
Chief lord of all the wide vast Euxine Sea
And of the ever-raging Caspian Lake.
Long live Cosroe, mighty emperor!

(1 Tamburlaine, i. 1. 161-69)

This list of states and places serves to give substance to Tamburlaine's achievement by the end of Act II, when he takes possession of Cosroe's crown and puts it on his head. Tamburlaine, not Cosroe, is now emperor of the East, as his followers shout: 'Long live Tamburlaine, and reign in Asia!' (II. 7. 64).

If the first phase of the play shows Tamburlaine becoming emperor of Asia, the second will show him becoming emperor of Africa and monarch of the West, for this symmetry of empire of the East and empire of the West is one that Tamburlaine insists on repeatedly. So, after he has defeated and captured Bajazeth in battle, Tamburlaine urges Zenocrate to take the Turkish 'imperial crown' (III. 3. 113), which Bajazeth has left in the keeping of his wife, and bring it to him:

Nay, take the Turkish crown from her, Zenocrate,
And crown me emperor of Africa.

(III. 3. 220-21)

And he goes on to state his double emperorship--a claim he reiterates later:

Those walled garrisons will I subdue,
And write myself great lord of Africa:
So from the east unto the furthest west
Shall Tamburlaine extend his puissant arm.

(III. 3. 244-47)

In the final speech of the play he sums up yet again how he sees his achievement--the subjugation of both Eastern and Western empires, Asia and Africa:

To gratify thee, sweet Zenocrate,
Egyptians, Moors, and men of Asia,
From Barbary unto the Western Indie,
Shall pay a yearly tribute to thy sire;
And from the bounds of Afric to the banks
Of Ganges shall his mighty arm extend.

(v. 1. 517-22)

His stress on the enormous extent of his double-empire--from Morocco in the African west to the Ganges in the Asian east--reminds us that we should not think too much in terms of his defeat of individuals, despite his prolonged tormenting of Bajazeth: what he finally exults over is the territorial vastness of his rule. This is what constitutes for him the achievement of Tamburlaine the Great.

As for the pairing of Asia and Africa, we may ask what might have prompted Marlowe to arrange his two-phase play in this way for an English--that is, European--audience. John Gillies has drawn attention to the frontispiece of Ortelius's *Theatrum orbis terrarum*. It shows 'Europe enthroned upon an upper stage forming a canopy beneath which Asia and Africa stand on railings flanking the main stage'. And he refers to 'the classical sisterhood of "Europe", "Asia", and "Africa"'.⁵² The grouping of Europe, Asia, and Africa was a traditional way of describing the known world. But Marlowe did not find in the sources for his play references to Tamburlaine's Asian and African empires; these are Marlowe's own contribution. One of his main sources, for example, Whetstone's *The English Myrror*, has the following: Tamberlaine thus possessed of Asia minor, which was before in the possession of the Turke, he speeded unto Aegypt, and by the way raised all Siria, Phenice, and the Palestine, he took

⁵² John Gillies, *Shakespeare and the Geography of Difference* (Cambridge: Cambridge University Press, 1994), p. 74

many famous Cities and among others Smirna, Antioch, Tripoli, Sebastian and Damas; in Aegypt he encountered with the Souldan, and the king of Arabia, and overthrew them.⁵³ Marlowe seems to have decided to call the Turkish dominions 'Africa' so as to set up his symmetrical Asia-Africa scheme. He was using his licence as a poet to adapt or adjust the facts of geography and history. His Tamburlaine plays are certainly history plays up to a point; but they also incorporate a good deal of fiction--invented incident and unhistorical persons. Zenocrate, for example, is wholly invented, although Marlowe deftly makes her the daughter to the 'Souldan' of Egypt, mentioned by Whetstone, and the betrothed of 'the king of Arabia', also mentioned by Whetstone.

There is one further way in which ideas of space can be introduced into dramatizations of Tamburlaine's military career. Marlowe is always making an effort to encompass immensity, compelling us to imagine--to see--huge armies confronting each other on spacious terrains. To this end his use of numbers, or numbers rhetoric, is essential, and is highly characteristic of one side of sixteenth-century sensibility. The following words of Usumcasane are a brief instance:

Let him bring millions infinite of men,
Unpeopling Western Africa and Greece,
(1 Tamburlaine, III. 3. 33-34)

The numbers are colossal, the hyperbole unflinching. Elsewhere, the huge numbers manning the opposing armies are themselves used to evoke the physical spaces they traverse and occupy. In Part Two especially, the numbers of people in movement and the size of armies on the march enforce over and over again the gigantesque nature of these supranational confrontations:

He brings a world of people to the field.

⁵³ George Whetstone, The English Myrror (1586), i, ch. 12; extract quoted from Marlowe, Tamburlaine the Great, ed. by Cunningham, pp. 322-23.

From Scythia to the oriental plage
Of India, where raging Lantchidol
Beats on the regions with his boisterous blows,
That never seaman yet discovered:
All Asia is in arms with Tamburlaine.
Even from the midst of fiery Cancer's tropic
To Amazonia under Capricorn,
And thence as far as Archipelago:
All Afric is in arms with Tamburlaine.

(2 Tamburlaine, i. 1. 67-76)

And later, when Callapine, son of Bajazeth, assembles his army, he is empowered by hearing specified from his generals the sheer numbers they bring in his support: one brings 'three score thousand fighting men', another 'full fifty thousand more', yet another 'Ten thousand horse and thirty thousand foot', swelling 'the army royal' to 'Six hundred thousand valiant fighting men' (III. 5. 33, 42, 48, 50, 51). Callapine replies:

Then welcome, Tamburlaine, unto thy death.
Come, puissant viceroys, let us to the field
The Persians' sepulcher--and sacrifice
Mountains of breathless men to Mahomet,
(III. 5. 52-55)

Of course, even this huge host is not enough to bury Tamburlaine: what it does instead is to enhance our sense of his even greater stature.

