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The Study of Bakhtin's Carnivalism in Christopher Marlowe's *Tamburlaine The Great*

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ABSTRACT

In re-visioning history, the dramatists from around the world look at the historical figures on their own ways, not as it is. However, they exert a unique way of recounting the past. That is why the historical characters such as Tamburlaine appears in Marlowe's *Tamburlaine The Great*, but in Marlowian view. Unveiling what Marlowe has created and the original facts in history are expounded better in the light of Bakhtin's Carnivalism. It is a method to sub-alter what has been regarded as the norm. It has provided the second world that continues to exist beside the actual one. Marlowe's work has also tried to alter the historical facts and figures in Carnivalistic ways, in order to attract his contemporary people. Concomitantly, he's degraded the different religions. Therefore, this study aims to shed light on the different aspects of *Tamburlaine The Great*, in order to indicate how this play has made a means to manifest the social conditions of Elizabethan era in Carnivalistic ways.

Keywords: *Carnivalism, Elizabethan Play, Marlowe, English History, Tamburlaine The Great*

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1. Introduction

Marlowe lived in the Elizabethan era which was known as golden age of drama and literature in Britain accompanying the scientific, technological development. It was in 1540's and 1550's that Henry VIII introduced Anglo-Catholic as the formal religion which shifted to radical Protestants in Edward VI career. Singh (1992) claims, "after Mary, Roman Catholic was introduced as their national religion by which people were not content, finally Queen Elizabeth introduced Protestants as the national religion, to eschew conflicts and herself became responsible of Britain churches, therefore, all of English people joined Protestants"(p. 45). Therefore, it is visible why Marlowe and his other contemporary writers approach to anti-religion or even atheism. In similar veins, the English Reformation influenced in the Old Catholic calendar. Therefore, the Renaissance festivals were different from what were done in the Middle age. Because such festivals were suppressed of their traditional manifestations. The religious festivals were

also obliterated from public in the Renaissance era. This new wave was a nostalgia in the Elizabethan era. Because, the people reacted to Protestant as the national religion in Carnivalism. They decide to purify religion of all of folkloric excrescent. In such society, it is visible why people approach to subvert such stifling conditions to Carnivalism.

2. Literature Review

Playwrights are also used to exert the famous, historical figures, not to compare the historical facts, instead as the unique creed to emancipate the past, it is why the characters such as Tamburlaine appears in Christopher Marlowe's *Tamburlaine The Great*. This play is means by which Marlowe depicts his diatribe to his contemporary people in the light of Bakhtin's Carnivalism. "Christopher Marlowe holds a most important place in English literature through his brilliant poetic gift and also as Shakespeare's exact contemporary ... and his forerunner in the creation of poetic drama."(Yates, 1979, p. 135). Marlowe's *Tamburlaine The Great* has been emancipated by brutality, It is

Tasleem who has focused on Marlowe's plays as the representative of appeasing humanity for savage and brutality (Ashraf, 2012, p. 20). By degrading the humanity features, the best field is provided for Carnivalism, because Carnivalism appeases humanity to animals to temporarily make them free from their social limitations and abandonment. Garrido also has considered the rhetorical skills of play especially on *Mycetes*. Garrido has found his speech nonsensical and incongruous and ridiculous (2000, p.11). On the other hand, Tuc has scrutinized the Turkish representation of Islam in this play. Here, the misidentification of Islam and Turks have been expatiated in details (2012, p. 12). In this sense, Honan argues, "the message of 'cruel, barbaric, atrocious Turks' is conveyed directly and insistently. As a consequence of these repetitions about the images of Turks, Elizabethan society begins to "apply the word ... 'Turk' to anyone guilty of infidelity or greed" (Honan, 2005, p. 41).

