

# Orientalising the Oriental Figures and Warriors in Christopher Marlowe's *Tamburlaine the Great*

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**ABSTRACT:** *Tamburlaine the Great* (1587-1588) represents the history of East in which Christopher Marlowe (1564-1593) orientalises the oriental rulers, their companions, and warriors. As an imperial voice, he reshapes the historical figures stereotypically as extremely barbarous, warmonger, and childlike. Such a representation fulfils the political objectives of the colonial power. Based on Edward Said's (1935-2003) studies, the Europeans orientalise the Orientals' identity through stereotypes to solidify their own superiority, pave the way to rule over the Orientals as the other, and guarantee their presence in the colonial territories to fulfil the so-called civilizing mission. In addition, Marlowe orientalises the oriental warriors to mollify the Elizabethan audience that is superinduced by the threat of Orientals' military invasion. He orientalises them as militants who are occupying the orient through the utmost violence and are moving to dominate the entire world. Barbarity and bleeding in their wars create Eastophobia in Europe. By suppressing the oriental nations and degrading them, the Europeans pacify the Elizabethan audience that the danger of the powerful military power in the orient is removed. According to Robert J. C. Young (1950), the Europeans use the history of East, change or omit some parts, and turn it into what can better help them to stereotype the Orientals. What Marlowe does in this drama is disfiguring the oriental characters and the historical events in the way that best satisfies the European audience.

**Keywords:** Colonial Power, Eastophobia, Identity, Orient, Stereotype.

## INTRODUCTION

Marlow strongly submits his few literary works written during thirteen years in almost the same level as William Shakespeare's in the literature of Europe. Patrick Cheney entitled Marlowe as an "enigmatic genius of the English literary Renaissance" (1). Marlowe is mostly appreciated by critics for writing in blank verse and making classical, medical, and scientific references, etc. in his productions. Michael Drayton noted that he "(h)ad in him those brave translunary things / That the first poets had" (qtd. in Cheney 2). Thomas Heywood commented on Marlowe as "the best of Poets in that age" (qtd. in Cheney 12). Furthermore, Shakespeare acknowledged him by notably using parallel names for some of his plays as Marlowe's, using similar Oriental themes, characters and quotations of Marlowe's plays. Russ McDonald called Marlowe as "Shakespeare's most influential teacher" (67).

Marlowe was living in the Elizabethan period (1558-1603) in which England experienced great political achievements over its borders including discoveries of East and West. "The discoveries affected (England's) place in the world profoundly, for the next century they became great colonisers and merchant adventurers" (Abrams, 239). Robert Young refers to colonialism as a very influential element in cultural and political atmosphere of the era. Discoveries activated the writers' minds to produce stories based on what were reported by the travellers and colonisers. Abrams argues that the Elizabethan prose was recognized as a proper means to introduce British new discoveries in the world to the European audience. Such works were highly appreciated by Elizabethans who were interested in exoticism.

Among the Elizabethan writers, Christopher Marlowe plays an outstanding and unforgettable role in the Orientalist productions of the period by focusing mainly on creating Oriental characters, portraying Oriental settings, and making

special references to the Oriental religions. Marlowe's information about the East was not based on his personal observations, but on travellers' experiences that were compiled in the books. In fact, he never travelled to the Orient but experienced it through books.

The impacts of living in the political atmosphere of the Elizabethan era in which English experienced visual contacts with the Easterners and military problems with the East are reflected in *Tamburlaine the Great* (1587-1588). In this play, Marlowe narrates a part of the history of Orient that refers back to one hundred and fifty years before his birth. He distorts history and disfigures the identities of the historical characters. The benefit of disfiguring their identities through stereotypical images is to justify the military presence of England in Oriental countries at the end of the sixteenth century. In addition, distorting history is fulfilled through adding figures, settings and actions that were not submitted in that part of the history of Orient. He puts special emphasis on some characters and their actions to decrease the threat of the Orientals and their probable military invasion against Europe. In fact, through creating a semi-fictional history, he attempts to remove the cultural obstacles for the colonial presence in the East and remove the danger of barbarous Oriental creatures for the British Empire.

