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Man Against Nature in *Doctor Faustus* and *The Picture of Dorian Gray*

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Abstract

This study examines Christopher Marlowe's *Doctor Faustus* and Oscar Wilde's *The Picture of Dorian Gray* through the lenses of Freudian psychoanalysis, referring mainly to his theory of Civilization and its Discontents. This research paper tackles mainly the notion of human nature with an emphasis on the issue of narcissism, as both of the aforesaid books treat and stress this dilemma in human beings. Narcissism led Faustus and Dorian to make a pact with the Devil fueled by their vanity and their big thirst to achieve happiness. In addition to their own philosophies, both protagonists received and accepted an outside influence, which in reality stirs up their own desires. Faustus and Dorian go from corruption to corruption, what made them disturbed all their life long, because of the sense of guilt that always haunts them, preventing them to attain their happiness and causes their downfall.

Dedications

To all the persons who take a special place in my heart, to begin with the dearest of the dearest; my parents.

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General Introduction

General introduction

I am convinced of the phenomenalism of the inner world also: everything that reaches our consciousness is utterly and completely adjusted, simplified, schematised, interpreted—the actual process of inner ‘perception’, the relation of causes between thoughts, feelings, desires, between subject and object, is absolutely concealed from us, and may be purely imaginary.(Nietzsche 7)

During one's life, one needs to experience what the world has to offer. In order to reach a harmonious life both internally and socially, one may search for any way promising to live a fullest life. We were put on this earth to live not just merely by breathing but by making life the best it can possibly be. It has been said that you have not really died if you have lived. This theory has been applied to several pieces of literature.

Literature is the mirror of reality. It ranges from fiction to non-fiction. Literature represents what is needed to be known. The truth about human nature and its mysteries are revealed through a work of literature, a work which represents the expressions of an author, of his observations on society and his own experiences. The author under social and psychological influences builds up his ideas and reflections in a work of art, portraying a realistic image of a given period of time or a specific situation through fiction. Literature via a good approach can reveal and divulge valuable realities and truths about nations, societies and human behaviors. Literature is of great help to human maturity. It gives answers to many raising questions, and solutions to many challenging issues. Thus, Literature reveals what is concealed, and helps us to order and harmonize our principles and style of life, throughout the morals that we conclude through the righteousness and malevolence of the characters of the work of art.

In the following dissertation, I intend to examine the differences between Oscar Wilde's *The Picture of Dorian Gray* and Christopher Marlowe's *Doctor Faustus*, all the way through a close examination of both texts, as well as references to biographical information of the two authors. Both works are starting with greed and temptation, then with a sense of immorality and cold heartedness, and ending with destruction of one's morals and soul. Without repentance, one will be forever punished. In the play of *Doctor Faustus*, a doctor sells his soul to the Devil in order to obtain power and infinite knowledge. He dies regretting the life that he chooses to live. Also, in the novel, *The Picture of Dorian Gray*, the main character haphazardly trades his soul for that wish he most desires; everlasting youth and beauty. He ends up dying after living a tormented life because he had done so much damage to his soul. A common theme in the two pieces of writing is that giving into greed and temptation will eventually cause one's downfall. Without forgetting that the protagonists in these works are intellectuals and thirsty for knowledge, and value pleasure and experience before everything.

Accordingly, I should note that in both Marlowe's and Wilde's tales the two protagonists were narcissistic characters. They show men overreaching the natural order, while evil is primarily interpreted as surpassing the natural, specifically of desiring eternal life rather than bowing to the natural processes of change that are essential in nature. Further, I should highlight that God's laws are synonymous with nature, and both Faustus and Dorian Gray go against nature and embrace artifice and art.

Throughout this research work, I hope to establish both the similarities and differences between Oscar Wilde's *The Picture of Dorian Gray* and Christopher Marlowe's *Doctor Faustus*. Despite the gaps in time separating the two works, I have found many similarities between them. I have chosen a comparative study between the two novels to ensure the liaison that ties both pieces. Throughout the two novels, themes, characterization of the

storylines and men's will to reach the unreachable are very alike. Yet, a comparative analysis will reveal the similitude of *The Picture of Dorian Gray* and *Doctor Faustus*.

In the Elizabethan Era, the Renaissance reached England a hundred years after its blossoming in Italy. This was just as the Protestant Reformation ripped Western Europe apart in religious war. Hence, the Elizabethan England assumed a different character. Many variations and many literary interpretations of the over changing Elizabethan period appeared. The mode of the thought also stressed the need for a rounded development of an individual's diverse power.

Into this chaotic world, about 1588, Christopher Marlowe (1564-1593) presented life on stage, *The Tragic History of Doctor Faustus*. In a disappearing medieval world on the end of the Elizabethan period, Faustus is portrayed as a laurelled doctor of all the 'White Arts'.

Christopher Marlowe has been a significant figure in the reformation of the English Elizabethan period. Marlowe lived in a time of great transformation for Western Europe. In *Doctor Faustus*, Christopher Marlowe has vividly drawn up the character of an intelligent, learned man tragically seduced by the lure of power greater than he was mortally meant to have. The character of Doctor Faustus is, in conception, an ideal of humanism, but Marlowe has taken him and shown him to be damned nonetheless, thus satirizing the ideals of Renaissance Humanism.

On the other hand, the Victorian Era was a time of great paradoxes, despite the great changes and developments. This era was also the time of traditionalism and repression. During the High Victorian Era, values such as earnestness and seriousness were highly praised. By the end of the 19th century, however, such moral terms felt oppressing and were being mocked by Oscar Wilde and the likes of him, encouraged essentially by the apparition

of aestheticism. Aestheticism arose as a reaction against this High Victorian ethics with its prudence and feelings of duty.

Oscar Wilde, born on October 16, 1854 in Dublin and died in 1900; is a dramatist, poet, and author. He had his first encounters with literature and writing early on; he wrote the darkly sardonic Faustian themed *The Picture of Dorian Gray* (1891).

In Wilde's masterpiece, the author introduces us to the youthful Dorian Gray and his tragically inescapable decline. He has one peculiarity that everyone seeks; eternal youth. But he is also able to see the one thing that no one wants to see, the degradation of the soul and the decadence of morality. Wilde portrays the decadence of Dorian Gray masterfully and at times with a poetic touch. We can witness the change of his persona from naive and excited to guilty and cold.

This is the type of stories that catches you off guard. There is huge turn, you do not expect anything, you have big hope in the beginning and then they slowly start to deteriorate as the story progresses. Both tales represents solemn reads. There is much gloom and sadness in them. It causes you to search into the depth of your soul as the main characters did. Both are classic dark tales of intrigue. They are filled with depths to which the human conditions can sink. They are a page turner that may leave your feeling empty at the end. That is what they did for me. They are haunting books.

This is my great motivation behind my intent to lead a comparative study between Oscar Wilde's *The Picture of Dorian Gray* and Christopher Marlowe's *Doctor Faustus*. Yet, this will be achieved through relying on the theory of Psychoanalysis which reveals the affinities between the two aforesaid works, predominantly the relation between the characters' personae and beliefs and their parts in shaping the story lines. This will in fact lead us to ample themes relevant to both novels which explore the ideologies and philosophies of narcissist, hedonist,

superfluity, greedy and covetous characters, and the consequences that result from those kinds of excess. Oscar Wilde asserts that:

The real moral of the story is that all excess, as well as all renunciation brings its punishments and this moral is so far artistically deliberately suppressed that it does not enunciate its laws as a general principle, but realizes itself purely in the lives of individuals .(Letters 263)

However, if we consider the term philosophy broadly as a set of thoughts and beliefs that guides a person's conduct; it can be true that an attachment to philosophy can lead to the most undesirable consequences. This might be seen in Faustus, through his philosophy of seeking-truth about the universe, and in Dorian Gray through his philosophy of hedonism which he learns from his friend Lord Henry. Yet, the works will be examined from a philosophical, ideological and spiritual perspective.

Both oeuvres were the bull's eye of a large number of critics and scholars that scrutinize each part which can be studied in both chefs-d'oeuvres. Patrick Cheney, in his book *The Cambridge Companion to Christopher Marlowe*, gathers a series of articles which correspond to Marlowe's novel *Doctor Faustus*. We are provided with Marlowe's background, textual and contextual analysis.

In his article *Christophre Marlowe and the Golden Age of England*, Michael J. Kelly states that Marlowe is the embodiment of the Golden Age. Yet Marlowe focused mainly on criticizing the evils and flaws in which that society is featured. Marlowe through his Character doctor Faustus portraits this situation through this later psychological instabilities, "This displayed not just the psychiatric (not psychological) self treatment of Faustus justifying social separation, but also alluded to the God/dog anagram which Marlowe and colleagues were said to have joked about" (7).

Lisa Hopkins in her book *Christopher Marlowe, Renaissance Dramatist* shows that Marlowe does not only rely on existing knowledge, but is also interested in questioning, charting and stretching the frontiers of what is known, practiced, believed and expected. She as well explores Marlowe's exploration of extreme psychological states, and his transgressive heroes, represented mainly on the character of Doctor Faustus.

Peter Raby, in his book *The Cambridge Companion to Oscar Wilde*, collects a series of essays related to Wilde's novel *The Picture of Dorian Gray*. This collection of essays are divided into three parts: the first gives some references to the context, beginning with Merlin Holland's review of the variety of attempts to recreate a sense of Wilde himself. The second places the focus on Wilde's achievements in most of the major kinds of writing he practiced beginning by the writing of plays which characterizes him. The third part contains essays which highlight Wilde relation to the Victorian society and the difficulties that faces him throughout his career and his life.

Besides to his examination of Wilde's life, and context, Harold Bloom in his work *Oscar Wilde* incorporates a survey of article dealing with the different themes relevant to the story of Dorian Gray.

Jarlath Killeen concerned with the interpretation of *The Picture Dorian Gray* as an intervention in the debate about the affinities that exists between the novel and reality in the nineteenth century, proving that through *The Picture f Dorian Gray* we can have an image of Wilde's society, the Late Victorian society.

In my research paper, I will focus on the matter of moral decadence, man surpassing the natural order; the causes that they have and the consequences that result from. The aim of my dissertation is to provide answers to these questions: can man really be against nature, live without respecting the social conformities and transgress divine laws? In reference to Freud's

Theory, what are the affinities that tie the two books relying to the existing themes and characters?

I will divide my work into three chapters. The first chapter will be devoted to the historical background and the literary theory to be applied. I will start with the contextual analysis of the two works through examining the ideologies of the two eras that is to say The Elizabethan era and the Victorian one. In addition to the socio-historical analysis of the two writers and the relation that gathers both authors .Ultimately, I will demonstrate how the two tales reflect the real world of their setting. Then I will move to the second chapter that will deal with the literary analysis of both oeuvres by dint of the psychoanalysis theory. However, in this chapter I will provide the characters' analysis, and an investigation of the theme relating the two works. The third chapter will be as an answer to this question: can man be against nature? The answer will be according to the analysis of the two works' protagonists. To begin with the notion of the sense of guilt, then, I will highlight the tragic end of both heroes. Following with the notion of conflicts: man vs society, man vs fate, man vs the self, to end with the morality that the reader can learn from the books and the protagonists' fate. I hope to establish the existent affinities between the two chefs-d'oeuvre.

Chapter One:

Historical and Literary Background

In most cases, authors took their aspiration to writing from their society. This is by reflecting, foreshadowing and painting and above all criticizing their social events, laws and anxieties. Thus, in this first chapter, I am going to provide the contextual study of the two books, *The Picture of Dorian Gray* and *Doctor Faustus*. Both of these oeuvres reflect their authors' social and cultural regulations and experiences. Oscar Wilde satires the Victorian society through its economic and social developments. A significant figure of the renaissance era, Christopher Marlowe mirrors English society of the renaissance. Throughout this chapter, I will also highlight the biography of the authors, as both of their experiences are echoed in their literary works. At the end of this chapter, I will provide a brief review of the literary theory; Psychoanalysis, which I am going to apply in the following chapters.

I- Historical background

History leaves its mark on writing, and it is part of the historical critic's task to reconstruct as far as possible the conditions both of a text's creation and its consumption. The meaning and significance of writing can only begin to be understood in relation to its cultural environment. (qtd, in O'Gorman 25)

I-1- The Elizabethan England

The Elizabethan Era was a period in history marked by a cultural blossoming, an unexpected burst in the art and culture, and an unpredictable progress in sciences. Several conditions were combined to spark the Elizabethan England. Yet, this epoch in history was marked by immense changes for people living in Europe. Historians continue to unravel the history of the Elizabethan England centuries later; to label this period of the Renaissance as The Golden Age of England. It is a period which took place during the reign of Queen Elizabeth I. She ascended the throne after the death of her sister Mary in 1558, and ruled for 45 years. Jocelyn Hunt states that The Elizabethan period was typical;

In its self awareness, and the confidence and self-congratulation of those active in the fields of art, architecture and literature, it is certainly different from earlier periods of change. The artists of the period are among the best known of Western Europe, and their patrons recognised in a new way that they were promoting works of genius. Above all, the science and exploration of the period changed the perception of Western Europe about the shape of the universe and the world. In tum, printing ensured that the changes and developments were permanent. (18)

Culturally, various significant advances were made in Europe during the Elizabethan period. The development of printing brought about a great amount of knowledge for citizens. In addition, the interest in classical learning and values around many ancient Greek and Latin texts, together with their translation made them more attainable by all. Many writers William Shakespeare, Philip Sidney, and Christopher Marlowe took their inspiration from structuring their literature on ancient history and mythology. Moreover, Universities and Grammar Schools gave Greek, Latin, and ancient history a great importance; they adopted methods based on classical texts in their classroom. Hunt also in this concern asserts that:

Major changes took place in many aspects of intellectual life in Europe during the fourteenth, fifteenth and sixteenth centuries. These changes, ranging from technology and astronomy to art and music, share the name the 'Renaissance' because they have been described as a rebirth of concepts and values from classical times as well as the development of new ideas. (12)

The arts prospered during the Renaissance Era. New ways and means in painting, music, poetry, and theatre were developed. Sciences were mainly devoted to know the nature of things and the way the world works, “since it describes both the limits of what is thinkable and a potential for passing beyond those limits” (Barkan et all 14).

During the middle ages, no separation between private and public life could be found. There was no individualism, no privacy, the notion of groups, families, villages, and churches

were the foundation of an ideal English society. “However, during the Renaissance new concepts of private life and individuality emerged” (Grendler 9). European society also changed dramatically, during its Golden Ages, concerning its restructuring approaches about government, rights, religion, wealth, and personal achievements. This is the ideal of humanism. It was the dominant intellectual movement of the renaissance, a philosophy based on the concept that people are rational individuals. It highlighted the importance and values of the individual, which played a significant role to progress in many areas. Its flexibility and openness are given the way to realize the whole possibilities of life. In this concern Hunt advances that:

Modern humanism stresses the importance of human achievements, with people making their own choices, rather than relying solely on the will of God to fix their status and the pattern of their lives. In the period of the Renaissance, the word humanism denoted a very different intellectual approach. The Renaissance perception was that God had given mankind the potential to achieve a good life, and thus it was the duty of each person to use those talents to the full. (28)

In the Golden Age, the concept of personal distinction was one of the characteristics of this period of history. The distinctive talents, aptitudes, and potential of the individual became important. The consideration given to the developments of the potential of the individuals, and self instruction, helped to bestow education its real place. The target of education was to reveal the individuals’ potential and develop their talents in all intellectual and physical fields. Because the ideal person should not be restrained and confined to one specific discipline, he always desired to learn more and more. Yet, this sense of individual achievement, extent of knowledge, personal ambition, and yearning to learn more were personified in Christopher Marlowe’s *Doctor Faustus*. However, “the excellence of England’s golden age is tantamount to a conviction that it is in the nature of authority to be self-evident, internally consistent,

logically unassailable, and compelling, wherever and however it manifests itself” (Barkan et al 60) .

During the Golden Age, the Church of England was divided into different parts; Catholicism and the Protestant reformation. England, during Elizabeth’s reign, devoted much of its energy to oppose Catholic power and ascendancy in Europe. Yet the queen acted with wisdom to set up peace and stillness in her kingdom. As a reaction to the conflicting situation, Queen Elizabeth

began by trying to resolve the conflict in the English church. She restored the Church of England in 1559 but attempted to steer a middle course between Protestant and Catholic ideas. For example, the Elizabethan prayerbook allowed worshipers to hold different views on some points of theology. The Renaissance reached its fullest flower under Elizabeth. (Grendler 57)

Contrary to the belligerent and simmering atmosphere of the European nations, England, during the Elizabethan reign, witnessed the greatest prosperity, peace and stability in all its spheres.

I-2- The Victorian England

The Victorian period turned around the political career of Queen Victoria, (1837-1901), her reign lasted over 63 years, the longest of any British monarch. Like Elizabeth I, her name was given to this period of British history and also to literature. It was a time of prosperity, improvement, stability, and optimism. A great deal of change took place during this period, and this was mainly brought by the industrial revolution. It was an exciting period of change and progress. However, it is not surprising that the Victorian literature concerned and targeted mainly the social transformation; it was about change and culture’s reaction to change. Victorian authors continued to reflect their social concerns and anxieties in their writing in addition to the thriving of prose writing and the flourishing of the novel which

characterized the literature of this time. Jarlath Killeen in her book *The Faith of Oscar Wilde* maintains that:

Whereby eighteenth-century novelists attempted to distance their texts from ‘mere’ fiction by invoking various kinds of quasi-historical status for them [...] One important factor which led to the novel form gaining such respectability was the movement whereby science became the paradigm within which many Victorian novelists worked, and the novelist became a type of social scientist rather than ‘simply’ a writer of fiction.(80)

Victorian England was a time when many artistic styles, literary schools, social, political and religious movements experienced a colossal change. Harold Bloom states that:” For in many spheres of life and culture, from politics and religion to painting and fashion, the areas of controversy and development of later decades were marked out at mid-century, when writers, artists and preachers addressed themselves to the issues confronting a newly expanded industrialized and urbanized society”(53).

