

PSYCHOANALYSIS ON DR FAUSTUS BY CHRISTOPHER MARLOWE'S

(STRUGGLE BETWEEN ID AND SUPEREGO)



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Abstract

Although Christopher Marlowe Dr .Faustus has probably occasioned more commentary and controversy than any other play of the English Renaissance outside of Shakespeare, but surprisingly little has been written about it from a psychoanalytical point of view. So, this paper attempt to apply psychoanalytic theory on dr. Faustus character by Marlowe, struggle between the superego and the id. Moreover the element of sensuousness revealing in dr. Faustus mind is the main focus of this paper.

INTRODUCTION

Sigmund Freud pioneered several theories and methods that created the field of Psychoanalysis, and is considered the most important figure in modern psychology theory and practice.

One of Freud's most enduring theories is a hierarchical structure for the conscious and unconscious mind. In his view, the mind -- that is, the part of reasoning human that dictates behavior and decision, with or without deliberate thought -- is composed of three parts: the Id, the Ego, and the Super-ego.

The Id is is "animal" part of the mind, the instinct-driven part that makes snap decisions and motivates emotional responses. The Id is typically thought of as an Unconscious Motivator and operates on a preference for pleasure and avoidance of pain.

The Ego is the rational, "awake" part of the mind, the part that reasons and deliberates before action. The Ego is typically thought of as a Conscious Motivator in that it is deliberately called into action by the person -- prices or important decisions with multiple factors to consider fall under the Conscious mind.

The Super-ego is the "moral" part of the mind, the part that looks critically on all decisions and consequences and passes judgment according to a person's learned ethical or belief system. The Super-ego is typically considered an Unconscious Motivator in that it operates similarly to the Id, above rational thought.

In this paper I have tried to apply freud psychoanalytical theory on Dr. Faustus play by Marlowe..The data through which I support my research is Dr. Faustus play...along with it some critical approaches on Dr. Faustus.

Marlows plays were famous in their day for their exotic ,far-flung settings and Dr. faustus is no exception . Dr.Fautus is a drama deals with some serious and seriously depressing stuff .This is a after all, a plai about someone who sells his soul over to the devil, and then agonizes about that decision for the rest of the play land the rest of his life. It's not exactly unicorns and rainbows

As one already knows that ,little work has been done on Dr.fautus from psychoanalysis point of view, the only study of the play which is deeply and explicitly informed far as have been able to discover , is an essay by C.L.Barber .''The form of fautus 'Fortunes Good or Bad''. Barber concentrates upon those aspects of the play action and imagery which deal with conflicts and fantasies associated with the earliesd stage of psychological development ,the oral

The play ,he demonstrates, abounds in material related to eating and drinking ,hunger and thirsts deprivation and suffering ,prayer and blasphemy , communion and abandonment ,Damnation in the play is ,among other things ,eternal prostration of the longing for the ''taste of this ''chiefest bliss'' The motherly smile of loving approval is replaced by the ''ireful brows'' of a scourling , wrathful God .Such a brief account can only begin to suggest the richness of Barbers discussion

of the play .But alluminating as his study is it does leave a soom for further psychoanalytically-oriented consideration .This paper attempt to examine closely features of the play which can be seen to express underlying sensuousness in Dr.fautus mind and struggle between ego and super through out the play .and Fautus struggles with himself which Lucifer and Mephistopheles struggle with him

A psychoanalytic criticism of a literally work also focuses on the tent as a window into the mind of the author Psychoanalytic criticism imagines the text as a display of the author psychology , a window into his or her particular neuroses .So ,this paper also attempt to do comparative analysis between Faustus characters (HIS Feelings ,desires),with Marlowe .But the main focus of this paper is to apply fruedian psychoanalytic theory to on the Dr. Faustus character by the examining the internal ,psychological conditions of the mind.

As psychological critic might also be interested in the ways in which the work exhibits certain psychological conflicts ,such as ,for example ,a conflict between the id and the superego two Fruedian concepts referring desires and moral consciousness, respectively so, by keeping this in mind in this paper .I have tired to investigate conflicts between id and superego occurring in the mind of dr.fautus.

REAEARCH QUESTIONS

DR. Faustus the man of great knowledge, having commands on almost every field of science... a practical man...does also exhibits a sensuous elements in his nature opposed to his practical nature?