### MATERIALS AND METHODS

Based on Said, the Orientalists adapt the Orient to the benefit and the "private fantasy" of the Westerner (176). The presented Orient is not real but as Said says, it is the Orient of the scientists. He argues "(p)sychologically, Orientalism (that is a certain collection of information about the Eastern people) is a form of paranoia" (ibid 72). It is "the system of ideological fictions" about Eastern nations produced by the Europeans that serves their political objectives of the colonial power (ibid 321). He argues that it helps European to define their identity as they define Orientals having mentality, behaviour, and life style different from themselves. Europeans see themselves surrounded in a circle. Those outside 'our' (European) domain, Said believes, are not obliged to accept the distinctions, but automatically the distinctive features are imposed on them ('other') and in this way "imaginative geography of the 'our land-barbarian land'" is made and these "geographic boundaries accompany the social, ethnic, and cultural ones in expected ways" (ibid 54). In this way, the Orient is Orientalised.

The writers coordinate their writings with Orientalist principles. These principles find a special place in the minds of the Western people. They use attributed Orientalist features in the books to all the Orientals without personal experiences and observation. They use words such as 'us' and 'other' to distinguish themselves from them. The line drawn between the East and the West creates a fictional geography. A large amount of European knowledge about the Orient is based on such prejudicial ideas. According to Said, the concept of Orientalisation emerges as a result of imposing stereotypes on the Eastern nations to define them as primitive, inferior, uncivilized, and threatening races. In addition, he makes a special reference to Orientalising the Ottomans, the enemy of Europe, by the European to control them.

Moreover, Young discusses the role of racial discriminations in relation between Orientals and Occidentals in his postcolonial theories. He believes that by concentrating and manoeuvring on the racial discrimination, British imperialism notifies the barrier between White and Black, as civilized and savage. In *Postcolonialism: A Very Short Introduction* (2003) Young argues "when Western people look at the non-Western world what they see is often more a mirror image of themselves and their own assumptions than the reality of what is really there, or of how people outside the West actually feel and perceive themselves" (2). In this way, through their assumption, they create an imaginary and distorted Orient whose details are arranged by the European.

In addition, through dealing with Gayatri Chakravorty Spivak's (1942- ) opinion on history in *White Mythologies* (2004), Young argues that the history of the colonised nation is under the control of the coloniser too. It is based on European perspective and is not similar to the history that is portrayed by the natives themselves. Young restates Spivak's opinion about history as something "written from the perspective and assumptions of the West or the colonizing power (...) with no existence or reality outside its representation" (2004: 200). They believe the only authentic history is what is narrated by the West. However, since it is not factual based and misses some events or suffers changes in some historical facts, it is defective. Hence, not only the colonised are suppressed physically and mentally, but also their history is changed for the benefit of the coloniser.

Using certain postcolonial concepts of Said and Young, this paper demonstrates the impact of colonial atmosphere of the Elizabethan period on Marlowe as an Orientalist and on his imagination. The paper puts emphasis on the reflections of such an impact on characterizing the Oriental figures to the text of the drama. In fact, it shows how the history of East and literary works turn into tools at the service of the imperial and colonial powers in the literature of Europe.

### RESULTS AND DISCUSSION

The postcolonial theories of Edward Said and Young which focus on the imposition of Orientalist principles on the Orientals helped to achieve the purpose of this paper. Said, in *Orientalism* (1978), introduces this knowledge as a set of controlled ideas through which the Europeans become familiar with the Eastern nations. Those who collect such knowledge rely mostly on their own assumptions. In fact, Said defines it as a filtered European knowledge about the Orient which privileges the Western nations having superiority over the Eastern nations. Such inauthentic information defines the Orientals stereotypically, draws a line between the Western and Eastern people; hence, constructing two different worlds. This superior/inferior hierarchy, legitimizes the presence of the European in the East to fulfil the so-called civilizing mission. Said refers to the concept of Orientalisation as the act of defining the Orient based on such Orientalist information. The Orientalised Orient is the stereotyped image of colonialism and imperialism and a means to retain and reinforce the superiority of the colonizers.

