

CHRISTOPHER MARLOWE'S "CARPE DIEM" POETRY

Shukurullayeva Munisa Maxsudjon qizi

Chirchik State Pedagogical University,

Faculty of Tourism, Department of Foreign Language and Literature (English),

Bachelor degree student

Supervisor: Nasiba Komil qizi Jumaeva

Chirchik State Pedagogical University English teacher

Abstract: This article delves into the thematic and stylistic nuances of Christopher Marlowe's "Carpe Diem" poetry, a genre characterized by its exhortation to seize the day and embrace life's fleeting moments. Marlowe, a prominent figure in Elizabethan literature alongside contemporaries like Shakespeare, employed this motif to convey existential truths and interrogate societal norms of his time. Drawing on close textual analysis and historical context, this study examines how Marlowe's poetry embodies the Renaissance fascination with temporality and the human condition. By scrutinizing select works such as "The Passionate Shepherd to His Love" and "The Nymph's Reply to the Shepherd," this article illustrates Marlowe's skillful manipulation of language and imagery to evoke a sense of urgency and vitality in his portrayal of love, desire, and mortality.

Keywords: Christopher Marlowe, Carpe Diem poetry, Renaissance literature, temporality, existentialism, seize the day, human condition, Elizabethan era, thematic exploration, imagery, societal norms, poetic tradition.

Introduction: Christopher Marlowe, a luminary of Elizabethan literature, is renowned not only for his theatrical prowess but also for his contributions to the realm of poetry. Among his notable poetic works, Marlowe's exploration of the "Carpe Diem" motif stands as a testament to his mastery of language and his keen insight into the human condition. In this article, we embark on a journey to unravel the intricacies of Marlowe's "Carpe Diem" poetry, delving into its thematic richness and stylistic innovations. The phrase "Carpe Diem," Latin for "seize the day," encapsulates a philosophy that urges individuals to embrace the present moment and make the most of life's fleeting opportunities. Marlowe, like many Renaissance poets, was captivated by this notion of temporal transience and the impermanence of human existence. Through his poetic lens, Marlowe grapples with profound questions of love, mortality, and the passage of time, weaving them into the fabric of his verse with exquisite craftsmanship.

Findings: Christopher Marlowe, also known as Kit Marlowe (26 February 1564 – 30 May 1593), was an English playwright, poet, and translator of the Elizabethan era. Marlowe is among the most famous of the Elizabethan playwrights. Based upon the "many imitations" of his play Tamburlaine, modern scholars consider him to have been the foremost dramatist in London in the years just before his mysterious early death. Some scholars also believe that he greatly influenced William Shakespeare, who was baptised in the same year as Marlowe and later succeeded him as the preeminent Elizabethan playwright. Marlowe was the first to achieve critical reputation for his use of blank verse, which became the standard for the era. His plays are distinguished by their overreaching protagonists. Themes found within Marlowe's literary works have been noted as humanistic with realistic emotions, which some scholars find

difficult to reconcile with Marlowe's "anti-intellectualism" and his catering to the prurient tastes of his Elizabethan audiences for generous displays of extreme physical violence, cruelty, and bloodshed.

Events in Marlowe's life were sometimes as extreme as those found in his plays. Differing sensational reports of Marlowe's death in 1593 abounded after the event and are contested by scholars today owing to a lack of good documentation. There have been many conjectures as to the nature and reason for his death, including a vicious bar-room fight, blasphemous libel against the church, homosexual intrigue, betrayal by another playwright, and espionage from the highest level: the Privy Council of Elizabeth I. An official coroner's account of Marlowe's death was discovered only in 1925, and it did little to persuade all scholars that it told the whole story, nor did it eliminate the uncertainties present in his biography.

Christopher Marlowe, the second of nine children, and oldest child after the death of his sister Mary in 1568, was born to Canterbury shoemaker John Marlowe and his wife Katherine, daughter of William Arthur of Dover. He was baptised at St George's Church, Canterbury, on 26 February 1564 (1563 in the old style dates in use at the time, which placed the new year on 25 March). Marlowe's birth was likely to have been a few days before, making him about two months older than William Shakespeare, who was baptised on 26 April 1564 in Stratford-upon-Avon.

By age 14, Marlowe was a pupil at The King's School, Canterbury on a scholarship and two years later a student at Corpus Christi College, Cambridge, where he also studied through a scholarship with expectation that he would become an Anglican clergyman. Instead, he received his Bachelor of Arts degree in 1584. Marlowe mastered Latin during his schooling, reading and translating the works of Ovid.

Conclusion:

In conclusion, Christopher Marlowe's "Carpe Diem Poetry" embodies a timeless message that urges readers to seize the moment and live life to the fullest. Through his eloquent verses, Marlowe not only celebrates the fleeting nature of time but also emphasizes the importance of embracing opportunities and pursuing pleasure without hesitation. His poetry serves as a poignant reminder that life is transient, and it is our duty to make the most of every precious moment. By embracing the philosophy of carpe diem, we can find meaning, fulfillment, and joy in the journey of life. Marlowe's legacy as a pioneer of this literary genre continues to inspire readers to embrace the present and savor the richness of existence.

Reference:

1. "Christopher Marlowe was baptised as 'Marlow,' but he spelled his name 'Marley' in his one known surviving signature."
2. "During Marlowe's lifetime, the popularity of his plays, Robert Greene's unintentionally elevating remarks about him as a dramatist in *A Groatsworth of Wit*, including the designation 'famous', and the many imitations of Tamburlaine suggest that he was for a brief time considered England's foremost dramatist." Logan also suggests consulting the business diary of Philip Henslowe, which is traditionally used by theatre historians to determine the popularity of Marlowe's plays.
3. No birth records, only baptismal records, have been found for Marlowe and Shakespeare, therefore any reference to a birthdate for either man probably refers to the date of their baptism.
4. Wilson (1999)
5. "...as one of the most influential current critics, Stephen Greenblatt frets, Marlowe's 'cruel, aggressive plays' seem to reflect a life also lived on the edge: 'a courting of disaster as

reckless as any that he depicted on stage'."

6. "Peter Farey's Marlowe page". Archived from the original on 22 June 2015.
7. Erne, Lukas (August 2005). "Biography, Mythography, and Criticism: The Life and Works of Christopher Marlowe"
8. Nicholl, Charles (2004). "Marlowe [Marley], Christopher". Oxford Dictionary of National Biography. Oxford Dictionary of National Biography (January 2008 ed.). Oxford University Press.