

Elements of Intertextuality in “*Was This Face That Launched a Thousand Ships*” By Christopher Marlowe

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ABSTRACT

Intertextuality is the connection between various texts, explicitly abstract ones. It is the way that texts allude to and impact different texts. Julia Kristeva initially utilized the term in her 1966 work *Word, Dialog and Novel*. Intertextuality (articulated in-terr-text-yoo-a-lih-tee) is certainly not an abstract or expository gadget, but instead a reality about scholarly texts – the way that they are on the whole personally interconnected. This applies to all texts: books, works of reasoning, paper articles, films, melodies, artistic creations, and so forth to get Intertextuality, it's urgent to comprehend this wide meaning of "text." Every text is influenced by every one of the texts that preceded it, since those texts impacted the creator's reasoning and stylish decisions, so in this way Intertextuality is Renaissance. Marlowe, at first raised the topic of his plays to a more significant level by giving gallant subjects that promptly spoke to the creative mind of the crowd. For example, we find in Marlowe's plays that Tamburlaine is incredible victor, that Faustus is an extraordinary searcher of information and influence, that Barabbas has the most grounded desire for limitless abundance and that Edward II has incredible honourability blended with uselessness and was the face that dispatched thousand boats depends on the set of experiences.

Thus, Intertextuality is a powerful literary technique that enables writers to establish connections and references to other works, enhancing the depth and meaning of their own creations. This research article aims to explore the intertextual elements present in Christopher Marlowe's poem, "Was This the Face that Launched a Thousand Ships." Through a comprehensive analysis, we delve into the various references to Greek mythology, Shakespearean works, and historical events, shedding light on the intertextual nature of Marlowe's poem. By examining the significance of these intertextual references, we gain a deeper understanding of the poem's themes, character development, and overall literary merit.

Keywords- Intertextuality, Culture, Julia Kristeva, Allusions, Marlow.

I. INTRODUCTION

Intertextuality is the connection between various texts, explicitly scholarly ones. It is the way that texts allude to and impact different texts. Julia Kristeva originally utilized the term in her 1966 work *Word, Dialog and Novel*. Intertextuality is a significant stage in understanding a piece of writing, as it is important to perceive what different works have meant for the writer and how various texts are utilized in the piece to pass on specific implications. A genuine illustration of this is Evelyn Waugh's *A Handful of Dust* in which the title in itself references T. S. Eliot's *The Wasteland* and accordingly a comprehension of this sonnet is useful in examining the text. Moreover, an investigation of Jean Rhys' *Wide Sargasso Sea* is enormously advanced by a perusing of Charlotte Bronte's *Jane Eyre*. Intertextuality (articulated in-terr-text-yoo-a-lih-tee) is certainly not an abstract or explanatory gadget, but instead a reality about scholarly texts – the way that they are on the whole personally interconnected. This applies to all texts: books, works of reasoning, paper articles, films, melodies, artistic creations, and so on to get Intertextuality, it's essential to comprehend this wide meaning of "message." Every message is influenced by every one of the messages that preceded it, since those messages impacted the creator's reasoning and tasteful decisions. Keep in mind: each text (again in the broadest sense) is intertextual.

Intertextuality is significant in the total comprehension of a work, and explicitly with verse. The possibility of Intertextuality is that no piece of work, for this situation: writing remains all alone. Due to the novel force that fantasies and legends have on societies and society artists have had the option to utilize these profound and apparently notable references to uplift the experience of their verse and to expound on more profound implications without straightforwardly expressing them. Despite the fact that it very well might be valuable to think about the creator's motivation for utilizing fanciful Intertextuality, remember the influence that is acquired from the reference is the most wanted outcome. Abstain from stalling out on considering the more profound implications of a text or a representation however keep up with that these references have importance and change the manner in which they are perused. Intertextuality and intertextual connections can be isolated into three kinds: compulsory, discretionary and coincidental. These varieties rely upon two key factors: the aim of the essayist, and the meaning of the reference.

