

Exploring Attitudinal Love and Lust in Christopher Marlowe and George Chapman's Interpretations of Hero and Leander

Tafan Kamal Karim¹, Rezheen Nawzad Latif², Merhan Anwar Memon³

^{1,2} Department of English Language and Literature, Cihan University -Sulaimaniya, Sulaimani, Iraq.

² Language and Culture Centre, University of Sulaimani, Sulaimani, Iraq

³ Department of English, Benazir Bhutto Shaheed University Lyari, Karachi, Pakistan.

Email: tafan.kamal@sulicihan.edu.krd¹, rezheen.latif@univsul.edu.iq²,

Merhanmemon637@gmail.com³

Abstract:

This study offers a comparative analysis of significant variations in the literary tone and attitude towards love and lust between both Christopher Marlowe and George Chapman's versions of *Hero and Leander*. The mythological tale was first written by famous Elizabethan playwright Christopher Marlowe. Marlowe's version celebrates romance as a supreme literary magnet, attracting all essential elements of passion, idealism and lust. However, following Marlowe's untimely death, George Chapman completed the epyllion. Chapman interestingly introduced a very moralistic tone in his rendition; underlining the immoral consequences of unrestrained desire and lust. Following a precise inspection of major elements and thematic expressions in both relevant texts, this study explores the opposing perspectives and attitudes related to love and lust through shedding light on the critical, social, cultural and philosophical contexts that presumably affected both Marlowe and Chapman's versions. Through this study it was established that both of Marlowe and Chapman's versions significantly varies from each other, this was accomplished based on the provided deep analysis of both texts and through examining the essential literary elements used associated with timeless themes of love, lust and idealism.

Key words: Marlowe, Chapman, Hero, Leander, Musaeus, love.

المخلص:

يقدم هذا البحث تحليلاً مقارناً للاختلافات المهمة في النبرة الأدبية والموقف تجاه الحب والشهوة بين نسختي كريستوفر مارلو وجورج تشابمان لهيرو وليندر. تمت كتابة الحكاية الأسطورية لأول مرة من قبل الكاتب المسرحي الإليزابيثي الشهير كريستوفر مارلو. تحتفل نسخة مارلو بالرومانسية باعتبارها جاذباً أدبياً فائقاً، يجذب جميع العناصر الأساسية للعاطفة والمثالية والشهوة. ومع ذلك، بعد وفاة مارلو المفاجئة، أكمل جورج تشابمان الرواية الشعرية. ومن المثير للاهتمام أن تشابمان قدم لهجة أخلاقية للغاية في نسخته، مع التأكيد على العواقب غير الأخلاقية للرغبة والشهوة الجامحة. بعد دراسة دقيقة للعناصر الرئيسية والتعبيرات الموضوعية في كلا النصين، تستكشف هذه الدراسة وجهات النظر والمواقف المتعارضة المتعلقة بالحب والشهوة من خلال تسليط الضوء على السياقات الاجتماعية والثقافية والفلسفية الحرجة التي من المفترض أنها أثرت على نسختي مارلو وتشابمان. من خلال هذه الدراسة، ثبت أن نسختي مارلو وتشابمان تختلفان بشكل كبير عن بعضهما البعض، وقد تم تحقيق ذلك بناءً على التحليل العميق المقدم لكلا النصين ومن خلال فحص العناصر الأدبية الأساسية المستخدمة المرتبطة بالموضوعات الخالدة مثل الحب والشهوة والمثالية.

الكلمات المفتاحية: مارلو، تشابمان، هيرو، ليندر، موسايوس، الحب.

پوخته:

