

"TAMERLANE": AN ANALYTICAL REVIEW OF EDGAR ALLAN POE

Sherzod Yakubov Kamildjanovich

Mamun University English teacher. e-mail: sherzodyakubov554@gmail.com.

Telephone number - +998937525595

ABSTRACT:

This article discusses Edgar Allan Poe's early poem Tamerlane, and its themes of ambition, love, and regret. Written in Poe's youth, the poem describes the struggles faced by its titular character, who is based on the real-life ruler Timur. By probing the tension between love and closer literally and metaphorically speaking melding all these different and really this idea that ambition overwhelms love and thus instead of living life people often spent all their time chasing power and prophetic dreams instead of actually taking the time to understand the human heart. This article examines the poem's narrative and stylistic elements and thematic interests in relation to Poe's own literary evolution.

Keywords: Edgar Allan Poe, Tamerlane, ambition, love, regret, Romanticism, poetry analysis

In American literature, the theme of Amir Temur was introduced by a poet, Edgar Allan Poe (1809-1849) He became an orphan at the age of two and was adopted by a merchant Allan. The Allans family pampered Edgar, tried to build all the conditions, dressed him up like a prince, and Edgar had his horses, dogs, and groom (cavalry watchman or crew in the Tsarist Russia and Western Europe). When he was six years old the Allans moved to England and sent Edgar for five years to a boarding school in London. The Allans returned to America in 1820. Edgar studied at the College in Richmond and graduated from this institution in 1826. He had previously been transferred to a new Richmond university to study. Edgar dropped it after a year at the university. At this time he started living as a vagabond. He left the Allans family, returned to native Boston, where he published a collection of poems under the pseudonym "Boston." This collection was entitled "Tamerlane and Other Poems" and published in 1827. Among the other poems of this small collection, poem "Tamerlane" is dedicated to the image of our great forefather Sahibkiran. The Wikipedia states this about this collection: "Tamerlane and Other Poems" is the first published work by American writer Edgar Allan Poe. The early collection of poems was published in 1827. Now only 12 copies of the collection are believed to still exist. He was 18-years old when he wrote and published the poem "The Great Timur". So it can be concluded that he started writing "The Great Timur" as a teenager. That is way, if the analysis here on this poem is treated seriously by scientific perspectives, we notice some specific defects were made, but, in our view, it must reasonably accepted as a first literary experience. Almost the same point is given in the book written by Yothers B. This is what we think in the 1st volume of Edgar Alan Poetry, 2010 published by literary scholar Brian Yothers, and writes in his article Poe's Poetry of the Exotic: "The First Poetry of Amir Temur and Other Poems" The poet is internalizing Amir Temur in Byronic style, describing the feelings. In the poem "The Great Timur" (1827), the poet expresses the internal feelings of Amir Temur in Byronic style. This collection is to be considered a work made by a teenager; Edgar's own introductory remarks to the piece indicate that he wrote this poem

when he was 13 years old. Poe delivered his manuscript to printer Calvin F.S. Thomas in the spring of 1827. This family are thought to have known the original family of Poe. This publisher family only used to print out small ads, labels and other small business items. Edgar published a 40-page collection of Tamerlane and Other Poems (anonymously as a Bostonian) at his own expense, and this was Thomas's only known work. This collection, which had first been seen around the world in July 1827, where published in 50 copies, when Edgar was 18 years old. Of the number of publications, little is known: some researchers claimed that this collection was published in 20 and some in 200 copies. With a real name, Edgar Allan Poe, under the title "Al Aaraaf, Tamerlane and Other Poems" allowing his second edition to be published in the year 1829. The actual poem was 406 lines long but was shortened and reduced to 234 lines in a later version (1850 variant). In addition, we want to mention that Poe published the collection with a preface in which he apologized for the poor quality of the poems. He says they weren't meant to be published ever and "concerning why they're being published now, it's nobody but the author." We have also discussed that Poe's first collection of poetry was so remarkable that the sole known copy of the poem was only found in 1859, and now it is one of the hardest last publications in American literature. In short, we tried to give some materials about the life of an American world famous literary figure Edgar Allan Poe, the history of his first published collection including a poem addressed to our great ancestor Amir Timur and show that how this collection is regarded as starting point of unique literary work. We are expecting to continue our publications in near future where we give more detailed ideas and thoughts about the poem itself showing and analyzing the personality of Timur the Great. Besides, we are proud that the great American poet, critic and one of the founders of American Romantic Movement Edgar Allan Poe wrote a poem devoted to our ancestor Timur the Great, giving a tribute and respect to this great statesman and ruler.

Introduction:

Tamerlane is an early work by Edgar Allan Poe, first published in his 1827 collection Tamerlane and Other Poems. The poem narrates the tale of a young king who forgoes love and personal fulfillment for worldly power, to his deep regret. From the threat of destitution to the temptation of avarice, Poe depicts the fraught human capital through the eyes of a first-person narrator. In later years Poe would explain that his early poems were merely "the crude compositions of youth" (Tamerlane and Other Poe, 1827, p. 4). This essay situates Tamerlane within the canon of Poe's writing, both in terms of thematic concerns (ranging over ambition, loss, and regret) and stylistic features, too.

