

TAMBURLAINE THE GREAT BY CHRISTOPHER MARLOWE

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***Abstract.** This article is about Amir Timur, a great ruler who lived and ruled in Central Asia. It is about Christopher Marlowe's "TAMBURLAINE THE GREAT" novel consists of researches and writings during his travels to Central Asia.*

***Keywords:** Central Asia, historical, skillful, Amir Temur*

INTRODUCTION

Tamburlaine the Great, first play by Christopher Marlowe, produced about 1587 and published in 1590. The play was written in two parts, each of which has five acts, and was based on the earlier *Silva de varia lección* (1540; *The Foreste; or, Collection of Histories*) by the early 16th-century Spanish scholar and humanist Pedro Mexía.

"Tamburlaine the Great" is a two-part play written by Christopher Marlowe and first performed in the late 16th century. It is considered one of Marlowe's most significant works and a defining play of the Elizabethan era. The play tells the epic story of Tamburlaine, a shepherd who rises to become a powerful conqueror and emperor. "Tamburlaine the Great" is a tragedy, which is a story where a hero falls from grace or otherwise falls due to their inescapable flaws.

Tamburlaine is portrayed more sympathetically than his historical counterpart, but his brutality and bloodlust eventually force him to kill his son and die as he overextends his reach.

FINDINGS

Amir Temur was an outstanding statesman, talented commander, skillful diplomat, patron of culture and art, a person who made a great contribution to the development of human civilization. For an objective assessment of Temur's activities, first of all, it is necessary to take into account the specific historical situation in the middle of the XIV century in Central Asia, where the khans of the Chagatai ulus dominated, the population of which suffered for decades from Mongol oppression, the region was fragmented into regions and vilayats, between which there were constant strife and often with bloody consequences.

"Tamburlaine the Great" is indeed a significant play in the development of Elizabethan and Jacobean drama. The play consists of two parts, with the first part published in 1590 and the second part completed later.

Marlowe's use of blank verse, which is unrhymed iambic pentameter, in "Tamburlaine the Great" established it as the primary medium for later playwrights of the time. This verse form allowed for a grand and poetic style of writing, which became a staple in the works of other Elizabethan and Jacobean playwrights.

Originally, Marlowe intended to write only the first part of the play, which concludes with Tamburlaine's marriage to Zenocrate and his truce with the world. However, the immense popularity of the first part encouraged Marlowe to continue the story in the second part, leading to Tamburlaine's eventual death.

In Part I of the drama, Tamburlaine, a Scythian shepherd-robber, rises to power through ambition and cruelty. He conquers the Turkish emperor Bajazet and humiliates him by keeping him prisoner in a cage, driving him to madness. Tamburlaine's only soft spot is his love for Zenocrate, a captive.

Part II follows Tamburlaine's continued conquests, including Babylon, where he parades in a chariot pulled by conquered kings. The play concludes with the deaths of Zenocrate and Tamburlaine himself. Tamburlaine's conquests are further extended; whenever he fights a battle, he must win, even when his last illness is upon him. But Zenocrate dies, and their three sons provide a manifestly imperfect means for ensuring the preservation of his wide dominions; he kills Calyphas, one of these sons, when he refuses to follow his father into battle. Always, too, there are more battles to fight: when for a moment he has no immediate opponent on earth, he dreams of leading his army against the powers of heaven, though at other times he glories in seeing himself as "the scourge of God"; he burns the Qur'an, for he will have no intermediary between God and himself, and there is a hint of doubt whether even God is to be granted recognition. Certainly Marlowe feels sympathy with his hero, giving him magnificent verse to speak, delighting in his dreams of power and of the possession of beauty.

While the sequel may initially appear to have an appearance of padding, the challenges Marlowe faced in writing it pushed him to delve deeper into the character of Tamburlaine. Part II allows Marlowe to explore and make explicit certain notions that were not fully realized in the first part. This gives the audience a more nuanced understanding of the hero and adds depth to the overall narrative.

CONCLUSION

Marlow wrote this history to promote our knowledge about the Amir Temur who is the great king in Central Asia.

Furthermore, Marlowe's own literary ambitions and desire to push the boundaries of dramatic writing likely played a role in his choice to write "Tamburlaine the Great." The play showcases Marlowe's mastery of blank verse, a form of unrhymed iambic pentameter, and his ability to create grandiloquent language and powerful speeches.

Overall, Marlowe wrote "Tamburlaine the Great" to explore themes of ambition, power, and the human desire for greatness, while also capitalizing on the popular interest in historical and heroic figures of the time. The play showcases Marlowe's skill as a playwright and his ability to create compelling characters and dramatic narratives.

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