The Victorian period was featured by rapid changes and developments in all spheres, from technology, science, and medicine to change in the figure of the English society. Ultimately, these rapid shifts intensely affected the country’s frame of mind, and altered their old convictions. People not only changed their way of life, but also changed their way of thinking, behaving, talking and writing. This colossal shift in material things brought by the industrialization transformed the existence of the Victorian people. Victorians prepared the way to many inventions, and brought to light the notion that man could create new means for a better life and environment. David Deirdre said in his book *The Victorian Novel* that:

Among the vast array of goods and materials produced during the aggressive onset of industrialism in Britain in the early Victorian period, none was more widely disseminated, more instrumental to everyday life, more essential to the shaping of

industrial culture than information. For along with the grand *melange* of things that seemed to flow unchecked out of British factories, a river of knowledge (and questions) about how the world worked coursed through every aspect of Victorian life. The era's most conspicuous outward signs of unprecedented material change – steam engines, factories, railroads, urbanization - denoted even grander transformations in the way people thought and acted. Received notions about everything from gender to nationalism, from class to religion, from propriety to biology were open to question. Even assumptions about such fundamentals as space and time were challenged. (77)

The Victorian period was intended to be an unpredictable time without bringing up the complications of the religious and institutional challenges brought by many philosophers, thinkers, and writers such as Charles Darwin, Sigmund Freud and the like of them. In religion, Victorians experienced a great age of doubt, the first that set the institution of Christianity into question on a large scale. Moreover in the literature of this time, we see a duality, or double standard, between the privacy of the individual, his exploitation and corruption, and the national success and the notion off the group. Regenia Gagnier evokes that:

the modernity of the Victorian age, with its values of progress, technology, global markets and individualism. It also evokes the postmodernism of Nietzsche... [His]transvaluation of values, in the second half of the twentieth century. The Victorians agonised over values - family values, British values, value as use or exchange – while Nietzsche revealed value as a fraud, a tool of domination of some over others, on the one hand, and promoted a radical perspectivism or scepticism, on the other. (qtd. in Raby 18)

The Victorian era, was an extraordinarily changing and complex age, which can be termed as the second English Renaissance. It was also the beginning of modern times, which open the door for new horizons. The Victorian period also marked the height of the British industrial revolution, and the zenith of the British Empire.

I-3- The Affinities between the Elizabethan and the Victorian Era

The Elizabethan and the Victorian eras stained two distinctly different periods of European history. They both foreshadowed major changes in culture, art, philosophy, and science. The Elizabethan period was associated with advances in literature, architecture, humanism and world economy, while the Victorian was associated with rationality, scientific methods, and industrialization.

The Elizabethan period corresponded to the period of the reign of Queen Elizabeth I. This period of English history was marked by a humanistic revival of classical influence expressed in a flowering of the art and literature, and by the beginning of modern science.

The Victorian era of British history was the period of Queen Victoria's reign, from 20 June 1837 until her death on 22 January 1901. It was a long period of peace, prosperity, scientific blossoming optimized by a national self-confidence.

The Elizabethan period was labeled as The Golden Age of England. It was the Golden Age of artistic, cultural, and intellectual thought and production. During this era, great transformations and flourishing were felt in music, astronomy, painting, architecture, poetry, drama, and philosophy. Financial, political and technological innovations contributed to this explosion in civilization and culture. The development of the printing materials allowed people to read, translate and distribute written materials. However, knowledge was accessible when Greek and Roman texts were translated from Latin into Italian, French, and English. So, scholars may well utilize and spread ancient wisdom, and adapt it to the conformities of their time.

The Victorian period was the time of discovery, but it is generally limited to the realm of science, mathematics, and technology. Logic and reason reigned as thinkers became convinced that society and the natural world were linked. While it may be complicated, it could be studied, verified, and mastered. Scientists were convinced that each problem has its

solution. The scientific method relied on objectivity, leading to conclusions which should be verified. Also advances in empirical sciences such as biology, and geology, opened the way to many questions about the nature of reality, natural phenomenon, and the previous ideas about religion and truth. Because empirical and experimental data shed light on the gloomy notions of how the world functioned, and people's superstitions, by explaining mystical phenomena like lightning, eclipses, disease, or hallucination. All these phenomena were explained by researchers basing their conclusions on science and logic, not on the church and God. However society valued more truth and the acquisition of knowledge.

Yet, the Elizabethan period was a period of explorations in art, poetry, and literature that focused on emotion, faith, and mystery. The Victorian was just in term to give more importance to science, logic, and solving the apparently unsolvable with the senses.

It is really interesting to see the way things were all in the Elizabethan and Victorian periods the way in which they developed and transformed from one period to another, giving each time an addition to the development of humanity, and the expansion and progress of modern times practically in all fields. These two periods of progress were the groundwork of our modern society.

II- Authors in context

II- 1- Christopher Marlowe

“I believe that it is important for an understanding of Marlowe's career and achievements to have a grasp of the context in which he wrote and in which his works were first received”(Hopkins 3). Christopher Marlowe was born in February 1564, in Canterbury, just few months before his great rival William Shakespeare. Marlowe was born in a poor family, “they were not on the subsidy rolls and received welfare assistance from local charities during Marlowe's boyhood” (Cheney 26). Despite the fact that his family was not

prosperous enough to enjoy any real influence, Marlowe received a good formal education, which began at the age of seven. Marlowe entered the Grammar School where he studied Latin; at the age of fifteen “he won a scholarship at the prestigious King’s School in Canterbury” (Cheney 26). While at Corpus Christi College, Cambridge, where he studied Philosophy, History and Theology, Marlowe received his BA in 1584. Park Honan says that:

Yet schooling helped to discipline his artistic skills and intellect. Among the benefits were new views of power and of poetry, both ancient and modern; liberating discoveries about his society; and advances in his creative life. The dissatisfactions he knew at home no doubt added strength to his wings. (48)

Marlowe disappeared from university for a long time. After his return, he was refused his MA degree on the accounts that he was suspected of Catholic compassions. In reality, Marlowe was recruited by the government for espionage mission; the Queen’s Privy Council interfered on his behalf by an Act of the Privy Council, released in 29th June 1587. This is an extract of this act:

Their Lordships’ request was that the rumour thereof should be allayed by all possible means, and that he should be furthered in the degree he was to take this next Commencement, because it was not Her Majesty’s pleasure that anyone employed, as he had been, in matters touching the benefit of his country, should be defamed by those that are ignorant in th’affairs (sic) he went about. (qtd. in Lisa Hopkins 9)

Eventually, he was admitted his MA degree in 1587. After Marlowe had left Cambridge, he began a career as a London playwright to write *Tamburlaine the Great*:

a play in which Marlowe wrote a study of the ambition that made Tamburlaine the terror of all the world and made Marlowe’s own reputation [...] as a writer who was

questioning accepted moral views, extolling the renaissance passion for ‘knowledge infinite’ and individual self-expression”.(qtd. in Marlowe VIII)

Christopher Marlowe’s life is the most spectacular of any English dramatist. His life can be compared to the lives of his characters, “his male characters are merely himself (Marlowe) in disguise” (Hopkins 142). Yet it was short, violent, and full of mystery. For the modern time, we can consider Marlowe’s life as a thrilling moldered by suspense, enigma, and intrigue, an interesting story for a film adaptation .There were many incidents in which Marlowe was involved; he was charged with murder. Yet, he was later discharged by the authorities. Marlowe had a reputation for atheism, he said in *Tamburlaine* “Let us march against the fires of heaven” (qtd. in Beal 1). Moreover, Marlowe was suspected of heresy and homosexuality, but Marlowe’s mysterious connection with government protected him from various troubles. In addition to all of this we should not forget to point out Marlowe’s secret life. Marlowe worked for the Secret Service, and like all heroes of good films of intrigue the actor should not die in a usual way.

Christopher Marlowe’s death, like his short life, was filled with mystery. At the age of 29, Marlowe was killed in uncertain circumstances. However, “what caused the events surrounding Marlowe’s death is even less easy to pin down than what actually happened. If Marlowe’s death was murder, he outraged so many norms that possible suspects proliferate” (Hopkins 19) .Yet, Marlowe as a character would be an interesting subject to learn more about human temperament and conduct .In this context, Park Honan says that:

Christopher Marlowe’s life is the most spectacular of any English dramatist. He has a quickness and glitter as if he were moving across the night like a gaudy comet, and yet the man is no more luminous than his art. His story continues to intrigue, not least because it includes an ongoing murder mystery. Just as thrilling for modern sensibilities is his reputation as a spy, an unceasing blasphemer, a tough street-fighter and a courageous homosexual. New material now adds to the picture of Marlowe’s

secret life; but it is important to recognize that he became a spy in another sense, as a highly critical and original enquirer into human nature and social behavior. (18)

Marlowe lived in a time of great transformations; new advances in science which were transforming all ancient viewpoints that touched mostly all fields. In addition, the discovery of the Americas played a momentous part in reshaping the European conception of the world. Besides the great social shift, English literature and art did not escape this change. They received a great transformation; they were influenced mainly by the translations of more classical texts. Furthermore, the stability that characterized England, after centuries of civil war, promoted this change. Michael J. Kelly stated:

Christopher Marlowe was the embodiment of the Elizabethan Golden Age. Marlowe's work was the product of his 'Erasmian,' or Christian humanist, education, the state of affairs in England and his own ability and readiness to satirize the world around him. Marlowe and his fellow contemporaries were a testament to the development of English drama, its pinnacle at the end of the English Renaissance and its eventual decline and suppression at the outbreak of the English Civil War. (1)

England in Marlowe's time, corresponding to the period after Queen Elisabeth's death, had witnessed a great dramatic rise. At that time the young Marlowe came to London, where an important center of trade, learning and art, the city economic, intellectual and artistic importance were increasingly uplifting. London began to open its wings and show its colors, grow and improve its position to become one of the most important and prosperous metropolises. But, "Marlowe, whose learning was curious and extensive" (Bloom 25), was opting to make his career in the theater, to become, "the greatest discoverer, the most daring and inspired pioneer, in all our poetic literature. Before him there was neither genuine blank verse nor genuine tragedy in our language. After his arrival the way was prepared, the paths were made straight, for Shakespeare" (MacLure 189).

At that time, drama was also entering a golden age, characterized by the fame of Shakespeare. However, Marlowe's works were crucial to the development and flourishing of English drama, and to literature in general. He was a great innovator of blank verse, unrhymed lines of iambic pentameters. Marlowe's originality and the richness of his dramatic verse, "brought him into contact with a number of other people who made a significant impact on history and literature", who owed him a considerable debt for their achievements (Hopkins 3).

Christopher Marlowe was thirsty for knowledge. Formal education took a great time from his life: "and what he learned informs his plays at every level. To a very considerable extent, Marlowe presented himself as a scholar-dramatist, and his plays offered their audiences knowledge as well as entertainment" (82). However, Marlowe also explored many themes in a myriad of areas that were not known at his time; and are not to be attained in modern times; as Marlowe did not only write about existing knowledge, but went beyond what is accepted by a logical human mind. In this respect, Lisa Hopkins says that in Marlowe's hands, indeed, "the Elizabethan stage expanded to offer imaginative representations of areas it had never before visited. Marlowe's drama also probes other areas which his contemporaries' plays did not" (107).

II-2 Oscar Wilde

Quack, quack, quack," [the Duck] said. "What a curious shape you are! May I ask were you born like that, or is it a result of an accident?"

"It is quite evident that you have always lived in the country," answered the Rocket, "otherwise you would know who I am. However, I excuse your ignorance. It would be unfair to expect other people to be as remarkable as oneself. You will no doubt be surprised to hear that I can fly up into the sky and come down as a shower of golden rain." (qtd, in Roden 77)

As in his tale *The Remarkable Rocket*, Oscar Wilde's life was as typical and flamboyant as this character "Remarkable Rocket". Irish author, playwright, and wit, Oscar Wilde was born in October 16th, 1854. He was the son of Sir William Wilde; a distinguished surgeon, and Jane Francesca Elgee; a writer and poet. Wilde's schooling started at Portora; Irland, before moving to study at both Trinity College; Dublin and Oxford University. At the university of Oxford, Wilde "took an excellent double first and came close to being awarded a university fellowship, thus very nearly becoming a member of the English academic establishment" (Mighall 11).

Since his early age, Oscar Wilde was distinguished for his intelligent humor and sharp wit besides his mannered conversation and appearance to gain a reputation as a dandy. Wilde "displayed a flamboyant aestheticism that did much to increase his notoriety" to become one of the most successful playwright of the late-Victorian London and one of the greatest celebrities of his time (Bloom 1). He also became an ambassador for aestheticism; a late 19th century movement that advocated art for art's sake.

Wilde was married for several years, and was the father of two children. But in 1891 he met the handsome young poet Lord Alfred Douglas, with whom Wilde established a homosexual relationship. This was to have disastrous consequences on him. To add more adversity to his turbulent situation; Wilde included homosexual undertones in his works that can but be detected and divulged, a fact that outraged Victorian society, to become the reason for his public humiliation and downfall. Chris Healy said that: "To the many Wilde was an unspeakable person, but to the few he was an accomplished scholar and gentleman, suffering from one of the most terrible and loathsome forms of insanity" (8). Yet, Wilde, after two trials, was imprisoned for homosexual offenses in 1895; though he remained in prison for two years, but this time of prison life did not change anything of Wilde's personality. His

homosexual attraction increased rather than diminished. Wilde grew more enamored by Lord Alfred Douglas and lust about him.

The life of Wilde was turbulent, unstable, unpredictable and volatile. Never short of incident, it reflected his own inner battle, and his revolutionary views, rightly or wrongly, Wilde is remembered as much for his life as his writing. His life is widely compared to his oeuvres, “for the author himself saw both as being modes of artistic expression” (Bloom, Bloom’s *Classic Critical Views* 27). As many critics did in Wilde’s time, and would do the following years, it is irrevocable to pin down and give a “consideration of Wilde’s art uncolored by his life. The relationship between Wilde’s life and his work was, and still is, of fundamental significance to Wildean critics, however, and seemingly was to Wilde, who believed he had put his genius not into his art but into his life” (26). Wilde’s fictions reflect in part his paradoxical view of life, suggesting things not always as they appeared; veiled by flamboyancy glamour and *beaux mots*. “Mr. Wilde” as Ploman states, “laid himself out to play a certain role, and when he attitudinized he did it sufficiently well to make it pay, and to induce the world to take him seriously” Ploman adds, “he usually said something that startled a serious world by its audacity” (qtd. in Bloom’s *Classic Critical Views* 7).

Wilde’s life might resemble a book; a gripping Victorian melodrama that was to be censured in his days, but would be a bestseller in modern times. A book with one character; representing Wilde; wearing a mask, but under these masks another and another; each mask with a different expression; representing different guises and personalities; the husband and father, the writer and man of words, the flippant philosopher, the dandy and glamorous aesthete, maniac the sinner in the eyes of the world, decadent and immoral, the homosexual and the mocker of any sense of social conventionalities and conformities. However, as Bloom argues, “one could never be sure of Wilde. [as he] had attempted to turn his own life into a work of art and had said that: A truth in art is that whose contradictory is also true” (6). Such

attitudes are precisely those that should be kept in mind by any critic seeking to define Oscar Wilde's character; "each attempt at a definition of his identity should be particular and every interpretation contingent" (6). In addition to all these controversies, Oscar Wilde committed what was not to be pardoned by the Victorian society; an unpardonable sin that of mocking religion. Yet Wilde,

in a life perhaps still more famous for its scandals than for its works, Wilde's deepest scandal – as perhaps it has ever been – is the scandal of the Cross. Indeed, Wilde's obsession with religion throughout his life reminds us that by far the earliest uses of the English word "scandal" refer to religion rather than sexuality". (Roden 208)

At the end to convene the norms of a dramatic oeuvre, the book of Oscar Wilde's life ended tragically; he died in poverty from meningitis at the early age of 46.

Oscar Wilde lived in the middle of the Victorian age; the time of queen Victoria's reign (1837-1901). At that time England was playing a great deal of transformation and development in all fields. Society at that time was troubled and excited by the shock of the new. Yet, men confidently saw change as progress and the term individualism began to appear. But this sense of freedom was just in the surface. In reality the importance of authority and social values still remained, the false image of freedom and "doing as one likes" were only seen in their fashionable appearance and good looking (Arnold 43). This had led many of the Victorian people to live a double life; a life of secrecy in regard mainly to the class system and the strong limitation of sexual liberties. In this context, Brigid McCauley stated in his work; *The Life and Works of Oscar Wilde* that:

During this period in English history, the country was undergoing many radical changes, all of which contributed to the way in which the people who lived during this period lived and thought. In modern times, Victorian society is generally remembered as one that was puritanical, repressive, obsessed with the appearance of respectability,

strict discipline and high morals. The quality of earnestness became a typical Victorian value, and was applied to all areas of Victorian life, especially in religion, literature and social conduct. Though somewhat one-sided, the term "Victorian" is also associated with negative qualities such as narrow-mindedness, double standards, hypocrisy, sexual repression and extreme class-consciousness. (1)

Throughout the course of his career Wilde excelled in a variety of literary genres, nevertheless Wilde was seen as “a character and personality that had come to represent a literary phase in English history, that of decadence” (Bloom 28). With his wit and intelligent mind, Wilde wrote a number of plays surrounding many themes that expressed his own view of life, portrayed and criticized with a poetical way most of the Victorian standards. Besides, Wilde’s plays that are shaped by hilarity humor and witty conversations left a countless number of proverbs and idioms that are still remembered and used in our time. Oscar Wilde also wrote in verse, producing many poems, songs and sonnets depicting human persona and his inner self, and giving merit to great men who have made history. He also wrote other fictional works as fairy tales that can be a representation of Wilde’s wish to remain in a world of innocence; a world in which no evil or external force can attain his utopian dream. In addition to all these oeuvres, Oscar Wilde wrote in 1891 his first and only novel *The Picture of Dorian Gray* to become his *magnum opus*, a novel which include a homosexual theme and was considered as immoral and perverted by the Victorian society;

Oscar Wilde did everything there is to be done with words. He spoke them, his contemporaries tell us, like no one else. He wrote plays in which the dialogue mirrored his own spoken ability and agility, plays that have remained popular and perpetually performed – even during the years of what everyone at the time, including Wilde, referred to as his “downfall” and disgrace. He strung them together in poems, from long historical tributes to art to sonnets, songs, and ballads. He used them for fictions, from short fairy tales and fabliaux to one full-length novel that still dazzles,

confounds, and upsets. He crafted criticism, from literary reviews to opinion pieces about art to public letters to social critiques. (Roden 77)

Whatever one may make out of Wilde's life, his genuine and capacity of writing remain irrefutable. He endured a legendary life remembered as a myth by his literary success, strange and particular style of life that was portrayed in his fascinating personality and scandalous sexuality. Oscar Wilde chose to live his life to the full, experiencing all his desires without any regard to the vicious judgment of the society. However, "Wilde helps to bolster the largely unchallenged reputation of an author whose career not only provides us with an inexhaustible source of entertainment but also reminds us of our welcome liberation from what we might imagine were the worst aspects of late-nineteenth-century moralism" (50).