As an example, Christopher Marlowe deals such point to the extent that he misplaces and replaces some historical facts and assigns imaginary or overestimated negative tributes to the Oriental figures to turn it into the presupposed Orientalised Orient. According to Robert Young, through colonising the history of East, the Europeans are able to represent history based on the goals of the empires. Young restates Spivak in his own words: "such history does not take the form of a representation (but) it generally consists of a historical narrative, usually one written from the perspective and assumptions of the West or the colonizing power" (2004: 200). Through using his powerful imagination, historical and geographical information, in *Tamburlaine the Great* (TG), Marlowe looks at the Oriental history and historical figures through the lens of colonial power.

### ***Orientalising the Middle-Eastern Figures in Tamburlaine the Great***

*Tamburlaine the Great* is Marlowe's first published and performed play with a unique character designed based on Orientalist patterns. Timur the Lame, the founder of Timurid dynasty, conquered West, South, and Central Asia, is the subject of Marlowe's play. His tyrannies make his dynasty among the darkest periods in the history of East. Marlowe wrote *Tamburlaine the Great* based on this historical figure in 1587-1588 and performed it for the first time in 1578.

This section focuses on the Orientalist representation of *Tamburlaine*, his companions, and the Oriental inhabitants of the territories he stepped in. In fact, on the one hand through Orientalising the characters as savage, threatening, in some cases weak, and without moral values, and on the other hand portraying an Eastern stage in which people suffer despotism he proves he is following the way planned by the Orientalist disciplines that is to degrade the Orientals and emphasize their need to a colonial power for correction. In fact, "Marlowe presented to his Elizabethan audience a picture of the East they desired to see, an Orient filled with treachery, cruelty and false doctrine, an Orient that was being destroyed by its rulers" (Oueijan 17).

Marlowe purposes to Orientalise Persia as a crucial actor in Britain's political and commercial relations in the Elizabethan period. He produces a fictional Persia as a declining country that suffers corruption in the court, the courtiers' excessive greed for power, and the king's incapability of ruling the country. He Orientalises Persia in two ways. Firstly, for political purposes, he represents it as a country about to decay. Secondly, using stereotypes, he describes Persian as childlike with immoral creatures. Persia was ruled by Shah Tahmaseb when Marlowe wrote the play. In addition, during *Tamburlaine's* dynasty it did not have a single king as it is mentioned in the play, but in different parts of the country many were forming governments. Hence, characterizing Mycetes as the king of Persia and Cosroe as his brother who intrigued for the king's crown are the productions of the writer's imagination. According to Said, in such cases the presented Orient is not a real one, but it is "created" or "Orientalized" (1978: 5). In fact, not only Marlowe deals with the East and its historical events, but also he manoeuvres into his created East.

The first two acts are allocated to the sickness and anarchy in the court of Persia, the invasion of *Tamburlaine* to Persia, and his accession to the crown. Marlowe describes Persia in this way: "Unhappy Persia, that in former age/ Hast been the seat of mighty Conquerors" and "Have triumphed over Affric" is "Now to be ruled and governed by a man" who has a "fickle brain" (TG Part I, Act I, Scene i 69, 70). Marlowe assigned his imaginary stereotypical features of the Persian, first, to Mycetes as a childlike Oriental who by disguising and hiding his crown tries to avoid giving it to *Tamburlaine* in the war, and second to Cosroe who is striving to grasp the crown of Persia from his brother through trickery and betrayal.