DR. Faustus a play with forces exhibiting good and evil angels also exhibiting conflict between id and superego (as theory proposed by freud)?

DR. Faustus a man ...having lust for power, knowledge...is is his nature is a reflection, mirror of Christopher Marlowe's nature??

Methodology

In 1531 , two years before the birth if Elizabeth , the strives over western Europe exploded in atmospheric chaos. A yellow tailed comet crossed the sky followed by flags ,fireballs, and flaming crosses .For the incredulous on lookers, God and Satan were once again in mortal conflict and as never before, a men's soul stood in jeopardy''(Smith 92)

The early modern period is distinguished by its zest for life ,its desire for knowledge and its celebration of the individual .While citizens saw government as a necessary evil ,by the 16th century is had became a living organis with every section of society occupying their rightfull place in the body politic .The heroic tragedies of Marlowe and Shakespeare suggest that the cost of challenging the limits of human possibility often exacted a medieral price and the celebration of the self .fashioning man also resulted in social tension .The persuit of wealth and knowledge changed and the delicate class structure of Elizabethan England .Merchants and

traders became wealthier and more powerful than the aristocrats, the guild system broke down and masterless men best their place in the social order. It is in this changing world that Marlow's morality tale of Dr. Faustus is told. Marlowe's hero, Dr. Faustus, is the quintessential Renaissance man, a lover of knowledge, beauty, and power, operating in a society that had not yet released its grip on the medieval content for the world.

Faustus is confronted with two opposing forces, one representing the exciting, experimental and forward looking world the other embodying the fear and melancholy of the medieval part. The Good angel attempts to instill the old morals of contrition, prayer and repentance in Faustus, while the bad angel speaks for the spirit of the age; "No, Faustus, think of honour and of wealth" (1.1.22). Without a second thought, Faustus chooses magic and muses on the wealth he might conjure "Indian for gold, ocean for orient pearl...pleasant fruits and princely delicacies" (1.1.84-85).

Within the text of Christopher Marlowe's "Doctor Faustus," a reader notices the struggle between the superego and the id. Throughout the play, Faustus struggles with himself while Lucifer and Mephistopheles struggle with him. Though these huge conflicts take place in the text they aren't the greatest of situations when one tries to apply the psychoanalytical approach. The most obvious situation arrives with the introduction of the Seven Deadly Sins. They represent the constant struggle between the id and the superego. They add to the seduction of Dr. Faustus and the constant struggle in a chaotic Hell.

The id possesses most of the sins: Pride, Covetousness, Envy, Wrath, Gluttony and Lechery. All six of these sins show characteristics that are strong and powerful. Though these sound as if they were good characteristics, they are actually extremely over-bearing. When the sins explain who they are, they don't leave any room for argument. They just say who they are, and they take what they want. For example, Pride explains what he can do with a woman: "I can creep into every corner of a wench: sometimes, like periwig I sit upon her brow; next, like a necklace I hang about her neck; then, like a fan of feathers I kiss her..." (Marlowe, II.ii.120). Obviously, Pride feels powerful enough to take any woman he wants and perform with her any way he wants. With a sly and mischievous voice Pride states what he can do and no one can change it.

Another great representation of the id is Lechery or lust. Lechery just walks out and struts her stuff in front of Faustus. The reader realizes that her power is not in her words but in her presence. Even Lucifer notices her strength because he sends her away almost as fast as she comes in. "Away, to hell, away! On, piper!" (Marlowe, II.ii.177). Lechery closes the deal on Faustus. Her presence is so powerful that Faustus returns to the hands of Lucifer. All six of these Seven Deadly Sins show their strength and power, for they don't back down, except to Lucifer. They do what they want and say what they please, because they are the angels of Lucifer, the most evil angel of them all. In achieving their goals they are very aggressive and Lucifer provides them all the freedom they need in order to capture new souls like Faustus. Through this aggressiveness these six sins show their tendency toward the id.

On the other side of the seesaw, Sloth possesses no aggressiveness. He would rather sit and sleep than get up and do anything, whether it be talking, bathing or even eating. "Heigh-ho, I'll not speak a word more for a king's ransom." (Marlowe, II.ii.170) He is so lazy that the reader can even see Lucifer getting upset with him. This laziness perfectly depicts the superego. While all the other sins are aggressive, he would rather do nothing. Sitting back and doing nothing would be his way of life. Sloth's characteristics may not be as effective on Faustus, but Lucifer knows that there are other souls that will be convinced one day.