III- *Doctor Faustus* and *The Picture of Dorian Gray*: A Reflection of the Real World

III-1 *Doctor Faustus*

The Renaissance man was fascinated and enthralled by new learning and knowledge. He regarded knowledge to be power, representing man's personality, vigor and position in society. He developed a voracious thirst for further curiosity, knowledge, power, beauty, wealth, worldly pleasures and the like. He was captivated by the notion of the new. The writers of this epoch echoed their age in their fictions. Marlowe might be said to be the greatest and penetrating representative of his age; and this can be seen in many of his works. Marlowe put such thoughts well in *Tamburlaine*; one of Christopher Marlowe's well esteemed writings:

Our soul, whose faculties can comprehend
The wondrous architecture of the world
And measure every wandering planet's course.

Still climbing after knowledge infinite

And always moving as the restless spheres.

Will us wear ourselves and never rest. (qtd. in Marlowe 21)

The influence of the changing Renaissance in all its artistic and cultural grounds, marked all the writers of the second half of the Elizabethan age in poetry, drama, prose, romances, and novels.

The Golden Age is a topic of perennial interest for scholars of Renaissance art and culture, but the notion that the Renaissance itself was a golden period has been much less resilient to changes in academic taste[...]“golden” was merely a commonplace way of referring to the “POETICAL” features of the Elizabethan age, meaning “the predominancy of fable, of fiction, and fancy, and a predilection for interesting adventures and pathetic events”. (Barkan et al 59)

Yet, this influence can be seen in the works of Marlowe. The most important desire of the Renaissance man was portrayed in *Doctor Faustus*; that of knowledge, power, and acquiring power through knowledge. In many ways, Marlowe's *Doctor Faustus* revealed the extensive intellectual, economic, and political shifting taking place in sixteenth-century England, changes accentuated by the Golden Age and the Reformation .Yet, the writings of Marlowe are the most prominent embodiment of the changing Elizabethan period in all its spheres. Marlowe himself is a prototype of the Elizabethan England man incarnate, “indicating that the Marlovian ‘ghost or genius’ rather slyly haunts his own historical making” (Cheney 20). In the conception of the central characters of his oeuvres, he was always encouraging the Elizabethan ambition for unlimited power, gained by unlimited knowledge, and an infinite desire to have both.

In her book entitled *The Renaissance* Jocelyn Hunt states that:

There are obvious links to be made between the spirit of curiosity and questioning which animated the thinkers of the Renaissance and the journeys of travellers to distant parts of the world. Exploration was stimulated by the discovery and interpretation of classical texts about the world. The new scientific ideas of the Renaissance informed and were affected by these explorations, and the doubts already expressed about the teachings of the Church were strengthened when the world patently was not as those teachings had always claimed. (74)

Yet, longing for physical beauty, uncontrolled desire of love for the seeking of wisdom and acquiring a strong mind, and boundless aspiration for truth, were the characteristics of the most desired life of the Elizabethan man. In addition to his great sense of bold adventure and required discoveries directed by the new needs resulted from the contemplating, curious, and quizzical Renaissance man. Yet, Marlowe's *Doctor Faustus* is the representative of the Elizabethan period, and foretells the contemporary problems of life.

There was an intellectual curiosity during the Elizabethan era. The new discoveries in science and developments in technology went beyond mere material advances. It was a youthful age to which nothing seems impossible. Before the European, this period opened a new world of imagination. All these things stirred men's imagination, and led them to believe that the infinite was attainable. In *Dr. Faustus*, Marlowe expressed such ideas, when Faustus says:

O, what a world of profit and delight,

Of power, of honour, of omnipotence,

Is promised to the studious artisan!"

.....

All things that move between the quiet poles

Shall be at my command. (Marlowe 1.1.53-56)

He has an unequalled thirst for knowledge and power to be acquired with the help of that knowledge. In the very beginning of the play Dr. Faustus is found considering the importance of various subjects which he may study. He already studied various subjects at the universities and impressed scholars with his knowledge. This was the aim of Humanists, they were focalizing on the individual; his wills, capacities, potentials, and personal achievements:

Modern humanism stresses the importance of human achievements, with people making their own choices, rather than relying solely on the will of God to fix their status and the pattern of their lives. In the period of the Renaissance, the word humanism denoted a very different intellectual approach. The Renaissance perception was that God had given mankind the potential to achieve a good life, and thus it was the duty of each person to use those talents to the full. (Hunt 28)

After contemplating, analyzing, and considering the relative importance of various subjects as; Logic, Metaphysics, Medicine, Law and Theology, Faustus concludes that they can give knowledge but no power. He remarks: “Yet art thou still but Faustus and a man”. (Marlowe 1.1.23). Marlowe desires to know more and go beyond what is attained by a poor human mind.

Faustus uses the book of magic not simply to become famous on earth but to create eternal life within time – an art that forms the ultimate blasphemy against the Christian God and yet hauntingly anticipates the goal of modern medicine and science. As in so much else, Marlowe’s daring search for freedom attracted the strong hand of government. (Cheney 35)

Doctor Faustus being the embodiment of Marlowe’s thoughts and the product of Elizabethan period is dissatisfied with the conventional sphere of knowledge. However, Faustus has an immense aspiration to attain perfection and becomes a deity. The knowledge of logic, medicine, law and divinity are insufficient for him, so he decided to study the Metaphysics of magician, and regarded necromantic books as heavenly by the use of magic powers in order to learn about the future and what is not attainable by human being; “Dr Faustus recalls the

allegorical figure of Mankind choosing between his Good Angel and his Evil Angel – though Marlowe insinuates that Faustus has already been chosen for sin and damnation” (Cheney 53). With the help of this forbidden knowledge, he wants to gain power and becomes a God. Faustus said: “A sound magician is a mighty god, Here Faustus, tire thy brains to gain deity” (Marlowe 1.1.61-62).

The Renaissance man most wanted power, wealth and fulfill all his desires. After Marlowe had set a pact with the Devil, he would have spirits at his command to do whatsoever he demands. He would like them to bring gold from India, pearls from oceans and delicacies from every part of the world. Faustus also wishes to become a king, and this will be after chasing the prince of Parma from his realm. In this way, he would be able to gain a lot of power and wealth to realize all his wills and enjoy worldly pleasures.

And then, Dr. Faustus, as the true embodiment of Renaissance man, starts dreaming of gaining super-human powers and realizing miraculous deeds with the help of the spirits invoked by him,

I'll have them fly to India for gold,
Ransack the ocean for orient pearl,
And search all corners of the new-found-world
.....
I'll have them read me strange philosophy,
And tell the secrets of all foreign kings. (1.1.81-86)

Even though, Faustus' yearn for acquiring knowledge seems exaggerated; like the Renaissance man, Dr. Faustus had Renaissance spirit of adventure. Also, he wanted to travel across the world to learn more about the new discoveries of other nations to anticipate there developments and to be ahead of them. Jocelyn Hunt states that:

Thinking and education now focused much more upon this world than upon the next. Books about actual and ideal government, schooling and manners were published in Italy, France, England and Germany. Curiosity about the world may have been one of the reasons why voyages of exploration were undertaken at this time over greater distances than at any earlier period. (18)

So with the help of Mephostophilis, he traveled to distant countries as France, Italy and other countries. Faustus says that:

To find the secrets of astronomy,
 Graven in the book of Jove's high firmament
 Did mount himself to scale Olympus' top;

 He views the clouds, the planets and the stars,
 The tropics, zones, and quarters of the sky,

 From east to west his dragons swiftly glide. (2.3.2-13)

To Faustus, knowledge means power, and its power that will permit him to attain the sensual pleasure of life like the man of Renaissance; he is a worshipper of beauty. Because, “someone caught by desire might remain attached to even the object he or she acknowledges as mis-taken” (Barkan et al, 140). That is why, just after making the agreement with the Devil for twenty four years of fulfilled desires, worldly pleasures, and what was to be called attaining perfection. As an evidence of human weakness, his first wish was not that of infinite knowledge or gaining power but was that of the most beautiful woman. Faustus asks Mepostophilis: “Let me have a wife, The fairest maid in Germany, for I am wanton and lascivious, And can not live with-out a wife” (Marlowe 2.1.140-141). The passages conceived for Helen are the most beautiful, inspiring and lyrical passages of the play that represented brilliantly the Renaissance man and man in general, with his sense of love and adoration for

beauty, besides his need for romance and worldly experiences. Faustus expressed his feeling of great fascination, delight, and enjoyment in the following words: “Was this the face that launched a thousand ships. And burnt the topless tower of Ilium” (5.1.96-97).

All in all, we found Faustus discarding the divinity of God, defying and rebelling all religious and moral norms, when he sells his soul to the Devil to master all knowledge and to obtain inexhaustible power. In this concern, Faustus says: “Ay and Faustus will turn to God again: To, God? He loves thee not: The God thou servest is thine own appetite” (2.1.9-11).

After the period of twenty four years was over, the life of Doctor Faustus tops in a tragic ending. In the last moment, he understands and realizes that supernatural power is reserved for God, and the man who attempts to face God and go beyond his divine laws, handle or deal in magical power must face eternal damnation. At the end, the sense of blameworthiness and culpability emerged from Faustus, lastly repents of his deeds but it is unquestionably of no avail.

Faustus is gone; regard this hellish fall, Whose fiendish fortune may exhort the wise,
 Only to wonder at unlawful things
 Whose deepness doth entice such forward wits
 To practice more than heavenly powers permits.(5.3.4-8)

III-2-The Picture of Dorian Gray

During the time of the Victorians, etiquette, demureness, and decorum were considered status. Morals and ethics were very strict in those days. If you did not follow them and match to their norms then you were considered an outcast. We know part of it is because people in the Victorian period all tried to maintain a strict and a high social image, in so doing losing their personal distinctiveness and identity. Francis O’Gorman says that during the

Victorian period we; “had to rely more on palpable social signs: dress, speech, behavior, place of residence, style of living. Thus the emblematic social importance that so many novels locate in outwardly trivial distinctions: whether one used wax or tallow candles, for example, or wore satin rather than silk dresses”(75).

The Picture of Dorian Gray describes the lives of the upper-class people of the Victorian England through integrating very detailed accounts of their beliefs, attitudes, and actions into the text. Those evoked members of the upper class are; Dorian Gray, Lord Henry, Lady Narborough, and Gladys the Duchess of Monmouth. Then each of them depicts and characterizes a different individual with a different personality but all reflecting the upper classes standing in the Victorian society. Through his use of countless aphorisms, Lord Henry proves to be the voice of Wilde within the text. The members of the upper class seem to live extravagantly on the surface through participating in meetings and private banquets; however, their lives are characterized by hidden troubles and desires. Oscar Wilde seems to be cynical and critical concerning the lives of the upper-class men.

Dorian is the epitome and the embodiment of this type of Victorian society. Dorian gave the impression of a man who does not care about what others feel and think of him. He is not interested in the moral consequences of his actions, but only the manner in which he affects himself and pleases his desires. Dorian Gray is only interested in the beauty, opulence, and sumptuousness of his world, and attaining them by all means that can possibly be used. He is not motivated by real emotion and real morality; only the surface beauty interested him, that is why he abandons the actress he supposedly so loved. His life is filled with extravagance, profligacy and the satisfaction of base desires.

However, from another perspective the characters in Oscar Wilde’s *The Picture of Dorian Gray* show how the expectation of society affects the characters’ behavior and their reaction to the society’s ideals; demonstrating how rejection and refusal from society can lead

to deceit and dishonesty, and engaging in a double life in order to satisfy conventions. Dorian Gray is the ideal man in the Victorian society with his youthfulness, beauty, and wealth. “He has a simple and beautiful nature” (Wilde 11). Among the men that admire and respect Dorian, and see in him a perfect man is Basil Hallward, who describes Dorian as being;

wonderfully handsome, with his finely curved scarlet lips, his frank blue eyes, his crisp gold hair. There was something in his face that made one trust him at once. All the candour of youth was there, as well as all youth’s passionate purity. One felt that had had kept himself unspotted from the world. (Wilde 12).

Lord Henry also praised Dorian’s beauty and youth, but also warns him that it does not last forever and Dorian should enjoy it while he has it: “You will become sallow, and hallow-cheeked, and dulled-eyed. You will suffer horribly...Ah! Realize your youth while you have it” (16). Dorian has been blessed with the ideal image of a male in Victorian society. Lord Henry wants Dorian to embrace his beauty as a gift, which he should use for his advantage.

Dorian has not considered that one day his gift will no longer symbolize the Victorian ideal when he becomes old, but after hearing Lord Henry’s words, he realizes that he will not stay young and beautiful forever:

How sad it is! I shall grow old, and horrible, and dreadful. But this picture will remain always young. It will never be older than this particular day in June [...] If it were only the other way! If it were I who was to always young, and the picture that was to grow old! For that—for that—I would give everything! Yes, there is nothing in the whole world I would not give! I would give my soul for that! (18)

Dorian’s wish comes true. His pretty face remains youthful while his portrait grows old and monstrous. The portrait ties him between the two lives of youthful beauty and sinful ugliness caused by the practicing of Lord Henry’s theories and philosophies of pleasure. Yet, Dorian was living a double life

John Stuart Mill says:

All women are brought up from the very earliest years in the belief that their ideal of character is the very opposite to that of men; not self will, and government by self-control, but submission, and yielding to the control of others. All the moralities tell them that it is the duty of women, and all the current sentimentalities that it is their nature, to live for others; to make complete abnegation of themselves, and to have no life but in their affections. (19)

Lord Henry unveils to Dorian that the Victorian women are inferior to men and have their specific purpose in the society. In this concern he says:

Ultimately, there are only two kinds of women, the plain and the coloured. The plain women are very useful. If you want to gain a reputation for respectability, you have merely to take them down to supper. The other women are very charming. They commit one mistake, however. They paint in order to look young... As long as a woman can look ten years younger than her own daughter, she is perfectly satisfied. (Wilde 32)

For instance, Lord Henry describes to Dorian that the ideal Victorian women must be able to make men look respectable with a good reputation, and have their place and rank in society. In addition, women are expected to look young and pretty and serve their husbands. Women are not there to work or take place in intellectual conversations; their job is simply to be an accessory for the male and help him gain a good reputation.

Dorian's personality changes many times in the novel, because of his desire for youth and pleasure, which is influenced by Lord Henry and the rest of the Victorian society. He lets pleasures get in the way of morality, resulting in his portrait becoming disfigured by his immorality and misbehavior. Dorian admits his immorality and accepts the idea of his body staying young while his portrait continues to grow with sin because, "what did it matter what happened to the colored image on the canvas? He would be safe. That was everything" (67). The portrait aging and growing with cruel, facial expressions; representing his malsanity does not matter to Dorian as long as he is accepted by society.

In the Victorian age, men sought after acceptance and respectability; it did not matter how they gained respect. The obvious disregard for the means of reaching respect and acceptance led Dorian to take to practice Lord Henry's philosophy on remaining youthful and pleasuring himself, but his guilt always remained in the back of his mind when he looks at the portrait.

By letting the portrait take on this role, Dorian remains accepted by society over the years. He is accepted because he is ever youthful, handsome, wealthy, and a respectable man in the eyes of the Victorian society. Even if Dorian is accepted by the Victorian society, his portrait does display that he is guilty of immoral deeds. When Basil views the painting, he cannot believe it is his painting because the man he painted was young and beautiful; but this man revealed age and ugliness. Dorian says: that "It is the face of my soul" (98). Dorian is conscious that he is living two detached lives and comprehends that his sinfulness and guilt are living through the painting.

At the end of the novel, the only source standing in the middle of Dorian and society is the portrait because only the portrait exposes Dorian's true self and reveals that he is not the ideal man in Victorian society. If someone was to figure out the real reason of the portrait's ugliness, Dorian would be isolated from society.

Dorian believed that destroying the portrait would release him from his guilt, and he would be able to carry on living his accepted life. What he did not know is that his own physical life would be taken in the end. Wilde uses the depiction of a double life over the portrait to show that men in the Victorian society were influenced by how society views them. As illustrated through Dorian, Victorian men feared not being accepted by society; for if they were not, they would not be well considered. Furthermore, their fears led them to making decisions based on acceptance from society rather than morality, since acceptance was a main

concern in the Victorian society. Consequently, Victorian's social conventions and cultural norms led men to living double lives rising up to the expectation of society.

IV - Civilization and its Discontents

“We have not even to risk the adventure alone; for the heroes of all time have gone before us; the labyrinth is thoroughly known; we have only to follow the thread of the heropath” (qtd. in Bressler 142).

Literature has always given us ‘subjectively’ reminiscent and evocative depiction and exploration of the human nature. Besides, the sense of individual agency might be said to be one crucial aspect of it. The idea of *human nature* is presented as subject and a common frame of reference for literary depictions, and has also been explored in various ways by clinical psychologists, social-personality psychologists, and psychiatrists. Psychoanalytic criticism may best be called an approach to literary interpretation rather than a particular school of criticism. Psychoanalytic criticism provides a simulating approach to literary analysis that decrees that we humans are complex yet somewhat understandable creatures who often fail to note the influence of our impulses and the impact of the unconscious on both our motivations and our everyday actions. Psychoanalytic approach attempts to explain how and why human actions happen. Besides, it is a systematic, philosophical body of beliefs about how meaning occurs in Literature and other art forms. First introduced to literary studies in the 1920s and 1930s, Sigmund Freud is unquestionably the founder of this approach to literary analysis. Sigmund Freud (1856- 1939) makes a profound contribution to the understanding of human personality. Freud's psychoanalytic system is a model of personality development, a philosophy of human nature, and a method of psychotherapy.

