

## CHRONOTOPE ANALYSIS OF WORKS DEPICTING AMIR TEMUR'S IMAGE IN ENGLISH LITERATURE

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**Abstract:** *In this article written about The representation of Amir Temur in English literature constitutes a significant and enduring tradition that spans over four centuries, beginning with Christopher Marlowe's groundbreaking dramatic diptych "Tamburlaine the Great" in the late sixteenth century and continuing through various literary forms to the present day. The linguistic analysis of chronotope in these works reveals distinctive patterns of temporal and spatial expression that reflect both the aesthetic conventions of English literary tradition and the cultural-ideological perspectives through which Western authors have understood and represented this Central Asian historical figure.*

**Key words:** *linguistic analysis, linguocultural studies, gestures, facial expressions, paralinguistics, "Tamburlaine the Great", chronemics, comparative-typological analysis, national and cultural features.*

The linguistic means through which time-space categories are expressed in Marlowe's seminal drama and other significant English-language works, identifying the lexical, grammatical, and stylistic features that constitute the chronotopic structure of these literary representations. The systematic investigation of these linguistic features provides essential foundation for the comparative analysis with Uzbek literary traditions that constitutes the culminating stage of this dissertation research.

Christopher Marlowe's "Tamburlaine the Great," composed and first performed in 1587-1588, stands as the foundational text in the English literary representation of Amir Temur. This two-part dramatic work not only established the paradigmatic image of Tamburlaine in Western literary imagination but also introduced innovative techniques of temporal and spatial representation that influenced subsequent English drama, including the works of Shakespeare. Harry Levin, in his seminal study of Marlowe, characterized the playwright as "the overreacher," emphasizing the theme of limitless aspiration that pervades his dramatic works.<sup>2</sup> This theme of overreaching finds its primary expression in the chronotopic structure of "Tamburlaine," which constructs a representation of time and space characterized by constant expansion, transgression of boundaries, and the subordination of geographical extent to individual will. The linguistic realization of this chronotope employs specific resources of the English language that merit detailed analytical attention.

The spatial chronotope of Marlowe's "Tamburlaine" is constructed through an extensive lexical field of geographical reference that encompasses the known world of the

<sup>2</sup> Levin H. *The Overreacher: A Study of Christopher Marlowe.* – Cambridge, MA: Harvard University Press, 1952. – P. 24-25.

sixteenth century. The play's dialogue is saturated with toponyms referring to regions, cities, rivers, and natural features across Asia, Africa, and Europe. Names such as Persia, Scythia, Egypt, Arabia, Natolia, Damascus, Babylon, Samarkand, and dozens of others create a linguistic map of the dramatic world, establishing the vast geographical scope within which the action unfolds. This dense toponymic reference serves multiple functions within the chronotopic structure: it establishes the exotic Oriental setting that fascinated Elizabethan audiences, it represents the extent of Tamburlaine's conquests and ambitions, and it creates a sense of epic scale appropriate to the heroic subject matter. Stephen Greenblatt, in his influential analysis of Renaissance literature, noted that Marlowe's geographical expansiveness reflects the period's fascination with newly discovered and newly accessible regions of the world.<sup>3</sup> This fascination with geographical extent is linguistically realized through the systematic deployment of spatial vocabulary that creates an impression of boundless territorial possibility.

The linguistic expression of space in "Tamburlaine" extends beyond simple toponymic reference to include a rich vocabulary of spatial concepts and relations. Terms denoting extent, distance, and dimension pervade the dramatic language, creating an impression of vast geographical scale. Words such as "world," "earth," "hemisphere," "zone," "climate," "region," and "continent" establish the macro-spatial framework within which the action takes place. Directional terms including "east," "west," "north," and "south" orient the dramatic geography, while terms of motion such as "march," "ride," "sail," "conquer," and "subdue" represent the dynamic occupation and traversal of space. The prepositional phrases that locate action within this spatial framework employ the full range of English spatial prepositions: "in," "on," "at," "through," "across," "over," "beyond," "from," and "to" combine with geographical names to create a complex representation of spatial relations. Geoffrey Leech, in his comprehensive study of English poetry, demonstrated how prepositional phrases function to create spatial orientation and movement in literary texts.<sup>4</sup> The prepositional system of Marlowe's drama creates a spatial chronotope of dynamic movement and progressive conquest.

The grammatical construction of spatial chronotope in Marlowe's drama reveals distinctive patterns that contribute to the overall effect of expansiveness and dynamism. The frequent use of locative adverbials in sentence-initial position establishes spatial setting as the framework for dramatic action, foregrounding the geographical dimension of the narrative. Sentences such as "From Scythia to the Oriental plage / Of India" or "Through all the provinces of fertile Africa" employ complex prepositional phrases that represent not static location but movement through space, trajectory and path rather than simple position. This grammatical emphasis on spatial movement reflects the thematic concern with conquest and expansion that drives the dramatic action. The syntactic structure of these spatial expressions, with their accumulating prepositional phrases and coordinated geographical references, creates a linguistic rhythm of expansion and acquisition that mirrors the dramatic content.