At the end of the introduction of the Seven Deadly Sins one easily sees why Hell is in such a chaotic state. It lacks an ego, the balance between the id and the superego. This is the constant struggle in Hell; either there are very aggressive souls or souls that just sit there and do nothing. Both the id and the superego try to steal another soul from Heaven, and these sins fight constantly in order to win over a soul for their mighty Lucifer. Obviously, the more aggressive sins conquer souls that show that balance between the id and superego. Their assertive behavior allows the sins to break down the ego and sway it toward the id where it is much easier for Lucifer to convince them to sell their souls to Hell. The superego, Sloth, mainly persuades those lazy people who seek nothing from life. He goes out and shows that lazy people that the place for them is Hell. In the end, the conflict between the superego and the id is exactly why Hell is the way it is. Because there is no ego, or balance between the id and superego, it creates the chaotic state of Hell.

So, we can say that Dr. Faustus' mind is struggling between id and superego. The superego was a third function that Freud hypothesized, 'super-ego is like a supervisor of the psyche, monitoring one's activity and making value judgments which lead one's to feel good or bad about one's behavior. So the laziness of Sloth perfectly shows superego (he has control on his thoughts, actions). While all seven deadly Sins are aggressive, their strength, power. They do what they want and say what they please depict the element of id.

The conflict is also obvious here when Faustus is reminded of what he has alienated himself from namely the Christian faith. He begins to see the error on his way. The result is a series of attempts to repent. Faustus now sees that he is the only one responsible for his present condition. He begins to curse his life;

When I behold the heavens, then I repent

And curse thy, wicked Mephistophiles,

Because thou hast deprived me of those joys.

The introduction of the Old Man is a good example of the morality conflict that Faustus is realizing:

Ah stay, good Faustus, stay thy desperate steps!

I see an angel hovers o'er thy head,
And with a vial full of precious grace
Offers to pour the same into thy soul!
Then call for mercy, and avoid despair.

Faustus' reaction to the old man's words, shows his internal struggle. Faustus cannot choose between his imaginative conception of himself, which seems to allow him the freedom to repent, and the opposite more urgent conception of himself, whereby he cannot repent. Faustus is torn.

Now fully understanding his fate, Faustus becomes desperate. The self-revelation of his personal damnation manifests into a hunger that eats away at his insides. Faustus abuses his new given knowledge. He does not use it for good, or apply it to anything that would benefit mankind, hurting his chances of redemption.

His final damnation not only results from the immoral acts which he has committed throughout his life, nor his contract with the devil, but rather it is Faustus' pride that condemns him to eternal hell. Faustus' grim situation results from his own personal choices made by his own free will more than anything else. But, true to form, Faustus would rather retain his pride than admit that he is the one at fault. He blames his parents, his predestination and appeals to both Christ and Lucifer:

...O my Christ!-

...O spare my Lucifer!-

You stars that reined at my nativity

Now draw up Faustus like a foggy mist

...Cursed by the parents that engendered me!

To faults, knowledge means power and its power that will enable him to gratify the sensual pleasure of life like the man of Renaissance; he is a worshipping of beauty. That is why just after making the agreement with the devil for 24 years of worldly pleasures, and his first desire is that of the most beautiful woman. He asks Mephistophilis;

“Let me have a wife,

The fairest maid in Germany,

For I am wanton and lascivious,

And cannot live without a wife

Fautus been longing to have helun and to find heaven in her lips reveal his supreme love of beauty and yearning for sensuous pleasure .The magnificent aposhophe to hollen in the most inspired and lyrical passage of the play wonderfully illustrates the Renssainssance spirit of love and adoration for classical beauty as well as urge for romance and mighty adventures.

“Sweet Helen ,make me immoral with a kiss.

Her lips suck forth my soul; See where flies ill.

Come ,Helen come give me my soul again,

Here will I Dwell, for heaven is in these lips,

And all in dross that is not Helena.