3. Carnivalism: Background

Carnivalism provides the time for free, ridiculous expression of ideas. It temporarily suspends all privileges while subverting the hierarchies of society. Common people and elite are the same in Carnival world. Carnival authors try to create the literary works for mass, it is opposite to the culture of church. Carnival world is transferring and the people are altering and imitating their higher or lower classes, such people are called hybrid, because they bear the features of both classes. Carnival creates multi-colorful, poly phony world and Marlowe's Carnival world where he has emancipated in *Tamburlaine The Great*, is considered in the cross-cultural, international aspects, it is diachronic parody of historical facts. Bakhtin describes "parody, another common feature of carnival, as a "double-voiced discourse" which provides the opportunity for challenging and undermining dominant, authoritative voices"(1984, p. 324). Whereas the theoretical factors of Carnivalism are altering due to time and place, therefore they can be practically taken in the different interpretations among the various people devoid of their race, culture and language etc. The practical reasons are possibly able to be anachronistically interpreted or misinterpreted in history. The practical reasons are substituting like the Carnival cycle, in this sense, Bakhtin claims,

The sense of time and of change were broadened and deepened, drawing into its cycle social and historic phenomena. The cyclical character is superseded by the sense of historic time. The grotesque images with their relation to changing time and their ambivalence become the means for the artistic and ideological expression of a mighty awareness of history and of historic change which appeared during the Renaissance (Bakhtin, 1968, p. 41).

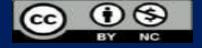
Therefore, it is discernible to perceive Bakhtin's Carnivalism as the multiple dissemination of many historical, international manifestations which were not bound to sixteen century and they still continue. Therefore this study aims to present how Carnivalism may get new possible historical interpretations.

3.1 The Historical Overview and Summary

Marlowe directly introduces his play, *Tamburlaine The Great* in the Persepolis of Iran. The Persian emperor, Mycetes, dispatches troops to dispose of Tamburlaine, a Scythian shepherd or a nomadic bandit. In the same scene, Mycetes' brother, Cosroe plots to overthrow Mycetes and he assumes himself to the throne. The setting of play merely is in Scythia, where Tamburlaine captures Zenocrate, the daughter of the Egyptian king.

Now it is necessary to mention actual, historical truths of Scythians tribe. In this sense, Herodotus provides, "a depiction that can be related to the results of archaeological research, but apparently knew little of the eastern part of Scythia. He did say that the ancient Persians called all Alans, the Scyths *Σάκαι*" (Qut.Szemerényi, 1980. P. 98). The name 'Alan' or 'Alani' is an altered form of the Indo-European 'Arya', meaning the 'civilized' or 'respectable'. The name "Alan" is derived from Old Iranian *arya-*, "Aryan," and so is cognate with "Īrān" (from the gen. plur. *aryānām*) (ibid. 100).

Similar to their ancestors, the Scythians, the Alans, were an Iranian nomadic pastoral people of antiquity. Szemerényi also agrees that "during the first period, the Alans appeared as a nomadic, warlike, pastoral people who were professional warriors and took service, at various times, with the Romans, Parthians, and Sasanians. Alans was the name for Iranian-speaking East Sarmatian nomad tribes" (ibid. 76). Due to actual presence of Scythian in history, it is possible to comprehend Marlowe's play in the historical, international approaches.



Regarding Marlowe's play, Cosroe accompanies Tamburlaine and they fight against Mycetes expecting him to dedicate Cosroe the Persian throne. After Tamburlaine's renunciation of his promise to Cosroe and after defeating Mycetes, Tamburlaine considers Bajazeth, the Emperor of the Turks. He defeats Bajazeth capturing the Emperor and his wife Zabina. After Bajazeth, Tamburlaine intends to get Damascus. Finally, the part one of play ends with Zenocrate's and Tamburlaine's marriage. Part two opens while Bajazeth's son, Callapine escapes Tamburlaine's jail to avenge his father's death, but he is defeated by Tamburlaine who next sending his troops to Babylon and the Governor of the city is hung in the city gate, where he does many savages creed, burning the Quran, because he finds himself greater than God. Finally he gets ill and he dies.