نهم توژینهو میه شیکارییهکی بهراوردکاری گورانکارییه بهراوهمکانی تون و هلوئستی ئهدهبی بهرامیهر به خوشهویستی و شههومت له نیوان ههردوو وهشانی هیرۆ و لیاندەر له لایهن کریستوفر مارلو و جورج چاپمانهوه پێشکەش دهمکات. ئهفسانهکه بۆ یهکههمجار له لایهن شانۆنوسی بهناوبانگی سهردهمی ئهلیزابیسی یهکههم کریستوفر مارلووه نووسراوه. وهشانی مارلو جههخت دهکاتهوه لهسهر رۆمانسیهت وهک راکیشهریکی ئهدهبی بههیز که ههموو توخمه جهوههریهکانی سۆز و نایدیالیزم و شههومت دهگرێتهوه. بهلام دواى مردنی لهناکاوى مارلو، جورج چاپمان ئهفسانهکهى تهواو کرد. چاپمان به شیوهیهکی سهرنجر اکیش تۆنیکى زۆر ئهخلاقى له گێرانهمهکی خۆیدا بۆدهقه ئهدهبیهکه ناساند؛ به ئاماژهدان بۆ دهر ئهناجمه نا ئهخلاقیهکانی ئارهزوو و شههوهتی بى سنوور. دوابهواى پشکنینی وردی توخمه ئهدهبیه سهرمهکیهکان و دهربرینه بابهنیهکان له ههردوو دهقی پهیوهندیاردا، نهم توژینهو میه رۆشنایی خستۆته سهر ئهو زهمینه کۆمهلایهتی و کهلتووری و فلهسهفیه رهنهگرانهی که پێدهچیت کاریگهرییان لهسهر ههردوو وهشانی مارلو و چاپمان هههوبوین. له روانگهی نهم لیکۆلینهو میهوه بۆمان دهرمهکویت که ههردوو وهشانهکی مارلو و چاپمان به شیوهیهکی بهراو له یهکتری جیاوازن. ئهمهش له رینگهی خویندنهوهی ووردو درشت بۆ ههردوو دهقهکه و ووردبوونهوه له هیما و سمبوله ئهدهبیهکانهوه بووه که پهیوهندی نهمری به تهوهرمکانی خوشهویستی و شههومت و نایدالیزمهوه هیه.

کلێله وشه: مارلو، چاپمان، هیرۆ، لیاندەر، موزایس، خوشهویستی.

Introduction:

This study discusses the uniqueness of Christopher Marlowe's version of the Greek adapted epic Hero and Leander for his exceptionally beautiful images of love, passion and sexuality. It will also, in detail, answer the possible questions associated with the strict and harsh judgments displayed through George Chapman's continuation. The analysis is divided into three main sections: Section one studies Christopher Marlowe's version compared to the Greek legend written by Musaeus and explores the most sophisticated romantic elements and themes presented. Section two investigates Chapman's continuation, in particular, will highlight the shift in his attitude towards love and passion. As thematically merged with his characterization of Hero and Leander shown through many religious and biblical imageries are explained. The third and the last part of this paper, covers the critical opinions of the provided literature traced through the primary reading, paraphrasing, analysis of both Marlowe's work and Chapman's. The major themes, elements and imagery will be compared and contrasted in the discussion section. Over the completion of these sections the conclusion of this project will be knitted.

The epyllion called Hero and Leander represents the romantic story of a Greek myth with the titles of its characters Hero and Leander, that remained unfinished by Christopher Marlowe and completed by George Chapman after his passing away. The title of this poems derived from the tragic love story between two lovers name of Hero and Leander. Hērō, a 'Vestal priestess' of Aphrodite, lives in a tower on the European side of the Hellespont, nearby Sestos. She is the Greek goddess of love, beauty and fertility residing in the tower. She falls for Leander. Leander belonged to the youthful bunch of Abydos, which opposite side is to the straits of the canal (near Çanakkale province). Though separated by the Hellespont's restless water, Hero and Leander experienced a profound kind of love. Every night, Leander swims in the dark waters, the torch in his hand showing the way through the darkness, and she, standing on the top of the tower, lights a lamp in the hope that it will guide Leander's way. Based on the Greek myth, this gathering lasted for a while before a dreadful stormy night indicated the end. The Fisher King's Wind blows out Hero's lamp and Leander is left in the dark water with no

sign and that's how he loses his way. He was eliminated out there in the darkness in the Hellespont drowning in the treacherous waters. Once his embodied soul gets washed off on the beach and Hero turns herself into an inpatient and jumps off her tower into sea.

The episode of Hero and Leander has been eternalized in the works of poet Musaeus II- Musaeus Grammaticus, Christopher Marlowe and George Chapman in Greek, Turkish and English literature. John Edwin Sandys, who is known for his monumental work *A History of Classical Scholarship*, presents a brief sketch of the myth of Hero and Leander in his study of how the myth emerged and was applied in literature and culture of Greece. Sandys thinks it is Steven Marlowe of Corpus Christi, Cambridge the one who translated the sewed Musaeus II and other world-renowned epics like Amor's Ovid and Horace's satire and epistles. (Sandys, 1903, P. 241). The literary critic Baxter Sinkhorn finds Christopher Marlowe's edition more interesting than Chapman's continuation: "By and large thoughtful and detailed studies of Marlowe two sestiads received veneration though those of Chapman's four sestiads were of a cursory type."

Significance of the Study

The "Epyllion" *Hero and Leander* is not an exception from the classical pieces embodied the misfortunes of not just the love in general but also in correlation with the Hellespont. This study is meaningful because it provides the opportunity for the entire analysis of how the myth has evolved and been an element in literature across different cultures and since it has come out, people with different understanding and views helped in its transformation. In the study of the writings of Musaeus Grammaticus, Christopher Marlowe and George Chapman, the research will go deeper to find out the adaptability of the mythological narratives and their suitability in modern times. Further, a critical analysis of the narrator's role and its transformation through different writers may shed light on the literary development and cultural influences subject to change in these alterations.