To adequately describe the role that Helen plays in Doctor Faustus, it is necessary not only to look at the scene in which she features, but also all the instances that Faustus takes some form of pleasure from physical and sensual things. We need to do this because this is what Helen is symbolic of; she represents the attractive nature of evil in addition to the depths of depravity that Faustus has fallen to.

It is fair to say that Faustus represents the quintessential renaissance man - it is his thirst for knowledge that drives him into his pact with Mephistophilis, indeed it is the Evil Angel that best summarizes this:

Go forward, Faustus, in the famous art,

Wherein all nature's treasury is contained:

Be thou on earth as Jove is in the sky,

Lord and commander of these elements.

Scene I, lines 74-77

It is the restless spirit of the renaissance that drives Faustus to seek knowledge. He has already attained what he can through more conventional means, his "bills (are) hung up as monuments", and his "common talk found aphorisms". Faustus compares himself to the most famous figures of the classical period; to Hippocrates, to Aristotle and to Galen. He sees himself as having come to the end of what he can learn through his human tools; he needs something that will allow him to move outside the realm of nature, something supernatural. This is the reason why he came into contact with Mephistophilis, as he sought to use the new power that would come to him to further his own knowledge. It has been said that power corrupts, and absolute power corrupts absolutely - this is what has happened to Faustus. He ceases to become the seeker of knowledge, but becomes a seeker of pleasure. One of the first things he wants is a wife:

... but leaving

off this, let me have a wife, the fairest maid in Germany, for I
am wanton and lascivious, and cannot live without a wife.

Scene 5, lines 139-141

This marks the descent of Faustus from the intellectual seeking pleasures of the mind, to the hedonist seeking more sensual pleasures.

The appearance of Helen not only represents the fall from high minded intellectualism, but also the seduction of the classical, pagan, world. Faustus' desire to return to the ancient world is represented by not only Helen, the most beautiful woman that the ancient world produced, but also by the presence of the scholars. Classical Greece is supposed to be a time of great thinkers, plays and writers, so Faustus desires to go to this time. Helen's arrival is attended by the scholars, people of learning, who, by their dumb-foundedness, show the beauty of Helen:

Since we have seen the pride of Nature's works,

And only paragon of excellence,

Let us depart; and for this glorious deed

Happy and lest be Faustus evermore.

Scene 12, lines 21-24

It is the somewhat tame verse that these scholars supply that shows that the beauty that Helen represents is beyond mortal comprehension - her beauty, and what that beauty represent, are far more serious than Faustus gives them credit for. Indeed, when the scholars ask to see Helen, Faustus treats it as if it were just another conjuring trick, as was summoning Alexander the Great. This is, however, no ordinary conjuring trick; it has the most dire consequences for Faustus - the loss of his soul.

When we look at the attractive nature that Helen has (or the Devil that has taken her form), we can see how seductive evil is. As proverb would have it, the road to hell is the straight and easy one. It is easier to give in to ones baser desires, to want to make love to Helen, than it is to uphold the principles of the Church. This is why Faustus' wants to retreat to the past, to a time where the church didn't exist. Faustus' speech is characterized by classical allusions, describing Helen in mythological terms:

O thou art fairer than the evening air,

Clad in the beauty of a thousand stars,

Brighter art thou than flaming Jupiter

When he appeared to hapless Semele;

More lovely than the monarch of the sky

In wanton Arethusa's azured arms.

Scene 12, lines 94-99

The comparison to Semele is highly appropriate as Semele wanted to see Jupiter in all his glory, and was then consumed by this glory. This is very much the case that Faustus is in; he wants to see the most beautiful woman that the world has to offer, the Devil's secret weapon if you will, and he is consumed by it. This is contrasted with the Old Man who is immune to the full glory (fury) of the Devil because of the strength of his belief in God.

The Old Man, having endured the attacks of the Devils and remaining unscathed, curses Faustus for his unwillingness to seek God. To seek God, however, would require Faustus' to give up his pride and humbly ask for forgiveness. Faustus' treatment of the Pope and other clergy reveals his preferred method of dealing with the church. Faustus, at the cost of his soul, is unwilling to seek forgiveness, to reach for the blood streaming in the firmament. Had it not been for Helen, I believe that Faustus would have repented and sought forgiveness, as he starts to acknowledge the extent of his deeds:

What art thou Faustus? Wretch, what has thou done!