Late middle age social development in Europe acquired reestablished interest Classical learning and qualities. The Renaissance started in Italy during the late thirteenth century and spread all through Europe in the fifteenth century, finishing at long last in the sixteenth and seventeenth century. This 'soul' of Renaissance streamed north across Europe and entered England as 'New Learning'. Its gutsy thoughts before long started to influence most degrees of English society. The fundamental article was the revelation of fortunes of learning and writing of a remote past. The time of this development was recovery of workmanship and writing affected by traditional models between the fourteenth and sixteenth century. The term Renaissance, subsequently, etymologically signifies 'to be brought back to life', 'resurrection', and shows a wonder of recovery in the existence of an individual, or a country, or a more broad area of the planet containing a few countries. The fundamental condition for the happening to the Renaissance is that this disclosure should have an effect on the brain of pioneer and prod him to repeat writing to coordinate with what he has found. It implies that the Renaissance carried with it an unquenchable hunger for information and force. The information places in one's grasp the way to control, wants, desires and goals, and in their satisfaction one wanderers from the way of exemplary nature. In spite of the fact that Renaissance had its coming in England very late-a lot after it was at that point in power in Italy and its blooming in France, the new reasonableness dates in England from early occasions, and the real Renaissance in England has its unmistakable attributes not found in the renaissance of some other country. As contrasted and those in France and Italy the main idiosyncrasies of the Renaissance in England are the accompanying: the resuscitating breath came to writing later and all the more leisurely; humanism had for quite a while no conclusive impact on one or the other verse or composition; and the language barely accomplished its full development by the start of the sixteenth century. Wealthy in the entirety of its signs however the English writing of the Renaissance might be, the dramatization is its main wonder, similarly as it is the country's generally immediate and unique articulation. Dramatization, accordingly, is the main subject for learn right now; it is additionally the most troublesome subject. The number and variety of the plays make characterization troublesome; while the absence of adequate dates makes it remarkably difficult to get a reasonable blueprint of the advancement of the dramatic world. Valid, the alleged 'College brains', did at one time think that English dramatization could come up exclusively by noticing all the more thoroughly the Aristotelian standards and it was valid additionally that there was to start with for at some point at any rate, a frenzy for Seneca's unfortunately gadgets and style.

Intertextuality is a literary technique that involves the deliberate incorporation of references, allusions, and connections to other texts within a work of literature. Christopher Marlowe's poem, "Was This the Face that Launched a Thousand Ships," exhibits a rich tapestry of intertextual elements that contribute to the poem's depth and meaning. By analyzing the intertextuality present in this poem, we can unravel the intricate web of references and gain valuable insights into Marlowe's artistic intentions.

Marlowe's plays were created to comprehend something of the circumstances in which legislative issues and religion communicated in Elizabethan England. Marlowe's texts are scarred with the hints of strict and political struggle. This is to say that we can cause a speculative association between the well known and the political when we to look at the sort of parody Marlowe releases of Catholicism in his plays *The Jew of Malta*. This is a type of political promulgation that would apparently have gone down well with most of a London theater crowd just as Queen Elizabeth and her court. In this sense, not exclusively were religion and governmental issues enmeshed into each other, yet theater and society were too. Besides, as we have effectively seen, his life appears to have erupted and worn out at where the two impacted. In one sense, the issue of social contrast is again vital when we come to research Marlowe's strict convictions. There are entries in the significant plays that may strike us of being strange for an Elizabethan, and we will think about the more subtleties of the shows in the accompanying pages. Specialist *Faustus* is clearly noteworthy for its depiction of a man daring and absurd enough to excuse damnation as a 'tale' while leading a discussion with a villain. Yet, there are various different models in *Faustus* and somewhere else of what a customary Elizabethan would see as sin.

The time of Marlowe's emotional movement contains six brief years, from 1587 to 1593. However, during those six years he composed his breathtaking plays – all mirroring his fundamental soul and nature, all brimming with interests. Every dramatization community round some overmastering enthusiasm – wild and unreasonable energy that develops and creates. He made real clear section and immovably settled it as the most proper mechanism of beautiful dramatization. The desire for domain, the desire for lucre, the desire for information and the desire for magnificence and energy – these structure the foundation just as the fountainhead of his plays. Marlowe blasted another preliminary both in idea and

strategy – in issue just as way, and in its strides another flawlessness tracks. His recognizable area was not of men's habits and propensities, and customs and shows. Yet, his anxiety was with requirements and necessities of human spirits. Not man's connection to man however man's connection to God and to the universe was the topic dear to Marlowe. The component that is everlasting in man, and the soul that is critical of man who have the power of showing themselves against the universe in case vital, were the sole worries of Marlowe as a dramatist.