Civilization and its Discontents is considered as the most philosophical of Freud's oeuvres. It is an amalgam of many of his previous works in which he gathers his ideas to

bring into being an interpretation of the individual's behavior and his relation to the environment. It is also a testimony about civilization and life in general. Through his work, Freud opts to analyze culture, society, and human civilization by focusing on the individuals, their different and diverse behavior, together with the internal rules that everyone has. Freud, in his book, tries to test the limits of psychoanalysis; it is a kind of internal debate. Freud's most interest consists on founding limits to domineering pressure of the super-ego, relieving people from that great burden which is the sense of guilt. Beginning by depicting our mental life in which everything is determined and cannot go beyond any moral judgment. We have to face a dilemma between individuals and society, between the deepest instinct of the former and the structure of any social system of civilization. However, the individual cannot attain full happiness because of civilization that always attempts to repress him. Besides, happiness will not be the same for all because the fundamental needs of civilization will not match all needs and requirements of all individuals. In his work, Freud takes into consideration many issues representing the individual, society, and the indissoluble link between both; issues such as religion, ethics, aesthetics, morals, human nature, in addition to the purpose of life, and the problems with civilization.

Civilization and its Discontents is all about the human psyche, its harmony, stability and equilibrium. However all this depends, according to Freud, on the structure of personality. Three parts of the human personality have been distinguished; three parts which are in constant fight to control and rule us: the *id*, the *ego*, and the *super-ego*.

The *id* (biological): is the original system of personality, the primary and animal aspect of the human being. It represents our lowest instinct, our primary desires and needs. The *id* is ruled by the pleasure principle, which consists on attaining satisfaction and gaining pleasure by avoiding pain. In the *id* there is Thanatos and Eros (sexual love or desire).

The *ego* (psychological): is our civilized persona which controls and regulates the personality. The *ego* might be perceived as sustaining a “clear and sharp lines of demarcation” between the human being and the outside world” (Freud 13). Ruled by the reality principle; the ego acts as a mediator between the blind instinct, demands, and impulses of the id and the external world. The ego satisfies needs by acting through logical and realistic thinking.

The *super-ego* (social): is the person’s moral code; it represents our conscience, the traditional values and ideals. The *super-ego*, the authority upon our psyche, takes the control, proceeds to judgment, and opts to regulation. The super-ego is an equilibrium between the human desires and the society’s rules. Moreover, the super-ego takes this high position because it can punish us with the harshest and most aggressive means of punishment that can possibly be; guilt (sense of guilt).

In *Civilization and its Discontents*, Freud tries to shed light on “the irremediable antagonism between the demands of instinct and the restrictions of civilization” (Freud 6). He examines behavior, institutions, culture or society as they exist in reality according to every day facts and common things in everyday life. Freud, in his therapeutic work, wants us to analyze ourselves, realize all the different issues that he treats in his work that we do not usually even notice. The book turns around the relation between the individual and his environment; between man and civilization, the benefits and harms he can get from the latter, and how he would face the problems of civilization. Freud, through his work, wants us to realize all this by ourselves, seeking the truth within society, and notifying all the rules that are governing us. In addition, he urges us to react and stop repressing our desires by being aware of what is going on in civilization.

The individual is the platform and the foundation of all civilizations. Human being is egoist by nature; he needs to avoid pain and look for pleasure to be the happiest. In

Civilization and its Discontents Freud said that individuals “strive after happiness; they want to become happy and to remain so”. However, the individual discovers that he is weak and needs others to reach his happiness. This is in fact what prompted him to create civilization (23). In order to do so, people separate themselves into groups that share some common characteristics, creating what we call culture. Each culture has its own way of living. Different and diverse civilizations are created with different rules and traditions. People even though they live in communities, they are still different. To create this social institution, people have to put aside some of their ego interest, follow some rules and respect some limits set by this institution. Here then comes the role of the *super-ego* in controlling and organizing this institution.

Happiness is the goal of every one. However, happiness as Freud says, “is something subjective” (36). Each one of us has his own view of what happiness means, and the different means to attain it, but happiness remains the goal that is and will be shared by all people; what Freud points out in his text about *Civilization and its Discontents*. However, civilized man, his will for happiness and security, “must be ready to make sacrifices”, because individuals become dependent on each others; they need to be loved, and do what is possible to avoid pain and seek pleasure (56). To achieve this, the individual unconsciously changes his desires, while he thinks he does not, and adapts them to the demands, regulations, and conventions of civilization. This is what we call repression. Freud comments:

Inadequately fulfilling our demands for a plan of life that shall make us happy, and for allowing the existence of so much suffering which could probably be avoided... But perhaps we may also familiarize ourselves with the idea that there are difficulties attaching to the nature of civilization which will not yield to any attempt at reform. (62)

Yet, not all the demands of civilization are fitting the individual’s needs. Some are surmountable, while others are difficult to be achieved.

Freud, in his text, makes reference to Narcissism. The term narcissism came from the Roman poet Ovid's *Metamorphoses (Book III)* in the first century story of *Narcissus and Echo*, and later on becomes a term used by specialized psychoanalysts. As we have previously said, *Civilization and its Discontents* is an amalgam of all of Freud's writings; we get more insight into narcissism in his book *On Narcissism: an Introduction*. Freud describes in his 1931 essay *Libidinal Types* the narcissist person as someone who was mainly focused on self-preservation, who was independent, not easily intimidated, aggressive, extraverted, high in activity, and unable to love or commit in relationships. He also notes that these people often attract a lot of admiration and attention, and readily take on leadership roles. In *Civilization and its Discontents*, Freud presents a complicated opposition between the ego-instinct and object-instinct, the desires directed towards oneself which are internal, and the desires directed towards the outside. Both instincts follow the ego, and our constant need for external objects is simply to fulfill our desires for mastery, control, and pleasure. Freud states that: "the concept of narcissism made it possible to obtain an analytic understanding of the traumatic neuroses and of many of the affection bordering on the psychoses, as well as of the later themselves", meaning that psychoanalytic process utilizes the term narcissism to learn about some traumatic behavior in some people (65).

Freud treats in a large scale the sense of guilt in his text *Civilization and its Discontents*, that it takes him two whole chapters. For Freud, the phenomenon of guilt is much more linked to the super-ego. The super-ego, a guardian for our deeds, tells us what is right to do and what is not, and restricts us from committing aggression. The individual, when being forbidden to express his desires from outside, represses excess of aggression and directs it to his own ego. The super-ego tames and regulates the intentions of the ego to form what we call conscience. The latter generates the sense of guilt and imposes self punishment on the individual. In this context Freud says:

The super-ego is an agency which has been inferred by us, and conscience is a function which we ascribe, among other functions, to that agency. This function consists in keeping a watch over the actions and intentions of the ego and judging them, in exercising a censorship. The sense of guilt, the harshness of the super-ego, is thus the same thing as the severity of the conscience [...] The fear of this critical agency...the need for punishment, is an instinctual manifestation on the part of the ego. (83)

In a moral term, we feel a sense of guilt when we do or intend to do something wrong or bad. Freud rejects the idea that the human being is naturally adapted to distinguish between what is good and what is bad because what can be seen as bad for someone might be considered as good for to someone else and vice versa . Good is to be loved by others, fulfill our desire and reach happiness, and bad is the fear to be rejected, having our desire and happiness restricted. We may also add the fear of losing our parent's love when we are children, and the fear to be rejected by society when becoming adults.

Throughout this study, we tend to illustrate how this theory, Psychoanalysis, fits the themes and the characters we are going to analyze. This will be the subject matter of the following chapter dealing essentially with the characters development and themes.

Chapter Two:

Characters Development and Themes: A Psychoanalytic Perspective

Throughout this second chapter which is the core of my study, I will explore the major themes that are common in both literary works, *The Picture of Dorian Gray* and *Doctor Faustus*. Thus, to do so, I will analyze the two works' protagonists, since they participate in the succession of events and play a major part in the formation of themes. I will analyze the theme of narcissism; as both protagonists are narcissists. Both of them desire more than what human being can reach. Furthermore, I will scrutinize the notion of how these narcissist protagonists resort to evil in order to reach their fantasies that would bring them happiness. Happiness which does not come without dilemma, the protagonists' transformation would not be without an outside influence which can be a major motive that stir up their true nature, thus another theme which shall be scrutinized is influence and corruption. Hence, the protagonists step into corruption and corruption, which make them lose the way to the nature of their deeds; from the right path to the wrong one, from good to devil and vice versa.

Since this chapter deals with human nature, the above mentioned themes will be examined through the lenses of the literary theory, Psychoanalysis that stresses and studies the nature of the human beings.

I- Narcissism and the Pursuit of Happiness

I-1- Narcissism and the Pursuit of Happiness in *Doctor Faustus*

Faustus is a scholar of the early sixteenth century in the German city of Wittenburg. A brilliant, intelligent, and ambitious man; however, he is arrogant, fiery, and possesses a thirst for knowledge. Faustus is a very high educated member of society though he was born into a lower class and has struggled all his life to become a wealthy person. In Marlowe's work, we can depict two principal struggles; the one over the control of one's ego and what a person values the most in his life, and to what extent he will go to obtain it, because none of his

learning will allow him to transcend his mortal condition. Faustus with his God's gift; intelligence, becomes a narcissist and wants even more, as Freud says: "narcissistic man, who inclines to be self-sufficient, will seek his main satisfaction in his internal mental processes; the man of action will never give up the external world on which he can try out his strength"(30). Faustus questions all knowledge and finds it lacking. He becomes consumed by pride, and is blinded by his own intellect, but now is in search of more than what education can give to him. Consequently, he rejects God and forms a pact with the Devil, as Freud claims "there is clearly no point in spinning out phantasy any further, for it leads to things that are unimaginable and even absurd" (17). Faustus is a human character; therefore, he is tempted as all humans can be, and will be blinded by false conceptions of happiness attained by wealth, power, and knowledge.

The first scene opens with Dr. Faustus in his study, he is seated, and then he begins to speak profoundly what he desires to do.

Settle thy studies, Faustus, and begin
To sound the depth of that thou wilt profess:
Having commenc'd, be a divine in show,
Yet level at the end of every art,
And live and die in Aristotle's works.
Sweet Analytics, 'tis thou hast ravish'd me!
.....
Is, to dispute well, logic's chiefest end?
Affords this art no greater miracle? (Marlowe 1.1.1-9)

He talked about education and graduation from the different levels. Through his words, we can notice an air of *hubris*, this sense of pride which leads him to ignore all warnings and laws and finally results in his downfall and death (*Oxford Advanced Learner's Dictionary*); he wishes all people to notice him, and see what he has already accomplished. He goes on to say

that logic is a plain thing for him, and he asserts that he has read it all and that he knows all the logic that is needed to be known, those are all the characteristics of a perfect narcissist. In *A Brief History of Narcissism* we find those characteristics of narcissistic personality corresponding to Faustus' personality that he has a "strong extrinsic desires, have a tendency to boast about their achievements, and in general, have an arrogant attitude about their abilities" (142).

Still with the first scene, we find more about narcissism referring to Faustus' search for knowledge; "O, What a world of profit and delight, of power, of honour, of omnipotence, is promis'd to the studious artisan"(Marlowe 1.1.52-54). This is what Faustus desires to obtain, he wants to reach the forbidden knowledge that he feels he can achieve. Faustus, blinded by his narcissism and pride, becomes striving for a great power, and his intentions are on a grand scale:

Shall I make spirits fetch me what I please,

Resolve me of all ambiguities,
Perform what desperate enterprise I will?
.....
I'll have them read me strange philosophy,
And tell the secrets of all foreign kings;
I'll have them wall all Germany with brass. (1.1.78-87)

It is the demands of the renaissance society that drives Faustus to seek knowledge. He has already attained what he can through adequate conventional means, but his narcissistic personality pushes him to have more and more and satisfy his pleasure principle, Freud says "the satisfaction of the instinct is accompanied by an extraordinary high degree of narcissistic enjoyment" (68). 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 could allow him to move

outside the realm of nature, something extraordinary, supernatural, and therefore something evil, Freud comments on the latter saying that “they seek power, success and wealth for themselves and admire them in others, and that they underestimate what is of true value in life” (11). This is the reason why he conjures Mephostophilis, as he seeks to use the new power that would be given to him to enrich his own knowledge. Faustus, after having more power and possibilities to realize what he desires the most, ceases to be the seeker of knowledge, and becomes a seeker of pleasure, driven after aestheticism. Freud comments: “happiness in life is predominantly sought in the enjoyment of beauty, wherever beauty presents itself to our senses and our judgment —the beauty of human forms and gestures, of natural objects and landscapes and of artistic and even scientific creations” (29). One of the first things that he asks for 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. (2.1.140-143)

Here Faustus proves that he is a narcissus, running after beauty, and always acquiring all what he wants by all means available. He wants to resurrect Helen of Troy, and he succeeds; even if she is just a Devil disguised in her shape, yet Faustus chooses to satisfy his desire. Faustus wants her because he is convinced that she is the fairest and the most beautiful woman ever existed; “Beauty, cleanliness and order obviously occupy a special position among their requirements of civilization. No one will maintain that they are as important for life as control over the forces of nature or as other factors with which we shall become acquainted” (Freud 41). Faustus deviates from his foremost objective, the search for knowledge, to give place to his simplest desires as running after beauty and having a wife.

I-2- Narcissism and the Pursuit of Happiness in *The Picture of Dorian Gray*

Dorian Gray, a young man with an extreme beauty and extraordinary good looks. Orphaned as baby, he was brought up by his wealthy grandfather Lord Kelso, who despised him because Dorian was the fruit of an undesirable marriage. Dorian inherits a great deal of money when his grandfather dies. On the surface, he seems a decent fellow at first, a naive and innocent young gentleman. After meeting Lord Henry, Dorian Gray becomes a very different man. He is full of passions and eager to know the world. He becomes a compelling, intriguing, seductive, mysterious, thrilling, and horrendous character, and everyone is fascinated by him, including himself.

Dorian Gray's rapid transformation is behind some fuel motivation and stimulus. In fact, Dorian Gray just at the beginning of the search of an ideal ego sights his own portrait. After, Lord Henry advises the young, immature, and innocent man telling him that; "the aim of life is self-development, to realize one's nature perfectly" (Wilde 25). And Dorian at the beginning of his self-development recognizes and becomes acquainted with himself when he sees Basil's oeuvre for the first time; "A look of joy came into his eyes, as if he had recognized himself for the first time [...] The sense of his own beauty came on him like a revelation. He had never felt it before." (33). Dorian, just as in Ovid's story of Narcissus when the latter contemplates his own image in the water and falls in love with his own reflection, so does Dorian as he also falls in love with his own portrait. "Narcissus", as found in Lechte's *Julia Kristeva*, "wants desperately to unite with the perceived other which is in truth the image of himself" (171).

Dorian, instead of seeking the external ideal ego, searches it in himself, in his picture truthfully double of him. For this reason, the picture is and is not himself at the same time. In narcissism "the ego-subject makes itself an object to itself, once again bringing into question

the notion of an entity identical with itself” (Brennan 168). It is an image of Dorian’s reflection of himself and an external object too. Consequently, Dorian falls in love with the picture, representing the best ideal ego, and becomes jealous of his own portrait. But when Basil intends to destroy the portrait Dorian cries; “Don’t, Basil, don’t! It would be murder!”(Wilde 36), and then he carries on saying “I am in love with it, Basil. It is part of myself. I feel that.”(36). The portrait is no longer considered as a painting; it becomes rather the other Dorian, Basil says: “well as soon as you are dry, you shall be varnished, and framed, and sent home. Then you can do what you like with yourself” (36). In the meantime a Faustian bargain was made, and no one was aware of it even Dorian. Answering to Dorian’s concealed prayers; “It will never be older than this particular day of June [...] If it were only the other way! If it were I who was to be always young, and the picture that was to grow old! For that-for that- I would give everything!”(34). Narcissism for a short period of reverie and meditation takes hold of all of Dorian’s personality. From this moment Dorian is no longer the same.

In this climax, a radical change occurs as Dorian is transformed from a beautiful, young and innocent man to a narcissist covered with pride and full of creeping and unrestricted confused ideas. Dorian meets and becomes fascinated with a penniless young actress named Sibyl Vane, and becomes engaged. Freud in *Civilization and its Discontents* speaks of the way of life saying that “[life] makes love the center of everything which looks for all satisfaction in loving and being loved” (29). Totally confusing us, doubting our conclusion that Dorian is a narcissist, perhaps he is not, perhaps he is a normal being, a man who can fall in love with a woman. It is evident that the ego at this stage searches what it lacks. In this context Freud, in his book *On Narcissism: An Introduction*, states that “what possesses the excellence, which the ego lacks for making it an ideal, is loved [sic]” (96). The object of love in this stage must be from the external world. Freud, also in his book *Civilization and its*

Discontents, comments “Thus even the feeling of our own ego is subject to disturbances and the boundaries of the ego are not constant” (13). In fact, after Dorian tells Lord Henry about his love, he wonders “how different an actress is! Harry! Why didn’t you tell me that the only thing worth loving is an actress?” (Wilde 63). Dorian reveals that we are not totally wrong, the question tells us that Dorian is not fascinated by Sybil’s beauty or personality, or is in love with her, he is merely interested in her because she can act famous and celebrated females characters of the stage such as Juliet, Rosalind, and Imogen, and give him moment of happiness seeing her acting those women. Dorian knows approximately nothing about Sybil Vane, his presumed woman, but knowing nothing about her makes her more interesting to him.

The decadent Lord Henry inquires Dorian; “When is she Sibyl Vane?” Dorian answers, merrily, “Never” (Wilde 66). Freud asserts that “There is clearly no point in spinning our fantasy any further, for it leads to things that are unimaginable and even absurd” (17), because our dreams and desires direct us to feel and do many bizarre and unexpected things. The narcissist, as a decadent man, is obsessed by superficiality, and seeks after pleasure through artifice and art. Dorian’s relation with Sybil gives us a shallow appreciation of Dorian to Sybil, his love for her lays on the decadent love of art and artifice. Freud notes that: “*happiness in life is predominantly sought in the enjoyment of beauty, wherever beauty presents itself to our senses and our judgment—the beauty of human forms and gestures, of natural objects and landscapes and of artistic and even scientific creations*” (29, emphasis mine).

