

## THE MANIFESTATION OF THE IDEAS OF MACHIAVELLISM IN CHRISTOPHER MARLO'S WORKS

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### Abstract

This article explores the manifestation of the ideas of Machiavellianism in the works of prominent English writer Christopher Marlowe and analyzes with the examples.

### Annotatsiya

Ushbu maqolada taniqli ingliz yozuvchisi Kristofer Marlo asarlarida Machiavelli zm g'oyalarning namoyon bo'lishi o'rganilgan va misollar bilan tahlil qilingan.

### Аннотация

В данной статье исследуется проявление идей Макиавеллизма в творчестве выдающегося английского писателя Кристофера Марло и анализируются на примерах.

**Key words:** Timurid Renaissance, historical period, patriotism, myth, playwright, tragedy.

**Kalit so'zlar:** Temuriylar Renessansi, tarixiy davr, vatanparvarlik, afsona, dramaturg, tragediya.

**Ключевые слова:** Тимуридский Ренессанс, исторический период, патриотизм, миф, драматург, трагедия.

Christopher Marlo is a poet and playwright who left a bright mark on 16th century English literature. His tragedies "The Jew of Malta" (1589), "The Massacre at Paris" (1593) depict the tragedy of individuals who have lost their humanity to achieve wealth and power.



He was well acquainted with the philosophical system that emerged in antiquity. His works differ from the poetry of the humanists of the Petrarch school, the works of Ariosto, traces of studying the poems of 16th-century English humanist Edmund Spenser, and the ideas of Italian humanist Niccolo Machiavelli.

The tragicomedy of the "Jew of Malta" echoes the ideas of the then-visible philosopher Niccolo Machiavelli about the evil man, and the poet seeks to overcome the contradictions of humanistic individualism. Niccolo Machiavelli's large-scale work "The Ruler" had not yet been translated into English at the end of the 16th century, mainly known through pamphlets and retold hearings.

Machiavelli goes out with the progressive idea of uniting Italy in "The Ruler" and confirms that all methods can be used to achieve this goal, even murder, crime.

Marlowe's "Machiavelli" is Barabbas (a Jew from Malta). In the poem, the playwright created the image of such a villain that he later armed himself with greed and vengeance, a dangerous and threatening force for society.

Barabbas is a person whose work is rejected for religious and racial reasons. His gallbladders towards the Christians and the Turks remind us of a cartoon by Niccolo Machiavelli's "The Ruler," but there is no interference in political processes in Barabbas's actions.

O. Galich explains the genre of tragicomedy: "Tragicomedy is such a playful genre that it can simultaneously combine characteristics of both comedy and tragedy. The tragicomic views of the playwright form the basis of this genre." [2. 309].

Tragedy was a step toward the Awakening era, a means of combating oppression, to make it clear that evildoers were useful in spreading their power.

By the end of the 16th century, the works of Niccolo Machiavelli (1469-1527) were a time of glory in England. In his writings, cruelty, immorality, treachery, religious hypocrisy, cunning and deception are very important in achieving and maintaining political power in Italy. By creating his own Jewish man named Barabbas, Christopher Marlowe took a worthy place among the continuers of Nicolo Machiavelli.

The tragicomedy of "Jew of Malta" begins with an unusual prologue told by Machiavelli. Niccolo Machiavelli laughs at people's persuasion in prologue, saying that evil people use it for their own purposes.



## MACHIAVELLI

Albeit the world think Machiavelli is dead,  
Yet was his soul but flown beyond the Alps;  
And, now the Guise is dead, is come from France,  
To view this land, and frolic with his friends.  
To some perhaps my name is odious;  
But such as love me, guard me from their tongues,  
And let them know that I am Machiavelli,  
And weigh not men, and therefore not men's words.

...

But to present the tragedy of a Jew,  
Who smiles to see how full his bags are cramm'd;  
Which money was not got without my means.  
I crave but this,--grace him as he deserves,  
And let him not be entertain'd the worse  
Because he favours me. [3.2].

The prologue says that everyone thinks Machiavelli is dead, but his spirit passed through the Alps and came to Britain with friends. She says she has many friends in England, but also doesn't want to remember her because of her dubious name. It is noted that those who hated him and condemned his work also used his instructions by reading his works to achieve political power and preserve it.

Machiavelli considers religion a toy and argues that the concept of sin is a mistake. Machiavelli asks the audience to assess whether he came to play in the Jewish tragedy and that the Jew was enriched living on the basis of his guidance.

Throughout the progress of events, Barabbas is portrayed as a cartoon drawn on evil. Christopher Marlowe skillfully uses context and satirical elements in the poem so skillfully that the viewer does not even notice how he fell into Barabbas's trap.

The comic interpretation of events by the hero of the poem later causes hatred for him. Due to the fact that such a strategy and tone were not unique to the plays of that era, the work acted as a bridge linking medieval and Awakening-era literature. In various ways the playwright shows Barabbas's passion for the power of mist and gold:



## BARABBAS

Who hateth me but for my happiness?  
Or who is honour'd now but for his wealth?  
Rather had I, a Jew, be hated thus...[3. 4].

In these illustrations, Barabbas claims that everyone hates her because she is lucky, but respects her for her wealth.

His ignorance, vengeance on wealth, hatred and hatred of the Christians keep audience's attention throughout the play:

These are the blessings promis'd to the Jews,  
Than pitied in a Christian poverty;  
For I can see no fruits in all their faith,  
But malice, falsehood, and excessive pride,  
Which methinks fits not their profession.  
Haply some hapless man hath conscience,  
And for his conscience lives in beggary. [3. 4].

The Egyptians say that all wealth has long been given to the Jews, and the reason why the Jews became richer than the Christians is because there is a conscience in the Christians. But it is this conscience that is to blame for their poverty.

If morally audience strive to be on the side of Farnese (governor of Malta), Barabbas with reasonableness and cunning will direct everyone towards himself, for his actions are more like acting wisely than ignorance.

The prologue told by Machiavelli continues with the following words made by Barabbas:

Give me the merchants of the Indian mines,  
That trade in metal of the purest mould;  
The wealthy Moor, that in the eastern rocks  
Without control can pick his riches up,  
And in his house heap pearl like pebble-stones,  
Receive them free, and sell them by the weight;  
Bags of fiery opals, sapphires, amethysts,  
Jacinths, hard topaz, grass-green emeralds,



Beauteous rubies, sparkling diamonds,  
And seld-seen costly stones of so great price,  
And of a carat of this quantity,  
To ransom great kings from captivity.  
This is the ware wherein consists my wealth; [3. 2].

These Egyptians have become the grandeur of Barabbas's greed, indicating that he is vengeful for wealth, that he does not think of anyone but himself, and that he does not give up on anything for his own benefit. Barabbas's same greed and selfishness later attracted the heroes of all works: Turks, Christians, and Jews, turning against each other, making a fortune, and causing the tragedy of the hero of the poem.

Because of his greed, the hero kills his only daughter in prayer, poisons all-headed church monks, causes the death of his daughter, and causes many disappointments in Malta. In these situations, Barabbas's passion for wealth rather than acting on intelligence and acting thoughtlessly for her own benefit awakens hatred for her in the audience.

In conclusion, the tragicomedy of Christopher Marlowe "Jew of Malta" reflected the ideas of the visible philosopher of that era, Niccolo Machiavelli, about the evil man, and the poet tried to overcome the contradictions of humanistic individualism. For the Awakening era, where the genre of tragedy was a means of combating oppression, the tragicomedy genre was a significant step towards making it clear that evildoers were useful from lies and deception in spreading their power.

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