I remarked earlier that vastness is a quality that enters the European imagination in the sixteenth century. It is, I think, important to recognize that Marlowe shares this European sensibility, with its peculiar appetite for huge numbers and immense vistas. Early in the sixteenth century a new kind of landscape painting emerges in the German states and in the Netherlands. A high viewpoint is often

adopted, which allows the artist to take in the most distant features of the landscape, where chains of ice-capped mountains merge indistinctly with the snowy clouds of the heavens. In the foreground may stretch an immense plain, which the artist may cover with thousands of fighting soldiers. The greatest painter of the Danube School was Albrecht Altdorfer (c. 1480-1538). In his book *The Art of the Renaissance in Northern Europe*, Otto Benesch sets Altdorfer in his historical context and relates his landscapes to the theories of his contemporary Paracelsus: 'Paracelsus called the art of interpretation of nature "chiromancy"' (that is, palmistry: the art of reading a person's character from the markings on his or her palms). Benesch goes on: He applied it not only to the hands of men but also to plants, trees, woods, and finally even to scenery, through the means of mountains, roads, and rivers. The grandest chiromancy of scenery ever achieved by an artist is Albrecht Altdorfer's *Battle of Alexander the Great against the Persian King Darius at Issus* (Munich, Alte Pinakothek) which he painted in 1529 for Duke Wilhelm IV of Bavaria. It unfolds a cosmic world panorama like the maps of the new cosmography.⁵⁴

This extraordinary picture presents us with an aerial view of a battle involving tens of thousands of soldiers in a vast plain beneath a turbulent sky in one corner of which a blood-red sun is setting. The spatial extent is astonishing, but also astonishing is the depiction of so many minute human forms meticulously rendered. A more recent art historian, James Snyder, adds his own reading of the scene: 'we have here a mind-boggling expansion of the Danube landscapes' of Altdorfer's earlier works: Everything is here: the foot soldiers, the cavalry, the bannerets, the dead, the debris, as well as the encampments and the preparations. But this staffage is only the beginning of Altdorfer's sublime war games. The setting is truly cosmic, a vast panorama in roiling flux wherein the details are lost and mean little. It is the flowing cosmos at war in which man (those engaged in the chaotic battle on the plain of the Illus), nature (the sprawling mountains, valleys, and waters that overwhelm the closer

⁵⁴ Otto Benesch, *The Art of the Renaissance in Northern Europe*, rev. edn (London: Phaidon, 1965), p. 58.

plateau stage for the countless tiny figures), and God (the fundamental elements in the deep, nearly infinite universe with its spiraling sun and swift rotation of dark blue clouds) provoke an awesome response that we cannot quite articulate.⁵⁵

Altdorfer is only one, though one of the greatest, of the northern European painters who gave overwhelming expression to their sense of what Benesch calls the 'vast panorama of the globe'.⁵⁶ Others would include Joachim Patinir and Pieter Bruegel the Elder. By referring to their great achievements in painting, I am not suggesting that Marlowe actually saw any of Altdorfer's (or Patinir's or Bruegel's) work, although the subject of Altdorfer's astounding picture cannot but strike anyone with an interest in Marlowe. We know nothing of what Marlowe might have seen of contemporary European art. And we know very little about the circulation of prints and engravings in Marlowe's England. But we should not assume, I think, that his interest in gigantic battle scenes can be explained simply with reference to classical literary sources such as Lucan's *Pharsalia*. He could in any case have seen the illustrations included in editions of Ariosto, with their very suggestive scenes of battle merging into distant land formations, including recognizable map outlines of parts of Europe. This is the period in which were produced what art historians call 'Weltbilder' (worldpictures), works that occupy an intermediate place between paintings and maps. (A set of Ariosto illustrations can be seen in McNulty's edition of Harington's translation.)

Further research in this direction might be rewarding. In two later plays, *The Jew of Malta* and Doctor Faustus, Barabas's Malta ('our Mediterranean sea', as he says) and Faustus's Germany ('our land', in his words) are distinctively Marlovian. Marlowe's cosmographical interests are producing new dramatic forms and characters, but are still essential to him. Barabas and Faustus are both map readers--

⁵⁵ James Snyder, Northern Renaissance Art: Painting, Sculpture, the Graphic Arts from 1350 to 1575 (New York: Abrams, 1985), p. 363. See also Christopher S. Wood, *Albrecht Altdorfer and the Origins of Landscape* (London: Reaktion Books, 1993).

⁵⁶ Benesch, *Art of the Renaissance*, p. 59.

Faustus is even said at one point to have 'gone to prove cosmography'. But Tamburlaine had been there before them, imagining and coveting for his own rule 'a world of ground' by scrutinizing a map.

Conclusion of the second chapter

The literary fiction was broadly applying not only to history personality, but also in description of historical events. Consequently, drama "Tamburlaine the Great" of Marlowe was not founded on historical facts and documents. However, also it is difficult to believe in that Marlowe could write his play not on conscience.

It is known that history events are considered by main material and are an independent object of the scene in artistic literature, at least once, in history drama. The Typical reality of the described epoch, creation life and plausible nature is considered by the most main principle of the artistic cognition. In base this is found description by writer to reality, in particular, history past. Resting exactly in these criteria, requiring practical realization when making the historical product, we can say that when making the drama "Tamburlaine the Great" there was not used history truth in the required level, historical facts were not considered as important source. Thereby, is it not correct to consider the drama "Tamburlaine the Great" as a literary fiction about historical personality.

Image of the storied conqueror was always found in human society in the highlight. In the course of time and with change of centuries the personality of Amir Temur, his multiple marches and victories, changed in legend, become to be perceived with distortion his historical appearance and in accordance with him fact in consequence of which, appeared the ensemble of the varied product far from the historical reality. The Image of Amir Temur changed in legend, under name Tamerlane has served the prototype for heroes of the works of the eastern folk.