Marlowe lived in the Elizabethan era which was known as golden age of drama and literature in Britain accompanying the scientific, technological development. It was in 1540's and 1550's made Henry VIII introduced Anglo-Catholic as the formal religion which shifted to radical Protestants in Edward VI career. Singh claims, "after Mary, Roman Catholic was introduced as their national religion by which people were not content, finally Queen Elizabeth introduced Protestants as the national religion, to eschew conflicts and herself became responsible of Britain churches, therefore, all of English people joined Protestants"(45). Therefore, it is visible why Marlowe and his other contemporary writers approach to anti-religion or even atheism, because Marlowe's play was adapted by George Whetstone's *English Mirror: A Regard Wherein All Estates May Behold the Conquests of Envy*. "Whetstone was a popular novelist, translator, who divided his book in three parts, it is in concluding section concerning with atheism which was interested by English people very much"(1586, p. 68).

In similar veins, the English Reformation influenced in the Old Catholic calendar. Therefore, the Renaissance festivals were different from what were done in the Middle age. Because such festivals were suppressed of their traditional manifestations. The religious festivals were also obliterated from public in the Renaissance era. Hence, the extrovert, religious feelings were altered into the introvert ones. As Francois Laroque (1991)

points out, "festivities such as carnival were linked to vulgarity, excessive laughter, cruelty and even violence by Protestant religion as they were closely associated with paganism, distraction from players and the neglecting of religious duties"(p. 41). This new wave was a nostalgia in the Elizabethan era. Because, the people reacted to Protestant as the national religion in Carnivalism. They decide to purify religion of all of folkloric excrescent. In such society, it is visible why people approach to subvert such stifling conditions to Carnivalism.

3.2 The Manifestations of Carnivalism in Marlowe's Tamburlaine The Great, Part I

By accentuating the Carnivalistic culture of deception or inversion, it turns out that Carnival dramatists exert, borrow or misuse the appearance of some eminent figures possessing cultural potency such as Tamburlaine in Marlowe's *Tamburlaine The Great*. He is Carnivalistically, different with actual Tamburlaine who is known in history. Devoid of their belligerency (both Marlowe's Tamburlaine and actual one), Marlowe's *Tamburlaine* manifests Elizabethan people's views toward Orient as well as Islam by which Marlowe rears the best abyss to attract his contemporary people who eschewed religion.

It held the stage right into the middle of the seventeenth century till the Puritans closed the theater. In this sense, Wolff (1964) notes that "in creating Tamburlaine, Marlowe was striving to come up with a textual figure who, instead of coming across as a character built around the prevailing mood of European distress viz-a-viz the Turkish threat, would strike the audience as a paragon of a robust Western force of resistance against the Turks"(p. 48). The fear of Turkish invasion has been associated in a Mogul, hybrid figure in Marlowe's work, but his heritage actually dated back to Turks. It is humorous that such fear of Turks has been emancipated in creating Marlowe's Tamerlane The Great, in the figure of savior who rescues Europe of various enemies especially Turks. Hence, it can be taken that it is token of Carnivalism. Additionally, Hunter describes,

the Turkish threat to Europe in *The Oxford History of English Literature 1586–1642: The Age of Shakespeare*: The first play of Marlowe is a greater unease about how Tamburlaine's destructive power allowed him to govern the world in a spark reference to a Christian God who organizes things to allow heathens [Muslims] to

destroy one another in order to prevent their terror from reaching the West (1997, p. 50).

Hence, the thorny and superior Tamburlaine gains the admiration of his Elizabethan audience when he spoils the Turks. Marlowe's Tamburlaine is the revelation of European dream of a belligerent figure whom they can be saved by his brutality. Oueijan (1996) comments, "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"(17). Daniel (1960) finds that "Elizabethan drama contained a European response to the Turkish danger" (p.499).

In similar vein, Marlowe has exerted the character who is fairly interested by his Elizabethan audience, Marlowe's Tamburlaine has revealed anti-Iranian, anti-Orient, anti-religion, and even atheism.

By accentuating counter religious creed, it is in part I, Act III that Bajazeh (the emperor of Turkey) announces the threat of Timor's attack and God's messenger, Mohammad's, King of Morocco. The spring is hinder'd by your smothering host;
For neither rain can fall upon the earth,
Nor sun reflex his virtuous beams thereon,
The ground is mantled with such multitudes.
Bajazeh. All this is true as holy Mahomet;
And all the trees are blasted with our breaths (III. I. 1-7).

