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CHARACTERIZATION OF THE IMAGE OF AMIR TEMUR IN CHRISTOPHER MARLOWE'S DRAMA "TAMERLANE THE GREAT"

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ABSTRACT

The article is dedicated to the problem of the determination of historical validity degree of Amir Temur's image in Christopher Marlowe's drama "Tamburlaine the Great". Basing on variety of sources, the author comes to conclusion that when writing the drama "Tamburlaine the Great" Marlowe did not address to the historical sources deserving confidences and in the result the drama as a whole does not correspond to historical truth in sufficient degree.

KEYWORDS

Primary literary component, process of the translation, plausibility of the records, unauthentic tales, change into legend, artistic fiction.

INTRODUCTION

The civilizational differences between the West and the East at all times naturally produced certain differences in the nature of the literary process. The main reason for these differences, in our opinion, lies in the huge distances that separated these two worlds like a dense veil. Therefore, the artists of the word were often captivated by the mystery of the political,

economic and social life of unknown peoples and their leaders, prompting them to turn to relevant topics, ideas and images. Thus, the geniuses of Oriental literature Nizami Ganjevi and Alisher Navoi were inspired by the personality of the great Western conqueror Alexander the Great. Famous European writers such as Christopher Marlowe, Charles Sanders

and Nicholas Rowe, in turn, chose the historical figure of the East, the great commander of Asia Amir Temur, as the theme of their works. The military campaigns of the great conqueror and his life, rich in secrets and secrets, served for many Western writers as an object of image.

In a sense, this process is still going on. In 1402, Amir Temur defeated the two hundred thousandth Turkish army led by Sultan Bayezid the Lightning, effectively preventing the capitulation of one of the centers of the Christian world of Constantinople and delaying the establishment of Turkish oppression over the peoples of Southern Europe for half a century. From about this time, the historical truth and various legends about the life and work of the conqueror Amir Temur began to attract the attention of Europeans. Over time, the historical figure turned into a legendary figure. Travelers from West to East, traders and captives who came from East to West spread legends and legends about the great ruler. Thus, historical reality, sometimes embellished with fictions, has created a figure that is in many ways far from life and historical reality. The image of Amir Temur and his biography surrounded by legends have penetrated into the literatures of different peoples, spreading all over the world, each time being interpreted from the positive, then from the negative side, depending on various historical and subjective factors. It should also be taken into account that "in most cases, the primary literary component reaches the recipient through translations from various languages.

In addition, in the process of oral transmission, information is subject to changes" [3, p.23]. Naturally, in the process of translation and oral transmission, the facts of the original source may be distorted. Unfortunately, in different cultural areas with very

different languages, this phenomenon is usually unavoidable. Nevertheless, the study of the interpretation of the image of Temur is of great importance in the inter-literary process and opens up opportunities for understanding the historical basis of the legend. It should be noted that in Uzbekistan, with the achievement of independence, many sources about the life and work of Amir Temur became available. Currently, our people feel the need for a reliable story. To meet this need, it is necessary to scientifically substantiate all historical events, to clarify from which sources the historical facts described are taken. For example, Uzbek students are naturally curious about the authenticity of the events described by the author in the drama "Tamerlane the Great" by Christopher Marlowe, as well as the sources on which the author relied when writing the drama.

Therefore, it is expedient and natural to raise the question of the degree of conformity of the course of events described in the drama. Some Western literary critics claim that the events in the drama are described on the basis of authentic historical events. At the same time, the hypothesis put forward by them that Christopher Marlowe relied on the work of Ibn Arabshah "Ajoib al-makdur fi tarihi Taimur" when writing the drama seems to be illegitimate. This book of Ibn Arabshah was first translated into French in 1658. Published in Paris, i.e. actually through the 94th Eurasian Union of Scientists (ECU) # 6 (27), 2016 | PHILOLOGICAL SCIENCES 65 years after the death of Marlowe. There is no information that Marlo knew Arabic. In Marlowe's drama "Tamerlane the Great", the chronological sequence of historical events, some phenomena and persons are presented in a modified form, geographical names are also unreliable. The

"historical" events described in the drama can be taken as legends that contradict historical truth.