Chapter III. The image of Amir Temur in the literary context of Uzbek writers

3.1. Early Asian sources highlighting Amir Temur's life

The life and activity of Amir Temur was well lighted by the written sources. The written sources on advantage carry the narrative nature and present, on the one hand, compositions about activity of Temur, formed under his life or soon after his death, with other - a compositions memorial nature, written by people, personally saw him. Epigraphic monuments - inscription on building and works of art, anyway connected with the name of Temur have considerable importance amongst the sources. The Big part of narrative sources about Temur carries the semi-official nature, and differs inherent like literature devil: passion and aptitude to state the events in favour of person, who is denoted composition.

The attentive study to semi-official historiography about Temur shows that he during his own march kept the personal secretary and formed people of the epoch both from Uyghur, and from Persian scientist, who entrusted the description that or other from their own march. Sometimes description of the march was entrusted to several persons. One of them is diary book composition "Diary book of the Indian march", formed by Giyasidin Ali. Regrettably, there are no instructions in "Diary book" on that, whether Giyasidin Ali accompanied Amir Temur in his march to India or he only processed someone else's records.

The Composition by Giyasidin Ali was written, what has realized V.V. Bartolid, before March 12 1403, since it mentioned about grandson of Temur Muhammed Sultan as about alive person and is spoken about possibility of the conquest of Temur in the near future Egypt and Syrias.

The Compositions like diary book by Giyasidin Ali are based on semi-official historiography, which gives us main code of the actual information about life and activity of Temur and presents itself full review of his political biography. One the first of these compositions, reached our time, is "Zafar-Name" ("Book of the victories"). From biography of Temur, provided in "Zafar-Name" by Nizomidin Shomiy, we can learn, that Amir Temur was for its time more educated and well knew the history of the countries. Temur kept personal reader, who in leisure times, building or in march, read him compositions on interesting questions. Temur equally well knew turkish and persian languages and loved the books, written in simple and comprehensible language.

In introduction to "Zafar-Name" Nizomidin Shomiy recalls that just when Temur entrusted him in 804 (1401-1402) describe their own marches, history of the conquests of Temur was is already written, however he did not satisfy. Nizomidin Shomiy was from Shom, suburb of Tebriz, and was identified as Shomiy. With Amir Temur he met in Baghdad soon after conquest of the city in 795 (1392-1393) and then entered to Temur's service. Nizomidin Shomiy wrote "Zafar-Name" in simple and clear language and for the matter of that wholly met the requirements and taste of Temur. The scolded difference between "Zafar-Name" of Nizomidin Shomiy and composition Giyasidin Ali is that that the first covers whole political activity of Temur. The Nizomidin Shomiy prefaced his book an introduction, drawing condition to Central Asia before Temur's appearance on historical arena in 1360. From this year he begins the detailed tale. He finished composition before the death of Temur i.e. before 1405. The Last chapter of "Zafar-Name" is dedicated to description of

celebration in Karabag by springtime 1404. the importance of "Zafar-Name" as the source for study Temur and his time solely great.

The second large composition about Amir Temur, also carrying semi-official nature, is a big work of Sharafidin Ali Yazdiy under such name - "Zafar-Name" - "Book of the victories". What the name of the author shows, he was from the city Yazd (West Iran). Sharafidin Ali Yazdiy lived first at courtyard of Shahruh (1405-1447), but afterwards at courtyard of Ibrahim-sultan. The last years of his life Sharafidin Ali Yazdiy spent in a small town of the Tafts, near Yazd, where he died in 1454.

The composition of Sharafidin Ali Yazdiy, written already after death of Temur, was finished in 828 (1424-1425). Sharafidin Ali Yazdiy brought more actual materials, than his predecessors; it is explained this that that he had a consources. Sharafidin Ali Yazdiy addressed to works of his all predecessors.

At the disposal of Sharafidin Ali Yazdiy there was a source, which Nizamidin Shomiy did not use quite: chronicle "Tarihi-Honi", formed in poetical form by uigur secretary, in uigur language, in uigur letter. Regrettably, this source, not once mentionned in east historiography, didn't reach us. Sharafidin Ali Yazdiy got the information also from separate participants of march of Amir Timur, in tale which was much details, absolutely being absent in mentioned above diary book.

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There is one more written source about the marches of Amir Temur - "Anonym of Iskander". For a long time no one knew, who was an author of the composition known in science under name "Anonym of Iskander". At the end of his life V.V. Bartold was able finally define that the was certain Muinidin Natanzi, served at courtyard of Temur's grandson Iskander (the son of Omarshayh).

The last one is not a about history, but it is about only rules of Temur. The interpretation of events, connected with the name of Temur, occupies only one

chapter of his general composition on histories. Attentive reading of the section about Timur convinces that the this author's sources are quite different from the first two. In the Natanzi's work u can meet much turkic and mongolian words; this circumstance enabled to expect that main source of "Anonym of Iskander" was written on turkic language and was not known two before mentioned historian.

The composition of Natanzi was formed in 1413-1414 i.e. for 11-12 years earlier than the compositions of Sharafidin Ali Yazdiy. As an additional source on histories of Amir Temur, it is very important, since it concludes in itself facts, absolutely being absent in the other source.

Specified above sources about Amir Timur are not exhausted. About life of Amir Temur much was written by Hafizi Abru, Abdurazzak Samarkandi and Mirhond, wellknown historian of the XV century, who formed compositions on the general history. Of them Hafizi Abru when writing of his work used, on the one hand, composition of Nizadidin, with other - noted above unknown source on Turkic language. However Hafizi Abru used from turkic source much such information, which Natanzi hadn't got. This big value have chapters about Temur in the book of Hafizi Abru. As for Abdurazzok Samarkandi and Mirhond, both of them used (directly or not directly) works of Nizamidin Shomiy, Sharafidin Ali Yazdiy and Hafizi Abru.