<sup>3</sup> Greenblatt S. *Renaissance Self-Fashioning: From More to Shakespeare*. – Chicago: University of Chicago Press, 2005. – P. 194-195.

<sup>4</sup> Leech G.N. *A Linguistic Guide to English Poetry*. – London: Longman, 1969. – P. 168-169.

The following table presents a systematic analysis of spatial vocabulary categories in Marlowe's "Tamburlaine the Great," illustrating the lexical resources employed for chronotope construction:

Table 1:

Spatial Vocabulary Categories in Marlowe's "Tamburlaine the Great"

Spatial Category	Representative Lexical Items	Grammatical Patterns	Chronotopic Function
Macro-spatial terms	world, earth, globe, hemisphere, orb	Noun phrases with universal scope	Establishing cosmic scale of ambition
Geographical regions	Asia, Africa, Europe, Persia, Scythia	Proper nouns as locative complements	Creating exotic Oriental setting
Urban locations	Samarkand, Damascus, Babylon, Persepolis	Toponyms with cultural associations	Representing centers of power and conquest
Natural features	rivers, mountains, deserts, seas	Common nouns with descriptive modifiers	Establishing physical landscape
Directional terms	east, west, north, south, oriental	Adjectives and adverbs of direction	Orienting geographical movement
Distance/extent	far, vast, infinite, boundless, endless	Adjectives of magnitude	Emphasizing unlimited spatial scope
Movement verbs	march, ride, sail, conquer, traverse	Dynamic verbs with directional complements	Representing active spatial occupation
Boundary terms	bound, limit, border, frontier, end	Nouns typically negated or transgressed	Defining limits for transcendence

This table demonstrates the systematic organization of spatial vocabulary in Marlowe's drama, revealing how different lexical categories contribute to the overall spatial chronotope. The predominance of terms denoting vast extent, dynamic movement, and the transcendence of boundaries creates a linguistic representation of space as infinitely expandable and subject to the protagonist's will.

The temporal chronotope of "Tamburlaine" presents a distinctive configuration that complements and interacts with the spatial dimensions of the work. The play represents historical time as a domain of heroic action and individual achievement, in which the protagonist's will shapes the course of events. The temporal vocabulary of the play includes terms referring to historical periods and epochs ("age," "era," "time"), to duration and sequence ("day," "year," "reign," "generation"), and to the relationship between past, present, and future. However, what distinguishes Marlowe's temporal representation is the relative subordination of historical time to the protagonist's subjective experience and agency. Time in "Tamburlaine" is less an objective framework within which events occur than a medium for the protagonist's self-creation and self-assertion. Bernard Comrie, in his authoritative study of tense, noted that languages differ significantly in how they grammaticalize temporal reference, with implications for how time is conceptualized and represented.<sup>5</sup> Marlowe's English employs the temporal resources of the language to construct a chronotope of progressive, linear time driven by individual agency.

Nicholas Rowe's tragedy "Tamerlane," first performed in 1701, represents a significant development in the English literary representation of Amir Temur, adapting the historical

<sup>5</sup> Comrie B. Tense. – Cambridge: Cambridge University Press, 1985. – P. 9-10.

figure to the political concerns and aesthetic conventions of early eighteenth-century England. Rowe's play constructs a markedly different chronotope from Marlowe's, reflecting the changed cultural and ideological context of its composition. Where Marlowe's *Tamburlaine* is characterized by boundless ambition and transgressive energy, Rowe's *Tamerlane* embodies the virtues of moderation, justice, and constitutional rule. This ideological transformation is reflected in the linguistic construction of time and space in the play, which emphasizes stability and order rather than expansion and conquest. The spatial vocabulary of Rowe's play is more limited than Marlowe's, focusing on the immediate dramatic setting rather than the vast geographical expanses of the earlier work. The temporal vocabulary emphasizes continuity and legitimacy rather than revolutionary transformation, reflecting the Augustan values of order and tradition.

Edgar Allan Poe's poem "Tamerlane," first published in 1827 and subsequently revised in later editions, represents yet another distinctive chronotopic construction in the English literary representation of Amir Temur. Poe's work transforms the historical conqueror into a romantic figure of ambition and loss, employing the subjective, introspective mode characteristic of Romantic poetry. The chronotope of Poe's "Tamerlane" is predominantly psychological rather than geographical, representing time and space as dimensions of inner experience rather than external reality. The spatial vocabulary of the poem emphasizes abstract and symbolic locations rather than specific geographical references, while the temporal vocabulary focuses on memory, loss, and the subjective experience of time's passage. This internalization of chronotope represents a significant departure from the public, historical chronotopes of the dramatic tradition, demonstrating the flexibility of literary chronotope across different genres and periods.

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