In addition, the Persian court is represented as a chaotic Oriental stage. Considering Edward Said's references to the Orientalist disciplines, the highlighted features are irrationality, moral turpitudes, and ignorance to human values. In Marlowe's play, Persia suffers from power of war among the courtiers who eventuate in several betrayals to the king. *Tamburlaine* misuses Cosroe promising him to be the king of Persia and Menaphon visualizes for him the power he will have as the king of Africa and Asia. It motivates and tempts him to ignore his kinship with Mycetes. Moreover, *Tamburlaine* promises Theridamas to be the conqueror of the world and Mycetes promises Meander to be the king of Medea; thus, all try their best in cruelty to achieve power they have been promised to. They are

represented as opportunist men for whom power is of a great value. Despite what Marlowe represents, Persia in the fourteenth to sixteenth centuries had unique power to encounter Europe's major enemy, which was Ottomans. Marlowe replaces Tamburlaine, an unconquerable warrior, for Mycetes as the king of Persia to overcome Ottomans in the play.

In the first lines of the play, Tamburlaine is portrayed as a Scythian shepherd who lives by plundering and wishes to conquer over Asia, Africa, and then the whole world. In addition, he wishes to have a unique power no emperor had experienced before to expand his territories and gain more wealth. He is described as a character who is hushed by bleeding. The represented East is replete with violence, war, bleeding and inferior human tributes. In this way, he aims to put emphasis on the inferiority of the Orientals and show them as other. Europe needs to represent such characters first to represent the Orient in urgent need of Europe to remove such semi-human emperors, and second to identify themselves as the opposite pole of such people. Said argues such portrayals are similar to the myth of a nation that is oppressed by a violent ruler. Its benefit is to emphasize the point that East is in need of Western's help both for correction and protection.

Another outstanding element in the play is Oriental despotism. Michael Curtis describes Oriental despotism as what "annihilated 'all other ranks of men in order to exalt the ruler'" and makes the "the relationship between the ruler and his subjects (as) that of master and slave, the former destined to command and punish, and the rest to tremble and obey" (49). In the play, Tamburlaine is stereotyped as a despotic ruler imposing violence and dictatorship on the Orientals in a way no one is safe and in peace. Such situations for Orientals who are subjugated to their ruler's tyranny evoke the sympathy of the European audience and intensify Eastophobia of the Oriental governments that were great threats for the European.

The portrayal of the Eastern rulers is always mixed with bellicosity and anarchy. Such portrayals help reinforcing the European stereotypes of the Oriental rulers. Throughout the play, people who are under Tamburlaine's rule, defeated by him, or are afraid of combatting him represent him in an unpleasant way. Such representations refer to Marlowe's effort in imposing "Orientalist stereotypes" on Tamburlaine to reconstruct their identities dramatically not based on the real moral characteristics of the historical figure, but rather based on the common assumptions of an Oriental king plus some hyperbolic and unfair attachments that help shape his presupposed Orient (Said 1978: 321).

Most of the characters describe Tamburlaine by means of the words related to violence and primitivism. For instance, Mycetes believes he is a "thievish villain", Agidas calls him "so vile and barbarous" and refers to him as an "Eastern Thieve" (TG Part I, Act II, Scene ii 96/ Act III, Scene ii 121/ Act III, Scene i 116). The way Tamburlaine is described by the characters is not far from the features of the real historical figure, but the point is that Marlowe intentionally chooses him to focus on the life of a ruler whose violence is unique and unfrequented in the history of East. Using Tamburlaine is particularly for his special inhuman features, since there are some differences between the context, historical era, enemies, companions, actions, the quality and quantity of his brutalities in real history.

Tamburlaine's asperities turn the play into a harrowing account. Describing his violence through the king of Egypt, Zabina, Amasia, Jerusalem, etc. are notable. Soldan of Egypt refers to him as: "Merciless villain, peasant, ignorant/ (...) Pillage and murder are his usual trades" (TG Part I, Act IV, Scene ii 140). Even in describing his appearance, moral features, and his army, Marlowe tries to make the audience shock and fear. Marlowe refers to Zenocrate as the girl of Soldan of Egypt that Tamburlaine kidnapped and married her. Such an event is an unreal claim that Marlowe attaches to the history of East as an example of the unpleasant place of an Oriental woman.