For Bajazeh, God's messenger, Mohammad's religion has been associated by desiccation and multitudes which is one of manifestation of Carnival hybridism, to deride God's messenger, Mohammad's religion Islam. Here, Marlowe has paid the specific attention to attract his contemporary people to his play. Because, it is here that religion and especially Orient religion, Islam were degraded. In similar vein, it is in Act III that Tamburlaine captures Bajazeth who remarks,
By Mahomet my kinsman's sepulchre,
And by the holy Alcoran I swear,
He shall be made a chaste and lustless eunuch (III.iii. 1-7).

By comparing Bajazeth's saying about God's messenger Mohammad before Tamburlaine's attack to his government to what Bajazeth said here, his hybrid identity reveals, he is misidentified after capturing. Bajazeth, the empire of Turks, both representing Elizabethan view toward Muslim Turks in the history and Marlowe's no religious potency. Bajazeth has no religion, he has hybrid identity depicting a homeless Carnival figure.

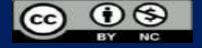
While Zenocrate expresses her love to Tamburlaine and she decides to marry him. After it, one of their followers, Agydas mocks her, he claims,
With Tamburlaine! Ah, fair Zenocrate,
Let not a man so vile and barbarous,
That holds you from your father in despite,
And keeps you from the honours of a queen,
(Being suppos'd his worthless concubine,) (III. ii. 1-5)

Here Agydas mocks their tie, in order to make Zenocrate alert of her degradation with her marriage with Tamburlaine, especially by "worthless concubine" which is known in Islamic society. Due to the degradation, it is perceived that it conveys Carnivalism as well as the demarcation of Islamic rules. The word "concubine" (the second wife) has been repeated in Act III again, while Bajazeth and his wife, Zabina were captured by Tamburlaine and Zabina plays buffoon on Zenocrate,
Zabina. Base concubine, must thou be plac'd by me
That am the empress of the mighty Turk?
Zenocrate. Disdainful Turkess, and unreverend boss,
Call'st thou me concubine, that am betroth'd
Unto the great and mighty Tamburlaine?
Zabina. To Tamburlaine, the great Tartarian thief!(III. iii. 1-6)

In such plane, it is astounding while all of Cosroe's soldiers pray for him, they say, God save him in the beginning of play and it is in part I, Act III, scn.III that Tamburlaine introduces himself as" the scourge and wrath of God", he says,
Tamburlaine. Well said, Theridamas! speak in that mood;
For WILL and SHALL best fitteth
Tamburlaine,
Whose smiling stars give him assured hope
Of martial triumph ere he meet his foes.
I that am term'd the scourge and wrath of God,
The only fear and terror of the world (III. iii. 1-6)

Marlowe's Tamburlaine of part I depicts the features of Muslims more than Tamburlaine of part II. Here, it is nice to mention that Marlowe synchronically lived with Shah Abbas's Safavids dynasty in Iran, in this sense, John Day, William Rowley, and George Wilkins (1999) in their book *The Travels of the Three English Brothers* say, "Safavids were descendants of Sheykh Safi od-Din who led had the Sufi order of Sasaviyeh in the thirteenth century, the Safavids claimed to be successors to the Shahs of ancient Persia, whose title had been "shadow of God on earth" (Parr, 55).

As it is historically visible, Iran embassy has been merely visited by



foreigners, therefore, as long as, building on his audience's familiarity with ancient Persia, Marlowe also curiously endows Tamburlaine, "I am term'd the scourge and wrath of God" that is comparable with Shah Abbas's "shadow of God on earth", carrying scornful potency that is token of Carnivalism.

The other character who is Muslim is Zabina, Bajazth's wife asking Mohammad to solicit God saying,
Zabina. Now, Mahomet, solicit God himself,
And make him rain down murdering shot from heaven,
To dash the Scythians' brains, and strike them dead,
That dare to manage arms with him
That offer'd jewels to thy sacred shrine
When first he warr'd against the Christians!(III. iii. 1-6)

Zabina's pray doesn't contain the features of Muslim pray, instead, it emancipates Elizabethan view toward Muslims, because many of Elizabethan and European thought Muslims worshipped the Messenger Muhammad, however that is not true. Muhammad is not a deity. Instead, Muslims believe, he is the last messenger of Allah. Similar with her, Zenocrate's Islamic belief grows pale, it seems as if she finds Tamburlaine God, she remarks,
Zenocrate. If Mahomet should come from heaven and swear
My royal lord is slain or conquered,
Yet should he not persuade me otherwise
But that he lives and will be conqueror(III. iii. 1-4).

