

The Eastern Thematics in the Christopher Marlo's Works

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Abstract

The actual goal of the given research is to analyze and determine the creative impact of the East and its ethno-cultural peculiarities upon the literary legacy of the prominent English playwright, poet and translator of the Elizabethan era Christopher Marlowe, basing our methodological analysis on one of his greatest plays, named Tamburlaine the Great. Tamburlaine the Great. Who, from a Scythian Shepherde, by his rare and woonderfull Conquests, became a most puissant and mighty Monarque. And (for his tyranny, and terrour in Warre) was tearmed, The Scourge of God., and for Part II, The Second Part of The bloody Conquests of mighty Tamburlaine. With his impassionate fury, for the death of his Lady and loue faire Zenocrate; his fourme of exhortacion and discipline to his three sons, and the maner of his own death The article also examines how the East appears in the play "Tamburlaine the Great" by K. Marlowe. The author analyzes how this image relates to the historical Tamerlane and the East of his day, what is the relationship between the European world and the East in the play, and also how legitimate it is to include Marlowe's play (and, in principle, the works of his contemporaries) in the now popular postcolonial discourse.

Key words: K. Marlowe; Tamerlane; Orientalism; postcolonial studies; English literature; Renaissance English drama, Eastern motives, internal motives.

Introduction

In the history of world literature, the theme of the East is associated with the names of many famous writers and poets of different eras and times. And, above all, in the history of English romanticism, this is the name of the great English poet George Gordon Byron, and in German poetry, it is the great Goethe. But few people know that this topic is also associated with the name of an outstanding representative of the "University minds" of the era of Elizabeth I - Christopher Marlowe, who is considered a harbinger of another brilliant English poet and playwright W. Shakespeare. Queen Elizabeth I of England (1558-1603) was the last monarch of the Tudor dynasty, which ruled England from 1558 to 1603. The period from the mid 1500s to the early 1600s is usually named after her. During this period, called the Elizabethan era, English writers and poets created many of the greatest masterpieces of poetry and drama that entered the treasury of world literature, deeply read and revered to this day.

Material and methods

A number of events contributed to this outstanding literary boom in the Elizabethan era. One of the most important events took place in 1476, when William Caxton invented the printing press and founded the first printing house in England. Printing made it possible to produce many more books at a much lower cost. The greater availability of books and their lower cost stimulated the desire of many to learn to read. As literacy increased, so did the demand for books. During the 1500s, English scholars, along with other European scholars, rediscovered the culture, philosophy and literature of Ancient Greece and Rome, which they had largely neglected over hundreds of previous years. Translations of Greek and especially Roman literary works had a strong influence on the writers of

the Elizabethan era. In addition, new literary forms were introduced into English literature. For example, English authors directly borrowed or modified such literary forms as essays from France (Michel Montaigne is the founder of this genre) and sonnets from Italy.

Another significant historical event is when, in 1588, the English fleet defeated the invincible Spanish Armada. This great victory caused a surge of patriotism, which was reflected in poetry and especially in the drama of the time.

Another landmark event in the Elizabethan era was the fact that in 1576 James Burbage built the first theater in England called The Theater. Until that time, dramas were played out in the streets, in the homes of the nobility or palaces, and in the backyards of English universities. After Burbage built the "Theater", other theaters appeared, which also contributed to the rapid increase in the popularity of the drama of the era of Elizabeth, which was distinguished by new features - passion and liveliness [Encyclopedia, p. 317]. In this, a special role belongs to a group of leading Elizabethan playwrights, which were known as "university minds" because they studied at well-known English universities - Oxford or Cambridge. These playwrights included Robert Green, Christopher Marlowe, and George Peele. C. Marlo was the most significant figure in the dramatic genre among the "University minds".

Christopher Marlowe (ca. 26.02.1564, Canterbury - 30.05.1593, Deptford) - English playwright of the 16th century, the founder of the genre of high tragedy of the Renaissance in England. He is a true representative of the art of the Renaissance, when "the ideals of individualistic humanism were clearly expressed, affirming the greatness of the earthly, human principle in all its fullness and creative activity" (Frolov, p. 268). It is also true that the creative activity of Cr.Marlo falls on the beginning of the modern period of the history of England (1485-1603) of the reign of the Tudor dynasty and, in particular, of its last representative Elizabeth 1. He is the initiator of the tragedy about powerful historical figures. And among these works - the drama "Tamerlane the Great" (about 1587). Christopher Marlowe gained his resounding theatrical reputation with the writing of this very drama "Tamerlane the Great", where he portrayed the awe-inspiring conqueror Amir Timur, or as he was also called, Tamerlane the Great, with striking poetic prose and entertainment. The play reflects the widespread admiration of the scope and limits of the human will's striving for powerful domination, which was widespread in the time of Carl Marlo. The liberation of the individual from the ascetic medieval morality, the atheistic pathos also characterizes the tragedy "Tamerlane the Great" (1587-89, published in 1590).