Alongside with these sources it is necessary first of all to note the big work on the history of Amir Temur, written in the arabic language by Ibn Arabshah, "Adzhoyib al-maqdur fi tarihi Timur" ("Miracle of the predetermination in event of Timur"). Several words from biography of Ibn Arabshah will do the comprehensible nature of his book about Temur. Ibn Arabshah - an arab in nature, from Damascus by birth, was born in 1388. 12 year old boy was taken into captivity by the troops of Temur and taken to Samarkand. All visible and past in baby and teen-age years marked his attitude to Timur, which he hated with the whole passion of his outstanding nature. To marches of Amir Temur and his policy he pertained deeply

negatively, though Ibn Arabshah nowhere refuses Timur neither in wit, nor in organizational talent, nor in military genius. The book by Ibn Arabshaha as its main source has as the personal observations and memory of the author, so and tales contemporary to Timur's time, participant and witnesses of many his deals and event of his reign. Ibn Arabshah was formed person; being in captivity, he much travelled, visited in Horezm, Astrahan, Shed, Krym, studied persian, mongolian, but in Adrianopole, already when return on native land, - turkish.

As claiming attention source about young year Timur it is necessary to note and russian chronicles. Russian historiography of the XV-XVI centuries was well informed about events in Gold(en) Horde XIV-XV centuries and political life in Central Asia connected with reigning of Temir in the XIV-XV centuries., so and about historian-geographical beliefs about the Near East.

III.2. Interpretation of Amir Temur's historical personality in Mohammad Ali's "Great dynasty"

Each historical period has its heroes of the past, thanks to which you can get the idea of the historical epoch. Often in the history of human society against the backdrop of great upheaval appears a galaxy of heroes, without which it is impossible to imagine a particular era.

Historical novel writer Muhammad Ali "Ulug Saltanat" (literally "Great Dynasty") is dedicated to one of the creators of such stories - Amir Temur Amir Temur. Image of Amir Temur created in the literature for the first time. Over the last six centuries, many historians and writers to create amazing image of Amir Temur in his writings and works related to his life and work.

The first written sources, highlighting the personality and the life of Amir Temur, were created during his lifetime. Treatise " Ruznomai gazavoti Hindiston" by Giyasiddin Ali ibn al- Jamol Islom Yazdi is considered to be the first work on the

activities of Amir Temur . This treatise was written in the years 1399-1403 on the direct instruction of Amir Temur. It details the events covered 1398-1399 period.

Among the historical works written during the reign of Amir Temur and containing reliable and valuable information, no doubt, the main place is occupied by "Zafarname" Nizomiddin Shomi and "Zafarname" Sharafuddin Ali Yazdi. Also, a brief history of Amir Temur stated in the product known among the Orientalists' Muntahab ut-tavorihi Muini "(" My Favorites History Muini ") Iranian historian Muiniddina Natanzi. Historical work Ibn Arabshoha "Azhoib maqdur al-fi al-Akhbori Taimur" also dedicated to the events of the reign of Amir Temur.

The life and work of the great general is of interest not only in Eastern Europe but also scholars and writers, won world fame. In this connection it is appropriate to mention such works as "The Great Tamerlane" by Christopher Marlowe, "Tamerlane" by Edgar Allan Poe, "Amir Temur" by Harold Lamb, "Tamerlane" by A.Shampdor, "Tamerlane: Sword of Islam, the ruler of the world" by Justin Marocci, "Last Warrior" by Roy Stier. As an additional studies there may be mentioned the scientific article "On the burial Temur" by V.V.Bartold .

The fact that the words of the artists often appeal to the image of Amir Temur is not accidental. Statement of lofty ideas in the literature is often made on an example of the description of the activities of great men because on the one hand, evidence of their strong nature and on the other - reflects a certain historical atmosphere, eventful.

Of course, it would be wrong to consider all the works of Amir Temur, solely as a biography of his personality or campaigns chronicle the famous conqueror, because through the interpretation of historical person is always consciously or unconsciously expressed in socio-political, philosophical and aesthetic views of the author.

However, when referring to the multiple interpretation of one and the same person to the same historical problems, there are some common trends, some similarities in the understanding, interpretation, reading, etc. In this regard, well-

known Uzbek writer and writer Nazir Safarov stated that "the biggest risk at repeated reference to "developed the theme" is repeating himself and someone else."

Following this principle, Muhammad Ali aims to create special works about Amir Temur. Unlike the works of predecessors, Muhammad Ali's novel gives an idea of Amir Temur, not only as a great statesman, but also as an ordinary living man with all of his senses, with human suffering and joy, loving and beloved. This novel is written by the author: "The Temurbek which the Honourable father gave such a tough name was not iron. He, too, loved, burned in the flames of love, grieve, trust was betrayed, dreamed, believed in God, he had all the human qualities. "

It is important to note that this approach is developed by the author against the background of the stereotypes about Amir Temur, solely as a conqueror, leader of the bloodiest campaigns. Indeed, the works created in the Soviet period, the main emphasis is on this. It is clear that these cases were not taken into account the specific historical conditions of life of the great Timur.

However, the interpretation of the historical figure of such magnitude as Amir Temur can not and should not be limited only by the characteristics of his military activities. Amir Temur was also an enlightened monarch, perhaps the first in the East have addressed to law, he was a patron of the arts and sciences, and the builder of the magnificent cities. Finally, he was a fully developed personality and his outlook on life and people.

Often the main objective is to establish a literary images servants example to follow, and it may also apply to those writers who work on historical themes, and those who work with modern materials. In this case, one of the principal tasks of the hero is an expression of certain significant concepts, since, as noted above, the writer through the main character works, in particular, the hero of the novel, expresses his worldview, his philosophical point of view. To this end, allocated any feature of the protagonist, is designed to serve a model worthy of imitation.

For the writer Muhammad Ali is important that Amir Temur united Mauvaraunnahr successfully resisting against Mongol rule raised it to a new level of development. For this reason, the author is most interested in those aspects of the personality of Amir Temur, who matched his ideals and aspirations.