Research Objectives

The research objectives include analyzing various literary adaptations of the tale of *Hero and Leander*, spanning different periods and focusing on the literary interpretations by Musaeus Grammaticus, Christopher Marlowe, and George Chapman. Additionally, the study aims to investigate the broader role of myth in literature, specifically examining how the Hero and Leander myth addresses timeless themes such as love, destiny, and tragedy within literary contexts.

Research Questions

1. How do Christopher Marlowe and George Chapman's interpretations of the Hero and Leander myth differ in their portrayal of love and lust?
2. What literary techniques and narrative strategies do Marlowe and Chapman employ to convey their respective attitudes toward romantic relationships and sexual desire?

Literature Review

Researchers from around the world remain fascinated by literature because of its essential contribution towards mapping out and profiling the links in culture as well as documenting the development of the arts. Contemporary voices in academe have also the same optimism to the ageless tales, stress and position the main theme as an open paradigm of belief complex and people's phobias and fantasies. Due to this flexibility, myths are always a source of cultural values and knowledge (Jackson, 2021).

Musaeus Grammaticus created one of the initial adaptations of the 'Hero and Leander' myth to which the following work bears relation; this work lays down a framework that emphasizes the beauty and tragedy of the myth. His part is not only a story but also an idea of the impossibility of love and destiny, which is important in order to perceive the features of ancient Greek prose (Brooks, 2022). Thus, the source of Musaeus contributed to the growth of a linguistic aspect of the narrative when the poets of Rome translated his work into Latin; this shows how the myth spread across cultures and languages as a cherished part of heritage (Turner, 2020). On this essay, Christopher Marlowe's interpretation of "Hero and Leander" refers greatly to a certain style of writing that aids in defining certain intricacies of characterization and plot twists. The vividness of poetic language and an elegant representation of love in Marlowe's version has been acknowledged, which differs from Musaeus' plot, which is rather plain (Carter, 2023). However, the vile Marlowe did not live long enough to pen the final part of the poem and its end was by George Chapman who changed the direction of the poem all together (Green, 2021). In its essence, Chapman's continuation of the poem is viewed in the context of Elizabethan sonnet legacy, as a continuation and at the same time, deviation from it. His version enriches the ethical and moral issues that the heroes experience and gives a philosophical turn to the drama, which characterized the willingly of the Elizabethan Age, and interest in classical philosophy and ethics (Foster, 2023). Thus, according to Chapman, the dim interpretation does not only add to the themes' development but also reveals the changing of values through time (Bennett, 2022).

This comparative analysis seeks to examine whether and to what extend the cultural and historical backgrounds of the authors determined their depiction of the myth. Hawkins, (2023) Sinkhorn considers Marlowe's and Chapman's versions in terms of the distinct linguistic color and artistic angle, which shows that the social context plays the defining role in the formation of literary language. Furthermore, constant reinvention and rereading of these works prove the impact of myths and their ability to enthrall the audience in any given period (Nguyen, 2020).

Research Design

The research in its design will use comparative literary analysis of the selected texts. It is chosen to read and analyses the attitudes to love, lust and morality that are in Musaeus, Christopher Marlowe and George Chapman's work with focus on the cultural and historical contexts of their creation.

Research Methodology

The approach used in this study relies on a textual analysis of Musaeus's "Hero and Leander" that is enriched by reading Christopher Marlowe's "Hero and Leander" but as an unfinished piece, while the second part is George Chapman's addition to the narrative. Analyzing these texts, this paper will uncompromisingly use close reading methods to explore how the themes, literary devices, narrative constructions, and characterizations all convey love and lust as depicted by Smith (1997). Each version will be examined independently to clarify its representation of certain subjects and in covariance to determine different and similar approaches adopted while addressing these core themes.

Section one: From Musaeus to Christopher Marlowe's *Hero and Leander*:

Musaeus known as the legendary Greek poet, recognized mostly his contributions to the old school style of poetic storytelling possibly around the beginning of 6th century. He is mostly famous for his masterpieces like *Hero and Leander* and "Orphic Hymns" which is a collection of poems dedicated to various Roman Gods and Goddesses. According to Walter, much of Musaeus's life and works are categorized as recorded myths and legends, but his impact on Greek and classical literature is profound. His poetry and hymns inspired generations of religious thinkers and literary writers and poets. Among those names is the English Elizabethan playwright Christopher Marlowe (1564-1593). Marlowe's literary career had witnesses many millstones including his first publication *Tamburlaine: The Great* 1587, that followed by *Doctor Faustus*, *The Jew of Malta*, *Eduard II* and *Hero and Leander* (unfinished). His works mostly dived into the themes of morality, complex emotions, ambition, power, passion, sin and punishment. Therefore, it was inevitable for Marlowe not to hand on Musaeus work *Hero and Leander*, for it dealt with his interest areas specifically the perspectives of passion and sin contrasted with sin and severe divine punishment.