Among all the stereotypes of the Orientals, Marlowe put a special emphasis on cruelty and inserts it in almost all the actions of Tamburlaine. In part one, Tamburlaine's practice of violence against the Damscusian is notable. In Damascus, he orders his soldier "with mournful streamers hanging down the (Damscusian) heads,/ Were in that city all the world contained. /Not one should scape, but perish by our swords" (TG Part I, Act IV, Scene ii 146). However, in the historical recordings, such excessive violence by Tamburlaine is not recorded, but the invasion to Damascus is discussed with references to burning the city and looting people's properties. In fact, this European created Orient in which the inhabitants of the occupied lands are slaughtered terribly is to put more emphasis on the Oriental rulers as the enemies of peace and humanity.

According to Robert Young, the European images of the East are not related to the real people but are based on European assumptions. In fact, such stereotypical representations satisfy the European that in spite of barbarous Orientals they benefit civility. In addition to Tamburlaine, other characters such as Techelles, Theridamas, his two sons, Amyras and Celibinus, Olympia, the Egyptian queen, and Turkish Callapine are the symbols of cruelty and violence. While teaching bravery and war tactics to his sons, they are portrayed as enthusiastic to cut their own arms like their father as the sign of bravery. Such actions that are not mentioned in the real history are also the productions of Marlowe's imperial mind. This abnormal action reminds the audience of the Orientals' extreme and illogic violence that Lisa Hopkins refers to as the "masochistic" actions of Marlowe's characters (152).

The process of Orientalising the Orient continues to the second part of the play. Tamburlaine's violence against the Babylonian is noticeable in this part. He orders Techelles to "drown them all, man, woman and child/ Leave not a Babylonian in the town" (TG Part II. Act V, Scene i 266). Young argues that the European displace or omit the historical events in the Oriental history, make a distorted narrative, and represent it to the European audience as the authentic history. Marlowe considers the scattered historical events and figures in the Orient as fragments and arranges them in his desirable order. In fact, the city of Babylon did not exist in Tamburlaine's era but was ruined many centuries before his birth. Marlowe displaces the invasion to Babylon in the Oriental history. Hence, such a slaughtering is another production of the writer's imperial imagination. Using a ruined and desolated historical city as one of the occupied lands and portraying such ghastly pictures of slaughtering the civilians have strong mental impact on the audience. The consequence of making such a scene is Eastphobia. The second part whose title is "the bloody Conquests of mighty Tamburlaine" is replete with Eastphobic scenes (TG 183). Tamburlaine killing his son, Calyphas, for being cowardice, killing Turkish concubines, shooting and hanging the governor of Babylon from the walls of the city are the prominent examples of such scenes. However, such Eastphobic sentiments are the results of lacking knowledge about the East, since these dramatic references have not equivalents in history.

In the second part, that was written a year after the first part, Marlowe still insists on stereotyping Tamburlaine as a bloodthirsty Oriental. The governor of Babylon refers to him as a "vile monster, born of some infernal hag,/ (who had been) sent from hell to tyrannise on earth" (TG Part II, Act V, Scene i 264). Before warring with Tamburlaine, while talking to Callapine, King of Amasia describes Tamburlaine as "(t)he monster that hath drunk a sea of blood./ And yet gapes still for more to quench his thirst" (TG Part II, Act V, Scene ii 269). Marlowe turns the voice of his characters to the voice of colonial power in which they repeat the same European stereotypes against this Oriental ruler. They argue he enjoys walking on dead bodies in the battlefield or walk in "a sea of (his enemies') blood" (TG Part II, Act V, Scene ii 269). In such scenes, in Said's words, the Orient and the Orientals are represented as "lamentably underhumanized, antidemocratic, backward, (and) barbaric" (1978).