It is believed that the story - the true educator of the nation. Keeping in mind the case and deeds of our great ancestors, you must use it as a source, for example, education and the formation of a new civic consciousness. Reasoning from this perspective, we see that the novel "Great dynasty" is written in a timely manner. The fact is that in the first years of independence, it was necessary to find in the whole of Uzbek literature the central theme that would serve to strengthen the state, growth of national consciousness. In particular, it was necessary that the basic spirit of historical works was based on the ideas of humanism and patriotism.

At the heart of the ideological content of the novel "Great dynasty" is precisely the disclosure of the struggle of the people, led by Amir Temur, against the Mongol invaders, strengthening of the state and its independence.

In the first chapters of the novel are the main ideas expressed by Amir Temur . He did not give rest to the idea of connecting disparate sheikhdoms, the need for joint struggle against the Mongol rule, establishing the independence of the state.

Further, who gets a new state led Amir Temur in solving economic and social problems of the state is also based on the idea of taking care of people. "If the governor is building their state on violence and brutality against the people, he meets with the instability of the state. By showing love and compassion to the people of our state, we are building a foundation for their protection! "- Says Amir Temur .

As events unfold, the thoughts and attitudes of the ruler become deeper . With the strengthening of government also increased its attention to the subject . " In times of conquerors much out of order < ... > citizens in serious condition, the country fragmented < ... > all round ruin < ... > now we can equip all < ... > . If someone

develops the steppe, or engaged in landscaping and building kyarizes or restore damaged land from them in the first year not to collect any taxes .

In the second year to take as surrender themselves. In the third year to take the law < ... > assembled by summer, spring and autumn crops harvest leave the people ... "- said Amir Temur . The aim is to prevent the impoverishment of his subjects and to strengthen the state. The purpose of Amir Temur - prosperity of the motherland, relieved burdens subjects, the construction of cities and infrastructure .

For the full realism of the work requires that all things were in their places. This requirement applies to every image created in the belles-lettres work. Show the novel formation of the personality of Amir Temur difficult without images Tokhtamysh, Emir Hussein, Hussein Sufi, Sufi Yusuf and other historical figures. The position of the emirs, like the Emir Hussein, the deterioration of the situation, hardship and suffering endured by the Amir Temur, promote dramatic novel.

Mean raiding the country, destruction, plunder arranged by the people sitting on the throne of the Golden Horde and Tokhtamysh, actions of Khorezmshah cause many difficulties for Amir Temur. But they do not change the optimistic view of Amir Temur's life, but rather provide an incentive for his tireless activity.

Each character in the product has a problem, his place. Through the relationship with the Emir of Muso, Zindachashmoy Opardi, Aboul Maoli Tirmidhi, Sheikh Abulvorisom Samarkandi. Become apparent qualities of Amir Temur as forgiveness and generosity. Description of relations with Bobo Sanguvom, Mir Said Baraka, Zayniddin Abubakr Toybodi Bobo Ali Schoch show with which respects Sakhibkiran to the Saints as listen to their advice .

For example, during the campaign of Herat, he visits his mentor Zayniddin Abubakr Toybodi. Sheikh asks him if capture of Herat not oppress (kill) the population of the city. Amir Temur, listening to him, orders to release prisoners and to not touch the urban population.

Mir Sayyid Baraka, Zayniddin Abubakr Toybodi and similarly conceptualize philosophical views of the author. In addition, these images are to form and strengthen the character of Amir Temur ideas of humanity, humanity and justice. In the novel, every thought expressed by these characters, deserves special attention . They referred to the fact that the governor must be fair in every case, should not oppress the common people . For example, the writer says words murshid Mir Said Baraka:

Every hour, lived by the ruler with the mind is better than sixty years of prayer. Then ... Let God judge the case fairly, some say, "the population of the state may be atheists, but it does not stand under the yoke"

Each passage of the novel shows the advantages of Amir Temur, his human qualities, nobility and superiority over others. The novel is a role in the formation of the personality traits of Amir Temur two people - Mavlon Saeed Ubaid and Barak. Under their influence, these qualities as it becomes duty of Amir Temur .

The skill of the writer as evidenced by the fact that individual traits of Temur transferred mostly not by direct description and by attitude of others, expressed through beliefs and internal culture (internal monologue) .

Through images of women Saroymulkhonim, Turkon Oqa, Shirinbika, Honzoda begim, Sulton Baht begim, Oqa and others depicts the relationship of the ruler to the family and women. Through these images found their expression of the relationship between husband and wife, brother and sister-in-law and daughter, parent and child. The ruler until his death kept the respect for the older sister, the wise Turkon Oqa, who loved and who spared him from childhood. In order to conceal from the public the futility of his life partner Saroymulkhonim, he instructed her to raise princes. After the death of the heir to the throne, Jahongir Mirzo, Temur concerned about the fate daughter Honzody begim.

Always at the center of his attention is the life daughters - Sulton Baht begim Oqa. It saddens him the failed family life of Sulton Baht begim. We read: "From God

I gave you the name Sulton Baht begim ("Happy lady") ... Unfortunately, you have become Sulton Bahtsiz begim ("unhappy lady"), my daughter ... I made a helluva lot, which was a misfortune ... " .

Death of Oqa begim was for Amir Temur big trauma. As you can see, Amir Temur was busy not only in public affairs, he is also a man who is considered the feelings of others, compassionate the misfortunes of others . In general, in the novel we see that the governor somehow infringes upon women and treats them badly. It also shows humanity the greatness of the ruler.

Being straightforward, Temur not a peaceful manner. Even in the events where there is no direct participation of Temur there insistence image of the ruler, in every place there is a novel event. We restrict ourselves to a single argument from the novel: Ahi Jabbor told Jahongir Mirzo legend about Turuglon and Onaburi. The young man is upset because of the sudden death of Turuglon.

