

ФИЛОЛОГИЧЕСКИЕ НАУКИ

ИСТОРИЯ «КЛЕТКИ» КРИСТОФЕРА МАРЛО В ТРАГЕДИИ «ТАМЕРЛАН ВЕЛИКИЙ»

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MARLOWES HISTORY OF "CAGE" IN THE TRAGEDY "TAMBURLAINE THE GREAT"

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Аннотация

Статья посвящена проблеме «клетки» в трагедии «Тамерлан Великий» Кристофера Марло. Опираясь на целый ряд разнохарактерных источников, автор приходит к выводу о том, что при написании драмы «Тамерлан Великий» Марло не обращался к заслуживающим доверия историческим источникам, в результате чего драма в целом не соответствует исторической правде в достаточной степени.

Abstract

The article is dedicated to the problem of the "cage" 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.

Ключевые слова: первичный литературный компонент, процесс перевода, правдоподобность записей, недостоверные рассказы, превратиться в легенду, художественный вымысел.

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

Civilization differences between the East and the West at all times naturally produced certain differences in the nature of the literary process. The main reason for these differences, in our view, lies in the enormous distance that separates these two worlds as a dense veil. Therefore the mystery of political, economic and social life of unknown peoples and their leaders encouraged writers to contact the relevant themes, ideas and images.

Thus, the genius of oriental literature Nizami Gandzhevi and Alisher Navoi were inspired by the personality of the western great conqueror Alexander the Great. In turn the military campaigns of Amir Temur, rich in mysteries and secrets, served for many western writers as the object of image. In a sense, this process is still ongoing.

After reading "Tamburlaine the Great" it becomes obvious that there is no real similarity between the main hero in it, the godless and predatory Tamburlaine and historical personality - Amir Temur. In the drama fiction was widely applied not only in relation to a historical figure, but also in the description of historical events.

At the end of the XIV and in the beginning of the XV centuries travelers from the West to the East, traders and captives coming from the East to the West spread tales and legends about the great ruler – Amir Temur. Thus, the historical reality, sometimes embellished with fictions, created a figure largely distant from historical reality. The image of Amir Temur and his biography, mixed with legends, entered the literature of different nations, spreading throughout the world, each time treating it with a positive, at the same time a negative side, depending on a variety of historical and subjective factors. We also need to take into account that "in most cases the primary literary component comes to the recipient through translations from

different languages. In addition, the information is subject to change in the course of oral transmission "[8, p.23]. Naturally, in the process of translation and oral transmission the original source of the facts may be distorted. Unfortunately, in various cultural areas with very different languages this phenomenon is usually inevitable. Nevertheless, the study of interpretation of Amir Temur's image is of great importance in inter-literary process and opens possibilities up for understanding the historical foundations of the legend.

In "Tamburlaine the Great" chronological sequence of historical events, some events and persons are presented in a modified form, and geographical names are unreliable. Historical events depicted in the drama can be taken as a legend, contradicting to historical truth.

In the first part of the drama Temur's victory over the Turkish army and the capture of Bayezid is described. It was depicted in the drama how Temur Bayezid carries with him, put him in a cage. This episode certainly was contrary to historical truth, and therefore has long been a cause of dispute between the European oriental scientists and writers later.

Many historians and literary critics put forward radically different opinions about the similarities between the plot of the tragedy of Marlowe and historical events in the interpretation of Ibn Arabshah [5 p.255-266]. The first similarity between the information of Ibn Arabshah and Marlowe's depiction about the life of Amir Temur ascertained by historians and anthropologists was produced in 1941 after opening the grave and study the remains of the great commander.

In 1962 based on the information obtained P.Frogatt in his book writes about the plausibility of records of Arabshah and Marlowe [2 p.328-342]. Indeed, the seizure episodes of Bayezid and his humiliation by Amir Temur in a tragedy is similar to the infor-

mation given in Arabshah's book. And both in Ibn Arabshah and in Marlowe Temur fought against Sultan Bayazid. In both cases, Temur defeated Bayezid and concluded him in a cage.

In Ibn Arabshah the information on the presence of Bayazid in the cage occurs in two places: "Ibn Usman was captured, like a bird in a cage" [7, p.271], "He was with Temur and was imprisoned in an iron cage" [7, p. 286]. Christopher Marlowe depicted Bayazid in the cage in act IV, sc.II.

