

THE RELEVANCE OF THE CREATION OF HISTORICAL CHARACTERS, THEIR DRAMATIC INTERPRETATION, AND COMPARISON IN THE WORKS OF USMON AZIM AND CHRISTOPHER MARLOWE

Shukrullaeva Durdona,

English teacher at the University of

Information Technology and Management

Annotation: This article examines the dramatization of historical figures in the works of Christopher Marlowe, a prominent English Renaissance playwright, and Usmon Azim, a contemporary Uzbek poet and dramatist. By analyzing their portrayals of iconic characters such as Tamburlaine and Amir Temur, the study highlights the authors' creative approaches to reimagining history. Marlowe's characters embody Renaissance ideals of ambition and existential inquiry, reflecting the intellectual tensions of his era. Conversely, Azim integrates historical narratives with moral and cultural dimensions, offering a lens into the collective identity of post-Soviet Uzbekistan. Through a comparative analysis, the article explores shared themes of ambition, power, and morality, as well as the distinct cultural and ideological underpinnings of their works. The study underscores the enduring relevance of historical characters in addressing universal human concerns while also reflecting specific cultural contexts.

Keywords: historical characters, dramatic interpretation, Christopher Marlowe, Usmon Azim, Renaissance humanism, post-Soviet literature, ambition, cultural identity, comparative literature, Uzbek drama

Historical figures have long served as a wellspring of inspiration for writers and dramatists. Their lives, achievements, and moral dilemmas offer a rich canvas to explore timeless human themes such as ambition, power, morality, and identity. In literature, the dramatization of history provides more than just a recounting of events; it creates a space for philosophical and cultural reflection. This study focuses on the works of Christopher Marlowe, a pivotal figure of the English Renaissance, and Usmon Azim, a contemporary Uzbek writer, to examine how historical characters are reimagined in their respective cultural and temporal contexts. By exploring the dramatic techniques employed, the thematic depth of their narratives, and the enduring significance of their interpretations, we uncover the cultural and ideological forces shaping these authors' works. The comparative analysis also demonstrates how universal human themes transcend time and geography while reflecting distinct historical perspectives.

Historical Contexts and Creative Interpretation , Christopher Marlowe's Historical Vision.

Christopher Marlowe (1564–1593) is celebrated for his groundbreaking contributions to Elizabethan drama. His works often blur the lines between historical narrative and philosophical exploration, offering a nuanced look at human ambition and the moral quandaries of power. Tamburlaine the Great (1587), for instance, draws from the life of Timur (Tamerlane), a 14th-century Central Asian conqueror. However, Marlowe transforms the historical figure into a theatrical embodiment of limitless human ambition and defiance of divine authority. The play's titular character declares, "I hold the Fates bound fast in iron chains," a line that encapsulates the Renaissance spirit of challenging predestination and elevating human agency.

Similarly, The Tragical History of Doctor Faustus (1604) dramatizes the Faustian bargain as a meditation on human desire for knowledge and power. Marlowe uses Faustus's tragic fall to critique the limits of human ambition and the consequences of overreaching. Faustus's final soliloquy is a masterclass in dramatic tension, where his desperate pleas for salvation highlight the existential crises central to Renaissance humanism. Marlowe reinterprets historical and legendary figures as archetypes of human aspiration, embodying the intellectual and cultural shifts of the Renaissance (Greenblatt, 1980).

Usmon Azim's Approach to Historical Figures.

Usmon Azim, a prominent Uzbek poet and playwright, brings a deeply cultural and nationalistic perspective to his portrayal of historical figures. His works often focus on key moments in Uzbek history, using historical narratives as allegories for contemporary issues. Azim's *Temur Malik* illustrates the heroism of Amir Temur (Tamerlane) and other historical figures, not merely as conquerors but as symbols of resilience, patriotism, and moral leadership. In Azim's portrayal, Amir Temur embodies the duality of power—its capacity for both creation and destruction. By intertwining historical events with poetic reflections, Azim elevates his characters from historical figures to moral exemplars. His writing often reflects the struggles of post-Soviet Uzbekistan, grappling with questions of national identity and cultural continuity.

Azim's dramatic works connect historical narratives with modern sociopolitical themes, emphasizing their relevance in contemporary Uzbek identity (Sodikova, 2019).

Dramatic Techniques in Characterization Marlowe's Dramatic Innovations.

Marlowe's characters are larger-than-life figures brought to life through blank verse, a hallmark of his dramatic style. This unrhymed iambic pentameter lends a rhythm and majesty to his plays, enabling characters to articulate profound philosophical and emotional depths. Tamburlaine's speeches, for example, are rich with hyperbolic imagery, reflecting his boundless ambition.

Marlowe also uses soliloquies as a window into his characters' inner conflicts. In *Doctor Faustus*, Faustus's final monologue—"See, see, where Christ's blood streams in the firmament!"—encapsulates his torment, regret, and ultimate despair, allowing the audience to grapple with the consequences of his choices.

Azim's Symbolic and Allegorical Style.

In contrast, Usmon Azim employs metaphorical and symbolic language to highlight the spiritual and moral dimensions of his characters. His dramatization often blurs the line between historical narrative and poetic allegory. In *Temur Malik*, the dialogue reflects not only the grandeur of historical events but also the internal struggles of leadership and legacy. Azim's works are also marked by an emphasis on collective memory, with characters often serving as embodiments of Uzbek resilience and cultural pride. This focus aligns with his broader mission of fostering national identity and unity in a post-Soviet context.

Azim's integration of allegory and symbolism creates a layered narrative, blending history with contemporary moral and cultural reflection (Rahmonova, 2020).

Comparative Analysis

Both Marlowe and Azim explore the theme of ambition as a defining trait of their historical characters. Tamburlaine and Amir Temur are depicted as visionaries whose unrelenting drive reshapes the world around them. This shared focus underscores the universality of ambition as a literary theme. While Marlowe's works reflect the individualism and secularism of the Renaissance, Azim's narratives are deeply rooted in collective identity and moral responsibility. Marlowe's characters often confront divine authority, embodying the Renaissance struggle between faith and reason. In contrast, Azim's characters, while ambitious, remain tied to a sense of cultural and spiritual duty. Cultural context shapes the moral and philosophical dimensions of historical characters, revealing the interplay between universal themes and localized values (Karimov, 2021).

Conclusion

The dramatization of historical figures by Usmon Azim and Christopher Marlowe highlights the enduring relevance of history in literary exploration. Marlowe's Renaissance lens frames history as a stage for individual ambition and existential inquiry, while Azim's post-Soviet perspective uses history to affirm cultural identity and collective values.

The comparison of these authors demonstrates the power of historical narratives to transcend their immediate contexts, engaging audiences across time and space. By reimagining historical characters, Marlowe and Azim invite us to reflect on the complexities of ambition, morality, and identity—ensuring their works remain not only historically significant but also profoundly contemporary.

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