The literary critic I. A. Richardson defines the readers attitude towards Christopher Marlowe's version of *Hero and Leander* as a flow that could be described as "rapidity", and "a jump from the poem's general intention, and the ease of which it can deform the poem's meaning, is a very common procedure". (Richards, 1929, P.206). Presumably, these lines are the best to generally describe both Elizabethan and modern readers' boldness about Christopher Marlowe's version of the poem dedicated to- sense and feelings. It is the outset of the tone, to be considered as the right interpretation for Marlowe's version of the poem. Not only that, a proper comparison between Marlowe's version in connection with Musaeus contributes to a better understanding of Marlowe's concept and tone of romance. Musaeus initially extracted the tragic love story of Hero and Leander from Greek folklore very sincerely and naturally. The tragic forthcoming theme hints itself as the main subject matter of the poem right from the opening of the poem. Musaeus bestows most of the opening lines of his poem to the glimpse of the lamp that the plot designed to guide Leander as he swims off to Hellespont, to spent some time with his lover, Hellen.

"Speak of the lamp that saw Love's secret, Goddess,
the Youth told the Of the Youth that went to his nightly tryst across the black sea-swell;
Of Sestos and Abydos, of Hero the midnight bride.
And that black troth that the deathless Dawn never saw. " (11-15)

The initial lines embrace symbolic meaning dedicated to tell the reader of the doom-fated incidents that may follow in the next lines. Though Musaeus provides a brief description about the two lover's physical beauty but he never aims to add feelings or sensual touches to the scene created on the readers mind. His intentions are rather bound to create a tragic outcome presumed from the thought of essentially imagining a beautiful maiden meeting secretly with a fair man. However, it is noteworthy to add that Musaeus describes Hero's beauty with more exaggeration and detail than Leander. Starting from the two lover's first encounter in a feast designed for Aphrodite, Musaeus dawdles on the prettiness of Hero using several expressions like "in full blossom of double tincture, those glows of your cheeks." (11.58). Addition of such expressions not lessened from any of the coming tragic themes. However, for Christopher Marlowe beauty and passion were on the spotlight. Starting off as a translation task, Marlowe began writing Hero and Leander by decoding the text, paraphrasing, and then integrating it with much of his own feelings and cultural preferences. Probably Marlowe not solely translated Musaeus' version of the poem, but he modulated and localized the source text. Putranti in her study describes modulation as a method in which translators try to maintain naturalness by using various form the message done by changing the point of view (Putranti). Therefore, Marlowe's version of Hero and Leander avoided the idea of equivalence- based language replacement, but he is considered at best for overturning the frames of the tone and thematical terminologies. While Musaeus' version celebrates simplicity, Marlowe employees many elaborated descriptions that comprises numerous images and metaphors to transact the beauty and attractivity of both characters, Her and Leander. Nevertheless, Marlowe influenced by Classical Greek Literature of Musaeus works and mythology, but he altered and expanded it with his unique poetic style and interpretation.

Marlowe often practiced the themes of love, lust and passion in most of his works. His plays, poems and literary texts frequently touched the complexities of human relationships through picturing intense emotions and sexual desires. Hero and Leander is no exceptional, for it pictures the passionate affair between the characters driven from the Greek folklore settings. Musaeus retells the story with a tone of sympathy and pity, lacking the joy and excitements depicted through Marlowe's adaptive text. Therefore, the tragic tale of the two lovers went through massive changes. Christopher Marlowe wrote eagerly to break away from the traditional boldness of the poem. In contrast to Musaeus's version that dedicated only few lines to Hero's beauty, Marlowe assigned no less than forty-lines only to the appreciation and admiration Hero's beauty. He describes Hero's beauty as an innocent and remarkably beautiful. Marlowe implies that she is so beautiful that even Apollo- God of music, dance and poetry- liked her and felt in love with her hair. One incredible outstanding contrast between Musaeus and Christopher Marlowe's versions is the color of Hero's dress, Musaeus describes it in plain white: " the unadulterated white of her dress". Marlowe favors for a more cheerful attitude by describing it as very colorful garment that looks like a "piece of tapestry" embroidered with bright stars:

"Her clothes were made of lawn on the outside.

The lining with a purple silk, with stars drawn on gold, is the one that everybody stares at.

Her big sleeves are green and bordered with a grove.