Some European scholars suggest that the word cage (kafas) was incorrectly translated into European languages [5, p. 255-266]. According to them, the Turkic word "kafes" means not only the cage, but also stretcher, which in the translation process could lead to a misunderstanding. Justin Marozzi also says that the story told by Ibn Arabshah was misinterpreted. He also claims that the Turkic word kafes has two meanings - cage and stretcher, and possibly wounded in the battle Bayazid was placed not in a cage, but on stretchers [12, p.354].

In the book "Qur'an and Uzbek Literature" a similar idea was given by the Uzbek literary critic H.Karomatov: "Francesco gave the opposite meaning of the Turkic word kafas (cage), misinterpreted it, and this was the reason for the big difference of this legend in the West." [9, p.29]

But Marlowe didn't use Arabshah's book in writing "Tamburlaine the Great". These books he used as a source had been printed much more before than Arabshah's "History of Temur" was translated into French and published. So, we cannot agree with the translation problem of the word "cage".

According to Pedro Mexia Bayazed, a Turkish emperor, was captured by Temur's men after falling with his horse. The whole passage about Bayazed's encaging history in Mexia's "Silva de varia leccion" was written as following:

"El Bayaceto, peleando y sostoniendo el impetu de los contrarios y can mucho animo deteniendo y animando los suyos, cargando gran golpe de enemigos cayo con el su caballo, donde no pudiendo ser socorrido, fue preso y tomado vivo y asi llevado en prezencia del Tamerlan: el cual, gozando todo lo posible de la victoria, le hizo hacer muy fuertes cadenas y una jaula donde dormia de noche; y asi aprisianado, cada vez que comia le hacia poner debajo la mesa como a lebre, y de lo que el echaba de la mesa le hacia comer, y que de solo aquello se mantuviese. E cuando cabalgaba la hacia traer que se abajase y pusiese de manera que, poniendole el pie encima, subiese el en su caballo. Y en este trato miento to trujo y tuvo todos los dias que vivio. E asi lo traia por toda Asia la Menor sojuzgandole y conquistandole su tierra, porque la vieses en aquel estado los que lo habian visto poderoso y en gran trono."

In the Marlowe's play, p. I, act IV, sc. 2, Bajazeth appears on the stage inside a cage and Tamburlaine calls him "my footstool". The punishment inflicted upon the Turkish emperor shows him as a beast inside a cage and Tamburlaine uses him as a footstool to get on his horse. These vexations described by Mexia are transcribed by Marlowe verbatim.

In Fortescue's translation this episode was given as following:

Whiche *Baiaceth*, of parte perceiuyng before the ende, how it woulde waie, to courage his people, and to withdrawe them from flight, resisted in person valiantly the furious rage of the enimie. How be it, he therby gained such, and so many knokes, that as he was in the ende, in déede vnhorste, so was he for lake of reskewe presented to the greate *Tamburlaine*, who incontinently closed hym vppe, in a Kaege of yron, carrynge hym still with hym, whither soeuer he after wente, pasturyng hym with the croomes, that fell from hys table, and with other baddde morselles, as he had been a dogge: whence assuredly we may learne not so much to affie in riches, or in the pompe of this world: for as muche as he that yesterdaie was Prince and Lorde, of all the worlde almost, is this daie fallen into suche extreme miserie, that he liueth worse then a dogge, fellowe to them in cōpanie, and that by the meanes of him that was somē tymes a poore Sheaperde or if you rather will, as some reporte, a meane souldiour, who after as we seé aspired to suche honour, that in hys time none was founde that durst, or coulede abide hym: the other that descended of noble race or linage, constrained, to liue an abiecte, in most lothsum, and vile seruitude.

But in Fortescue we don't see the word "footstool". The reason for that may be that Fortescue used French translation of Mexia's book. But at the same time this shows that Marlowe not only used Fortescue and Whetstone, but he was well aware of Mexia's "Silva de varia leccion" in origin. On the other hand this shows that episode of the "cage" appeared long before than Arabshah's book was translated into European languages. In this case we consider J.Marozzi's, H.Karomatov's and H. Miller's views not to be correct.

According to Granovsky, the historian of the XX century, the witnesses of the battle that took place in 1402, as well as the eastern and western historians unanimously claim that Amir Temur respectfully treated Bayazid. Temur's contemporaries left no information about encaging case, and subsequently historian's assumptions are far from the truth [6, p. 9].