Sybil decides to quit acting in order to free herself from the personalities of those legendary women and embrace a real life for Sybil, the Sybil in love with her prince charming. In doing so, she broke Dorian’s dream apart at the presence of Lord Henry and Basil. Moreover, the abrupt mediocrity of Sybil’s performance makes Dorian feel

embarrassed and outraged, it was like she betrayed him. She gives him no pleasure and happiness anymore, so he brutally rejects her. Sybil, annihilated and destroyed, commits suicide.

After Sybil's terrible death, Dorian, as she means nothing to him, says that relation with her was just a wonderful experience. A perverse appreciation of an awful event like suicide makes him "independent of the external world by seeking satisfactions in internal, psychical processes" (Freud 27). Dorian's reaction to this calamity demonstrates that he is really changed to a narcissist, a fact that cannot be altered with someone else's love to him, only him and his happiness is important. Freud in his book *Civilization and its Discontents* comments that:

Worldly wisdom will advise us not to look for the whole of our satisfaction from a single aspiration. Its success is never certain, for that depends on the convergence of many factors, perhaps on none more than on the capacity of the psychical constitution to adapt its functions to the environment and then to exploit that environment for the yield of pleasure."(31)

Lord Henry adds more frivolity to the situation when he says that he wants to have a similar experience. Thinking about experience and its benefits, Dorian maintains that "[i]ts aim, indeed, was to be experience itself, and not the fruits of experience, sweet or bitter as they might be"(Wilde 151). For his only aim is to have pleasure for the own sake of happiness regardless of the means exploited and its results. This means that in his search for experiences and the pursuit of happiness, Dorian gives no importance to ethics; laws, self-denial, or morals. Such things would actually freeze the soul of any ordinary person and make him live with its burden all lifelong.

Yet, the first thing Dorian finds is that he is "possessed of every perfection that is of value" (Freud, "On Narcissism" 88), and he "grew more and more enamoured of his own

beauty, more and more interested in the corruption of his own soul” (Wilde 148). Dorian Gray has chosen to live his life according to his narcissistic impulses, stressing on the benefits and happiness of his own soul. A consequence of this is that he becomes a ‘spectator of his own life’: “To become the spectator of one’s own life, as Harry says, is to escape the suffering of life” (128). This shows us how Dorian is almost completely taken over by his *id*. All what is important for him is pleasure and enjoyment of the present moment. His pleasure-seeking, in accordance with his *id*, has gone so far that he even takes pleasure in observing his own corrupted soul; his portrait, the real representation of the fake Dorian.

Wilde writes that “one had ancestors in literature” (166). It is true that when reading the two books and being acquainted with the two characters; Dorian Gray and Doctor Faustus, many other characters in mythology traverse our mind. We imagine Faustus as the Roman God Cupid, who takes all the characteristics of greed, strong desire of more wealth, possession, and power, and Dorian as the beautiful attractive ancient Greek myth Adonis, and all are similar to Narcissus. However, Faustus’ narcissism and that of Dorian’s are very different. The first one is labeled *cerebral narcissist*, while the second takes the name of *somatic narcissist*. The cerebral narcissists derive their self-adoration from their intellectual abilities and achievements, while the somatic narcissists focus on the body, seeking physical beauty and sexual conquests. Yet one thing is absolutely the same between the two narcissists; they are both greedy to have more, and have more than what their human abilities can procure. Bernard Bailey writes: “When they discover the center of the universe, a lot of people will be disappointed to discover they are not it” (qtd. in *A Brief History of Narcissism*, 176). Consequently, both Faustus and Dorian made a bargain with the devil, even if the ways were different.

Marlowe, in the fancy world of his play, opens windows to our imagination, to see a man who, in a period of twenty four years, obtains to himself godlike power. Yet, Wilde in

the day dreamy world of his novel presents to us the prospect of making time stand still for a man who wishes to remain eternally at his most youthfully attractive.

II- Human Vanity and the Appeal of Evil

II-1-Faustus' Vanity and the Appeal of Evil

One of the most important and prominent themes in *Doctor Faustus* is certainly the conflict between good and evil in the human soul and humanity in general. *Doctor Faustus* is a play based on Goethe's Faust story, in which a man sells his soul to the Devil to acquire more power and knowledge than that he has.

At the beginning, Faustus was a great doctor with a great knowledge and potential. Later on, however, he begins to doubt about his capacities and becomes conscious about his human limitations. He realizes that his potential for knowledge and power is not half as grand as what he expected, and Faustus "regards reality as the sole enemy" (Freud 28). This reality for Faustus is the source of all his suffering, thus, he "glutted now with learning's golden gifts [and] surfeits upon cursed necromancy" (3). This leads Faustus into an internal battle. On the one hand, he has a voracious thirst for knowledge and supreme power; on the other hand, Faustus realizes that it is folly to renounce on heavenly pleasures and occult powers for an ephemeral mortal happiness. This inner struggle is embodied by two angels, one good and one evil. Both spirits try to advise him. Yet, the evil one is frequently more influential over his mind. Freud asserts that the only thing he knows for certain is that "man's judgments of value follow directly his wishes for happiness" (92) till he declines into his inevitable tragic downfall.

Faustus narcissistic impulses and his striving upon knowledge inevitably leads to his downfall. He represents the common human dissatisfaction with being human and feeble, and

the struggle of accepting our lack of powerfulness and celestial knowledge. Marlowe represents this struggle through the ambitions of one character of his time. Undeniably, Doctor Faustus asks for more than what his humanity gives to him, yet it is his human intellect and wit that tempted him to search for more.

Marlowe demonstrates, throughout his play, the Renaissance man's hidden desires. Through the character of Faustus, we could see and experience all of the things that Renaissance people wanted to do but could not or would not because they were dangerous and sinful. Faustus can be considered as the archetypal Renaissance man. It is essentially his thirst for knowledge that drives him into his pact with Mephostophilis. Indeed, it is his evil side; The Bad 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.(Marlowe 1.1.73-76)

The goal of any true Renaissance man is to improve himself. This goal may be achieved through heresy, as it leads to a man trying to occupy the same position as God. Faustus' goal is to become God-like himself. In order to accomplish this, he learns of science and shows an interest in magic and necromancy. He turns to the pleasures of magic and art. Freud, in his psychoanalytic book *Civilization and its Discontents* explains that the individual strives upon happiness regardless of the means that can be employed, he often "attempt to support his illusions with argument" (92). He is aware that the means he takes to fulfill his desires are not good, but he always convinces himself that there is always a reason justifying his ill deeds. Freud says that "one can hold God responsible for the existence of the Devil just as well as for the existence of the wickedness which the Devil embodies", and in our case it is Faustus' doubt of the existence of God that justifies his conduct (67).

Freud also speaks about happiness as a programme imposed on us by the pleasure principle. This expounds that the individual makes every effort to its fulfillment, by any means possible, and by taking different ways to attain his sought direction. Indeed, by keeping away from displeasure and gaining pleasure, Freud comments that the problem is found in the present state of civilization. Consequently we turn our back to it, “fulfilling our demands for a plan of life that shall make us happy and for allowing the existence of so much suffering which could probably be avoided” (62). Each individual looks for himself security, and tries to find satisfaction from the external world. Moreover, he wants to take his independence from it. In addition, Freud in his work asserts that the individual’s liberty is not a gift of civilization. Finally, Freud says, “how much strength he feels he has for altering the world to suit his wishes” (30). Faustus' symbolic compact with Lucifer represents the soul's struggle to separate itself from common humanity, to distinguish himself by becoming God-like, struggling to form an individuality amidst the chaos of the intoxicating demands and submission to societal integration.

To provide answer to his pleasure principle and complete his happiness, Faustus chooses to deal with the devil. In a book he finds a spell; the means he used to alter his world;

Faustus, begin thine incantations

And try if devils will obey thy hest,

Seeing thou hast prayed and sacrificed to them. (Marlowe 11)

Faustus tries to conjure a Devil from the depths of hell and succeeds in doing so. He has used the black magic. The incantation has worked and there is no turning back now. Mephostophilis a servant of the evil Lucifer appeared, while Faustus’ greed and vanity, grows even more.

II-2-Dorian's Vanity and the Appeal of Evil

In his chef-d'oeuvre, Oscar Wilde puts pen to paper and speaks about a beautiful young man with an ugly secret. While Dorian Gray, unchangeable will forever remain young and beautiful with an innocent look, his portrait will deteriorate; reaction to every wrong and ill deed he commits. Leaving Dorian unburdened, free and unmarked by his corruption, Though Dorian can behave as he wills.

Basil Hallward, Dorian's good fellow and devoted friend, draws a portrait of him. Lord Henry sees it and thinks that the face on the portrait belongs to someone "unspotted from the world", (Wilde 23) one whose mind has been preserved from the demeaning influence and intelligence of civilization. As if Dorian is an angel, but who does not think of anything ever. When Harry meets the sitter, Lord Henry is cleverly tempting the naive Dorian to become aware of his youth and splendor, and the potential of remaining so as long as it could be possible. After Dorian's and Lord Henry's first conversation, Basil shows them the completed portrait, and the critical moment begins. First of all he becomes aware of his extraordinary beauty, and then he is choked, he remembers all what Harry had said, and feels what he has heard. Dorian stands in front of his picture. One is one of the most beautiful creation of God, and the other one, one of the most stunning human oeuvres. As Narcissus seeing his face in the water, Dorian is seeing himself like in a mirror. An inside struggle happens in Dorian's mind. The picture will remain unchangeable through time but him unfairly will become "dreadful, hideous, and uncouth" (33). He will grow old, horrible, and dreadful, and the picture in his place will remain young. But, if ever it will not be the case. Dorian made a wish that he never thought will be realized. With his words: "For that – for that – I would give everything! Yes, there is nothing in the whole world I would not give! I would give my soul for that!"(34). Like an incantation the magic occurs.

Beauty and its preservation are two things that humans desire the most. This obsession towards beauty and its preservation represents Human vanity and the grotesque actions taken to satisfy it. Yet, *The Picture of Dorian Gray* explores human vanity. Dorian's character is perceived as very beautiful but innocent, and quickly becomes self-obsessed, consumed by apprehension of his growing

up and diminishing beauty. He is therefore determined to do whatever is needed to avoid it, even at the expense of the virtuousness and candor of his own soul. Freud certifies in *Civilization and its Discontents* that human judgment of values consists on his requests for happiness. Freud also says that the purpose of life is determined by the programme of the pleasure principle. This programme takes control on our mental and dominates it, just fulfilling our desires. Freud comments: “they strive after happiness; they want to become happy and to remain so”(23). Dorian is thoroughly resolute to realize his desires by all means; he proceeds by; “altering the world to suit his wishes” (30).

Dorian’s only goal in life becomes the pursuit of pleasure, he hides his ugly side; the portrait that reveals the traces of his ill doings. He is aware that the portrait shows a physical face of the evil he becomes. “What the worm was to the corps, his sins would be to the painted image on the canvas. They would mar its beauty, and eat away its grace. They would defile it, and make it shameful. And yet the thing will still live on. It would be always alive” (138). Yet, loses all normal human empathy for others. Dorian is described as being “callous, concentrated on evil, with stained mind, and soul hungry for rebellion” (218). Dorian Gray is no longer a sane person. His normal functions of mind are disturbed. Hallward’s painting takes on all traces of Dorian’s sins and therefore there is no reason for Dorian to pay any attention to his conscience and thus no need to repress the unconscious. He is free to seek for his pleasure and answer to every whim he can have, and his pursuits are things made possible by the way he chooses to live.

Lord Henry thinks that the only thing worth having is passion and youth. He says that “perhaps the most satisfying joy left to us in an age so limited and vulgar as our own, an age grossly carnal in its pleasures, and grossly common in its aims” (Wilde 27). Dorian Gray as a monster terrorizing the Victorians with the shame of their own sins and burning hidden wills. However, Dorian is not seen as weird, strange or frightening others. Because, “To see him is to worship him, to know him is to trust him” (81). He is the same in his propitious position, and his mentality. He is a beautiful monster with an ugly soul. Freud comments: “fulfilling our demands for a plan of life that shall make us happy; and for allowing the existence of so much suffering which could probably be avoided” (Freud 62). In the light of this, Dorian’s insolence towards morals, among other things, shows his attempt to break with nature and God, and the consequences of doing so prove the worst both to

himself and society, for in order to attain his aim Dorian embraces evil “simply as a mode through which he could realize his conception of the beautiful” (Wilde 168) and starts in a life of monstrosity treating people with the most atrocity he can imagine. When the painter Basil Hallward confronts his sitter to explain the great amount of calumny being spoken against him, Dorian retorts: “Each of us has Heaven and Hell in him, Basil” (181), arguing that also evil is an inborn feature of human nature. Freud in this context comments that: “one can hold God responsible for the existence of the devil just as well as for the existence of the wickedness which the Devil embodies” (67). Meaning that; Dorian views himself as not the only responsible of his deeds.

Marlowe’s *Doctor Faustus*, and Oscar Wilde’s *The Picture of Dorian Gray*, depict the wicked side of human motivation by showing that it can bolster and reinforce human passions instead of fighting them. Indeed, that it can elevate them so far above social restrictions and limits. However, Following their fulfillments and completions in regard to morals and principles turns them into transgressors of earthly and divine laws, we see them as evil creatures in war against the world. It is an attempt to see the relations of man with the unseen world, and we feel mystified and horrified at the same time. *Doctor Faustus* and *The Picture of Dorian Gray* are two prototypes representing the fragility of the individual before himself, and the human clash as it concerns the individual and the collective as well. To attain their undeserved perfection, are Dorian and Doctor Faustus acting from only their free wills? Or are they motivated by any means or influenced by anyone? Are they altering only their own world or touch to other persons one? To quote Jung:

Today we can scarcely imagine this state of mind any more, and we can form no proper conception of what it meant to live in a world that was filled from above with the mysteries of God’s wonder, down to the very crucible of the smelter, and was corrupted from below by devilish deception, tainted by original sin, and secretly animated by an autochthonous demon or an *anima mundi* - or by those “sparks of the World Soul” which sprang up as the seeds of life when the Ruach Elohim brooded on the face of the waters. (591-592)

III- Influence and Corruption

III- 1- Influence and Corruption in *Doctor Faustus*

A proverb says that “the road to Hell is paved with good intentions”; this is very much the case that Doctor Faustus is in. Faustus started with good intentions, he seeks to widen his knowledge acquirement but was totally and ultimately blinded and corrupted by the absolute power that comes into his possession. Faustus becomes so interested and preoccupied with pleasure-seeking, which he gives a great importance that his reasoning and judgment began to degenerate and cloud. Faustus’ aims, manners, and deeds became odd and different from the other persons’. In this context Freud remarks that: “their greatness rests on attributes and achievements which are completely foreign to the aims and ideals of the multitude” (Freud 11).

This absolute power does not come at random. Faustus possesses a book of magic, by reading it, Faustus’ pride and hedonism comes to surface. He becomes eager to acquire more than what he is possibly able to have. This book can procure him what a normal being cannot have; absolute knowledge and God-like power. Therefore, through an incantation from this book, Faustus conjures up the Devil Mephostophilis; a servant of Lucifer. For a period of twenty four years of prosperity, with Mephostophilis at his commands, and he signs the contract with the devil with his own blood. Yet, Faustus was thinking that he can have control over the daemonic.

Faustus thinks that he has at his disposal and commands a minion from hell. Yet, all was just a mirage. Freud says “the connection with reality is still further loosened; satisfaction is obtained from illusions, which are recognized as such without the discrepancy between them and reality being allowed to interfere with enjoyment” (27). Mephostophilis does not work up in accordance to the original contract. He never truly gives all what Faustus desires

and asks for. Faustus, yet, never objects to this nor was aware of the influence that Mephostophilis have over him. He just continues using the limited amount of power given to him, because he was satisfied, and the little that the Devil gives him make him feel happy. Freud confirms that the individual's aim and purpose in life is to be happy and to remain so. Mephostophilis plays the role of a wirepuller. Mephestopheles serves Faustus because of the contract Faustus made with the devil, he says to him "no, Faustus ask what thou wilt" and he accept as true a promise from the Devil (Marlowe 2.1.114). He answers at Faustus' commands by performing tricks that Faustus thinks he cleverly conjured. However, his power is just an illusion, as a comedian on a stage playing tricks to entertain the audience. As if a feeble human being can control even a minion of Hell.

Mephostophilis influence over Faustus begins when he wants to see the most beautiful woman that the world has to offer, and that is the Devil's secret weapon if you will. Here we can see how the Devil can be so seductive. The devil does not summon Helen but takes her form, and Faustus was completely aware of the fact. Undoubtedly, the Devil opts to gain full benefit of his human puppet that chooses to disgrace and dishonor the Holy of Holies. Yet, Faustus goes from corruption to corruption; he even goes so far as to disgrace men of privilege with horns on their heads and making grapes appear before the Duchess. The great and powerful doctor fears no man, but pleases and satisfies those who assume power over him to confirm further and advance his position in society.

Faustus' unique aptitudes make him have an outstanding position in his society. He is famous as a doctor and admired by all. He is invited to have company even with the most honorable of kings. His elevated social status even obtains for him an invitation to eat with the Pope. When Faustus signs away his soul to Lucifer to gain the service of Mephostophilis, he really gains no knowledge of himself. It could be said that Mephostophilis provides Faustus with books and takes him to remote lands. Though, the Devil was just enriching the doctor's

facilities, not giving him any power of himself. Yet, through their companionship, Faustus becomes dependent on Mephostophilis and relies entirely on him to amaze and impress all the esteemed men he meets. Thus, it seems that Faustus' greed is what corrupts him and not merely the power he never really has. He has the opportunity to do great things but he has no interest in his aspirations and objective anymore. He is just greedy to obtain the forbidden knowledge which he will, sarcastically, never be able to learn by reason of his denial of the one who holds it all; God.

The nature of the soul of Faustus is made clear when he exclaims: "Oh how this doth delight my soul!"(Marlowe 2.2.164), this shows how Faustus soul is corrupted and tempted, where the devil shows him the Seven Deadly Sins to take him away from the grace of God, "sit down and thou shalt behold the Seven Deadly Sins appears to thee in their own proper shapes and likeness"(2.2.103-104) . The Seven Deadly Sins show off before Faustus and for every sin Faustus asks who it is and they answer by telling about themselves. And Faustus is delighted by all the pleasure that all these sins can offer him. These sins are supposed to be considered as warning or enlightenment for Faustus. Gluttony threatens to eat everything, Wrath tells of how he longs to fight anyone who would and all the other sins also speaks about their nature (Oxford Advanced Learners Dictionary). This vista shows the struggle for the soul of a man, bearing out that Faustus' soul is doomed from the very beginning.