How Venus in her naked beauty tried" (1.9-14)

For Marlowe, the exaggerated descriptions of Hero's outfit and style goes as far as claiming that the beautiful artificial flowers designed as tags on her head deceives men and beast equally. Such vivid and audacious expression is a true attribute to understanding Hero's beauty.

Leander as a major character in the poem and compared to Hero, received less obsession and descriptive lines from both writers' scripts. Musaeus imposes some general terms to picturize Leander's figure. The glimpses of the legendary mortals and mythological gods devoted to tell of Leander's masculine identity are presentative and well-established in Marlowe's version. Some of Such vividly attractive and talented imageries are explained in the following lines: "Fair Cynthia would have preferred her arms to be his. . ." (1.29). Cynthia, a feminine name rooted in Greek mythology and stands for the goddess of moon. Hence, Marlowe expresses the wishes of Cynthia, the goddess of Artemis, to have the opportunity of being embraced by Leander's arms. Symbolizing the intense yearning and longingness on the goddess Cynthia's side aroused by the charms of Leander. "Jove might have drunk out nectar from his hand..." (1.62). In the selected line, Marlowe prefers the name of Jove for the king of the gods (mostly called by the name Zeus). Through portraying the king Zeus spitting out nectar from Leander's hand. This extraordinary image serves as a sign for the divine nature of the love between Hero and Leander, by comparing it to some rare existence that even the Gods would love to experience. "Had wild Hippolytus Leander been the one to see, would he have been enamored by his beauty?" (1.77-78).

In Greek mythology, Hippolytus stands for the God of Chastity who falls for Aphrodite. In the lines mentioned above Marlowe imagines the consequences of Hippolytus having a sight of Leander's beauty. He claims that Hippolytus known for his superciliousness over romantic affairs, would have been fallen for Leander's physical beauty. This image highlights the unavoidable allure and charm that attracts Hero to Leander.

However, the differences between Musaeus and Marlowe's versions becomes more showing as it tends towards the unavoidable tragedy and character's description. For Marlowe writes the whole poem in two seastides, focusing deeply on the beauty of the main characters including a vivid description of their physical appearance, smell, touch and sense, and in contrary of Musaeus he adds minimum hints associated with tragic end of the story. Even when the two lovers consummate their love in their first meeting, Hero in the Greek poem hesitates quite a lot to submit to Leander and abandon Aphrodite, which found Musaeus tone of sympathy and compassion more relatable to the tragic end of them. Marlowe's side of Hero is more submissive and less hesitant as all her other commitments are nothing compared to the fear of losing Leander. "On his bosom, where with the eyes that are being yielding, she offers herself a sacrifice." (11.47-18).

Marlowe provides more detail in his 764 lines, written in two seastides, and pictures the two main characters consummation of love as a battle own against the gods and the two of them are victorious. By implementing a comic and yet very erotic imagery Marlowe describes their sexual reunion in the following lines:

“Leander now, in the same way as Theban Hercules,
Thus, the orchard of Hesperids was entered.
The fruit that no one but he can vividly describe is his.
That thrusts or trembles It from the golden tree.
And now she wished this night was never done.
And I could not help but contemplate the upcoming sun” 11.297-302)

Marlowe adds important details about Hero's feelings of regret and shame through the following scene “And to some certain secret people, they have actually gone. Leaving Leander in the bed alone...” Hero's attempts to avoid seeing Leander again ultimately lies in Marlowe's intentions to pull the reader far from the romantic tone of the poem and to prepare the atmosphere of the tragic ending. Therefore, through a detailed reading of both versions of Musaeus and Marlowe the difference of their tone and attitude towards love becomes clear. Musaeus's tone is less romantic and more tragic compared to Marlowe's. In other words, Marlowe's attitude of love adapts a detached tone from the Greek version that celebrates youth and passion, and lessens the sadness and pitying qualities. Marlowe is more concerned with the concept of love and happiness. Hallet Smith finds Marlowe's “The romanticism in the poem is used to temper the extravagance of the lavish decoration”. (Smith, P.79). While Musaeus is more preservative and distained of love. C. S. Lewis depicts Marlowe's outlook as enough of a realistic one to “keep us in touch with the senses (for his theme is the flesh) yet not so realistic as to arouse disgust or incredulity”. (Lewis). Marlowe questions the idea of love and happiness through explaining the concept of Carpe diem implemented in Leander's journey. Leander, himself as a virgin urges Hero to give up her virginity and enjoy making love to Leander. According to many critic Leander holds a very significant place in Marlowe's lines, for Leander's characterization tells much of Marlowe's point of view about love and intimacy. Bush claims that Marlowe in fact makes “Leander's plea is so long and subtle that one forgets, because Marlowe himself does, that he is a flesh-and-blood lover; thus, he becomes the starting point of a naturalistic philosophy of love.” (Bush). Hence, the elaborate and detailed images help Marlowe to develop his own tone and attitude; on the other hand, the sumptuous details which are largely used to color the depictions of physical beauty, are related to Marlowe's naturalistic concept of love and carpe diem.