Clavijo in his notes also said nothing about the cage. Schiltberger, captured by the Turks at Nikopol in 1396, wrote nothing about it. John Buchan Telfer mentioned that, the "Legend of the iron cage is not worth mentioning. If there was a little truth, Schiltberger certainly would have known about it" [12, p.354] Ellis-Fermor accuses Ibn Arabshah in embellishment of historical truth, particularly insisting that the case of the conclusion of Bayezid in the cage is completely unreliable [1, p.16]. Barthélemy d'Herbelot also says that no source mentioned about the case of the "cage" but the book "Ottoman Turks Chronicle" published in 1588 in Latin, [3, p.2].

The problem is that Medieval European writers were greatly influenced by the Turkic legend about Amir Temur and as a result he "... has become a legend - a fantastic image, created out of the false tales of the Greeks and Turks," [10, p. 293]. In the literary contexts of that time the enemy of Bayezid - Tamerlane, the Turkic ruler, is portrayed as the leader of the Scythians. In the minds of European writers Amir Temur's image has long been associated with the Turks and with incomprehensible events relating to the conquest of Anatolia, Jerusalem, Babylon, and to the victory over Bayazid. "It should be noted, - says Harold Lamb - that European

descriptions of Temur's victory at Ankara were very biased in the past. They were borrowed mainly from the Ottoman Turks' and the Greeks' messages, rarely of the documents, almost never from Tatar documents [10, p.282]. This battle was highlighted from the point of views of the Greeks and Turks, not referring to historical sources and completely without regard to Turkic sources.

It is known that the historical events are considered to be the main material, and are independent object images in literature, at least in the historical drama. A typical reality of the described era, creating vital and believable characters is considered to be the main principle of artistic knowledge. This is the basis of the description of reality by a writer, in particular, the historical past. Uzbek literary critic M.Koshzhanov states: "Although the writer, who creates in the historical genre, as well as a writer, who creates a work on other topics, uses fiction associated with his personal experience at a level requiring the historical truth, he looks at the historical facts as an important source. Therefore, historical events and incidents take a decisive place in the historical works, and based on that, the character is recreated historical personality "[14. p.96]. Based on these criteria, requiring practical implementation to create historical works, we can say that in "Tamburlaine the Great" historical truth and historical facts were not considered as an important source. Thus, is it right to assume this drama about historical figures?

So, we can say that when writing the drama "Tamburlaine the Great" Marlowe did not refer to reliable historical sources, and the drama does not meet the historical truth sufficiently.

However, it is also difficult to believe that intellectual Marlowe, who had reached stardom, while still a young man, wrote this drama not on conscience. So what was his purpose on writing the drama?

It is appropriate to mention the works that reveal the image of conqueror Iskander - Alexander the Great in Eastern European literature. "The image of the legendary conqueror has always been the center of attention in human society. Over time and with the change of centuries, his personality, his numerous campaigns and victories, became a legend, came to be regarded with the distortion of the historical image of him and related the facts, so that, there was a wide variety of works, far from historical reality. Image of Alexander, became a legend under the name of Iskandar served as a prototype for the Eastern writers" [13. p. 6].

One of the most important features of historical works is the principle of historicism. Historicism requires a description of the historical era, the specific distinctive qualities of human life and psychology in their unaltered. But this quality is virtually absent in the works of historical genre, written on the basis of methods of romanticism and classicism. The same applies to works of the English Renaissance. Thus, in the romantic works of Navoi "Saddi Iskandari" historicism is absent. Although it seems that a great writer, referring to the materials of the era of Alexander and Aristotle, in fact, he did not set a goal to describe the qualities of the period or epoch, activity and psychology of the two great men with historical accuracy.

Representatives of the classicism, who took a great epoch in the history of European literature and art, referring to the history, did not aim historically accurate

description. Historical materials were for them a means to describe the most important social issues of the time.

Hence, Christopher Marlowe too, taking advantage of a way of Temur as a prototype for the main hero of his work, did not set out to create objective narration of the life of a historical figure in its purest form. He needed exotic names of people and places to describe the current problems, ideas, political and religious views of his time.