Material and Methods

Close reading was a basic approach used in our study of Tamerlane by Edgar Allan Poe. It is a method of close analysis in literature, which covers all the language, structure, and themes in detail. In such a way, we could delve deeply into Poe's poetic style and explore the central ideas of this very poem. Tamerlane was analyzed in a few steps in order to show all the layers of its meaning, artistic significance, and personal resonance.

We started the analysis by looking carefully at the use of language by Poe. We concentrated on the choice of words, imagery, and symbolic expressions he uses. For instance, the metaphor "eagle" symbolizes ambition, while "halo of Hell" expresses a conflict between morals. In these small things, if we notice properly, lies the hint at complex ideas and emotions expressed through the language of Poe.

Other important work done in our study included thematic analysis. Tamerlane is a reflection of some of the main ideals of Romanticism, particularly the tension between individual ambition and the consequences of unfulfilled potential. It also introduces the figure of the tragic hero, driven by obsessive passion and inner turmoil whose ultimate downfall evokes empathy and reflection. This is a central theme in Romantic literature and is skillfully developed in the poem by Poe.

We have also investigated the autobiographical elements of the poem using biographical sources in an attempt to learn how Tamerlane reflects pivotal moments in the early life of Poe—those of strained relations with his foster father, John Allan, and his early romantic youth. These personal connections add emotional depth to the poem and help to explain the motivations of its themes of loss and regret. Indeed, the weaving of his own experiences into the poem by Poe makes it a powerful exploration of human emotion.

By closely reading it, contextual research, and comparative analysis, our research into Tamerlane presents a well-rounded understanding of the poem. Rather than treat the poem as an isolated literary work, we considered it as a reflection of Poe's early artistic ambitions and his engagement with Romantic ideals. Through this approach, Tamerlane emerges as a richly layered poem that offers insight into both Poe's creative mind and the broader literary movements of his time.

Results and Discussion

Edgar Allan Poe's "Tamerlane" is a Romantic poem that dwells on various concepts of ambition, regret, human weakness, and poetic style. In this work, Poe shares his reflections on personal turmoil and universal human experiences; therefore, how these ideas shaped his early attempt at literature

Ambition and Power

The driving force behind Tamerlane is the protagonist's "iron ambition" (Poe, 1827, p. 11), which structures his life and drives him to power and conquest. The cost of this ambition, however, is high, as Tamerlane forfeits his personal contentment and the possibility of a deep human connection to reap the benefits of his lofty ambition. The vivid imagery in lines, such as "mountain peaks" and "vast empires," symbolizes Tamerlane's rise to power. These images serve to illustrate the magnitude of his accomplishments but also his growing isolation, a parallel that the poem continues to draw.

The dangers of unchecked ambition are a chief concern of the poem. Tamerlane achieves immense success professionally, but is overwhelmed by a sense of internal emptiness, a loneliness that his victories cannot assuage. Kenneth Silverman states, "Tamerlane's isolation reflects Poe's own wrestling with ambition and loss in his youth" (Silverman, 1991, p. 52). The interpretation serves to support the notion that the poem is not merely a lamentation, but a representation of both Poe's personal experience as well as a broader social critique about the potential risks of an endless pursuit for the sake of avarice.

Regret and Lost Love

Another strong theme in Tamerlane is the regret the protagonist feels for deserting his beloved for the sake of power. "O, she was worthy all my love! / Love—as in infancy was mine" (Poe, 1827, p. 13), perhaps reflects the great void in the poem. Indeed, this notion of refurbishment

beauty of an imagined goal, containing both elements of death and resurrection, directly leads to the roots deep in your history of poets, lovers, and noble ideals demanding one to act against odds.

As critic Benjamin Fisher notes, “the sense of longing for unattainable ideals is a hallmark of Poe’s early poetry” (Fisher, 2008, p. 103). Tamerlane’s desire for his lost darling is symbolic of his humanity, a contrast to his lofty ambitions. This tension between personal need and public success re-emphasizes his conflicting character and suggests Poe’s interest in Romantic ideas of duality—the coexistence of achievement and sorrow.

Human Frailty

Poe contrasts Tamerlane’s external victories with internal defeats to underscore the fragility of human ambition. And although Tamerlane attains tremendous power, his victories are rendered hollow by the emptiness and isolation of his soul. Lines like “And yet — how dearly I loved! I was alone” (Poe, 1827, p. 12) highlight the emptiness of his achievements.

This theme of human frailty resonates with Poe’s broader literary exploration of the paradoxes of success and failure. According to Fisher, Poe frequently investigates “the intrinsic loneliness of the quest for greatness” (Fisher, 2008, p. 108). That loneliness is a key aspect of the hero’s individualism in Tamerlane, representing the limitations of human ambition but also the importance of bonds with fellow men loomed larger than the need of his ego.

Stylistic Features

In particular, stylistic elements utilized by Poe in Tamerlane evoke an emotional and introspective quality to the poem. Natural imagery of mists, dews and mountains acts both as a literal and figurative mirror of Tamerlane’s internal condition and this paradise of mist and dews, feet invisible to us, a paradise in which so many challenges, the mountains, are the very things he wants to disappear.