Even though human race is accustomed to believing that good will always prevail, evil gains the ascendancy in Marlowe's play. Faustus plays a part in many pleasures with devils. Innocent and frequently devout men are agonized and tortured by Faustus' command at his amusement and delight. Freud claims that the inclination to aggression is innate in human being. Without it, he would be uncomfortable. Consequently, he should satisfy his inclination to aggression because it is not easy to deal with it. Freud comments: "Inborn be human inclination to 'badness', to aggressiveness and destructiveness, and so to cruelty as well. God

has made them in the image of His own perfection; nobody wants to be reminded how hard it is to reconcile the undeniable existence of evil” (Freud 67).

Mephostophilis must continually struggle to keep Faustus from losing his way to the direction of good and righteousness. Faustus seems to repent at many times, but only when he wanders away from his pact with Lucifer. When he begins to brood over the blasphemy and profanity of his actions, he feels the cramp and pain of fear of the threat of eternal damnation before he is vehemently returned to deal with diabolic bargain. According to Freud, the sensation of Faustus of his own ego is subjected to disturbances, subsequently, the limits of his own ego are not regular. Faustus' disturbed fears draw from the frequent placement of limits upon his desire, limits which he tenaciously repudiate. Freud argues:

The boundary lines between the ego and the external world become uncertain or in which they are actually drawn incorrectly. There are cases in which parts of a person's own body, even portions of his own mental life-his perception, thought and feelings-, appear alien to him and as not belonging to his ego; there are other cases in which he ascribes to the external world things that clearly originate in his own ego and that ought to be acknowledged by it. (13)

Even during his last moments of existence, Faustus annoys himself for deliberately burning the scriptures and denouncing God, Faustus says, “I'll burn my books” (Marlowe 5.2.188). Freud notes that, “what decides the purpose of life is simply the programme of the pleasure principle. This principle dominates the operation of the mental apparatus from the start” (23). Yet, Faustus does what pleases his desire even if he goes against the grace of God.

III- 2- Influence and Corruption in *The Picture of Dorian Gray*

In *The Picture of Dorian Gray*, the internal conflict of Dorian is made external all the way through his portrait. Dorian's external beauty and childlike innocent look contrasts with his inner ugliness and corrupt soul. At the turning point of the story, he has the opportunity to decide and choose between vice and virtue, between good and bad. Dorian could choose responsibility, empathy, and morality at the bottom of all his actions but instead he chooses to take superficiality, egoism, and the emotional shallowness and triviality of a psychopath as an alternative. Dorian gets underway as a young, beautiful, and innocent gentleman but is, rapidly corrupted by his unimpeded pursuit of pleasure.

Dorian is akin to Faustus for he naively lusts after knowledge and sells his soul to Mephostophilis, to obtain this knowledge. On the other hand, Lord Henry is analogous to Mephostophilis, for he plays also the role of a wirepuller in *The Picture of Dorian Gray*. He initiates Dorian Gray with all the Knowledge that will conduct the rest of his equivocal life. Like Mephostophilis who takes hold of the soul of Faustus, Lord Henry would seek to take advantage of Dorian and "make that wonderful spirit his own" (Wilde 46). After meeting Dorian Lord Henry is immediately touched by the boy's good looks, and he wishes to influence the boy with his own ideas and introduce him to his philosophy about hedonism. He believes what he is doing is bad because "to influence a person is to give him one's own soul" (24-25). But he is so fascinated by Dorian's character. Lord Henry claims that, "the only way to get rid of a temptation is to yield to it. Resist it, and your soul grows sick with longing for the things it has forbidden to itself, with desire for what its monstrous laws have made monstrous and unlawful" (26). And this matches closely the theory of Freud about the programme of the pleasure principle.

A key theme of the novel is the power of influence and the consequences of corruption. Lord Henry is certainly the character that corrupts Dorian, in spite of the best

efforts of Basil to prevent this from happening, warning him; “Don’t try to influence him. Your influence would be bad” (21). The first thing Lord Henry does after meeting the young Dorian is to discover all the details about his life because he is fascinated by the power of influence. Lord Henry is the origin of Dorian's awakening, by telling him about the philosophy of Hedonism; he lets Dorian believe that pleasure seeking is the only thing worth to live for, not morality, and do whatever pleases him and feels good. He convinces Dorian that this is what the world needs. He accepts as true that if everyone were to follow pleasure instead of what society sets to be moral, the world would be more ideal and happier. Relating to Lord Henry, there is no shame in pleasure. Man just wants to be happy. But society wants him to be good. And when he is good, he is rarely happy. But when he is happy, he is always good. Lord Henry’s philosophy corresponds to a certain point to the vision of Freud about happiness. “They strive after happiness; they want to become happy and to remain so” (23).

Lord Henry can be seen as a heroic character because he arouses Dorian to know himself and preserves Dorian as his committed friend no matter his actions or nature. Dorian is aware of the influence that Lord Henry has over him. Via the help of Lord Henry, he discovers what was buried into his unconscious. A means is exactly how he sees his *protégé*. Dorian does not matter to the fact even if he is just a mere poppet between his friends hands, Dorian is satisfied. Lord Henry realizes his soul through Dorian’s body; his desires for experience and boundless pleasure find form and expression in the young man. Dorian embodies his master’s thoughts and develops them independently. Lord Henry is satisfied at the fact that he is the one responsible for changing Dorian into the ideal and perfect model of his time. Yet, the ideal represented by Dorian Gray can be seen to be the evil side of man stirred by the passions which are vanity, curiosity and hypocrisy and made more dangerous by the very thing society depends on, reason. Dorian represents what peoples are afraid to reveal by themselves. In Dorian we can see two characteristics that principally conduct him on a

path towards his fate; he is impressionable and vain. These characteristics are exploited by Lord Henry, even though he possibly fails to recognize the full effect of his influence on Dorian. Consequently Lord Henry is the temptor, but Dorian initiates his own corruption because of his vanity and intrinsic narcissism.

Dorian's corrupted soul can be seen at the first time when he broke up with Sybil Vain and more obviously after her suicide. After Sybil's death, Dorian says, as if he had forgotten what he had brought upon her, that it was a wonderful experience. Lord Henry adds more perkiness to the action by acknowledging he would like to have a similar experience. The perversity of their reaction to this appalling event is possible to them because experiences are what they prize no matter the means exploited, and regardless of their results. Lord Henry filled him "with a wild desire to know everything about life" (Wilde 35). Experience and its benefits are the chief principle of late Victorian decadence and it is also the main force moving Dorian to fulfill his passions and desires, blister his soul, and cause his downfall and other people's ruin. In the light of this, Dorian disrespects all moral codes; by trying to break with them he is in reality attempting to break with nature and God as well. The consequences of acting so provide evidence of the worst both to himself and society. Dorian, in order to achieve his ideal, embraces evil "simply as a mode through which he could realize his conception of the beautiful" (168) and starts to inflict people with the most cruel methods he can fancy, and he cannot stop any more because they give him pleasure. Freud says that, "it is clearly not easy for men to give up the satisfaction of this inclination to aggression. They do not feel comfortable without it" (61).

From Lord Henry, Dorian receives a book. It acts as an extension of his influence. The book represents an appreciation for beautiful things and self reflection to the point of obsession. This book revealed to him much than he had imagined or known before. For many years after first reading the "poisonous book" (Wilde 146), Dorian "never sought to free

himself from it” (147). He tries to repeat the protagonist’s deeds so precisely that he thought the book was his own life written before he lived it. Inspired by these two symbols of decadence, Lord Henry and the book, and using his talents especially the gift of eternal youth, Dorian decides to challenge the world and tries to live a life similar to his master’s idealized life. Freud comments that, “they seek power, success and wealth for themselves and admire them in others, and that they underestimate what is of true value in life” (Freud 11). By then, Dorian goes from corruption to corruption.

Dorian Gray leaves lives in ruin, “Women who had wildly adored him, and for his sake had braved all social censure and set convention at defiance, were seen to grow pallid with shame or horror if Dorian Gray entered the room” (Wilde 163). Basil confronts Dorian on one occasion: “Why is your friendship so fatal to young men? There was that wretched boy in the Guards who committed suicide [...] There was Sir Henry Ashton, who had to leave England, with a tarnished name [...] What about Adrian Singleton, and his dreadful end? What about Lord Kent’s only son, and his career?” (173). The list of lives ruined by Dorian Gray goes on and seems endless and that was only what was revealed to light because he lived a double life. Here we can see a confirmation of the influence that Dorian’s *id* has over his consciousness. That denotes Dorian’s ability to manipulate others, and the consequences of ruining one’s reputation in the Victorian society. Freud confirms that human beings run, after happiness and answer, to their pleasure principle regardless to the means employed and this can give explanation for, “inborn human inclination to ‘badness’, to aggressiveness and destructiveness, and so to cruelty as well”(Freud 67).

Dorian does not take any part of responsibility in the harm that touched those people despite so much evidence against him, Basil tells him, “You talk as if you had no heart, no pity in you” (Wilde 126). His argument that he did not “teach the one his vices, and the other his debauchery” (173), along with Basil’s acknowledgment that “England is bad enough I

know, and English society is all wrong” (173). Meaning that, Dorian is not the only rotten apple in the bag. It is an indication that Dorian is only a prototype of a illness that was in his society before his arrival. Dorian can metaphorically be seen as a beautiful creature which can transform to a monster sent to horrify the Victorians with their own sins.

Further, Dorian has “gone from corruption to corruption and now [he has] culminated in a crime” (116). Dorian culminated in a bloody crime and a capital sin. Basil’s reproaches annoy and irritate Dorian, particularly when the painter says that he does not recognize him and he would have to see his soul in order to really know his friend. Dorian is shocked and appalled by those words, but the irony of the situation is so intense that he is ready to give Basil a look at his soul. Since Dorian cannot hear his friend rebuking him any farther, Dorian thinks it is preferable that he should look at the canvas that was his oeuvre. “Years ago, when I was a boy, [...], you met me and flattered me, and taught me to be vain of my good looks. One day you introduced me to a friend of yours who explained to me the wonder of youth, and you finished a portrait of me that revealed to me the wonder of beauty” (180). Dorian through his saying reproaches everything to the painter. Dorian filled with rage and regret, murders his creator; the painter of the portrait. According to Freud, beyond Eros which is present in every being as the instinct of life, there is another instinct which is the instinct of death. Some of human instincts are directed towards the outside culminating in an instinct of aggressiveness and destructiveness. This can mean that Dorian’s dreadful act can be a kind of protection for himself, Freud says: “This aggressive instinct is the derivative and the main representative of the death instinct” (69).

In *The Picture of Dorian Gray* we read a recital describing Dorian’s persona. Life had decided for Dorian, that; “life, and his own infinite curiosity about life. Eternal youth, infinite passion, pleasure subtle and secret, wild joys and wilder sins of his shame: that was all” (122). Is it really all? Is there any way to repentance and regret?

All in all, we notice that excessive pursuit of pleasure corrupts the soul. Dorian's and Faustus' choice was to use Lord Henry and Mephistophilis as fuel for their selfishness and narcissism. Even if they were influenced by them from the beginning, both Dorian and Faustus were aware of their actions and could change them anytime. Both of them mistake themselves and lose the true meaning of value. Faustus does not realize that his only abilities give him a valuable position in society, and Dorian does not realize that it was his true quality of innocence that gives him value initially. That proves that the proposition above is true and reveals the frailty of human beings and shows their wickedness'. So will they at last realize their fatal error? Or will they preserve their egoistic and ill nature till the end? Will they at last regret their actions, repent and ask redemption?

As a conclusion, both of the protagonists' narcissism is on the hope to achieve their happiness through pleasure-seeking. Thus, it leads them even to evil doing to satisfy their happiness, knowledge and God-like power for Faustus and eternal beauty and youth for Dorian. In *Doctor Faustus*, Faustus willingly conjured the devil in order to achieve his dream, whereas, in *The Picture of the Dorian Gray*, Dorian unwillingly makes a Faustian bargain. However, both of them as well as their choices are caused by an outside influence.

Chapter Three:

Man's Nature Against Gods/ the Society's Laws

This last chapter explores the morals of the two literary works; *The Picture of Dorian Gray* and *Doctor Faustus*. I intend to show how the individual cannot reach God's power nor the unreachable, and go beyond, transgress, and disregard the rules of society. The individual as well as his behavior and ideas are the results and the shape of society's orders and regulations. Thereupon, I shall emphasize how the individual's defiance, insubordination and contravention of the laws of society lead him only to demise. Hence, I will highlight the idea that human being as well his desires are restricted. Even though human being satisfies his desires and may reach the unreachable, he is only heading to his death.

I- The Individual's Inner Nature

I-1-Faustus' Nature, Greed vs Guilt

Christopher Marlowe's *Doctor Faustus* can be considered as a psychological study of the inner struggle and the vicissitude of human nature. One of the major themes in *Doctor Faustus* is that of the sense of guilt. It highlights the conflict between good and evil, right and wrong, repentance and eternal damnation within the human soul, its impact on the individual, and its consequences on the others. Marlowe's play turns around its protagonist, Doctor Faustus who is painted by Marlowe as an ambivalent and divided character. His capricious and greedy temperament causes sharp duality and inconsistent conduct. Faustus is easily swayed to be led down to a path of agnostic inclination. Faustus' faith is reawakened when confronted by the patchy suggestions of returning to the faith in God and forsaking the devil, so as to save his soul. His hopeless desire for salvation: "My heart's so hardened I cannot repent" (Marlowe 2.2.18) is quickly cheapened by his whimsical proclamation: "I am

resolved! Faustus shall not repent" (2.2. 32). Consequently, we are left wondering which declaration is sincere.

Faustus does not seem either good or evil at the beginning of the play, just very ambitious and arrogant. However, in a short time Dorian is drowning by his narcissistic impulses. Robert A. Logan even thinks that Faustus sees himself as a white magician at the start of the play. He only sells his soul to the Devil when he decides that black magic is the best course to get the power he desires (197- 230). However, Faustus begins to doubt. When he begins to sign the contract with the devil in his own blood, his body turns fiercely against his will and his blood freezes. We can consider this scene as the subtle force of nature, and a sign to Faustus to give up on his bargain. He wonders, "What might the staying of my blood portend?"(2.1.64). Faustus does not believe on hell "I think hell's a fable" (2.1.127). Consequently, he resigns to sign the contract with the Devil, for reason of agnosticism.

Faustus' conscience plays up throughout the play, represented by the Good and the Bad Angels which I feel play a significant role as they relentlessly contradict each other. The appearance of the angels also represents that his actions have left him disappointed, that he ignores the fundamental belief of repentance. According to Freud, it is the beginning of the sense of guilt which derives from the unconscious shaped in a form of anxiety that represents the authority of the super-ego. Freud comments that, "the sense of guilt is at bottom nothing else but a topographical variety of anxiety; in its later phases it coincides completely with fear of the super-ego. And the relation of anxiety to consciousness exhibits the same extra ordinary variations" (82).

The constant appearance of the angels provides Faustus with many opportunities to repent and save his soul, before and even after he has signed the binding contract. Faustus sense of guilt begins before he signs the compact with the Devil. It is highlighted with the

abrupt manifestation of the two angels. "Faustus repent, yet God will pity thee." (Marlowe 2.2.80). According to Freud it is a "reaction of an internal authority, and renunciation of instinct owing to fear of it-owing to fear of conscience. In this second situation bad intentions are equated with bad actions, and hence come a sense of guilt" (75). These impulses about repentance resurface in Faustus' mind each time he faces disappointment. Constant frustration is what increase temptation, while the sporadic contentment of them causes their reduction as Freud suggests. He says,

ill-luck-that is, external frustration-so greatly enhances the conscience in the super-ego. As long as things go well with a man, his conscience is lenient and lets the ego do all sorts of things; but when misfortune befalls him, he searches his soul, acknowledges his sinfulness, heightens the demands of his conscience, imposes abstinences on himself and punishes himself with penances. Whole people have behaved in this way, and still do. (73)

However, each time, the whole concept of forgiveness is dismissed in favor of his fatal ambition and arrogance. It can also be noted that the evil angel always follows last, thus highlighting his ignorance of a savior.

Faustus goes from a will for repentance to a lust to fulfill his desires. He states; "Ah Christ my Saviour, seek to save Distressed Faustus' soul" (Marlowe 2.2.82-83). We see here that he speaks about his soul as distressed, demonstrating that he is still perplexed by the struggle between good and evil. Therefore, Marlowe introduces Lucifer to dissuade the troubled Faustus to go towards good, bewildering him to have any trace of hope that he can have to repent. He states; "Christ cannot save thy soul" (2.2.85). Therefore, Lucifer does this in order to tempt Faustus to return back on the way that takes him to the devil. And certainly, he soon gives in to Lucifer's reckoning, declaring; "And Faustus vows never to look to heaven" (2.2.96) As Lucifer so quickly convinces him, it would appear that Faustus is cannot see the truth of repentance as he is blinded by his pleasure principle. Faustus is still fighting

his super-ego. He is not conscious that the sense of guilt is what makes him so confused, so, we are speaking here of a “consciousness of guilt instead of a sense of guilt” (Freud 81-82).

Then, there is the figure of the Old Man, who almost manages to persuade Faustus to ask God for forgiveness. “Then call for mercy, and avoid despair” (Marlowe 5.1.61), until Mephostophilis interferes and makes Faustus abruptly change his mind. For a brief time, Faustus is willing to follow the Old Man, Freud comments, “conscience is the result of instinctual renunciation, or that instinctual renunciation (imposed on us from without) creates conscience, which then demands further instinctual renunciation” (76). However, only moments later he sends Mephostophilis to kill him. Faustus is still not ready to give up on his instinctual demands.