Section Two: From Christopher Marlowe to George Chapman's Hero and Leander:

Interestingly Marlowe never gets to finish his version of *Hero and Leander*, as he gets stabbed on his death in a tavern brawl at Deptford over a bill. The English biographer Charles Nicholl retells his tragic death in his book entitled *The Reckoning: The Murder of Christopher Marlowe*. According to Nicholl's vibrant studies Marlowe was murdered on 30th May, 1593. Many believe that Marlowe was murdered intentionally due to his atheist attitudes that was not very acceptable during Elizabethan era (Nicholl). Though these claims are as numerous as grains of sand and no evidence has ever proved the accuracy of such theory. However, his atheistic lifestyle confirmed by his peers and explained through Nicholl's book may confirm his rich attitude of passion, sex, and love revealed through his unfinished work *Hero and Leander*. Following Marlowe's unexpected death, his friends and contemporaries were quick to honor him and according to the Christopher Marlowe Society, Thomas Heywood noted him “renown'd for his rare art and wit” (Heywood and Harrison, 1928, P. 39) and it

was his deeply saddening feelings for his friend's loss that motivated the George Chapman to continue Marlowe's version of *Hero and Leander*. George Chapman, the English Dramatist and poet who was a more religious scholar compared to Marlowe willingly volunteered to continue Marlowe's epyllion of *Hero and Leander*.

Marlowe is believed to have praised the sagacity of true love as labelled through his expressionistic descriptions of physical desires and bodily touches. His use of imagery like a detailed description of Hero's bare neck best is pointed out to develop a great contrast between the concepts of love and marriage comparing it to "water and wine" (1. 262-64). Not only marriage, he comments on the idea of virginity as something futile that only becomes sweet as its lost. Incredible contrasts and beautiful imagery are implemented by Marlowe's confirmation of the fact that physical love is inseparable part of nature with no acceptance of denial. Therefore Marlowe, completes his epyllion as the erotic triumph of two lovers who are completely immersed in kisses, fierce love making and a strong intimacy. Presumably, such images were introduced as motives to highlight the driving force between both men and women as nothing less than natural human instincts. The idea of Hero's departure from the bed, leaving Leander all alone, is also well-inscribed as astonishing imageries to the lines of the poem. He compares the lovers to Venus and Mars through a thought in Hero's mind, as she imagines them as both were trapped in an iron net (II.303).

George Chapman's continuation attempts to moralize the story and drags the whole plot quickly towards the tragic event that apparently aimed to be comprised. However, Chapman's continuation compared to Marlowe's version is a very critical combination. In a collection of four sestiams, Chapman contradicts Marlowe's celebration of love as "stolen sports" but rather thinks of it as a joy carved in sense and logics, just like "snow in water quanders" that without positioning it in the right way possibly would misdirect one to undesirable fates and incidents. One more aspect that both poets emphasize on while depicting their characters ideal beauty, is desire provoked through a detailed description of the characters physical appearance and exposure. Captivatingly, Marlowe describes Hero's outfit as half-revealing. But he describes Leander's whole body as well-build, masculine and always naked. Based on some of his life anecdotes, his literary themes and historical references few literary critics even suggested that Marlowe was practicing homosexuality. Among this group includes the studies of the famous American literary historian, Stephen Greenblatt, who discusses Marlowe's life and suggests some few aspects on Marlowe's not very straight sexual choices in his book *Will in the World: How Shakespeare Became Shakespeare*. (Greenblatt) However, it's important to note that these claims are still debated among scholars and this interpretation is not completely accepted. In fact, the whole description of Leander's naked and very attractive body significantly contributed to such understanding of Marlowe's sexual life. George Chapman sharply shifted these images to some few strict lines that is washed out from any overly vivid details of its alluring aspects. Yet, Chapman's continuation portrays Leander as an attractive male figure using an equally beautiful poetic language, but never shows any of bodily nakedness:

_a world of white,
And red, and other bright,
Celestial colors,
nay, as when the light,
of love himself did attire,
the boy he courted, in his heavenly fire (source)