Consider one episode from the first scene of the fourth act of the first part of the drama. Here the herald informs about the event: But does the glorious sultan know How terrible the enraged Tamerlane is? When he spreads his camp, His tent is white as snow on the rocks; His armor is made of silver, His helmet is crowned with a milky white Feather: this means that the Scythian is fed up with revenge and wants peace. When Aurora rises to the sky again, the leader puts on purple and purple: He is consumed with anger, he craves blood And then does not know mercy To the enemies who raised swords against him. But if the enemy persists here, on the third day Tamerlane comes out All in black: a horse, armor, shield, spear And mourning feathers broadcast death, And then there is no mercy for anyone - Neither the elderly, nor women, nor children. The symbolic change of color in the first act of the fifth act of the drama is mentioned in two more places. Curiously, there is no information about the legend told by Marlowe in the written sources of Eastern and Western authors of the middle Ages. Even in the work of Ibn Arabshah there is not a word about this legend. This is mentioned only by the American orientalist Harold Lamb in his book "Tamerlane. The stunner of the universe." But he also claims: "This message is not confirmed by authoritative sources, but this way of acting is typical for Timur" [5, p.319]. It is obvious that the theoretical calculations made in G. Lamb's book are based on the Marlowe drama itself, perceiving it as a kind of primary source. In reality, this legend refers to wandering plots, legends transmitted orally.

In particular, it is known that Amir Temur never ordered the total execution of the common people,

especially the elderly, women and children, which radically differed, for example, from the Mongol-Tatar commanders. This is evidenced not only by Eastern authors such as Nizamiddin Shami and Sharafiddin Ali Yazdi, but also by many modern Western historians. For example, the French orientalist Jean Paul Roux writes: "Tamerlane preferred to capture cities not destroyed, and it was necessary to bring this to their attention. When they agreed to pay tribute, it was the turn of the capitulation procedure, and then the propaganda service began to operate, operating interspersed with notifications and threats. The first steps were taken by diplomats, but most often the outcome of the case depended on heralds, monks and dignitaries" [7, p.244]. Therefore, when approaching each city, even taking into account the advantage of a sudden offensive, Temur never attacked unexpectedly, but in the hope that the citizens themselves would open the gates, he besieged the city, so that sometimes the siege lasted up to a month.

Amir Temur understood very well that the economy of the state is based on the state of dehkanism (peasantry), handicrafts, trade and other industries. That is why, before handing over the city to the soldiers, Temur often ordered the population to leave the city. The main purpose of such orders is to keep the population away from the army in an effort to save lives. Thus, no unacceptable damage was inflicted on agriculture and handicrafts, and the economic condition of the population was quickly restored. It follows from this that the common people were never considered by Timur as an enemy. In our opinion, speaking about the "character of Temur", Mr. Lamb should have clarified exactly what qualities are in question, and on what exactly the conclusions are based. The first part of the drama describes Temur's

victory over the Turkish army and Bayezid's capture. However, in our opinion, the interpretation of these events in the drama unreasonably discredits the one who was called the Sword of Islam in the Muslim East. So, the drama depicts how Temur carries Bayezid with him, putting him in a cage. This episode undoubtedly contradicts the historical truth and therefore has long been the cause of disputes between European orientalists of late times. They expressed radically different opinions about the similarity between the plot of the tragedy of Marlowe and historical events in the interpretation of Ibn Arabshah [12, pp.255-266].

The first similarity between the information of Ibn Arabshah and Marlo about the life of Amir Temur, as well as the degree of their reliability, was stated by historians and anthropologists, bearing in mind, in particular, the physical (somatic) characteristics of Temur given in both sources, confirmed also during the 1941 autopsy of the grave and the study of the remains of the great commander. Based on the information obtained, P. Frogat in 1962 in his work writes about the plausibility of the records of Arabshah and Marlowe [10, pp.328-342]. Indeed, the episodes of Bayezid's capture and humiliation by Amir Temur in the tragedy are similar to the information in Ibn Arabshah's book. Both in the work of Ibn Arabshah and in the drama of Marlowe, Temur fought with Sultan Bayezid of Turkey. In both cases, Temur won and imprisoned Bayezid in a cage. In Ibn Arabshah's book, information about Bayezid's stay in a cage is found in two places: "Ibn Uthman, having missed his prey, was captured like a bird in a cage" [2, p. 271], "He was with Temur and was imprisoned in an iron cage" [2, p. 286]. And in Christopher Marlowe's drama, at the beginning of the second act of the fourth act, Bayezid is described in a cage. Some European literary critics suggest that the