Faustus is so unhappy and depressed that he wants to commit suicide when he is not constantly distracted by short-lived, hedonistic pleasures. Not only does he reject God, he also believes that God cannot and will not save him, because in reality he does not believe on the existence of that God. In his paranoid mistrustful condition, he becomes in a depressed state when he hears the old man telling him that he is damned. Perhaps because of his prideful and self-important attitude, he believes he is being unjustly persecuted. Faustus uses these feelings to justify his dangerous actions. If he believes God has rejected him, Faustus can in turn reject God. And here begins Faustus to think about a probable existence of God. Remorse is what Faustus is feeling at this point of events. He thinks to give up on his instincts to free his conscience. Freud argues that: “Every renunciation of instinct now becomes a dynamic source of conscience and every fresh renunciation increases the latter's severity and intolerance” (75).

Faustus's twisting ideas between good and evil, sin and redemption is because of his way of thinking, which is based on logic tangible truth. Sean Lawrence in an online essay

Re:*The Tempest* and *Faust* claims that Faustus is a rationalist. Faustus cannot imagine God as being a bountiful entity who is full of compassion. The only thing Faustus can understand is the physical evidence, explicitly the pact he signed with his own blood. As long as Faustus does not believe on a supreme force, God, his salvation becomes merely improbable (1-3).

By reading Marlowe's play, many questions could be raised about Faustus' fate. How is he blinded, thinking he can have supreme power and ultimate knowledge? Why does Faustus prefer to remain in his damned state instead of turning back to the mercy of God? The reality is that Faustus becomes a mere marionette under the control and dominance of the devil, ricked by fake powers and absurd ambitions because he rejects God. While Faustus originally has many remarkable goals and capacities he would achieve with magical powers, his contract with the Devil drifts away his foremost ambition and diminishes his abilities. At the end it is only his pride that remains, bewildering him from seeking redemption.

I-2-Dorian's Nature, Greed vs Guilt

In Wilde's *The Picture of Dorian Gray*, one of the interesting subject matters treated in the book is the one about the sense of guilt since our study is about human nature. We should not discount the importance of guilt as a means to fluctuate between good and evil, and denote the true nature of our protagonist. Because of Lord Henry's influence and Basil Hallward's portrait, Dorian chooses to live his life in accordance to Lord Henry's hedonism and his own narcissism. Pleasure-seeking becomes Dorian's only objective and takes no concern to any moral code or to the consequences of his acts. The result of this selfish, hedonistic lifestyle is a most apparently evil person. Dorian engenders chaos; he leaves behind him traumatized lives as witnesses to his evil deeds. The first example of this evil in Dorian is seen in his reaction to the death of Sybil Vane. However, Dorian's narcissistic,

selfish, hedonistic, and pleasure-seeking lifestyle really started long before that. When Dorian Gray decides to live his life in accordance to narcissism his soul is lost. Thus, Did Dorian have any remorse, any form of regret? Did he remain bad till the end, without any hope from him?

Dorian's portrait takes on all physical traces of his ill deeds, making it possible for him to ignore his conscience. "What the worm was to the corpse his sins would be to the painted image on the canvas. They mar its beauty, and eat away its grace. They would defile it, and make it shameful. And yet the thing will still live on. It would be always alive" (Wilde 138). The sense of Guilt in *The Picture of Dorian Gray*, differ from that in *Doctor Faustus*. The portrait allows Dorian to look into his soul and listen to his unconscious. Dorian's consciousness cannot any longer try to ignore the unconscious id with its narcissistic and pleasure-seeking whims. Once Dorian has made the decision to let the pursuit of pleasure be his goal in life, he puts away the portrait that reveals the traces. He is aware that the portrait's vision will dig into the depth of his consciousness and will ring a bell to his conscience which he is doing his outmost to ignore.

Thus, Dorian will not have any burden on him for the picture will deal with his conscience.

According to Freud:

The boundary lines between the ego and the external world become uncertain or in which they are actually drawn incorrectly. There are cases in which parts of a person's own body, even portions of his own mental life-his perception, thought and feelings-, appear alien to him and as not belonging to his ego; there are other cases in which he ascribes to the external world things that clearly originate in his own ego and that ought to be acknowledged by it. (13)

Consequently, Dorian will be free to do whatever he pleases. However, before Dorian transforms completely, in the period of Sybil Vane's suicide, Wilde shows us on several occasions that there might still be some good in Dorian Gray: "He shuddered, and for a moment he regretted that he had not told Basil the true reason why he had wished to hide the

picture away” (Wilde138). The following day Dorian finds the portrait with an odd touch which he had never noticed before, and reflecting on the events of the past night realizes what had happened to him and his painting. A struggle takes place in his conscience over the way he had treated Sybil, because: “When one has a sense of guilt after having committed a misdeed, and because of it the feeling should more properly be called *remorse*” (Freud78). Dorian swings between regret and pride several times while he thinks about, but eventually his egoism prevails. He thinks that what Sybil had done to him was much worse than what he had done to her. Later on, Lord Henry comes over and his powerful influence on Dorian obscures the last shaft of light of repentance that might have survived. Once again their conversation emphasizes the debauched principles behind their actions. This time they discuss Sybil's death, as it had been a wonderful experience, a *grand finale*, “a wonderful ending to a wonderful play” (Wilde 117) as if even her suicide fits the ending of a Shakespearian tragedy. In reality, Dorian never consider her as a true human being; Sybil was for him just a marvelous creature from fiction that delights his sensations.

Dorian realizes he has an unusual chance to measure the morality of his actions and thereby he has an opportunity to do what is right and make reparation of his ill-doings. After Dorian ignores his conscience for the first time and commits his first act of conscious cruelty, the next one comes easier. Since the portrait takes on all physical evidence of his immorality, Dorian, can more and more easily, ignore his conscience. In the early stages of the novel, Dorian's conscience is still in a state of normality. “Harry [...] why is it that I cannot feel this tragedy as much as I want to? I don't think I am heartless. Do you? [...] I must admit that this thing that has happened does not affect me as it should” (117). Moreover, throughout the novel there are reoccurring hints of a conscience in Dorian Gray. It is too late for him to change his ways, but his conscience never really dies. This is why Dorian feels melancholic and horrified most of the time. He cannot speak out his secret and his melancholy is not

redeemed by pleasure, or numerous collections of invaluable objects, or anything else: "For these treasures, and everything he collected in his lovely house, were to be to him means of forgetfulness, modes by which he could escape, for a season, from the fear, that seemed to him at times to be almost too great to be borne" (161). According to Freud's theory we can notice that some fragments of Dorian conscience still remain in him. This because Dorian feels some kind of anxiety, "anxiety which later becomes conscience" (Freud 75). Yet, the portrait, always comes across the way of redemption preventing him to open his heart to humanness and make him ignore his faults: "On his return he would sit in front of the picture, sometimes loathing it and himself, but filled, at other times, with that pride of individualism that is half the fascination of sin, and smiling with secret pleasure at the misshapen shadow that had to bear the burden that should have been his own" (Wilde 162).

Basil sees the spoiled portrait; he can still trace some beauty in it: "The horror, whatever it was, had not yet entirely spoiled that marvelous beauty. There was still some gold in the thinning hair and some scarlet on the sensual mouth [...] Yes, it was Dorian himself" (179). Basil concludes that Dorian must be even more evil than the rumors say, and he urges him to recant his sins. "Pray, Dorian, pray". But it is too late as the Devil possesses Dorian. Freud asserts that "conscience is the result of instinctual renunciation (imposed from without) creates conscience, which then demands further instinctual renunciation" (76), but Dorian does not want to give up on any of his impulses. Suddenly a feeling of deep hatred for Basil seizes him. In a rage he takes up a knife he had brought to the room days before to cut a cord. He plunges it into his friend again and again. Then he blackmails an old friend of him, Alan Campbell, a man with an ugly secret known by Dorian, to dissolve Basil's corpse with chemicals, for he is "afraid only to be found out" (72).

Even after Dorian crosses that final boundary, by killing his friend, traces of his lost conscience can be seen: "He [Dorian] was determined that he would not think about what had

happened until it became absolutely necessary that he should do so” (Wilde187). Towards the end, Dorian seems to show a will to make amends for all the wrongdoing he has done: “No, Harry, I have done too many dreadful things in my life. I am not going to do any more. I began my good actions yesterday” (240). He says that he is “going to be good”, and he affirms that he is “a little changed already” (249). Dorian thinks that his recent good action, saving a country girl from an affair with him, might have restored the painting to its original beauty. Here Dorian is trying to do well, making things the way they once were; innocent. In addition to the desire for redemption, Dorian realizes that he has wandered too far: “But was it all irretrievable? Was there no hope for him?” (252) Despite his prospect of remorse, the painting shows no sign of change: “He could see no change, save that in the eyes there was a look of cunning, and in the mouth the curved wrinkle of the hypocrite” (253-254). The prospect of making amends was just that, a prospect. Dorian is still corrupted to the soul. According to Freud, “bad intentions are equated with bad actions” (75). In the end, there is only one action that can minimize the depths of Dorian’s corruption; when he tries to kill the portrait, and through its death kill his own stained soul. “Because the portrait represents his conscience he must get rid of it. “Yes, it had been conscience. He would destroy it” (35). Paul Ricoeur writes that “with guilt, ‘conscience’ is born” (Ricoeur 143), meaning that conscience exists because there is sin, which produces guilt. Does Dorian act in this sort through an act of deep contempt for his own actions? Or was it just an act of selfishness? However, it is more probably that even this, his last act, is only done out of selfishness. At last he attempts to forever silence the agonizing conscience. He is always reminded of through his mirror, the portrait. This was Dorian’s own *Grand final*.

To sum up, we can see that few things in Dorian’s life fall into place as reasons for the evil in Dorian; impressionability, vanity, aestheticism, the presence of the portrait and a repressed conscience. Or as Douthat and Hopson put it: “In the end, Dorian seems punished

by his ability to be influenced: if the new social order celebrates individualism, as Lord Henry claims, Dorian falters because he fails to establish and live by his own moral code”.

Both Dorian and Faustus have moments of contrition, but they quickly shove aside any thoughts of redemption and turns to evil. What Marlowe and Wilde attempt to express is that while good deeds and regret are the paths to bliss and harmony, sin and mortal pleasure are very hard temptations to pass over. In both oeuvres there is a representation of two paths that the two protagonists could take. In *Doctor Faustus*, the good angel stays with Faustus until near Faustus' death, forever urging the Doctor to repent. However, in *The Picture of Dorian Gray*, Basil is a shadowy figure and is not able to give Dorian good advice until the end of the story. On the other hand we have the Devil and Lord Henry, seducing characters that take triumph in subduing their apprentices.

II-The Tragic End of Both Protagonists

II-1-The Tragic End of Doctor Faustus

In the end everything in *Doctor Faustus* seems to fall apart. His position in society is at once intimidating and elevated. Unfortunately, he cannot intimidate the Lord of evil; Lucifer. This causes him to experience great stress and becomes frightened about his ever approaching death. Faustus wrongly thought that Mephostophilis is there to give him support, guide him, and comfort him. Everything comes together in the end. Faustus should face his fate. His social status cannot save him from the Devil, his conscience made awaken and regret haunts his mind. But it is too late, and his supposed servant Mephostophilis just adds one more soul to his list.

In the opening of the play, Faustus had the opportunity to ask about anything he wants. Faustus asks where hell is and he requires having some information about hell. At the beginning of the play, Faustus does not have any fear of death, he tells Mephostophilis “I

think hell's a fable" (Marlowe 2.1.127). It is because Faustus believes that the only place we go after death is heaven, even if Faustus does not believe in a supreme divinity. Towards the end of the play Faustus changes his mind for fear of death. His fatal destiny approaches so hurriedly. He finally believes that heaven and hell exist and that he can spend eternity in the most horrid of them. Faustus then can be considered as an Atheist because from the beginning he denies the existence of God and refutes any kind of religion. Faustus even calls on God, "Ah my God [...] I would weep, but the devil draws in my tears" (5.2.54-55). We do not believe if Faustus belief in God is true till the end. His egoistic and greedy nature prevents him to repent. He states, "My heart is hardened, I cannot repent. Scarce can I name salvation, faith, or heaven. Swords, poison, halts, and envenomed my steel Are laid before me to dispatch myself [...] I am resolved, Faustus shall not repent" (2.2.32). When he finally asks for forgiveness and wants to repent to God, it is too late. Faustus will spend eternity in hell.

In the end of the play we can see that Faustus finally realizes that he is doomed to eternal damnation. His time left on earth is very limited. Faustus begins to feel that he does wrong and has made a very bad deal. Faustus wasted twenty four years of his precious life. Faustus could be able to realize much more than we can imagine through all what he possesses of knowledge and capacities. Doctor Faustus possesses limitless knowledge. Nonetheless, the more people know the more curious, thirsty and greedy for knowledge they become. Thus, wanting to know more and therefore gain supernatural power. Faustus creates his own fall through pride, insolence and child-like behavior.

Cut is the branch that might have grown full straight,
And burned is Apollo's laurel-bough,
That sometime grew within this learned man.
Faustus is gone: regard his hellish fall,
Whose fiendful fortune may exhort the wise,
Only to wonder at unlawful things,
Whose deepness doth entice such forward wits

To practise more than heavenly power permits. (Marlowe. Epilogue)

Doctor Faustus died a death that few could bear to imagine. Faustus know exactly when he would die, this made him feel horrified and sickened till the heart when the final moment begins to approach. Finally, the devils appeared at the stroke of midnight, to take their reward, tearing at his flesh as they draw him into his eternal damnation. Faustus asks for mercy but no one to answer. Faustus is eternally damned.

II-2-The Tragic End of Dorian Gray

The ending of *The Picture of Dorian Gray* was as a final *coup de theatre* of a mysterious play, as Dorian life is. His life is always associated with mystery because no one knows exactly who he really is. Dorian, by living a double life, succeeds in tricking the persons who are around him. People at times suspect him, but they are silenced by the view of his beautiful innocent face. Dorian never feels regret but he never really feels happy or comfortable. As to say that all the evil that Dorian experiences on other persons is in vain.

At last comes the time when Dorian should be released from his pain. Dorian had to face his conscience and get rid of it. The other Dorian must die. If he had done this before, it would be easier to do whatever he wants, without any obstacle to slow him down. Therefore in the last chapter of the novel, Dorian tries to get rid of his conscience. He picks up the knife, with which he has killed Basil Hallward, and tries to destroy the portrait. "He seized the thing, and stabbed the picture with it. There was a cry heard, and a crash. The cry was so horrible in its agony that the frightened servants woke, and crept out of their rooms" (Wilde 225).The portrait represents Dorian's ideal ego, and the destruction of the ideal ego is the same as destroying oneself in narcissism;

When they entered, they found hanging upon the wall a splendid portrait of their master as they had last seen him, in all the wonder of his exquisite youth and beauty. Lying on the floor was a dead man, in evening dress, with a knife in his heart. He was withered, wrinkled, and loathsome of visage. It was not till they had examined the rings that they recognized who it was. (256)

So “desire fails and Narcissus dies” (Lechte 170). Dorian Gray dies and “Kristeva sees the death as equivalent to the failure of Narcissism to develop with sufficient strength” (Lechte 170). Dorian is surpassed by his narcissism; he fails to fulfill his journey. Dorian was an individual who remained a narcissus and caused his downfall and his imminent damnation. Dorian represents the unsuccessful, narcissistic, young individuals who fail to attain real maturity.

Dorian Gray endeavors directly against the supreme God, and is punished to die. Dorian's soul returns to his body and the portrait regain its splendor and magnificence. Dorian's innocence is revealed once again on the canvas as an eternal proof of his purity back when he was an uncorrupted ideal and pure creation.

Both Faustus and Dorian surpassed the limits of what is possible and challenge the laws of nature. Even if they escape earthly penance they cannot flee their fate; eventually, paying the ultimate penalty.

III- Conflicts: Man vs Society, Man vs Fate, Man vs the Self

III-1- Conflicts in *Doctor Faustus*

From the start of *Doctor Faustus*, it is evident that Faustus is unwilling to accept the human limitations. Accordingly he seeks to become more than a man, with no regard to the consequences of his act Faustus is characterized by an exuberant optimism, and a fierce

unscrupulousness in gaining his end. Humbly born, Faustus climbs to lofty heights. Faustus becomes a well educated man, but is in search of more than what education can give to him. Faustus becomes possessed by himself, full of pride, and blinded by his own intellect. This blind, self-centered man decides to pursue knowledge undeterred by moral boundaries.

Faustus believes he can extend his own limitations, but he fails to realize that, while extending the boundaries of his imagination, he can no longer accept his actual mental capacities. He is no longer happy; he is unsatisfied with the little he thinks he had, according to Freud, Faustus considers reality as his sole enemy. So, he chooses to challenge the laws of nature and ask for God-like power, and he succeeded to have so. “one can try to re-create the world, to build up in its stead another world in which its most unbearable features are eliminated and replaced with one's own wishes [...] sets out upon this path to happiness” (Freud 28). But this is really very unusual because normal human being does not ask for such things. Freud comments, “their greatness rests on attributes and achievements which are completely foreign to the aims and ideals of the multitude” (11). The devil supposedly provides him the imagined powers, but they are just tricks. Indeed, his tricks are new discoveries in a world he has always known, because he refuses to envision a power greater than his own.

Faustus reveals a vigorous self-confidence when he first encounters the Devil and this is very normal regarding his arrogant narcissistic character. Faustus is unkind and he points that Mephostophilis had to “Learn . . . [of his] manly fortitude” (1.3.85). Faustus' self-confidence, pride, and aspiration can be compared to a very ambitious mythological character such as Phaeton, who chooses to go beyond his limits and is destroyed in the course. “Phaeton is the classical embodiment of Elizabethan pride and aspiration; his desire to rise above human limitations is an emblem of the ambitions of Tamburlaine, Faustus, and a host of aspiring minds” (Rozett 114), meaning that human beings cannot go against their human

limitation. In the chorus of the play we found a warning against Faustus, "his waxen wings did mount above his reach" (Marlowe 21). Freud asserts that: "We shall never completely master nature; and our bodily organism, itself a part of that nature will always remain a transient structure with a limited capacity for adaptation and achievement" (33). Thus defy nature and challenge his human abilities. Faustus requires God-like power, the power to

[...] make a bridge thorough the moving air,
To pass the ocean with a band of men;
I'll join the hills that bind the Afric shore,
And make that country continent to Spain,

And both contributory to my crown(Marlowe 1.3.105-109)

It is very probable that Faustus' deeds had a relation to his society. The Elizabethan society encounters a period of transformation that demands many from its intellects. Faustus misunderstood the demands of his society, and confounds it with perfection and not efficiency. Consequently Faustus suffers from a kind of neurosis. Freud comments that, "a person becomes neurotic because he cannot tolerate the amount of frustration which society imposes on him in the service of its cultural ideal, and it was inferred from this that the abolition or reduction of those demands would result in a return of possibilities of happiness" (34).