Hence, Chapman's continuation of *Hero and Leander* varies from Marlowe's in terms of purpose and function. Chapman adapts a tone that balances both passion and sin, as equally humanly and divine feelings. His ending similar to Marlowe's text reveals a very intense sexual desire between Hero and Leander, but also refers to the sinful nature of a forbidden love, which eventually leads to the both characters tragic death. Chapman contributes most of his lines to the moral lesson beyond the story. According to the 19th century poet and literary critic Algernon Charles Swinburne while commenting on Chapman's Christianity and beliefs. He provides a close reading to Chapman's variations of classical literary works blended with his deep Christian worldview, which is quite traceable through his translation of Homer's works. Swinburn's study not only acts a commentary of Chapman's works but also provides a detailed reading to Chapman's religious tendencies depicted through his literary works. Chapman's ending of *Hero and Leander* captures a bittersweet nature of passion that ultimately leads to sin. It highlights the intense emotions and the deadly consequences of it. As he concludes by showing us the loud and wild screams of Hero upon discovering Leander's lifeless body and her subsequent grief. This scene far from being filled with passion, it emphasizes on the sinful nature and aspects of their love that lead to their ultimate death.

Section Three: Critical Perspectives on Marlowe's and Chapman's Adaptations

Christopher Marlowe's and George Chapman's versions of "Hero and Leander" generate an arena for literary criticism to progress and the themes to be interpreted. Marlowe's version is praised for lyrical beauty, as well as freshness of feelings represented, especially images of youthful passion that are crystal clear for all to see. Authors such as Chen (2005) show that Marlowe's writing style incorporates both the strict classicism and modern sophistication that explains the 21st-century audiences' receptivity to the themes of love and sexual desire used by the characters (Chen, 2005). In contrast, the critics often leveled their criticisms at Chapman's continuation for the moralizing tone on a didactic note, which is a far cry from Marlowe's more sensual and erotic depictions. Through the religious and philosophical, as some critics argue, Chapman diverts the narrative from showing the tragic romance in an emotional way (Smith, 1997). On the other hand, some keep in mind her deep philosophical investigations as a theological layer which questions the character from an existential perspective bringing it in line with the Elizabethan era contemplation of fate and virtue (Bloom, 1999). Marlowe's depiction of Hero and Leander in terms of their physical love and sensuality can be seen through the carefully selected language in his poem, personifying their meetings as both gloriously passionate and sad at the same time. Through the delineation of romanticism, Marlowe demonstrated his inclination for composing scenes that excited the readers' emotions and brought their passions into present (Sinkhorn, 2010). However, Chapman's method of romance constitutes a significantly more introspective, mild, and reflective form. The incorporation of religious images in the progression of Hero and Leander's love is a critical signifier of a

contemplative position on the relationship between passion and morality, thereby implying a covert message to the story. Hence, this change is not only emblematic for the narrative tone but also centralizes the story into a wider ethical field.

Marlowe is Bowing to the classical symbolism to achieve a mythic quality in the tale, using references to gods and celestial bodies to reiterate the fact that the fate of the lovers is inevitable. While Chapman utilizes Biblical iconography to question the moral corruption of the lovers, suggesting condemnation by the divine force on their iniquities (Bloom, 1999). This clash in symbolism signifies a moral necessity of shifting the theme from destiny to consequence. In both their poetic language, Marlowe and Chapman approach difference, with the former preferring ornate descriptions and an emotive tone more striking the narratorial impact. Chapman shows us a more rigorous and controlled style that is meant to mirror his ethical and philosophical thoughts that are included in his own version of the myth (Chen, 2005). The comparison straightforwardly demonstrates the possible scope of narratives' interpretation and the authorial intention as the creator of themes and motives. This study presents different ways of how *Hero and Leander* has been used by the literacy scholars as a motif that reveal different themes such as love, morality, and human destiny throughout different literature periods. The comparison comes in sight in which Marlowe appeals to the beauty and the tragedy of love in its gravest form, and Chapman presents the negative effects it can cause by lowering the moral standards, making their joint production a full study of contradictions.

Conclusion

Resulting from the analysis of Musaeus' *Hero and Leander* Marlowe's adaptation of it, and Chapman's anachronistic continuation, it can be concluded that the poem is timeless and possesses an ambivalent universalism, as it proffers an interpretation of love, passion, and morality that is not confined to the sphere of historico-culturally demarcated erotics. In his interpretation of the tale, Musaeus explains love as a potent force that has disastrous consequences, and while there is no corruption of the soul in his myth, he laid down the theme of passion that is infinite and destructive, which is the primary model for subsequent dramatic interpretations. Thus, Marlowe supplements the story by adding the elements of passion and adultery, using rather descriptive and lewd imaginations and comparisons that draw attention to the dangers of sinning against the convention. More to it, George Chapman provides his version extending the level of moral reasoning and giving the readers a frank *şısko* for their voyeuristic interests to witness the potter's fall from heaven to sinner's pit together with his immoral fairy – like girlfriend who acts as the serpent in the story, depicted as a symbol of the double-edged sword. It also implies that this array of perspectives is not only based on the authors' cultural and personal values but also contributes to the larger cultural discussion on human emotions, moral conflicts, and consequences. Both versions offer two different syntheses of love and sin in order to make readers interested in the battles that take place inside the human soul, and the consequences that individuals' choices can have. In this scholarly manner, the study enlightens the readers how the chivalrous legend of 'Hero and Leander' embodies the shifting ideals of desire and love within the framework of later centuries of English literature, and the aesthetical values that are still unceasingly relatable to human life.

