



## THE CORRELATION OF HISTORICAL TRUTH AND IMAGINATION IN CHRISTOPHER MARLOWE'S TRAGEDY "TAMBURLAINE THE GREAT"

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### Abstract

The article considers the correlation of the real facts and imagination in "Tamburlaine the Great" by Christopher Marlowe.

**Keywords:** correlation, historical truth, fiction, tragedy, contradiction.

### Introduction

In our country great attention is paid to upbringing young generation. Our youth should be perfect from different angles: they should be healthy, smart, strong and know foreign languages as well. And literature is important for learning foreign languages from one side and for broadening readers' mind from other side.

As we know, every work of art is created by the correlation of the real facts and imagination. The Uzbek literary theorist U. Tuychiyev describes it as following: "... actually, the real facts can be the foundation stone of any work, but they are not enough to make the work of fiction. The most advanced elements of fiction are the real facts and imaginative power of mind." (1)

In the process of studying Christopher Marlowe's "Tamburlaine the Great" we tried to analyze the correlation of the real facts and imagination of the author.

Christopher Marlowe (1564 - 1593) – an English Renaissance poet and dramatist. Although he lived only 29 years, he managed to write valuable masterpieces as "The Jew of Malta", "Edward the Second", "The Massacre at Paris", "Doctor Faustus" and others.

Marlowe has his own place among the writers who wrote about the great historical hero Amir Temur (Tamerlane). In 1587, Christopher Marlowe produced a daring and thrilling play famous for adeptly incorporating the style of blank verse 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". The play is not a straightforward glorification of Tamburlaine's violent conquests, and his Tamburlaine differs a lot from real Amir Temur (Tamerlane).

Part 1 opens in Persepolis. The Persian emperor, Mycetes, dispatches troops to dispose of Tamburlaine, a Scythian shepherd and at that point a nomadic bandit. But real Tamerlane was born in honorable family and his father was rich landlord and mother was a daughter of famous religious leader. And this argument in families and statuses makes a great difference between real Tamerlane and hero of the work.

In the first part of play Marlowe describes Tamburlaine's appearance and the process of his occupation of other countries by force of arms.

Marlowe's Tamburlaine is a tall, broad shouldered person with long arms and golden hair. Clearly, he looks like Europeans. (2)





Then the scene shifts to Scythia, where Tamburlaine is shown wooing, capturing, and winning Zenocrate, the daughter of the Egyptian king. But in real life, Tamerlane never married Egyptian princess Zenocrate. In fact, he married Bibikhonim, a daughter of famous landlord Kozonkhon.

In Marlowe's tragedy Tamburlaine is a Scythian shepherd and a nomadic bandit who wants to take revenge upon life for injustice and gathers under his banner poor dissatisfied people like himself.

For example:

Theridamas

Tamburlaine! A Scythian shepherd so embellished

With nature's pride and richest furniture!

His looks do menace heaven and dare the gods;

His fiery eyes are fix'd upon the earth,

Here Tamburlaine is described as Scythian shepherd with fiery eyes, who rebels against God and Heaven.

In the play Tamburlaine is described as an ambitious and haughty person. For example, at the end of the work Tamburlaine conquers Babylon, and achieves high peak of power, and considers himself above God, and orders to burn the holy Quran in the fire:

Now, Casane, where's the Turkish Alcoran

And all the heaps of superstitious books

Found in the temples of that Mahomet

Whom I have thought a god?

They shall be burnt. (3)

With deeds like this Tamburlaine turns God's will against himself. The tragedy of the hero begins here. He feels a sudden weakness, and all his efforts to overcome the disease fail.

Here the literary hero's blaspheme of God and the holy books do not coincide with historical reality. As we know, Amir Temur was a God-fearing person. "He knew the Koran by heart and could debate with outstanding religious scholars." (4)

Uzbek poet Maruf Jalil, who translated "Tamburlaine the Great" from Russian into Uzbek, states: "Marlowe's Tamburlaine is not a biographical work, he promotes the idea of romantic works of the period. Tamburlaine is described as unfair, harsh, cruel genius. He is "Wrath of Doom," "Sword of Vengeance" sent by God to punish the rulers who forgot about justice. The author created the image of a powerful genius who never knew defeat." (5)

At the end of the work the author ends up the life of the hero with his death. The disease makes him to stop his conquering deeds and he bequeaths his heirs:

First, take my scourge and my imperial crown,

And mount my royal chariot of estate

That I may see thee crowned before I die.

In this example, the hero of the tragedy Tamburlaine even at the end of his life doesn't pray to God but orders his heirs to continue the war actions. It doesn't coincide with the image of Amir Temur who asked his sons to maintain peace.



The above-mentioned differences are not the result of the author's illusion. Marlowe created his work based on historical sources of that time. But in the sixteenth century Western Orientalists thought that Tamerlane was from poor family and achieved everything thanks to his patience and faith. (6) Marlowe actually might have wanted to create a work based on historical facts, but due to the usage of false information from historical sources of that time, the image has become much more imaginative.

In Part 2, Tamburlaine bequeaths his sons to be conquerors in his wake as he continues to attack his neighbouring kingdoms. But in real life Tamerlane bequeathed his sons to keep peace in the country and not to attack his neighbouring kingdoms. (7)

In fact, Marlowe's Tamburlaine has a great difference from real Amir Temur (Tamerlane) but it's wrong to say that the author himself intentionally wanted to exaggerate a real man's life and his actions negatively. The one who reads the work comes to the conclusion that Marlowe wanted to create his hero based on the real life and real historical person. But in the sixteenth century Western Orientalists had wrong information and were not completely aware of real facts on a historical man Amir Temur. And Marlowe created his work based on historical sources of that time. That's why his hero differs from real historical person.

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