

ТЕОРІЯ ТА ІСТОРІЯ ВИДАВНИЧОЇ СПРАВИ ТА РЕДАГУВАННЯ

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REGARDING THE STEREOTYPICAL DEPICTION OF THE TURKISH CONCEPT IN CERTAIN “TURKISH PLAYS” OF THE ERA OF AWAKENING

The article delves into a specific literary phenomenon, encompassing roughly sixty plays, among the most compelling instances of English literature during the period of intellectual awakening – namely, "Turkish plays." Within the confines of the article, the scrutiny is aimed at the physical resolution of stereotypical attitudes towards Turks evident in these plays. It is recognized that during the era of awakening, the notable development and political ascendancy of the Turkish realm, coupled with military incursions and territorial conquests aimed at the European landscape, engendered a dualistic disposition towards Turks within European society, particularly among the English. English perceptions were marked by both objective admiration for the burgeoning might of the Turks and apprehension and circumspection due to the perceived menace of Turkish encroachment, resulting in a blend of antipathy and tension. In this context, the ambivalent stance towards Turks and Turkish civilization during the era of awakening in English literary discourse, including in "Turkish plays," led to the articulation of certain stereotypical attitudes and preconceptions regarding Turks. Another significant aspect during that epoch was the attribution of military-political dominion of Islam not to the Arabs, but to the Turks, which found expression in the adverse depiction of Turks in works opposed to Islam. It suffices to note that, as evidenced in R. Deborn's play ("Christian Turned Turk"), the English did not correlate the embrace of Islam with appropriate characterization; instead, it was portrayed as a conversion to or assimilation into Turkic culture. Stereotypical representations of Turks were so pervasive that in certain instances, plays referring to nonexistent "historical documents" were fabricated, thereby employing an alternative historiographical narrative. In Turkish plays, Turkish rulers were frequently portrayed as hedonistic, tyrannical, potent, and demonic personas, aligning with prevalent stereotypes. The portrayal of Turkish rulers devoid of religious devotion and fidelity against a backdrop of diminished human values, alongside stereotypical depictions of Turks, generally mirrored the prevailing anti-Islamic sentiment of the era.

Key words: era of awakening, English literature, "Turkish" plays, "Turkish" concept, preconceptions and stereotypes.

Relevance of the Issue. One of the pivotal determinants of the relevance of the research conducted within the article's framework lies in discerning the primary sources of stereotypical perceptions and preconceptions regarding Turkish identity in contemporary British mentality. This inquiry is anchored in the historical trajectory of these associations, the presence of either adverse or favorable cross-cultural exchanges, and contemporary British societal experiences. Notably, during the era of awakening, individuals, particularly in London, viewed the theater as the primary intensive and dynamic communication platform in the absence of developed mass media and

internet connectivity. Consequently, researchers aptly evaluate the theater during this period as a significant communicator of status. Hence, the multidisciplinary significance of exploring the realization format and mechanisms of the "Turkish" concept in English literature during the era of awakening, particularly in its dramaturgy, extends beyond national literary studies to encompass history, linguistics, political science, and related fields.

Degree of Problem Elaboration. Regarding the depth of exploration of the problem within the article's framework, it is imperative to recognize its nascent status within Azerbaijani literary studies, indicating

a dearth of comprehensive investigation. However, notable intersecting analyses on the subject matter have been pursued by scholars such as S. Khalil, U. Badalbeyli, and G. Khalilov. Within the domain of English literary studies, research on the realization mechanisms of the "Turkish" concept in "Turkish plays" during the era of awakening has been scrutinized by scholars like Cathcart [4], Ch. O'Connor [11], J. Al-Olaqi [1], F. M. Slotkin [14], J. E. Ogutju [15], M. Chakmak [15], among others.

Objectives and Tasks. The principal objective of the research delineated within the article is to identify and analyze the stereotypical perceptions inherent in the realization of the "Turkish" concept in English literature during the era of awakening, particularly evident in "Turkish plays". To fulfill this overarching objective, the following specific tasks have been outlined:

- Assess the overarching conceptual underpinnings governing the realization of the Turkish concept in English literature during the era of awakening.
- Illuminate the factors contributing to the formation of positive and negative attitudes towards Turks in English literature during the era of awakening.
- Analyze the stereotypical perceptions discernible in "Turkish plays" authored during the era of awakening, exemplifying a prevalent phenomenon.