Historically, Zenocrate's view depicts Elizabethan tendency to Tamburlaine who defended them against Turk's attacks and he saved them. The thorny and superior Tamburlaine gains the admiration of his audience when he spoils the Turks. Ibrahim (1996) observes that "it is a Christian tradition to describe the Prophet Muhammad so. She says: 'the paralleled structure emphasizes the echo between 'the Son of God' and 'The Friend of God'" (p. 40). Tamburlaine of Marlowe concludes that 'In vain, I see men worship Mahomet' (V.i. 1). In spite of this account, Smith (1977) claims, "idolatry or paganism was not [and is not] in the Qur'ān or in Muslims' practice. Nor is it a ceremony in the Islamic world. However, some educated medieval and Elizabethan writers did not pre-empt the perception of paganism in Islam. It did not exist among the learned English (p. 2). Wolff (1964) refers to "Marlowe as highly knowledgeable about Oriental history, events and facts because his reading of many books on the Orient and

the relevant travel literature in composing Tamburlaine" (p.16).

Zenocrate's pale Islamic belief carrying her misidentified hybrid as Bakhtinian Carnivalism and it is succinctly discerned in Bajazath's and Zabina's disdainful remarks after their binding by Tamburlaine,
Bajazeth. Ah, villains, dare you touch my sacred arms?
O Mahomet! O sleepy Mahomet!
Zabina. O cursed Mahomet, that mak'st us thus
The slaves to Scythians rude and barbarous!(III. iii. 1-4)

As a matter of fact, after conquering a region, Tamburlaine has created the second, Carnivalist world. He gradually attract the people under the same net of Carnivalism. While people step in this second world, they are misidentified. They gradually lose their original identity, in order to be saved. Therefore, they are emancipated by hybrid. Because they are still doubtful to be matched with this second world, or to be saved by their originality either in religion or social identity. It is why the characters of play firstly depict their anti-religious tendencies. They are actually pleased by Elizabethan people and Marlowe. However, after, they are captured by Tamburlaine, they are emancipated by their hybrid.

The religious hybridism and multi-ethnicity of characters merely reveal while Bajazeth comments,
Bajazth. Ye holy priests of heavenly Mahomet,
That, sacrificing, slice and cut your flesh,
Staining his altars with your purple blood(IV.ii. 1-3)

Here, the phrase "Ye holy priests of heavenly Mahomet" explicates the intermingling of Christianity and Islam engrossed in the violations. It breaks and contaminates the accepted boundaries of religion, then finally, it creates a mass heterogeneous audience, relating to the hybrid of Carnival.

It is why many numbers of Muslim characters, such as Zabina in Tamburlaine, retract against Islam declaring: "there left no Mahomet, no God" (IV. iv, 1-2). In this depiction, they come out as unfaithful, hybrid shaky worshippers.

Bajazeth distributes the doubts among other characters in the play. Finally, the play reaches to the climax by Bajazeth's suicide.

Bajazeth. My empty stomach, full of idle heat,
Draws bloody humours from my feeble parts,
Preserving life by hastening cruel death (IV. iv. 1-3).

Act IV concluding while Tamburlaine holds a banquet asking Bajazeth,
Sirrah, why fall you not to? are you so daintily brought up, you cannot eat your own flesh?
Bajazeth. First, legions of devils shall tear thee in pieces (IV. iv. 1-3).