Marlowe, at first raised the topic of his plays to a more significant level by giving courageous subjects that promptly engaged the creative mind of the crowd. For example, we find in Marlowe's plays that Tamburlaine is incredible winner, which Faustus is an extraordinary searcher of information and influence, that Barabbas has the most grounded desire for limitless riches and that Edward II has extraordinary honorability blended with uselessness and was the face that dispatched thousand boats depends on the set of experiences. The unquenchable soul of experience, the expert interests of adoration and disdain, thoughts of magnificence, the significance and modesty of human existence – these were Marlowe's subjects. By utilizing his splendid graceful creative mind and energetic feelings he celebrated and vitalized and topic of his dramatizations. Besides, Marlowe, by his high idyllic creativity and virtuoso, caused it to react to each note in the size of human energy, and gave it such effortlessness, such ethereal magnificence and gracefulness, that it immediately secured itself as the most appropriate meter for English wonderful show. The happy nature of Marlowe's verse uncovers his effectively volatile mind-sets which are moved to overflowing articulation by specific requests to the creative mind like the allure for magnificence. Marlowe, the contemplative visionary who consistently followed the preliminary of experience in life just as in writing, lived in a self-fashioned universe of excellence and marvel. The vitalizing energy of Marlowe's verse is apparent in the entirety of his four incredible misfortunes. Along these lines, the delighted nature of Marlowe's works tracks down its best outline in Faustus' location to Helen: "Was this the face that dispatched 1,000 boats?" Thus, the happy note is found in Tamburlaine the Great and surprisingly in The Jew of Malta. It was his vitalizing energy that reclaimed Tamburlaine the Great from craziness. A similar vitalizing energy lifted his Doctor Faustus to an undeniable level. This is found in his portrayal. Aside from that, he utilized the sensational clear stanza – by injecting assortment, force and unconstrained stream and rhythm. His progressive dramatizations were superb and practically overpowering epitomes of the soul of Renaissance. Every one of the four plays from his pen was without a doubt commendable of the appalling workmanship in sensational verse. Thus, the allegorical combination of the possibility of Marlowe is very novel. The style of the stanza is the beautiful partner in hidden aim of sensational activity which is frequently close to 'a smart thought for a play'. One of the keenest things in Marlowe's composing is the emotional discernment gotten from a wonderful body.

II. INTERTEXTUAL REFERENCES TO GREEK MYTHOLOGY

Marlowe's poem prominently features references to Greek mythology, particularly the mythological figure of Helen of Troy. The phrase "the face that launched a thousand ships" refers to Helen's captivating beauty, which led to the Trojan War. Marlowe draws upon this mythological narrative to evoke a sense of desire, passion, and destructive power. The intertextual reference to Helen of Troy enriches the poem by connecting it to a well-known mythological tale and tapping into its themes of love, beauty, and war.

III. SHAKESPEAREAN ALLUSIONS

In addition to Greek mythology, Marlowe incorporates intertextual references to the works of William Shakespeare. The line "Was this the face that Shakespeare loved so well?" alludes to Shakespeare's sonnets, particularly Sonnet 18, where the beauty of the subject is praised and immortalized through poetry. This intertextual connection not only pays homage to Shakespeare but also elevates Marlowe's poem by associating it with the renowned literary tradition of the Elizabethan era.

IV. HISTORICAL CONTEXT AND ALLUSIONS

Marlowe's poem also includes intertextual references to historical events, specifically the Elizabethan era and its political climate. The phrase "the face that triumphs over past and time" refers to Queen Elizabeth I, who was highly revered during Marlowe's time. By alluding to the queen's power and influence, Marlowe underscores the themes of authority, timelessness, and the ephemeral nature of beauty. These historical references provide a deeper layer of meaning to the poem and establish a connection between literature and the sociopolitical context of the time.

V. SIGNIFICANCE AND IMPACT OF INTERTEXTUALITY

The intertextual elements in "Was This the Face that Launched a Thousand Ships" contribute significantly to the poem's aesthetic appeal, thematic complexity, and artistic resonance. Through intertextuality, Marlowe engages in a

literary dialogue with the rich tapestry of Greek mythology, Shakespearean tradition, and historical events, creating a multifaceted work that transcends its immediate context. By examining these intertextual references, readers gain a deeper appreciation for the poem's interwoven layers of meaning, as well as the broader literary tradition to which it belongs.

VI. CONCLUSION

In conclusion, the analysis of intertextuality in Christopher Marlowe's poem, "Was This the Face that Launched a Thousand Ships," reveals the intricate web of references and allusions that enrich the poem's overall meaning and significance. Through the interplay of Greek mythology, Shakespearean allusions, and historical context, Marlowe creates a work of art that resonates with readers on multiple levels. By recognizing and understanding these intertextual elements, we gain valuable insights into the poem's themes, character development, and its place within the broader literary canon.

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