Methods. A diverse array of research methodologies has been employed in the investigations undertaken within the article's framework, including comparative-historical, biographical (to ascertain the extent to which attitudes towards Turks and Turkishness derive from the author's persona), hermeneutic (for the interpretation and analysis of literary texts), sociological analysis, comparative analysis, psycho-analytic methods, and others.

Main section.

The "Turkish" concept

Within the realm of English literature during the era of awakening, a notable corpus of works, comprising nearly sixty plays, stands out for its prominent engagement with the "Turkish" concept, specifically delineated under the rubric of "Turkish plays". While only a limited subset of these dramatic works has endured to the present day, they nonetheless represent compelling research material for scholars across diverse spectrums of inquiry. One salient commonality among these plays lies in their portrayal of entrenched societal stereotypes prevalent within English society during the era of awakening.

Of particular prominence among these stereotypes is the notion that Turks habitually subjected young captives to the ordeal of castration, effectively conscripting them into servitude. This belief, pervasive

across a spectrum of Turkish plays, finds extensive reflection in Christopher Marlowe's seminal tragedy, "Tamburlaine the Great."

BAJAZETH. *By Mahomet my kinsman's sepulchre,
And by the holy Alcoran I swear,
He shall be made a chaste and lustless eunuch...* [9].

As it appears, here C. Marlowe overtly articulates the anticipation of Amir Timur being subjected to servitude as he succumbs to fear. This elucidation serves to bring forth one of the most pervasive stereotypes regarding Turks, aiming to accentuate their distinct brand of cruelty. Marlowe's intention is to exacerbate the already intricate sentiments harbored by the English audience, who possessed ambivalent feelings towards Turks, even in the absence of any immediate Turkish threat. Across various Turkish plays, we often encounter enslaved Christian captives either undergoing castration or facing the prospect of such a fate. For instance, in the presented excerpt, we are confronted with the distressing plight of a young man subjected to such a calamitous outcome, replete with anguish and torment.

*"But they wrongd nature in me, made me an Eunuch,
Disabled of those masculine functions,
Due from our sex: and thus subiected,
These sixteene yeares vnto the vilde commaund,
Of an imperious Turke, I now am giuen"* [10].

In a broader context, one salient aspect that characterizes this play, despite its potentially modest literary merit, is its alignment with the ongoing theatrical trend that responds to prevalent societal interests by echoing perspectives on Turks consonant with the prevailing ideological milieu.

Among the corpus of plays dedicated to the Turkish theme, some of which have attained notable renown, it is pertinent to highlight the work titled "Letter from Henry, Prince of Purpoole, to the Great Turk." Staged in 1594, as the title suggests, this play centers around events surrounding the composition of a letter [8]. However, paradoxically, sources indicate the absence of such a historical document, suggesting that, in certain instances, fictitious correspondences were contrived around non-existent letters during the process of crafting literary texts (for further elucidation, see [15]). Nonetheless, the central, albeit inanimate, character of the play – the letter – was purportedly structured in accordance with diplomatic writing conventions of the period and ostensibly mirrored the diplomatic tensions inherent in Prince Henry's entreaty to the Ottoman Emperor. Given the paucity of supplementary information and the unattainability of the play's manuscript to date, it is noteworthy to

consider the significance attributed to this "historical" document, serving as the primary cornerstone for the play's composition and resonating throughout its narrative framework.

"Thy proud and insolent demand came vnto our Princly hands...The respeclesse manner of thy Embassee and thy hauty arrogance we take notice of with as high disdaine as may spring from the inborne magnanimity of a Prince, And as much we slight it" [8].

Prince Henry of Purpoole's utilization

As delineated in the text, Prince Henry of Purpoole's utilization of the archaic form of address "thou" in his missive to the Ottoman sovereign underscores an anachronistic adherence to communication norms deemed antiquated within contemporary societal etiquettes. Present-day English predominantly employs the second-person pronoun "you" irrespective of the context—whether familiar ("thou") or formal ("you"). However, historical linguistic inquiries into English usage reveal a departure from this convention. From the mid-15th century onwards, etymological and historical analyses suggest that forms such as "thou/thee/thy" were deployed as linguistic vehicles signifying disdain and denigration towards the recipient. They functioned not merely as vestiges of an antiquated lexicon but rather as deliberate stylistic choices aimed at asserting superiority over the addressee.