Marlowe, being a civil servant, resorted to an exotic oriental "realities" and names for the purpose of satirical images of representatives of certain sectors of society in his country, where reigned absolute monarchy. As Russian literary critic A.Parfynov says: "It would be wrong to look for here the poet's desire to recreate the authentic character of the Oriental conqueror; England does provide him sufficient mental "material" for observation "[11. p.17]. S.Greenblatt also draws attention precisely on this thing: "Although Marlowe in his works uses the images of the Scythian shepherd, Jew of Malta, the German magician, with the help of them he describes his countrymen" [4. p. 194].

Thus we may conclude that Christopher Marlowe did not aim to adhere to the historical truth about the life and activity of Amir Temur as a real historical person, sacrificing the principle of historicism in favor of the main ideological content, which is aimed at solving urgent social and political problems.

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ЧТО ТАКОЕ FAKE-NEWS И В ЧЕМ ПРИЧИНА СУКЦЕССИИ ДАННОГО МЕМА?

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Аннотация. Статья посвящена попытке исследования явления сукцессии информации, не нужной или даже вредной для ее носителя.

В геноме человека содержится подавляющий объем подобной информации, смысл которой неочевиден либо независим от организма как среды обитания некой лишней информации.

Вслед за генетикой с той же проблемой эгоистичных генов (selfish gene) столкнулась теория журналистики. Развитие журналистики через замещение ее социальной инженерией безнадежно опережает исследования.

Если термин мем соответствует гену, то selfish gene может быть сопоставлен с fake news. Этот мем вытеснил привычное понятие «газетная утка» (newspaper duck или media hoax). Он используется широко и в основном неадекватно. Ярлык «fake news» может быть присвоен человеку с иной позицией.

Публичное информационное поле в значительной степени заполнено заведомой неправдой, которая может быть опровергнута в эксперименте или в логическом выводе.

Диагностической особенностью fake news является ориентация на восприятие специфических сегментов аудитории. Удовлетворение ее запросов с помощью fake news производит переключение течения мысли, за ним и направления развития. Таким образом, fake news выполняет роль триггера, а в особо чувствительных случаях и генетического оружия.

Ключевые слова: генетическое оружие, mainstream media (MSM), мем, newspaper duck, selfish gene, fake news, финализм

WHAT IS FAKE NEWS AND WHAT IS THE REASON FOR THE SUCCESSION OF THIS MEME?

Annotation. The article is devoted to an attempt to study the phenomenon of succession of information that is not necessary or even harmful to its carrier.

In the human genome contains an overwhelming amount of such information, the meaning of which is not obvious or independent from the body as a habitat of some unnecessary information.

Following genetics with the same problem selfish genes (selfish gene) faced theory journalism. The development of journalism by replacing it with social engineering is hopelessly ahead of research.

If the term meme corresponds to a gene, then the selfish gene can be mapped to fake news. This meme replaced the usual concept of «newspaper duck» (newspaper duck or media hoax). It is used extensively and mostly inadequately. The label «fake news» can be assigned to a person with another opinion.

The public information field is largely filled with deliberate untruth, which can be refuted in the experiment or in the logical conclusion.

The diagnostic feature of fake news is the focus on the perception of specific segments of the audience. Satisfaction of her requests with the help of fake news makes switching the flow of thought, followed by the direction of development. Thus, fake news serves as a trigger, and in particularly sensitive cases, genetic weapons.

Keywords: genetic weapon, fake news, finalism, mainstream media (MSM), meme, newspaper duck, selfish gene

Причины сукцессии информации, не нужной или даже вредной для ее носителя, недоступны пониманию в рамках социологии и эволюционной генетики. В геноме человека присутствует подавляющий объем подобной информации, смысл которой неочевиден либо независим от организма как среды обитания. Эта «лишняя» информация живет по своим законам и в некоторых случаях принимается безудержно размножаться.

Развитие эволюционной и молекулярной генетики позволяет обнаруживать неожиданные смыслы с признаками симбиоза в явлениях парази-

тизма. В частности, согласованные и воспроизводимые от поколения к поколению изменения паттерна мобильных элементов генома переключают генную экспрессию при смене фаз жизненного цикла.

Вслед за генетикой с той же проблемой эгоистичных генов (selfish gene) столкнулась теория журналистики. Развитие журналистики и затем Интернета безнадежно опережает исследования по той причине, что мы можем описывать форматы и их судьбу, но не можем их предвидеть, выявлять смыслы и причины. Это сложно даже в тех случаях, когда идентифицированы генератор и эмитент или