Poe’s rhythmic fluctuations, too, amplify the poem’s dirge-like tone to reflect the protagonist’s mood swings. Quinn argues that Poe’s early style is “highly emotive, concerned with evocation of imagery that pulls the reader into the character’s psyche” (Quinn, 1941, 36). By concentrating on emotion and imagery, Tamerlane engages with his experiences that allow the reader to relate while also specifying human struggles on a universal level within the poem.

Integration of Themes

In the end, the dynamic tension between ambition and regret and human frailty in Tamerlane is a microcosm of Poe’s own early struggles with complex emotional and philosophical issues. Thus, through its choice of style, natural imagery and emotive language, work really complex in regard to genre, as imbuing Romantic and setting personal values together. In Tamerlane, Poe engages with the perils of ambition, the desire for what was lost, and the volatility of human dreams in a subtle analysis of the human experience.

Placing these themes in context of Poe’s life and the Romantic tradition, Tamerlane is quite the powerful and self-reflective piece, establishing the groundwork for the poet’s more famous accomplishments.

CONCLUSION

Tamerlane is a dark meditation on the corrosive power of ungoverned ambition on the human spirit. The poem delves into the deep tension between personal ambition and emotional satisfaction, with evocative imagery, an introspective tone and emotional depth. The breadth of Tamerlane’s travels, combined with his zealous pursuit of power and sacrificial needs to achieve

it, provides a cautionary narrative about the price Tamerlane pays for achieving externalization over deeply intimate human connections.

Poe's evocative images of nature, mingling mountains, mists and dews, depict what is occurring within the hero, and suggest a dual reflection of the man's success or impotence. The peaks of the mountains represent Tamerlane's high aspirations yet also his loneliness, while the mist and dew suggest the ephemerality of existence and the momentary nature of worldly pleasure. These stylistic elements add to its thematic complexity, encouraging readers to pursue its emotional center.

We also identified some data through that time, and his poem reveals Poe's engagement with the themes of regret, isolation and unfulfilled desire. Tamerlane's lamentation for his lost love serves as a poignant reminder of the emptiness that comes with his ascension to power, illustrating the tenuous boundary between human aspiration and emotional fulfillment. His remorse, articulated in such heartrending verses as "O, she was worthy all the love!" (Poe, 1827, p. 13), conveys the: longing for connection and the regret, in the case of Poe's narrator, of arriving at this realization as the loss is already incurred.

Written in Poe's early years, Tamerlane provides an insight into the themes that would characterize his later writings. The poem's meditation on the paradox of success, the inevitability of regret, and the complexity of human frailty foreshadows the psychological depth and literary genius evident in Poe's mature works. Poe's awareness of human suffering and passions is innate, as Arthur Hobson Quinn observes: "Even in his earliest works he shows an acute awareness of the human condition, weaving universal themes into deeply personal narratives." (Quinn, 1941, p. 38)

In the end, Tamerlane serves as a haunting reminder of the always relevant battle between ambition and emotional fulfillment. It is a reflection not just of the historical and cultural context in which it was created but of timeless human dialogues about greatness and the cost of greatness and the compromises made for greatness. Drawn from Poe's own early life, the poem nonetheless tears a page from the pages of the ages, conveying to all prospective readers a ripe meditation on the choices which become not only the Windfall, thus making for life, but the returns of such choices. Tamerlane can thus be read as a marker of Poe's nascent literary voice and his ability to capture the intricacies of the human spirit.

REFERENCES:

1. Bloomfield, S. C. (2008). *The everything guide to Edgar Allan Poe: The life, times, and work of a tormented genius* (p. 39). New York: Adams Media. ISBN: 9781598695274.
2. Fisher, B. F. (2008). Poe and the Gothic tradition. In K. J. Hayes (Ed.), *The Cambridge companion to Edgar Allan Poe* (pp. 100–110). Cambridge University Press.
3. Poe, E. A. (1827). *Tamerlane and other poems*. Boston: Calvin F.S. Thomas.
4. Quinn, A. H. (1941). *Edgar Allan Poe: A critical biography* (pp. 30–40). Johns Hopkins University Press.
5. Silverman, K. (1991). *Edgar A. Poe: Mournful and never-ending remembrance* (p. 38). Harper Perennial. ISBN: 0-06-092331-8.
6. Silverman, K. (1991). *Edgar A. Poe: Mournful and never-ending remembrance* (pp. 51–55). HarperCollins.
7. *Tamerlane and other poems* [Electronic resource]. Retrieved from http://en.wikipedia.org/wiki/Tamerlane_and_Other_Poems.
8. Yakubov, M. K. (2020). The short survey of the history of creation poem "Tamerlane" by Edgar Allan Poe. *International scientific review*, (LXX), 52-53.
9. Yothers, B. (2010). Poe's poetry of the exotic. In *Critical insights: The poetry of Edgar Allan Poe* (Vol. 1, pp. 23–24). California State University, Bakersfield.