Thus, from the 15th century until approximately the modern era, instances of employing this variant in historical materials and literary compositions were not mere vestiges of an obsolete linguistic register but rather strategic linguistic devices employed to convey specific rhetorical nuances.

The recurrent use of the variant "thou/thy" in this fictitious missive, observed approximately nine times, suggests a calculated utilization of this historical "document" as a specialized manipulative instrument. It capitalizes on the prevailing wave of antipathy towards Turks to accrue additional dividends and sustain audience engagement through deliberate manipulative strategies.

Furthermore, it is pertinent to note that the Turkish play "The Turkish Mahomet and Hiren the Fair Greek" is attributed to the year 1619. Unlike many other Turkish plays, the authorship of this drama remains uncontested: it is ascribed to George Peele, a prominent English playwright of the period, who penned it in 1589. Although precise biographical details regarding Peele's birth and demise are elusive, scholarly conjecture situates him within a relatively brief lifespan, presumed to have occurred during the mid-16th century. This circumstance bears significance as it underscores the protracted period

of obscurity endured by this play, akin to numerous other Turkish works, prior to its eventual emergence into scholarly purview [5].

As duly acknowledged by both contemporaneous and subsequent scholars, George Peele, whose creative output has garnered significant esteem, demonstrates erudition and talent comparable to his contemporary Christopher Marlowe across various dimensions. Peele's oeuvre, like Marlowe's, is characterized by incisive sarcasm and biting humor, traits considered quintessential to Marlowe's creative endeavors [6]. Notably, during the Elizabethan era, the deployment of satire, sarcasm, and even positive humor was a hallmark technique in literary production, often used to construct primary plotlines within dramatic works. These plays were promptly presented to audiences, who, within relatively brief performances, offered their evaluations, with the success of these productions gauged by the audience's engagement with the unfolding narrative over several hours of theatrical performance. Playwrights thus sought to regulate audience attention by employing a spectrum of techniques, ranging from subtle English humor to the most nuanced forms of satire.

In this vein, the satirical portrayal of English monarchs carried potential legal and political implications, prompting authors to test their comedic and satirical prowess on historical subjects. Consequently, as Peele's works exemplify, some English authors engaged with Turkish characters not merely out of peril or anti-Islamic sentiment but also with the aim of eliciting easier laughter and ridicule, thereby attracting broader audiences.

It is apparent that the depiction of Turkish characters was not always motivated by negative connotations; at times, these characters were utilized as scapegoats or targets for toxic sarcasm, rendering them immune to retaliation [16].

Turkish characters and storylines related to Turks

Of particular interest is the substantial appeal among English audiences during this period for narratives featuring Turkish characters and storylines related to Turks, allowing for seamless transitions between different works. Successful plotlines were frequently repurposed in subsequent dramas, either as primary focal points or as peripheral narrative elements. Consequently, Peele's depiction of Muhammad's passionate pursuit of the beautiful Hiren, a motif later appropriated by Ulpian Fulwell in his work [12], may be regarded as more than mere happenstance. Subsequent references to Fulwell's play in a later work in an intertextual format have also been documented [11].

It is worth noting that Ulpian Fulwell, who flourished after 1611, engaged in both acting and playwriting, affording him the ability to discern shifts in audience interests and promptly respond by creating works that catered to evolving preferences [2].

In conclusion, a reevaluation of the play "The Turkish Mahomet and Hiren the Fair Greek", which forms part of the corpus of Turkish plays from the Elizabethan era, underscores one of the era's most pertinent narrative strands – the clash of civilizations and religious ideologies against the backdrop of a Muslim youth's affection for a Christian woman – effectively rendered in dramatic form.