Damned art thou Faustus, damned; despair and die!

Scene 12, lines 38-39

The repeated long "D" sounds make this realisation of his guilt sound mournful, and like the sentence it is for the crime he has committed. The idea that Faustus is coming close to seeking forgiveness would seem to be vindicated by Mephistophilis' response:

Thou traitor, Faustus: I arrest thy soul

For disobedience to my sovereign lord.

Revolt, or I'll in piecemeal tear thy flesh.

Scene 12, lines 57-59

The phraseology used by Mephistophilis would suggest a legalistic punishment, much like Shylock demanding his pound of flesh. This idea is echoed in the use of capital punishment as the result of trying to break his end of the bargain. Faustus' rebellion against his deal (a repetition

of his body's rebellion against his signing of the contract) is only short lived, and his downfall is assured when Helen arrives.

Helen, then, represents the dangerous beauty of evil, the seduction of the past, and the desire for things pleasurable. Faustus' desire for her, for the most beautiful woman who has ever lived, seems understandable (though not reasonable) to us, because we all have a little bit of Faustus in us. It is, however, unlikely that any of us have a sufficiently Faustian nature to sell our soul to the Devil.

Of all Marlowe's tragic heroes Doctor Faustus bears out the most striking reflection of Marlowe's own self. After a close study of the play we are struck by the close similarity between the life and career of Marlowe and that of Doctor Faustus. We know that Marlowe was the second child of a Canterbury shoe-maker and in the very beginning of the play Doctor Faustus, the Chorus tells us of Faustus's parentage:

"Now is he born, his parents base of stock."

Harold Osborne has briefly pointed it out thus:

"Marlowe himself, like Faustus, came of parents of 'base stock' and was destined for the church but turned elsewhere; he was undoubtedly keenly interested in secular knowledge; was reputed as scoffer of religion and incurred the charge of blasphemy."

We should not press the analogies too far. But we cannot ignore them as the parallelism is so very obvious.

Personal Tragedy: Spiritual Suffering

Doctor Faustus expresses very powerfully Marlowe's innermost thoughts and authentic experiences. So it can be regarded as the spiritual history of Marlowe himself. Marlowe's inordinate ambition led him to revolt against religion and society, to defy the laws of man and laws of God. And such defiance is bound to bring about acute mental conflict resulting in deep despair and certain defeat. So, both Marlowe and his creation Doctor Faustus experience terrible mental pangs and agonies. Osborne has rightly said:

"The descriptions of Faustus's repentance, despair and mental anguish are among the most vivid and poignant parts of the play. It is, of course, possible to suppose that Marlowe had passed through a stage of youthful scepticism in religion and that with a sounder and deeper faith he had come to the knowledge of repentance. Nor indeed is he ever the pure scoffer. It is certain that the author of "Faustus" must himself have walked some way along the path of religious doubts and Gropings and must have known the sufferings attendant upon that journey." Hence, in Doctor Faustus we get a faithful portrait of an agonised condition of mind wavering between its 'Good and Evil Angels, between God and the Devil.' And it very much seems that Faustus is for Marlowe when he gives vent to his deep anguish of his soul before his scholar friends: "But

Faustus's offence can never be pardoned: the serpent that tempted Eve may be saved, but not Faustus....O, Would I have never seen Wittenberg, never read book and what wonders I have done, all Germany can witness, yea, all the world; for which Faustus hath lost both Germany and the world, yea, heaven itself.....”

The end of the play reveals the influence of Reformation on Marlowe. It seems in spite of all his great achievements, Marlowe, like Faustus, ultimately realised that they did not in any way helped to fortify his soul but to lose it as it was cut off from the rich natural resources of inspiration and faith.

Hankering after Power, Knowledge and Sensuality

As regards passion for knowledge and craving for sensual pleasure of the world there is remarkable affinity between Faustus and Marlowe.

CONCLUSION

In a nutshell I would like to say that Marlowe's Dr. Faustus a really tragic hero. By studying the play I came to know various aspects of the play. It makes me easy to study the character of Dr. Faustus by applying psychoanalytical theory on it. The aim of my paper was to analyze sensuous element in Faustus character along with its conflict between id and superego. Another aim was to compare Dr. Faustus character (his nature) with Marlowe's own nature.

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