Results and Discussion

A true triumph was the appearance in the theatrical season 1587-88 of the tragedy of Cr. Marlo "Tamburlaine the Great". With the writing of this drama, C. Marlo influenced the later drama of the era, focusing on the creation of a heroic figure and transforming poetry into a flexible poetic form of tragedy. In the center of the play is a titanic personality, a man who sets himself grandiose goals, which fit well with the spirit and letter of the Renaissance, when a person and his dignity were considered his only worthy. Accordingly, Marlo draws the image of Tamerlane this way: golden-haired, "tall and straight <...> ..." he is so wide in the shoulders that he could easily ... lift the whole world ", "tight muscles of long, flexible arms an excess of proud strength is betrayed in him. " This "testifies to his power and to become, that he was born to command the world" (translated by E. Linetskaya). In the drama, Tamerlane is an "unknown Scythian, a simple shepherd," possessing a strong will and physical strength, striving to create a huge empire and become the ruler of the world. Tamerlane the Great is a play in which Marlowe demonstrates the most consistent intensity, the most enduring creative power, and the most lavishly expended poetic resources of which he possessed skillfully. This is an unusually strong and distinctive creation, and most of the energy of the author's creativity is focused on the personality of the protagonist. Tamerlane is the famous Timur, who ruled in Samarkand in the XIV century, conquering the Persians, Tatars, Syrians and Turks, and only death

prevented him from fighting the Chinese. In Marlo's play, he is a Scythian shepherd who achieved greatness due to his character, followed by brave and strong-minded men, beloved by a beautiful and kind woman, always victorious. It may seem that these are not the strokes from which a great drama is built, for one may ask what is the vital element of the conflict, if not in a simple confrontation (repeated in many episodes) of one side against the other. But the conflict in the drama "Tamerlane the Great" takes on a special form, including reactions and judgments.

"Look, but his reflection is in this tragic mirror," says the Prologue, And then applaud his luck as you wish [Marlowe, p. 105]. There is a characteristic note of challenge in this, since soon, both for the audience and for the characters themselves, the question arises as to how the fate of this conqueror should be viewed:

That God, or demon, or spirit of the earth,
Or the monster has turned into a human form.
It grows out of earth, hell or heaven.

(c.131)

This is the question asked by Ortigius at the beginning of the play (act 2, scene 6), and it firmly directs our attention to the conflict of judges, which is fundamental. For Christian judgment should tell the audience that the fate of this person should not be applauded at all; nevertheless, drama helps counteract this and inspire admiration for those whose values are opposite to those of Christians.

The protagonist is a fighter with tremendous ambition and tremendous vitality. He spills out his soul in the long monologues full of pathos, which Marlowe introduced into the arsenal of techniques of Elizabethan drama. The poet saw the true origins of the tragic character not in the external circumstances that determine his fate, but in the internal spiritual contradictions tearing apart this truly gigantic personality, who had risen above everyday life and common norms: already in the prologue of Tamerlane the Great, the author's intention to pave new paths to dramatic art is noticed. to intrigue the public with the image of world-historical events, pictures of the fall of kingdoms and peoples (wikipedia).

Conclusion:

To sum up, it should be noted that C. Marlo was the first to attempt to put the action of the drama on a psychological basis, to comprehend it with internal motives. And for this he chose the image of the eastern ruler. In the person of Tamerlane, he brought out the type of an ambitious person who is consumed with an insatiable thirst for power; Tamerlane is absorbed only by a passion for conquest. At the same time, he is a living person, capable of love. But even in love dreams next to his beloved woman, he indulges in dreams of future power. Tamerlane's monologues are devoted to reflections on human greatness and beauty. In battles, he is cruel and merciless. And even knowing that death awaits him, he continues the battle and wants to subordinate both illness and death to his will. He wants to be victorious even over the natural course of things. The writer sees the unity of the tragedy in the fact that all faces are brought in connection with this tragic character trait of the eastern conqueror, they rise and die through it.

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