These lines explicate the feast and the destruction of flesh that are tokens of Carnivalism. Accordingly, Michael Schoenfeldt provides, "the word 'carnival' literally means 'carne-vale' and can be translated as 'farewell to the flesh'", this useful gloss for the term "carnival" in his study *Bodies and Selves in Early Modern England* (1999, p. 14). Marlowe has been known an innovator also in his choice of themes. Religious skepticism recurs throughout the plays. *Tamburlaine the Great* challenged both Christian and Moslem faiths. In Part I, the Scythian shepherd Tamburlaine conquers many Eastern countries, becomes king of Persia, and marries the sultan of Egypt's daughter Zenocrate; in Part II, Tamburlaine continues his conquests, Zenocrate dies, and Tamburlaine slays his cowardly son and finally dies, now, it is better to introduce the main characters of part II.

4. The Study of Carnivalism in Marlowe's *Tamburlaine the Great*,

Marlowe has been known for recurring the religious skepticism throughout his plays. *Tamburlaine the Great* challenged both Christian and Muslim faiths and every other faiths that portraying some religious classification. However, Carnival instead challenges boundary and classification into folk unity, because Carnival engages with the confounding of differences, or blurring of moral distinctions, the counterfeiting the violations of vestigial order, the breaking and contaminating of what was accepted before. It is why Zenocrate laments over the bodies of the emperor and empress, she acknowledges Tamburlaine's pride, but she prays to Jove and Mahomet to pardon him. Jove as the god has been mentioned in Medieval.

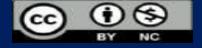
By accentuating on Zenocrate's hybridist religion, it is Orcanes whose religion is skeptical and hybrid, because he is virtually called Muslim by Sigismund who himself is Christian, though actually supporting Christians to recur "Christians shall have peace", "Christians must have peace" (I. i. 3, 6) while they contract to save themselves, they say,
Orcanes. But, Sigismund, confirm it with an oath,

And swear in sight of heaven and by thy Christ. Sigismund. By Him that made the world and sav'd my soul,
The Son of God and issue of a maid,
Sweet Jesus Christ, I solemnly protest
And vow to keep this peace inviolable!
Orcanes. By sacred Mahomet, the friend of God (Ibid. 1-7)

Orcanes's attitude is approved in his sentence to King Sigismund: 'He by Christ and I by Mahomet,' proposes a striking distinction over the divinity of both and the inspiration of 'the chiefest God' or one deity (V.i. 1). Though, it seems, it is Marlowe, the lecturer of European people when Orcanes remarks, "yet in my thoughts shall Christ be honoured, Not doing Mahomet an injury" (II. iiii. 1-2). It is Marlowe who gives superiority to Christianity over Muslim, however, he finds Tamerlane so vigorous that Muhammad can't insist him. It is why the King of Amasia comments, "Mahomet is therefore able to come to earth and interact with humans, but is unable or unwilling to stop Tamburlaine's affront" (V. ii. 1-2). Marlowe has depicted, European view toward Islam and God's messenger's Mohammad in personification God in Mohammad, in this way, Marlowe degrades God's messenger as well as Muslims and his approach portrays Carnivalism, because it has mocked the Islamic religion.

Orcanes's multi-ethnics faiths explicates well while after the death of the defeated King Sigismund. Orcanes reports that the punishment of Christians and Sigismund is that they are to be fed from a tree with bitter leaves, 'Zoacum,' which is mentioned in Quran. Marlowe used the same name, the tree of 'Zaqqum' whose branches are like the heads of devil Marlowe explicates where the tree has grown as the place of criminals in hell as it is mentioned in the Qur'ān before. Marlowe illustrates the same depiction: ... feeds upon the baneful tree of hell, That Zoacum, that fruit of bitterness, That in the midst of fire is ingrafted, Yet flourisheth as Flora in her pride, With apples like the heads of damed fiends. (II.iii.16-20)

To compare this allusion with the Qur'ānic verses that Marlowe knew about Qur'ān in chapter 37:62-65; God says: "Is that the better entertainment? Or the Tree of Zaqqum? For We have truly made it (as) a trial for the wrong-doers. For it is a tree that springs out Of the bottom of Hell-fire: The shoots of its fruit-stalks are like the heads of devils" (Qumeshei, 2000, p. 62-65). The name of tree has repeated in Dokhan Sura,



God says, " Indeed, the tree of zaqqum, is food for the sinful (ibid. 43-44) or in Safat sura, He again mentions " and indeed, they will eat from it[tree] and fill with it their bellies. Then indeed, they will have after it a mixture of scalding water/Is Paradise a better accommodation or the tree of zaqqum? Indeed, We have made it a torment for the wrongdoers. / Indeed, it is a tree issuing from the bottom of the Hellfire, (ibid. 62-67). God has also mentioned the name of tree in Vagheh sura saying, then indeed you, O those astray [who are] deniers,/ Will be eating from trees of zaqqum (Ibid. 51-52).