word kafas (cage) is incorrectly translated into European languages [12, pp. 255-266]. In their opinion, the Turkic word kafes means not only a cage, but also a stretcher, which in the process of translation could lead to a misunderstanding.

The American orientalist Justin Marozzi also says that the story of Ibn Arabshah is misinterpreted. He also claims that the Turkic word kafes has two meanings - a cage and a stretcher, and perhaps Bayezid, wounded in the fight, was placed not in a cage, but on a stretcher [6, p.354]. A similar thought is found in the Uzbek literary critic H.Karomatova. "Francesco gave the Turkic word kafas (cage) the opposite meaning, misinterpreting it, and this caused a great discrepancy - Eurasian Union of Scientists (EUU) # 6 (27), 2016 | PHILOLOGICAL SCIENCES 95th of this legend in the West" [4, p.29] - the scientist writes in his book "The Koran and Uzbek literature". In the eastern sources, there is evidence that Amir Temur treated his prisoners as courtiers. According to the historian of the XX century Granovsky, witnesses of the battle that took place in 1402, as well as Eastern and Western historians, unanimously assert that Amir Temur treated Bayezid with respect. Temur's contemporaries left no information about this, and the assumptions of subsequent historians are far from the truth [1, p. 9].

Clavijo in his diary also says nothing about this cage. Schiltberger, captured by the Turks in Nikopol in 1396, also wrote nothing about it. The statement of the translator John Buchan Telfer is logical: "The legend of the iron cage is not worth mentioning. If there was even a little truth in it, Schiltberger would have known about it" [6, p.354]. Ellis-Fermor accuses Ibn Arabshah of embellishing the historical truth, especially insisting that the case of Bayezid's imprisonment in a cage is completely unreliable [9, p.16]. D. Herbelot also says

that there is not a single source about the case of the "cage", except for the book published in 1588 in Latin "Chronicle of the Ottoman Turks" [11, p.2]. The work of medieval European writers was greatly influenced by the Turkic legends about Amir Temur and as a result he "... turned into a legend - a fantastic image created from unreliable tales of the Greeks and Turks" [5, p. 293]. In the literary contexts of that time, Bayezid's enemy Tamerlane, the Turkic ruler, is portrayed as a Scythian leader.

In the minds of European writers, the image of Amir Temur has long been associated with the Turks and incomprehensible events related to the conquests of Anatolia, Jerusalem, Babylon, as well as the victory over Bayezid. "It should be noted," writes Harold Lamb, "that the European descriptions of Timur's victory at Ankara were very biased in the past. They were borrowed mainly from the reports of the Ottoman Turks and Greeks, rarely from documents, almost never from Tatar documents [5, p.282]. This battle is given importance from the point of view of the Greeks and Turks, with little reference to historical sources and completely ignoring Turkic sources. Isabelle Gortazar claims that the case of the iron cage is also found in the works of Pedro Mexia and Perondini [11, p.3].

There is reason to think that Marlowe used these sources, which explains the appearance of the "iron cage" in his drama. At the time of the death of Amir Temur Ibn Arabshah was 14 years old. Young men at this age did not serve in the Temur Palace. Ibn Arabshah left Samarkand and in 1408-1412 lived in Mongolia and the Golden Horde, for another nine years (1413-1421) he was a scribe in the palace of the Turkish Sultan Muhammad I, where the Genghisids and supporters of Bayezid the Lightning spread many

fictional stories that inked Amir Temur, some of them Ibn Arabshah included in his book. So, in conclusion, we can say that when writing the drama "Tamerlane the Great", Marlowe did not turn to trustworthy historical sources, as a result of which the drama as a whole does not correspond sufficiently to historical truth.

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