Legend of Onaburi developed one of the ancient Turkic tribe. This event is not directly related to the main character of the novel - Temur, but Muhammad Ali suffers the tragedy of the legend at the end of the novel, describing the suffering of Amir Temur, after the death of his first son, a young warrior, defender of Turkestan - Jahongir Mirzo, showing us the great ruler of the state as a loving father.

We must say once again that Muhammad Ali depicts Amir Temur not as an angel, does not idealize him. His character can make mistakes and be blind powerless before God and fatal accidents. Repentance and suffering from the mistakes made in the description given to the author of Isfahan events. According to the author, with the growth of power and influence of Timur grows and extent of his responsibility and, therefore, the consciousness of this responsibility: on the pages of the novel, Amir Temur becomes the leader of a few hundred people in a huge state, one great people.

Skill disclose the nature and the basic idea of the novel writer Muhammad Ali, in our opinion, it is that he was able to see the progressive historical processes from the point of view of modern political and educational and aesthetic problems. The

modern novel "Great dynasty " is that by creating a bright image of the great men of the past is evaluated not only their role in history, but also the importance of their work and moral character of modernity .

III.3. Concepts of historical hero and time in the modern Uzbek historical novels

Time, like space, is not mere forms of phenomena, but objectively real forms of being. The concepts of time and space reflect objectively real time and space. The art world, as well as the reality, it display functions in time and space. "The image definitely set in the sense that any of its content suggests that it is correlated skem something occurred somewhere and sometime. This is the three reference values, which deals writer - "three dimensions" of the art world Without these constants image simply can not implement itself ".

In the holistic world of infinite space (this is not a fixed and completed the background, and a process that is formed in accordance with the events taking place in it) "the ability to see the time to read the time ... the ability to read the signs of the time in everything from the nature and ending with the human mores and ideas (up to abstract concepts "has the bulk properties of the poetics of each major writer.

Art time, by definition, Academician Dmitry Likhachev, "it does not look at the problem of time, and time itself, how it is played and portrayed in fiction. This study of the artistic time in the works and not the time to study the concept expressed by one or other authors are most important for understanding the aesthetic art" Time in literature is the time series in various aspects of the incarnation, and the functioning of his upbringing in the works of literary art.

In the novel, while coming out of the author's intention is directly related to the general concept of the product, with its complex plot and compositional structure, with the form of the narrative. In this regard, novelistic time acts as a category of subject and composition. Genre and compositional features of historical novels is

largely dependent on the methods of artistic expression amounts of time of the events portrayed. "Art time is precisely the categories of action and is primarily manifested in the typical order of events in the novel. The content load time is dependent on the compliance or non-compliance of the order of the narrative order of the plot action.

In the latter case, different time plans (past, present, future), type (Drama, lyrical, epic), and category (historical, tragic, psychological, author, background, biographical) are complex weave a narrative full of switching, time offset layers from one plan to another, which is usually further enhances the effectiveness of the content of the novel of time.

The very genre- thematic originality, the generic nature of the epic historical novels requires time, which formed its own specific ways. It appears here in its purest form: the epic scope allows the reseacher artistic era, its movement . It determines the content of the epic time, manifested as a synthesis of different time with different voltages plans of action.

The principles of their assembly as a requirement of the novel genre as a means of extending the temporal and spatial boundaries of the book constitute a complex structure of poetic time of historical novels. Their study, as well as the unity of the temporal flow in the work with multiple storylines is a complex question.

The historical novels there are two types of coverage epic time. The first - a novel in which found artistic reflection of the struggle and the fate of the nation for centuries, is the coverage of large, complex layers of epic historical time. This essential quality of artistic historical novels of time due to the nature of the genre, its internal laws of genre, chosen by the author of life and literature characters, the fate of the people. An example of this - historical trilogy Uzbek writer Primkulov Kadyrov's "Starry Night" - "Pass generations» will cover more than a century of history of great Babur (1494-1605gg.).

Each novel trilogy dedicated to specific historical figures - Babur (14.02.1483-26.12.1530 ; the founder of the great empire of Babur), his son Humayun

(06.03.1508-27.01.1556) and grandson Akbar (14.10.1542-1605) - India's rulers XVI - the beginning of the seventeenth centuries . (no wonder the writer named his middle name novels dynasty Babur, " Starry Night " - " Babur ", " Pass generations" - "Humayun and Akbar ').

The first - "Star Night" - depicts the life of the king and poet Bobur since his accession to the throne of his father (he was only 12 years) until death - nearly forty years of his reign in Movarounnahr (in Mesopotamia, t . E . Between the Amu Darya and Syr Darya), Kabul, and India (the end XV - more than a quarter century XVI centuries). The second book - "Pass generations", which consists of two parts - dedicated to the life and activity of the son and grandson of Babur - Humayun and Akbar, who ruled India after Babur.

According to the creative intention of the author, the novel "Pass generations " is a continuation of the first - "Star Night", which tells about the complex and amazing priklyuchniyah after Babur's great rulers of India - Humayun and his son Akbar, from the day of their birth to death . But the two parts of the novel in its themes and imagery, as well as the historical and artistic time (they are identical: at Humayun - 1508-1556 ; at the Akbar - 1542-1605) are actually separate books.

For these and other - more convincing scientifically estimated, we first ("Humayun") and second ("Akbar") of the book "Pass generations" are treated as separate novels. How Novels they share with "Starry nights" form a single whole trilogy about Babur and Babur.

A characteristic feature of the epic trilogy of time (and not only artistic and epic time, but also the artistic space, too) is that in three of her novels ever - just emphasized time: year, month, seasons of the year, indicated the exact date - date and time of the events (all events are historical novels, the real, because for the most part - chronological), permanently referred to the historical date of the facts (in the same way in all three books clearly indicated and geography - space of the events: all 35 chapters of the trilogy - in "Starry Night" -16; "Humayun" - 10; "Akbar" - 9 and they

are named after a particular area - space where events unfold story). Generally historically accurate indication of a geographically real space, as well as historical events, dates or facts as well as time, is a kind of prologue - the starting point of the plot action, t. E. Time plot of historical novels. For example, the head of all three books of the trilogy P.Kadyrova named after geographic locations, ie. E. The place for action ("Kuva", "Andijan", "Agra", "Delhi, Panipat," and so on. D.).