By death of Olympia, the other hybrid character, Carnival manifestation reveals in her Hindu ritual of cremation, but Olympia begs God's messenger's Mohammad to purify her sin, she explains, Olympia. Ah, sacred Mahomet, if this be sin,

Entreat a pardon of the God of heaven,
And purge my soul before it come to thee!
[She burns the bodies of her HUSBAND and SON, and then attempts to kill herself.](III. iii. 1-5).

If Olympia actually worships the God of Mohammad, why her husband and son are burnt like "Hindu ritual of cremation", it contains their multi-ethnic, hybrid identity of these Carnival figures. Revelation of such expression is while Orcanes swears,

By sacred Mahomet, the friend of God,
Whose holy Alcoran remains with us,
Whose glorious body, when he left the world,
Clos'd in a coffin mounted up the air,
And hung on stately Mecca's temple-roof,
I swear to keep this truce inviolable! (I. i. 1-6)

The phrase, " Clos'd in a coffin of (Mohammad) mounted up the air" raising this question: Why God messenger's Mohammad's tomb has been closed in Christian coffin? The reply is in hybrid identity of Carnival. In the last Act of Part II, Tamburlaine burns the Qur'ān. His creed depicts the Christian sovereignty over Islam. Jump (1967) comments that "it is a peculiarly Marlowe twist, an antireligious fascination with a ceremony, which animates Tamburlaine's burning of the Koran... and culminates in the ritual of excommunication" (p. 148). He has described it as Turkish which means Islamic for Elizabethan writers. Because Turks were Muslim, because there were the cohesive, cultural link between Mughals and Europe. Dale (2010) declares, "whereas the Mughals were classified with the Ottomans, the other "Sunni Muslim"

empire of early modern times and expect the two to reveal synchronized cultural behavior"(p. 67). Such historical interpretation emancipates why Tamburlaine believes in "the Turkish Alcoran", then his attack on Islam is regarded as an Elizabethan attack on the Islamic theology. Furthermore, the Tamburlaine orders, his soldiers to collect the copies of the Qur'ān from the Islamic temples. He says,

Now, Orcanes, where's the Turkish Alcoran,
And all the heaps of superstitious books
Found in the temples of that Mahomet
Whom I have thought a god? They shall be burnt (V. i. 1-4)

Tamburlaine's burning of the Quran depicts Carnivalistic, mockery of Islam and God's messenger. Irving Ribner (1968) identifies, " the Qur'ān burning and the mockery of the Prophet Muhammad as "the greatest statement of the classical humanist conception of history" (p. 92). With this respect, it is visible why Elizabethan people abhorred religion. On the other hand, Tamburlaine's burning of the Qur'ān is a sign of Christian power and victory. After burning Qurans, he assassinates and burns people of those mosques as well. He asked God's messenger's Mohammad to come down in order to save his holy book. With this regard, Simkin (2001), remarks, " the challenge may actually be a sly (and, if detected, deeply shocking) reference to the crucifixion, when Christ was mocked by those standing around and told to save himself and come down from the cross" (p. 84).

Tamburlaine has now slain all Muslims. Tamburlaine produces a hell for Muslims, then he mentions that Mohammad has not touched him yet, this also bears the same interpretation of European people who believe in worshipping Mohammad instead of God who is not visible. It also portray other European faith in poly theism, it is like Christian belief in father, son and the saint spirit. Such conception is potent to be expatiated through Carnivalism, because there appears a new, second religion with features of Islam and Christianity.