To conclude, using historical characters in an Oriental context is just the cover of the play. The purpose is to create an Orientalised Orient that provides the requirements for the colonial presence in the same situation as the play. In fact, in the present play, history is used as a tool for colonial objectives. The identities of the characters are defined in the framework of the Orientalist disciplines to the extent that all the features that are attributed to them are negative. They are introduced as a nation that must be corrected by the colonial power. In this way, instead of being the restatement of the facts, history becomes the servant of colonialism.

### ***Orientalising the Oriental Warriors in Tamburlaine the Great***

In the Orientalist enterprises not necessarily the facts but the necessary materials for the objectives of the colonial powers are discussed. Marlowe's representation of Oriental warriors is among the most inimical representations of the Orientals in the European literary works. He embodies warriors in the form of savage and bellicose men. In his play, he tries to maximize Oriental warriors by representing them superpowers and stereotypically frightening and harrowing. Then, through defeating them by Tamburlaine as the representative of Europe in the Orient, removes the danger of such powers. Tamburlaine is removed in the last act. In such a way, the Orient becomes safe for the Elizabethan audience to be occupied at the end of the century.

The majority of fear in this play is created through characters such as Tamburlaine, Bajazeth, and Callapine as a result of boasting before war and describing their power and their potential to make a bloodcurdling battlefield. In the play, Tamburlaine refers to his violence against people as the requirement of being the representative and "the scourge of God", while, after his victories, he frequently talks about extending his territories and gaining gold and wealth in the occupied lands (TG Part II, Act IV, Scene i 248). Tamburlaine makes an unbearable situation for the inhabitants of the occupied lands and tortures them with the aim of purifying them. He reminds the audience frequently that divine powers are supporting him.

Tamburlaine's extensive conquests made such an idea for his companions and enemies that his victories are the signs of support of a supernatural power that is Heaven. Arabia wonders "(w)hat cursed power guides the murdering hands,/ That no escape may save their enemies/ Nor fortune keep themselves from victory" (TG Part I, Act V, Scene ii 173). Based on his background as a common Scythian, characters wonder about his great achievements. Ortygius wonders "of what mould or mettle he be made/ What star or state soever govern him" to make him powerful and unconquerable (TG Part I, Act II, Scene vii 110). In this way, Marlowe maximizes Tamburlaine as a brutal, unconquerable Oriental king.

According to Said, in the Orientalist disciplines, the Orientals are described in love of war for whom slaughtering and "strife, not peace, was the normal state of affairs" (qtd. in Said 1978: 49). Marlowe characterizes Tamburlaine as a stereotypical Oriental warrior whose life is tied with war. In the second part of the play, Tamburlaine reminds his sons, Amyras, Celebinus, and Calyphas "if thou wilt love the wars and follow me,/ Thou shalt be made a king and

reign with me" (TG Part II, Act I, Scene iv 196). In this way, Marlowe remarks the requisite of being a king in the East is to be in love with war. Marlowe manoeuvres mostly in the play describing the events before and after the wars. He introduces war as a value in the Oriental life. After teaching war tactics to his sons, Tamburlaine states now you are soldiers and are worthy to be my sons. War is a crucial tool for him to fulfil his desire of dominating the world. He designs a map for his conquests and explains to Zenocrate that his object is to change the map of the world, reduce it from three regions to one, and rename the areas. However, he never fulfilled it.