Historical novel in two books " Sarbadars " [1] Muhammad Ali begins directly determine the time of action scene, " 764 year of Hijra . In the 18th day of the month Shavval (1363, August 2) caravan arrived in Samarkand ... " . Such an analogy in the novel "Humayun" . It also begins with the definition of plot action, " came to 935 AH (1528) Vahram Khanzada begin ... " .

Full of historical novels times Mirmuhsina "Timur Malik" and "architect" and the novel "Spitamen" Maksud Karieva. The novel "The Architect" begins with actual historical time: "Twenty-three months rabiussoni (1445) in Herat an attempt on the Shah Rukh (the governor of Khorasan), coming after juma namaz prayers ..." The individual chapters of the novel also start with a real historical time ["Was the thirteenth day of the month of Ramadan, 618 AH (1221).]. The exact definition of the historical time (and space) is also characteristic of the poetics of the novel "Spitamen."

In particular, its last chapter (" dangling in the air shower ") begins on the date of death of Iskandar (Alexander the Great) . " 323 year ... The thirteenth of July. The majestic palace in ancient Babylon ... " This date, according to the creative ideas of the writer, the soul ruler of the world does not rest, is in eternal wandering ... Artistic time as the hero of time, psychologically deep symbolizes everlasting wandering soul Iskandar ...

The second kind - works reflecting a relatively short historical period, consisting of a matter of days or months, usually focuses on events that are not only in their political and spiritual significance but, most of all, the tragic and fateful have no

equal in the history of the nation, at the root change the fate of people, the people and the country as a whole, their historical path .

The war between Tamerlane, between their fathers and sons (for example, between Ulugbek - ruler of Samarkand and son Abdullatif is, in particular, such a momentous historical event . Novel since " The Treasures of Ulugbek " Adil Yakubov is not only unprecedented and tragic, but also its historical covering about seventy days. It was a historical real-time and real time heroes of the epic plot of the novel.

By its dynamism and expressiveness, dramatic glow and tragic novel since " The Treasures of Ulugbek " very saturated, very concise and short. This is especially true of the first part of the novel. It covers the time just eight days (the second part of the epic novel covers sixty days . So much time on the throne of Samarkand reigned ottseubiets Abdullatif) ...

Abdullatif son Ulugbek with his huge army crossed the Amu Darya River and is located at the foot of Kesh (modern Shahrissabz) in anticipation of the war with his father - the ruler of Samarkand . As can be seen, time itself has historically dramatic, tragic. Turn back anymore. All the story itself, and time itself, as the main actors, historically fateful "scene" the choice (although there is no such choice!) : How to be? How to be Ulugbek, considers all this a disgrace, an insult, a humiliation ?!

On the one hand he is the great grandson of Tamerlane and son Shahrukh - forty Movarounnahr ruler, on the other hand - the father (in any case, sooner or later, Ulugbek would leave the throne to his eldest son inherited - Abdullatif, for the second son - Abdulaziz innately patient was incapacitated become the heir of his father. This is well known Abdullatif! But ... Enemies Ulugbek Abdullatif persuaded to go against his father, not waiting for the day that law - the transfer of the throne by the will of Ulugbek to him!). That's the last seven of the eight remaining days of life Ulugbek passed in acute and painful for him dramas have turned on the eighth day of the tragedy.

It was a creative idea the writer: Have dropped from an artistic point of view, deliberately limit the historically real time, up to eight days, the time of the novel. So, historically short period of time (days), the author makes a very tight, so dramatic and tragic work of art ... In this epic drama of time - the skill of the writer Odil Yakubov!

Compression feature different time to a minimum and the second part of the "Treasures of Ulugbek". Based on their creative vision limits the scope of the author of the epic time to sixty days. It is historically (and thus artistically) as many days it took for Ali Kushchi - outstanding student Ulugbek fulfill the last testament Teachers - safely hide treasures from its unique library of rare books.

But the peculiarities of the artistic poetics of the novel in the time that it is not confined only sixty eight days. Time also includes further isolation, Ali Kushchi - the protagonist of the second part of the novel. It's - future time (almost two years after the murder of Ulugbek as it remains outside the interchange. This creative logic and from the artistic point of view and from the point of view of logic design of the author is clear: it was necessary to bring creative time the protagonist of the second part of the novel - Ali Kushchi to its logical (and human) end.

It was supposed to be the answer to the question: What was the fate of the great time disciple of the great Master! Answered. That is why the artistic fabric (and epic time) works "flooded" fleeting "moment" in the form of news: almost journalistic reader is informed in a few years, a very old man - the patriarch of science Ali Kushchi because the official support of the great Jami and Navoi leaves home forever - forever turned into eternity, timelessness .

Historical novels, created on the eve of the independence era, the boundaries of artistic time (and sometimes even artistic space) are almost identical (except for the above works): it covers a relatively short historical period. But this period is saturated fateful events, heroic people, who in their spiritual significance are unmatched in national history.

The national liberation struggle for the independence and sovereignty against foreign invaders (BC - against Alexander the Great, the early Middle Ages - against Genghis Khan, and so on) Led to certain chiefs - historical figures (Spitamen, Amir Timur, Timur Malik, partly Sarbadars - national heroes of the past), and has a similar unprecedented momentous event . Therefore, while the epic historical novels has its own laws.

Most significantly, leading from them is that the awakening and the formation of national consciousness of the people, under the leadership of its entry to the path of the historic leaders of the national liberation struggle for the attainment of self-sufficiency and independence occur only in rich and important historical period in the interim - a maximum of ten to thirty years (in the novel "Spitamen " - up to ten, in the " Timur Malik " - more than a decade, in the "sarbadars " - even less) .