It is in the next scene that Tamburlaine nullifies the prophecy of Prophet Muhammad while he remarks that he saw "in vain... men worship Mahomet: My sword hath sent millions of Turks to hell" (V. i. 1-2). Then, Tamburlaine requests 'Mahomet,' to send a tornado to blow his Qur'ān up to his throne in heaven, here Marlowe carnivalistically

mocks the prophecy of Prophet Muhammad. It is why in the next scene, he shouts, "Thou art not worthy to be worshipped\ That suffer'st flames of fire to burn the writ" (V. i. 1-2).

Tamburlaine finds himself superior to other competent deities. Chew (1937) supposes Marlowe as 'the enemy of all religion' (p. 137). He expresses the hostility of Tamburlaine which, subsequently, depicting his internal conflict of religious identity, the hostility which hadn't no place in Tamburlaine's mind in the first Acts. It emancipates Tamburlaine's hybridist identity that is one of manifestation of Bakhtin's Carnival and his doubt toward religion.

There are only Captain and Callapine whose identity and their faiths remain the same all through the play, Captain(Olympia's husband) declares, Captain. Renowned general, mighty Callapine, Though God himself and holy Mahomet Should come in person to resist your power, Yet might your mighty host encounter all, And pull proud Tamburlaine upon his knees To sue for mercy at your highness' feet (V. ii. 1-6).

They request Mohammad's support to resist against Tamerlane. It is because they have not entangled in his second world of Carnivalism. Therefore, they save their original identity. Marlowe's mocking of sacraments are not bound to Islamic features, instead he mocks Christianity too, it is at the end of Act IV that Tamburlaine speaks with his sons remarking:

Come, boys, and with your fingers search my wound,
And in my blood wash all your hands at once,
While I sit smiling to behold the sight.
Now, my boys, what think ye of a wound?(III. ii. 1-4)

Here, as a matter of fact, Marlowe has mocked Jesus Christ's request of Thomas to put his bloody hands above the cross, it is why Fredrick assures him to destroy every damn troop, in this sense, Marlowe has explicated Bakhtin's Carnivalism. The other interpretation introduces in his sayings "fear'st to die, or with a curtle-axe To hew thy flesh, and make a gaping wound?" (ibid). This question associates farewell to flesh that is one of meanings of Carnival. Finally Tamburlaine cuts his arm because of Zenocrate's death grief, then he departs life on Zenocrate's coffin which bearing Christian rituals.

Devoid of all of Marlowe's struggling to create the more comparable character (Tamburlaine) with that of

historical, famous figure, it is not possibly discerned that Marlowe's play is historically parody of actual Tamburlaine. In the same vein, Manz (1989) remarks,

when Timur (Tamburlaine) began his career in 1360, the political map of Persia was a patchwork with no central government or empire as such in power. The only thing that the dynasties of Mongolian, Iranian, Turk and Arab origins and the nomadic powers that ruled the realms of the former Mongol Ilkhanid dynasty had in common was the surviving Persian culture (p.11).

The Ottomans also had a Turkic, nomadic heritage, and borrowed much from the Turkmen and Timurid court cultures of fifteenth-century Iran, by the time they had set up in Istanbul and the Mughals in Delhi and Agra, there was little formal contact between the two dynasties (Casale, 2010, p. 43).

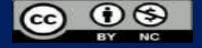
In tandem with the compatibility, it is perceived that Marlowe has interceded in the history to create the anachronistic world through Marlowe. The world where his contemporary people derive to live in.

5. Conclusion

The present study was an attempt to shed the light on Christopher Marlowe's *Tamburlaine, The Great*, from Bakhtin's Carnivalism, as the theoretical lens through which to emancipate Marlowe's and Elizabethan mockery views to religions. Such views are especially emphasized in Islam and Muslims, in order to attract Elizabethan's tendencies who were bounded to accept Protestant as their national religion by Queen Elizabeth. As a matter of fact, Christopher Marlowe's *Tamburlaine, The Great*, made utopia for them where there was no religion, he has created the literary work for mass. His work was a pretext to appreciate the actual Tamburlaine in the history, in order to manifest Elizabethan wish to quest the bloody savior like Tamburlaine to save them from their present enemies. Though their doubtful, mockery, suppressing views to Oriental people are still the same even by manipulating the historical, Oriental figures such as Tamburlaine.

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