Marlowe attributes sadistic actions to the warriors that make an unpleasant image of the Orientals that were moving quickly toward Europe in that period of time. He means to focus on Oriental warriors as the representatives of irrationality and barbarity. In addition to Tamburlaine, the Turkish warriors are also stereotyped whose strong representation is in Callapine, Bajazeth's son, who wants to avenge his parent's death. Callapine remarks that he is ready to "sacrifice/ Mountaines of breathless men" in the battle against Tamburlaine (TG Part II, Act III, Scene v 237). Such dialogues lead to Eastophobia in the European audience who visualize the Orientals as illogic and barbarous creatures that are ready to sacrifice people for their personal purposes. Truly, Marlowe exaggerates in introducing the Orientals and their purpose of war. Through exaggerating, excessively attributing immoral actions to some characters, Marlowe misrepresents the Orient.

Through centuries, as Curtis argues, "Oriental despotism (was) applied to Eastern systems and specifically to the Ottoman Empire" and in such a system the country was directed as the ruler desires (53). People were obliged whether to obey or to be bothered or killed in such a system. Hossein Peernajmodin argues the despotic Turks' "threat to Europe (was) so familiar a theme to the Elizabethan audience" (43). In the first part, Marlowe characterizes Bajazeth as a Turkish king. Bajazeth I was the king of Turkey in the last years of Timurid dynasty. Marlowe characterizes him as a bloodthirsty Oriental king whose sword is "thirst to drink the feeble Persians' blood" and who prefers to "let thousands die, their slaughtered Carcasses/ (...) serve for walls and bulwarks to the rest" but to defeat Tamburlaine (TG Act III, Scene iii 132, 131). Before combatting Tamburlaine, Bajazeth maximizes his power as his look shakes the European. Their armies and swords are always ready to begin a war. In this way, Marlowe produces half imaginary Turkish rulers to visualize the real Ottoman rulers that threatened Europe in that period of time. The consequence of such images is the extension of Eastophobic sentiments in Europe.

The term 'Eastophobia' is used to refer to such fears of the Orientals. The Eastophobic portrayal of an Oriental warrior ruler in the play whose aim is more victories to extend his territories and change the geographical map of the world by the help of divinity, creates a gloomy image of the Orient. They fear of the entrance of such "wild tyrant! barbarous" warrior to Europe (TG Part II, Act V, Scene i 265). Consequently, the cultural mission of the writers such as Marlowe is to minimize the threat in their literary productions. As Said argues, the European representation of Orientals helps to control them and Marlowe is restating a part of the Oriental history in a European manner in order to be able to regularize and control the Oriental world.

In Tamburlaine the Great, Marlowe aims to represent an Orient based on his own thesis that is correspondent to the geographical and political situation of his era. He finds the way to reduce the fear and the widespread Eastophobic feeling in the Elizabethan society in suppressing the Oriental warriors. Marlowe restates the details of the Oriental history based on his purposes. As a result of Orientals' large scale military victories that extended even to Europe, violence and extraordinary power in the wars and cultural domination, until seventeenth century, Oriental warriors were the subject of horror for the Europeans who considered them as the symbol of barbarity and horror. Said argues that the European find the way to resist against such horrors in Orientalising them: "(T)he European representation of (...) Ottoman, or Arab was always a way of controlling the redoubtable Orient" (1978: 60). In this way, through Orientalising, the Orient is controlled.

Imperialism as an external power wishes to achieve the goal of suppressing Oriental warriors to fend off the threat of such people. Marlowe fulfils such a wish in an imaginary form through his work. In the first part, Marlowe represents Bajazeth as defeated and encaged by Tamburlaine. In this way, Marlowe informs the Elizabethan audience that the Ottoman will not be a threat to them anymore. Marlowe guarantees the endurance of peace by describing the way Tamburlaine behaves the Turkish king and queen. Tamburlaine's humiliating actions toward Bajazeth, torturing him physically and mentally that makes him commit suicide mollify the frightened Elizabethan audience that such an empire is weak enough to be conquered and removed. After the war against Bajazeth and defeating him, Tamburlaine orders Bajazeth to "fall prostrate" and to be his "footstool" (TG Part I, Act IV, Scene ii 141). Such images satisfy the scared Elizabethan audience. Marlowe plans in the same way to remove the threat of Callapine, Bajazeth's son, who is going to be his father's successor. His death assures the European audience that Europe will be safe from Oriental military powers. Marlowe used an Elizabethan strategy against Ottomans that is to remove them through Persians who were their participant in the Orient.