This trend has already led to a certain community, to the genre, thematic and typological kinship of historical novels, created over the last quarter century XX century (or rather to the 70s to the 90s of the last century); and the unifying factor is not only the similarity of ideas, concepts, historically fateful events, showing the continuity of the people and the fate of the country, the life of the material, but also the scope of all this artistic time and artistic space.

Typological similarity also differ and the fate of the protagonists of historical novels: in all three books of life protagonists - Spitamen, Timur Malik leaders sarbadars - ends tragically - their premature death at the hands of their environment (head Spitamen severed by the hand of a loving wife - Odatidy) and others (Timur Malik was killed by Mongol Ulak - nuyanom, Sarbadars led by Sultan Abu Bakr Cotonou were hanged by Amir Hussein, the ruler of Movarounnahr (Mesopotamia) .

Unlike the other created over the past decade of the last century, a historical novel by Mirmuhsin "architect" of the borders of artistic time wider. It incorporates almost a hundred events of the XV century. In the center of the life of the genius of the architect 's novel Najmiddin Bukhara. He comes into the plot of the novel while in

the prime of life. A time isolation comes when it more than a hundred years ... This epic time coverage fully consistent ideological theme and the artistic conception of the novel and the author's intention.

Thus, while art historical novels, coverage time, although it has a different length, but in fact is an epic. Distant Past (BC), the Middle Ages up to the XVII century - all these are summarized in these novels was a kind of literary chronicle of the crucial historical stages complete panorama of artistic time.

Conclusion of the third chapter

The fact that the words of the artists often appeal to the image of Amir Temur is not accidental. Statement of lofty ideas in the literature is often made on an example of the description of the activities of great men because on the one hand, evidence of their strong nature and on the other - reflects a certain historical atmosphere, eventful.

Of course, it would be wrong to consider all the works of Amir Temur, solely as a biography of his personality or campaigns chronicle the famous conqueror, because through the interpretation of historical person is always consciously or unconsciously expressed in socio-political, philosophical and aesthetic views of the author.

Muhammad Ali aims to create special works about Amir Temur. Unlike the works of predecessors, Muhammad Ali's novel gives an idea of Amir Temur, not only as a great statesman, but also as an ordinary living man with all of his senses, with human suffering and joy, loving and beloved. This novel is written by the author: "The Temurbek which the Honourable father gave such a tough name was not iron. He, too, loved, burned in the flames of love, grieve, trust was betrayed, dreamed, believed in God, he had all the human qualities. "

It is important to note that this approach is developed by the author against the background of the stereotypes about Amir Temur, solely as a conqueror, leader of the bloodiest campaigns. Indeed, the works created in the Soviet period, the main

emphasis is on this. It is clear that these cases were not taken into account the specific historical conditions of life of the great Timur.

The interpretation of the historical figure of such magnitude as Amir Temur can not and should not be limited only by the characteristics of his military activities. Amir Temur was also an enlightened monarch, perhaps the first in the East have addressed to law, he was a patron of the arts and sciences, and the builder of the magnificent cities. Finally, he was a fully developed personality and his outlook on life and people.

We must say that Muhammad Ali depicts Amir Temur not as an angel, does not idealize him. His character can make mistakes and be blind powerless before God and fatal accidents. Repentance and suffering from the mistakes made in the description given to the author of Isfahan events. According to the author, with the growth of power and influence of Timur grows and the extent of his responsibility and, therefore, the consciousness of this responsibility.

Skill disclose the nature and the basic idea of the novel writer Muhammad Ali, in our opinion, it is that he was able to see the progressive historical processes from the point of view of modern political and educational and aesthetic problems. The modern novel "Great dynasty" is that by creating a bright image of the great men of the past is evaluated not only their role in history, but also the importance of their work and moral character of modernity.

GENERAL CONCLUSION

The image of Amir Temur always was been highlighted by the European researchers. Scientists, historians and writers of the different countries made and even now are going on making big contribution to the study of his activity and as a whole Temurids dynasty. R.Clavijo, I. Shiltberger, L. Langle, K. Marlowe, I. Hete, Ed. Poe, Walter, H.Vamberi, H. Hukhem, L. Keren and others are considered to be big scholars in this area for they wrote about Amir Temurs life and marches. Not accidentally phenomenon of Amir Temur was depicted in European literature.

In the central Islamic lands he was firmly embedded in folk culture, while in the nomad steppes, he was a popular figure in folk epics. Because of his enduring fame, Temur remained a source of legitimacy for rulers in Iran and Central Asia, and was recalled by several dynasties of the eighteenth and nineteenth centuries. For five hundred years after his death Temur remained important in political and intellectual life both because of the dramatic appeal of his deeds, his personality, and the myths surrounding him. To the Europeans the combination of rude shepherd warrior and intellectual patron was odd and piquant. Within the vast section of Asia that Temur's two worlds overlapped-the Middle East, North India, and Central Asia-the combination of warrior and cultural patron was more accepted, and for that reason useful. Within the steppe itself, the figure of Chinggis Khan remained powerful, but in sedentary and border areas the memory of his ravages and the fact that he had not been Muslim made him problematical as a figure for dynastic legitimacy. Temur's persona was less ambivalent; fully Muslim, and remembered for his intellectual patronage as well as his military prowess; he could be used where Chinggis could not.

But to understand the scale of the individual, it is necessary to trace her life. For it needs to escape from European history and modern civilization with its prejudices. We need to look at the eyes of Tamerlane people to ride with him.

The fact that the words of the artists often appeal to the image of Amir Temur is not accidental. Statement of lofty ideas in the literature is often made on an example

of the description of the activities of great men because on the one hand, evidence of their strong nature and on the other - reflects a certain historical atmosphere, eventful.

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