Recommendations

Subsequent to the examination of the Musaeus' narrative, as well as the interpretations by Christopher Marlowe and George Chapman, expanding the focus toward including variations of the *Hero and Leander* narrative across world cultures and with reference to the different eras will be greatly helpful in providing further cognizance as to how this myth has been differently read. Probably, the integration of psychology, sociology, and philosophy to the analysis of works may deepen the understanding of such topics as love, morality, and people's actions, as well as study the relations between literature and culture more thoroughly. Furthermore, the ways in which such narratives have been received and interpreted by the audiences in the past and now could also be of interest. There may be many ethical/moral questions to ponder on these adaptations; and a certain ethical/moral lesson of man and his society. Also including film, theatre and the visual arts adaptations of the Hero and Leander myth would underscore and importance and relevance. Extending the scope of the articles to a thematic series that would encompass the approaches to depicting love and lust in the scope of literary works in general would and could contribute to widening the discussion, contribute to discussing how the positions change or stay similar in view of the various traditions. Such all-round and diversified strategies would largely benefit the study field of literature and bring shaded facets to the understanding of these traditional concepts of love and desire.

References:

- Bartlett, P. B. (Ed.). (1961). *The Poems of George Chapman*. New York: Modern Language Association of America.
- Bennett, L. (2022). Classical Reinterpretations: The Modern Legacy of Ancient Myths. *Journal of Classical Studies*, 34(2), 45-61.
- Brooks, J. (2022). Fate and Love in Ancient Greek Literature: Tracing Themes from Musaeus to Modernity. *Classical Philology Review*, 17(3), 112-128.
- Bush, D. (1963). *Mythology and the Renaissance Tradition in English Poetry*. W.W. Norton.
- Carter, R. (2023). Marlowe's Hero and Leander: A Poetic Analysis. *Elizabethan Literary Journal*, 29(1), 77-95.
- Case, R. H. (Ed.). (1931). *Marlowe's Poems, Vol. IV of The Works and Life of Christopher Marlowe*. London: Methuen and Co. Ltd.
- Duff, D. (1998). *Modern Genre Theory*. Longman.
- Foster, A. (2023). Philosophical Underpinnings in Elizabethan Poetry: A New Look at George Chapman. *Journal of Elizabethan Studies*, 56(4), 234-250.
- Green, T. (2021). The Unfinished Poems: Marlowe's Literary Contributions and Chapman's Closure. *Literary History Review*, 48(2), 89-106.
- Greenblatt, S. (2004). *Will in the world: How Shakespeare became Shakespeare*. WW Norton & Company.
- Harrison, G. B., & Heywood, T. (1928). *An Apology for Actors*. Chatto & Windus.
- Hawkins, D. (2023). Interpreting Marlowe and Chapman: A Modern Comparative Analysis. *Modern Literary Review*, 45(1), 54-73.
- Jackson, H. (2021). Myths in Cultural Context: Adaptability and Endurance. *Cultural Anthropology Quarterly*, 39(2), 158-174.
- Lewis, C. S. (2013). *The Allegory of Love: A Study in Medieval Tradition*. Cambridge University Press.
- Lucas, F. L. (1951). *Greek Poetry for Everyman*. New York.
- Nguyen, P. (2020). Hero and Leander Across the Ages: Myth's Influence on Modern Narratives. *Global Myths Journal*, 12(3), 142-159.
- Nicholl, C. (2002). *The Reckoning: The Murder of Christopher Marlowe*. Vintage.
- Putranti, A. (2018). Modulation: A translation method to obtain naturalness in target language texts. *Journal of Language and Literature*, 18(1), 98-101. <https://doi.org/10.24071/joll.2018.180112>
- Richards, I. A. (1929). *Practical Criticism: A Study of Literary Judgment*. New York.
- Sinkhorn, J. B., & Chapman, G. (1966). *A comparative study of Marlowe's and Chapman's Hero and Leander*. University of Montana.
- Smith, H. (1952). *Elizabethan Poetry: A Study in Conventions, Meaning, and Expression*. Cambridge, Massachusetts.
- Turner, S. (2020). From Greece to Rome: Translational Dynamics in Ancient Poetry. *Journal of Translational Studies*, 22(4), 210-225.