In fact, Marlowe is influenced by the political atmosphere of his time and does not have enough authentic knowledge about the Oriental king that ruled over the Orient in one hundred and fifty years before his birth. As the

consequence, he characterizes Tamburlaine based on Orientalist materials in the Oriental library of the Elizabethan period. According to Said "to apply what one learns out of a book literally to reality is to risk folly or ruin (...). It seems a common human failing to prefer the schematic authority of a text to the disorientations of direct encounters with the human" (1978).

Another threatening power in the Orient was Timur the lame who moved near to Europe to occupy it during his dynasty, hence, Marlowe removes him too. While he is moving toward Europe and occupying the lands in his way, Marlowe sicken Tamburlaine and then refers to his death while he has not achieved his objectives in conquering world. In this way, the Eastophobic feelings are removed and the Elizabethan audience can imagine an Orient without any powerful Oriental army against Europe.

Said argues "everyone who writes about the Orient must locate himself vis-à-vis the Orient (and this location is) translated into his text" (ibid 20). Marlowe as an agent and voice of imperial power has imperial purposes for writing such a drama. He exerts the potentials of the history of Orient to achieve his goal through misplacing the characters and using anachronism. By suppressing the Oriental nations and degrading them, the European pacifies the Elizabethan audience that the danger of the powerful military power in the orient is removed. In this way, Tamburlaine fulfilled his responsibility and role as the guard of the European and their revenues in the Middle-East.

### CONCLUSION

*Tamburlaine the Great* cannot be considered just as a narrative. This paper discusses traces the determined way of representing the Orient and Orientals in the Europe designed by Orientalists through Marlowe's play. Through using Orientalist stereotypes and making hyperbolic descriptions, the historical Middle-Eastern Timur the Lame, his companions, and some other Oriental kings are Orientalised. The paper refers to this drama as an example of stereotyping Orientals and the Western domination on the Eastern history by restating it based on the objectives of the colonial power which has valuable benefits for the European people and government. His Orientalist translation of the history includes distortions and hyperboles in the events and personal features of the characters. He juxtaposes the historical Oriental characters of the fourteenth century with the political situation of the sixteenth century. He embodies Oriental figures based on European taste in order to turn them into creatures that are under their control. In addition, such works are the sources for the European audience who are interested in the exotic people, but the point is that, the represented Orient is not real, but it is Orientalised and imaginary.

Marlowe tries to anagrammatize the identities of the Oriental characters, the theme that satisfies the Elizabethan audience, who were eager to degrade Orientals in general. This paper demonstrates how Marlowe represents a negative portray of Orientals as extremely barbarous, bellicose, and threatening. It discusses that the purpose of such Orientalist references is preparing the European unconscious and putting the first blocks of colonial presence in the Orient. Therefore, the Elizabethan audience do not protest against his country's policy in spending much money and energy in the colonised territories, since he understands the necessity of being in the Orient to regulate it through a European cultural mission.

In addition, it depicts Orientalising the warriors is fulfilled through stereotypes. Marlowe makes special references to the dark, gloomy, and full of bleeding, violent, and terrific war scenes. This paper explains how super powerful warriors are suppressing one by one. With some references to the political atmosphere of the Elizabethan era, it argues such suppressions have its roots in the Elizabethan's horror of the Oriental troops. Marlowe manoeuvres into the European fear of Oriental warriors that refers back to the seventh century when the Oriental troops made great invasions to different parts of the world. In fact, through making them powerless, Marlowe tries to mollify the Elizabethan audience that the danger of such powerful troops that were shaking Europe can be annihilated. Consequently, Marlowe represents an Orientalised Orient that is safe and fearless to the European audience.

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