In George Peele's work "The Turkish Mahomet and Hiren the Fair Greek," the narrative unfolds around a military commander during the siege of Constantinople in 1453, named Mahomet, who, at the age of approximately sixteen or seventeen, captures a beautiful Greek maiden named Hiren as a captive, and subsequently, a bond of affection emerges between them. Hiren, the Greek maiden, ensnared by Mahomet's allure of love, dedicates her time, day and night, entirely to the prince-turned-captor, relinquishing all her activities and interests to him. As time progresses, observers disturbed by Mahomet's actions notice a gradual departure from his inherent masculine demeanor and martial dignity, succumbing instead to the role of a love-stricken captive devoid of volition. Witnessing Mahomet's influence wane among the populace and the potential erosion of his former authority and esteem, Mustafa, a childhood companion who has matured alongside Mahomet and is sometimes identified as the ruler of the realm, resolves to offer counsel to his childhood friend.

Deeply moved by Mustafa's sentiments and the prevailing public opinions, Mahomet decides to convene all the princes and eminent dignitaries in the grand hall of the palace the following morning, while instructing Hiren to attire herself in her most splendid garments and adorn herself with the most exquisite jewelry. Assembled in the hall the ensuing morning, the dignitaries, once again captivated by Hiren's beauty, eagerly anticipate the emperor's actions with a blend of astonishment and intrigue. In this moment of reckoning, Mahomet addresses the gathered assembly, asserting that despite the intensity of his love and passion for Hiren, his obligations to his people and state shall remain paramount.

Mahomet assures the dignitaries of his unwavering commitment to uphold the legacy of his forebears and pledges to refrain from any action that would betray the interests of his predecessors in governance. At this critical juncture, Mahomet unexpectedly

draws his dagger and swiftly delivers a fatal blow to Hiren's throat, lifting her fallen tresses with a singular motion. Turning to the assembled onlookers, he declares, "Now you know whether your emperor is capable of controlling his desires or not" [12]. Peele, within his dramatic narrative, does not merely present Mahomet as a singular character or a localized figure; rather, he endeavors to depict Mahomet as a figure devoid of humane sensibilities, perceiving concepts such as mercy and love solely through the prism of passion and desire. Peele also seeks to illustrate, in accordance with the Turkic mindset, that the depicted event serves as a manifestation of inherited barbarism.

The audacious act of autocracy perpetrated by Mahomet, resulting in such bloodshed in front of the palace dignitaries, does not inspire any less horror considering his conviction that this would earn him the respect of his subjects. Peele's assertion regarding Mahomet's expectation that his subjects and the palace dignitaries would positively receive such a turn of events and thereby restore their respect for their ruler (i.e., the disdain resulting from Hiren's entry into Mahomet's life) conspicuously illustrates the author's overall lack of alignment with the value system of Turkish society, merely evaluating Turks from a negative perspective.

As a testament to the widespread acclaim garnered by Peele's play at the time, and also noteworthy is that, according to R.L. Knutson's analyses and the facts he uncovered, "The Turkish Mahomet and Hiren the Fair Greek" is intertextually linked to the following group of works through allusions and varied forms of intertextual connections: references to both the character of Hiren and quasi-citations from Christopher Marlowe's work in the name of Hiren, found in Shakespeare's "Henry IV" play. Additionally, various references to Peele's play are incorporated into the works of T. Dekker, C. Chapman, C. Day, U. Rowley, T. Middleton, T. Heywood, and many others.

The subject of the ruler's transformation into a murderer, leading to the death of his beloved, serves as the basis for the subsequent Jacobean literary work, "The Courageous Turk, or Amurath I," staged in 1618. This play, authored by Thomas Goffe, encompasses the final stage of English Renaissance, coinciding with the early seventeenth century. In this work, just as in Peele's play, the protagonist – the Turkish emperor-warrior Mahomet in Peele's work – similarly slays his Greek mistress, known as Eumorphe, taken captive, akin to Hiren in Peele's narrative.

Y. E. Slotkin associates the perceived lack of literary merit in the work with its comparative reception during the era, relating it to the juxtaposition of

"self" versus "other" on an existential level during the time. Noting the overt derogatory and threatening nature towards the Turks in the epilogue, Slotkin underscores the author's attempt, T. Goffe, to manipulate the patriotic sentiments of his audience while presenting Turkish identity in an excessively negative light (at a hyperbolic level), resulting in a perceived banality, ultimately diminishing the overall value of the work and making it less readable. Even the short-lived interest does not assist in elevating Goffe's work to the ranks of English literary classics.

As evidenced, this particular work, largely overlooked in terms of its literary value and subject to substantial critique by both contemporaries and subsequent generations of peers and literary critics, has garnered a certain resonance due to its, as aptly emphasized by F. Al-Olaqi, direct exploration of the entrenched biases of English society against Turks and Islam. This thematic focus, readily exploitable, has engendered a measure of resonance. As noted by the scholar, it was precisely the English fear and antipathy towards Turks that motivated authors, including T. Goffe in this context, to produce works that catered to audience interests. However, such engagement was indicative less of literary merit and more of an exercise in pandering to nominal interests, manifesting a form of opportunistic scholarship, albeit somewhat unsophisticated.

Summary and prospects for further research.

Of note, instances of departure from stereotypical portrayals of Turks are also discernible in select plays. It is pertinent to acknowledge that diverging from the stereotyped depictions of Turks in preceding works does not inherently entail a wholly positive portrayal. Nevertheless, Turkish characters are depicted within a certain dynamic, transitioning from negative to positive, exemplified by the play "The Blacksmith's Daughter." This play, staged in 1578, yet authored by an unknown figure, presents Turks in both negative and positive lights. Here, various facets of Turkish personalities, including their cunning, compassion, and nobility, are portrayed. For example, the protagonist, abducted by Turkish pirates, initially confronts the deceit and treachery of the Turks but later, upon being presented to the Turkish sultan, rebuffs the sultan's enticing offers for her survival, thereby exhibiting their compassion. Subsequently, upon being safely returned to her father by the sultan, the protagonist witnesses the Turks' remarkable courage and profound intelligence. Thus, unlike the predominant portrayal of Turks as mere objects of exposure in most Turkish plays, "The Blacksmith's Daughter" presents them, akin to representatives of any other nation, as possessing both negative and positive attributes. In this regard, the play may be viewed as a relatively more objectively crafted theatrical piece.

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Гурбанова Н. ЩОДО СТЕРЕОТИПНОГО ЗОБРАЖЕННЯ ТУРЕЦЬКОЇ КОНЦЕПЦІЇ В ДЕЯКИХ «ТУРЕЦЬКИХ П'ЕСАХ» ДОБИ ПРОБУДЖЕННЯ

Стаття заглиблюється в конкретне літературне явище, що охоплює приблизно шістдесят п'єс, серед найпереконливіших зразків англійської літератури періоду інтелектуального пробудження, а саме «турецькі п'єси». У межах статті розгляд спрямований на фізичне вирішення стереотипного ставлення до турків, яке виявляється в цих п'єсах. Визнається, що в епоху пробудження помітний розвиток і політичне піднесення турецького королівства в поєднанні з військовими вторгненнями та територіальними завоюваннями, спрямованими на європейський ландшафт, породили дуалістичне ставлення до турків у європейському суспільстві, особливо серед англійців. Сприйняття англійців було відзначене як об'єктивним захопленням зростаючою могутністю турків, так і побоюванням і обережністю через уявну загрозу турецького вторгнення, що призвело до суміші антипатії та напруги. У цьому контексті амбівалентне ставлення до турків і турецької цивілізації в епоху пробудження в англійському літературному дискурсі, зокрема в «турецьких п'єсах», призвело до артикуляції певних стереотипних установок і упереджень щодо турків. Іншим значущим аспектом тієї епохи було приписування військово-політичного панування ісламу не арабам, а туркам, що знайшло вираження в негативному зображенні турків у творах, що виступають проти ісламу. Досить зауважити, що, як засвідчує п'єса Р. Деборна («Християнин, який став турком»), англійці не співвіднесли прийняття ісламу з відповідною характеристикою; натомість її зображували як навернення до тюркської культури або асиміляцію з нею. Стереотипні уявлення про турків були настільки поширеними, що в деяких випадках створювалися п'єси, які посилалися на неіснуючі «історичні документи», таким чином використовуючи альтернативну історіографічну розповідь. У турецьких п'єсах турецьких правителів часто зображували гедоністичними, тиранічними, могутніми та демонічними персонажами, що відповідало поширеним стереотипам. Зображення турецьких правителів, позбавлених релігійної відданості та вірності, на тлі принижених людських цінностей, поряд зі стереотипними зображеннями турків, загалом віддзеркалювало переважаючі антиісламські настрої епохи.

Ключові слова: епоха пробудження, англійська література, «турецькі» п'єси, «турецька» концепція, упередження та стереотипи.