Faustus is still dissatisfied even after his pact with the Devil. Faustus' dissatisfaction is shown when he learns that his new-found knowledge is all contained in a single book, and he is also discontented when he asks Mephostophilis his ultimate questions, and mephostophilis declines, "...Tell me who made the world?" (Marlowe 2.2.67). Mephostophilis answers by: "I will not" (2.2.68). Faustus angrily says "Villain, have I not bound thee to tell me anything?"(2.2.71). Here, Faustus realizes that his plans are failing, making him feel confused and disappointed. Faustus by making a pact with the devil searches satisfaction. He thinks that

this is the only way to be happy, but Faustus is totally wrong. Happiness does not come by going beyond our abilities, or being perfect and surpassing other. But it is Faustus' narcissistic personality that made him think so, and it is out of selfishness and greediness that Faustus lost his way. Faustus originally possessed what many lacks; knowledge and intelligence, but Faustus fails to use them properly. Faustus realizes at the end that he had made a bad deal, but it was too late. Faustus wasted twenty four years to realize nothing at the end. The first reason for which he signs the contract with the Devil is for that wish to possess infinite and eternal knowledge. Yet, Faustus obtained nothing but eternal damnation.

III-2- Conflicts in *The Picture of Dorian Gray*

The concept of conflicts in *The Picture Dorian Gray* differs completely from the one concerning *Doctor Faustus*. Dorian in contrast to Faustus does not choose to defy nature or change his destiny. It was just a wish that comes true. But soon after Dorian realizes what is happening and remembers that which he had done. Dorian never hesitates to take profit from the fortune fallen on him. Dorian, after his first cruel act, sees the change that occurs in the canvas. Dorian narcissism is revealed, he becomes greedy, selfish, and pleasure seeking is his former preoccupation. Dorian with the help of Lord Henry and the portrait that Basil painted on him becomes aware of his true nature. Dorian seems to be more cruel than Faustus, he goes from corruption to corruption, destroyed and caused the death of many persons, to kill his friend as to be the ultimate cruelty. Dorian's ill deed becomes for him as a diversion to realize his conception of the beautiful. Dorian uses his youthful beauty to seduce and control other persons. Doing harm and escaping penance, made possible by living a double life.

What Wilde wants to highlight through *The Picture of Dorian Gray*, is that there is a possibility to change society, without rebelling against it. This is what Henry Wotton

demonstrates through his philosophy about Hedonism and individualism. He believes one must live life to the very fullest if one wishes full realization, but this quest involves ignoring other people's rights and indulging in experiences that have no concern with morals and laws.

He says,

The mutilation of the savage has its tragic survival in the self-denial that mars our lives. We are punished for our refusals. [...] The body sins once, and is done with its sin, for action is a mode of purification. Nothing remains but the recollection of a pleasure, or luxury of a regret. The only way to get rid of a temptation is to yield to it. Resist and your soul grows sick with longing for the things it has forbidden to itself, with desire for what its monstrous laws have made monstrous and unlawful. (Wilde 21).

Dorian seems to follow this philosophy, and take it as a rule to direct his life.

Dorian by following this philosophy harms many persons, and he takes forgetfulness as a means to silence his conscience. However, Dorian is reminded that reality is at the opposite of his artificial life. Dorian had to do something to escape the judgments and penalties of society. Ultimately, Dorian chooses to live his life as he wishes and maintain his position in society as the most beloved, beautiful gentleman. Freud says that: "just as a planet revolves around a central body as well as relating on its own axis, so the human individual takes part in the course of development of mankind at the same time as he pursues his own path in life". Freud also says that there are two urges "the one towards personal happiness and the other towards union with other beings" and Dorian fails to establish the two (Wilde 88).

Freud argues that,

a man's ego is psychologically capable of anything that it is required of it, that his ego has unlimited mastery. This is a mistake; and even in what are known as normal people the id cannot be controlled beyond certain limits. If more is demanded of a man, a revolt will be produced in him or a neurosis, or he will be made unhappy. (90)

The conceptions of the *id* and the *ego* are disturbed in Dorian, because it's the picture that owns his soul. Dorian differs from other people because he has the possibility to take a look at his unconscious. However, if we forget the picture and concentrate on Dorian's personality, we can come to a conclusion that Dorian suffers from a kind of neurosis. Subsequently, Dorian's personality is disturbed.

Dorian's quest of the beautiful prompted him to do many horrible things. At the end of the novel, Dorian is hardened by all he has done, and is not happy any more. Dorian by an act of selfishness stabs the portrait that makes him feel uncomfortable and kills himself. He seems to be unchangeable till the end. Dorian never learns that it is his innocence that makes him be loved by the others but Dorian lost his innocence when he decided to follow his quest of the beautiful. If only Dorian never sees the portrait many people would be saved from his cruelty.

The Picture of Dorian Gray and *Doctor Faustus* are two stories full of conflicts. Both protagonists fail in their life by following their narcissistic whims based on selfishness and greed. Besides they deviate from their societies norms and neglect its laws causing at the end their demise.

IV- *Doctor Faustus* and *The Picture of Dorian Gray*: Morality books

Without a Moral

IV-1- *Doctor Faustus*

The most important but deceiving reality discovered in the play is that Faustus, and indeed all individuals, has limitations, that one cannot know and control everything, that the mind cannot go beyond certain limits. Dissatisfied by the amount of knowledge he possessed, Faustus is driven by his pride and narcissistic whims to fulfill his desires, desires that finally

have no particular aim. Faustus wants to possess infinite knowledge and acquire super powers to have a kind of control over the universe. But all what Faustus obtains is twenty four years of uncertainty and a certain death. Through our analysis of the play we can find out many moral issues and this is due to the lack of morality and ethics in most characters mainly our protagonist doctor Faustus and not the reverse. However, can Marlowe's *Doctor Faustus* be considered as a morality play?

Many morality elements enter in the conception of Marlowe's plays, only to be deviated and transformed by the artist's keen focus on a dramatic character. In a normal morality play it is good that will surely prevail, but in Marlowe's play the result is made unclear from the beginning. Faustus swings between good and bad, between repentance and eternal damnation, letting the way to the Devil to prevail at the end. Doctor Faustus represents "the unattainable tragic ideal" (Potter 129). Potter argues that the myth of Faustus "emerges out of the overlapping dramas of old certainty and new ambition, old punishment and new despair" (129). Marlowe, in his play, puts on the stage what is not accustomed. Martha Rozett comments that, "the survival of the Vice, when it does occur [in Elizabethan tragedy], suggests a partial breakdown of the original didactic intent of the morality play and the introduction of a tragic vision which refuses to believe that evil can be totally overcome"(97). Marlowe's emphasis on the recurring change in the character's behavior allowed further development of the protagonist as a tragic character.

Lucifer's acquisition of Faustus's soul is especially delightful for him because Faustus is a good and devout soul. Faustus in reality signs the deal with the Devil, for twenty four years as Mephostophilis his devoted servant, but it was Faustus who serves them. Even towards the end of his sold life, Faustus curses himself for willingly burning the scriptures and denying God's supremacy. In *Doctor Faustus*, Marlowe tries to demonstrate that everything in the mortal world is a double-edged sword. In his pursuit for infinite knowledge,

Faustus makes obvious that even scholarly life can have evil undertones when studies are used for malevolent purposes. Faustus's miserable defeat against the forces of evil makes clear that we have to think twice before making surfeit of anything. It is clear that Faustus misunderstood the real effectiveness of knowledge, "human knowledge is but an intimation of reality, and we can never quite tell in what new way reality may yet manifest itself. It is external to us; it is objective; and so its future manifestations can never be completely under our intellectual control" (Polanyi 244).

In Christopher Marlowe's play, our protagonist learns, though too late, that selling his soul to the devil is not a good deal at all. Not only is it a questionable bargain with the Devil but also his readiness to trade his soul for unsure twenty-four years of supposed superpowers is very weak from him. Yet, Faustus either wastes his powers on questionable activities and he is not really granted what he asks for. Mephostophilis is quite astute when he promises Faustus his obedience, because he never gives Faustus true powers, and never lets Faustus resolve to break their contract. It soon becomes obvious that it is Faustus who is the servant to Lucifer and his demons. Consequently Faustus never develops any knowledge of his own, and abandon what he already has. However, if even Faustus never made the pact with the Devil, Faustus would be with a great help to the development of his society, with his enthusiasm and keenness to know everything.

In his very first encounter with Lucifer's servant, Faustus is so confined by his own ego. He believes that he has really conjured Mephostophilis and begins to command him as his own subordinate, quickly revealing his desire for dominance. But throughout their first conversation we deduce the first moral of the play ironically pronounced by a Devil. Mephostophilis teaches him of the existence of forces which lie beyond even Faustus' control, thus, highlighting human limitation. All is illustrated when Mephostophilis introduces himself;

I am a servant to great Lucifer,

And may not follow thee without his leave;

No more then he commands, must we perform.

Faustus: Did not he charge thee to appear to me.

Mephostophilis: No, I came now hither of mine own accord.

Faustus: Did not my conjuring speeches raise thee? Speak!

Mephostophilis: That was the cause, but yet per accidens. (Marlowe 1.3.40-46)

That was the first sign that Faustus will never have those God-like powers, because they are only reserved to a force greater than him, and Mephostophilis cannot procure what he personally lacks. Faustus was just a means to enlarge his kingdom and enhance his power. To conclude that we can never trust an evil person disguised in a loyal servant, a person who claims that he can procure what is not accepted by a human mind.

The Elizabethan period was dominated and subjugated by “the presumption of the intellect, the Faustian aspiration for unlimited knowledge” (Rozett 62). Aspiration and ambition became important characteristics of the Elizabethan tragic protagonist (Rozett 92). He also remarks that “the characteristic of the morality play protagonist most clearly retained by the Elizabethan tragic protagonist [was] the susceptibility to vice or error which brings about his fall” (102). Faustus becomes a hallmark to human aspiration and ambition. Faustus also represents the notion of excess and its consequences. Faustus becomes a model of morality for his society and to the modern ones. Ambition is an admirable feature but we should not transgress the limits of our humanness, and damage any person in the way.

Despite the moral given and the aspects of the morality play structure, the play remains, primarily, the tragedy of an individual, where the example of the sinning individual

serves as a model for others. Throughout the play Marlowe is demonstrating human fragility, before forces greater than his. His readiness to be influenced even if it is just a pretext to reveal what is hidden in the deep of his unconscious. Leaving a way to his greed and narcissism to make surface.

IV-2- *The Picture of Dorian Gray*

The Picture of Dorian Gray can be described as a melodrama. It is more like a myth or a morality tale which everything in it seems immoral. The way it is written makes us feel as we are reading a play perhaps because it contains many dialogues. This is not surprising as Wilde is known as a writer of very successful plays. The theme of *The Picture of Dorian Gray* is inspired by the Faust legend, a recurring one in European culture, most notably illustrated in Faustus. In the story of Faustus, the devil tempts a man to sell his soul in exchange for all the things he desires. In Oscar Wilde's version, Lord Henry represents the devil figure and Dorian Gray is Faustus. The result is disaster and the lesson is that a man's soul is more valuable than anything he could possibly gain in the material world. The portrait represents Dorian's lost soul or morality. Lord Henry tempts Dorian to indulge in an immoral lifestyle, willingly ignoring the feelings of the people he seduces and then rejects. Dorian thinks that he can escape from the consequences of his ill deeds and immoral life because the portrait takes the blame for him. But Dorian surpasses all limits by killing his devoted friend Basil Hallward and then suffers from guilt. Wilde is showing us that even if a person escapes all earthly penance, nobody can escape the moral consequences of his actions.

Dorian begins the novel as an innocent pure young gentleman. Under Lord Henry's influence he soon becomes corrupt, and ultimately begins corrupting other persons himself.

One of the major philosophical questions raised by Wilde in his oeuvre is that of where to locate the responsibility for a person's misdeeds. If we look at the novel from a moralistic perspective, *The Picture of Dorian Gray* can be seen as a lesson in taking responsibility for one's actions. Dorian is aware of Lord Henry's influence over him and often points to him as to be the source of his corruption. "That is one of your aphorisms. I am putting it into practice, as I do everything that you say" (Wilde 58), confirming that Dorian's acts are all conscious. However, when contemplating the plights of others, Dorian lays the blame at their own feet rather than considering the role that he might have played in their downfall. Validating Dorian to be a perfect narcissist drowns by greed and self-indulgence.

In fact, in the ending of *The Picture of Dorian Gray*, Dorian never feels remorseful and remains unrepentant. Although his ideas of beauty and everlasting youth ever changed, he still does not believe in God or His grace. He does not ask for forgiveness from anyone he harms and he does not learn that he cannot trick time despite his youthful appearance. Nothing is learned or gained in the ending of the story, for Dorian only tries to kill his conscience by stabbing the malicious portrait of him because he wants to discard his past. Detaching from his past may be seen as a positive sign, but there is evidence that even if he is successful in doing so, Dorian will return to his naive self and make the same mistakes over again because he is remorseless. Dorian does not have any true human feelings and does not cry for his friends' deaths. Because no sign of humanness remains in Dorian's corrupted soul, Dorian never claims redemption.

Arnold argues, however, that "there are born a certain number of natures with a curiosity about their best self with a bend for seeing things as they are[. . .] for simply concerning themselves with reason and the will of God, and doing their best to make these prevail;—for the pursuit, in a word, of perfection" (Arnold 277). Arnold is optimistic and hopeful that a number of persons can go beyond their selfishness following a life based on

pleasures and act to perfect themselves both morally and intellectually. This pursuit of perfection, however, is likely an arduous and uncomfortable task, and is therefore incompatible with a greedy and narcissistic person as Dorian Gray. He misunderstood the notion of perfection; he is following a philosophy based on hedonism and pure aestheticism. Dorian is apparently misleading between beauty and morals. Accordingly concessions are not for him, thus transcendence takes place.

Another moral that we learn throughout *The picture of Dorian Gray* is that we cannot judge a person through his appearance because appearance can give us a false image of a person. Dorian is a beautiful innocent young man on the surface. "Yes, he was certainly wonderfully handsome, with his finely-curved scarlet lips, his frank blue eyes, his crisp gold hair. There was something in his face that made one trust him at once. All the candour of youth was there, as well as all youth's passionate purity" (Wilde 23). But in reality Dorian possessed a dark heart and an ugly soul, engendered by his succeeding corruptions. Beneath his appearance of elegant good looks, Dorian is monstrously ugly. As Shakespeare observed in *The Merchant of Venice*: "A goodly apple rotten at the heart: O, what a goodly outside falsehood hath!"(1.3.26). As to say that Evil can appear in winsome and pleasant disguises. In Wilde's *The Picture of Dorian Gray*, both Lord Henry and Dorian are charming persons, each in his own way. Dorian tricks others through his beautiful innocent good looks, and Lord Henry, via his witticism, particular charisma and fascinating conversations. But their outer charms disguise inner evil.

Dorian Gray is never really happy and never feels comfortable. Throughout the analyses of the novel, many moment of anxiety ad melancholy are encountered. Beginning by the dilemma of the picture, Dorian always fears the possibility that it can be discovered someday. The mere thought made him cold with horror. Surely the world would know his secret. Then Dorian never feels Happy because he is never satisfied, he was always eager and

greedy to have more. He seeks after beauty and worldly pleasures. Dorian cannot really be happy because he never realizes that the things of the earth, physical beauty and the pleasures of the flesh can never satisfy man's insatiable desire for them. Earthly pleasures can never completely satisfy a human being.

Both Marlowe's and Wilde's protagonists seem to be headed by selfishness, and pleasure-seeking attributes their selfishness and greed. Faustus and Dorian as perfect narcissists cannot admit fault in themselves, unwilling to change or to give up on their mischievousness and animosity. Both lived moment of contrition and tested the austerity of the feeling of guilt, but maintain their behavior. However, Faustus and Dorian never really fancy to repent, giving way to the Devil forces to win over. Even if Faustus regrets at the end it was too late. Faustus' and Dorian's egoism led them strictly to their downfall. A fact that proves that human being cannot really go against their fate and transgress the laws of nature. It could be said that Marlowe and Wilde used the two protagonists to warn us not to follow Faustus' and Dorian's ways, emphasizing the fact that it can only bring superficial pleasures and shallow rewards.

All in all, from the above findings of the novels' protagonists beginning by the sense of guilt which haunts and perturbs the protagonist utopian worlds. The tragic heroes' failure and downfall are on the accounts of their violation, transgression of the rules of society and ignorance of the divinity of God. It is inescapable for the individual to live without conforming to this social regulations and accepting his fate. This is what Oscar Wilde and Christopher Marlowe want to express and show in their literary works, and thus, provide a moral that would serve in their own times, and be a testament to the future generations.

General Conclusion

Over the course of this dissertation, our aim has been to demonstrate the complexity of human psyche, and the mysteries of human nature through the analyses of Christopher Marlowe's *Doctor Faustus* and Oscar Wilde's *The Picture of Dorian Gray*. The two fictions question the same subject. Indeed the aim of the two novels protagonists was to attain happiness and to confirm their positions in their respective societies. Both of them want more than what a simple human being can have, and succeed to have so without any regard to the means exploited and the consequences of their irresponsible acts.

Freud states that, "one feels inclination to say that the intention that man should be 'happy' is included in the plan of creation" consequently both Faustus and Dorian build their own ways and opt to create for themselves what cannot be given without divine power (23). Both of them made a pact with the Devil. Happiness is what these two men desire. Happiness for them means perfection, Faustus through attaining God-like power and infinite knowledge and Dorian by remaining everlastingly young and beautiful.

Christopher Marlowe's play, *Doctor Faustus*, represents the struggle of one man who is battling with himself over what he values most in life, and to what extent he will go to obtain what he desires the most. The battles over the control of one's ego and what a person values in their life are the two underlying struggles in this work. Faustus is a very intelligent and educated man who possesses a wild range of knowledge, and is a very esteemed person in society regarding his position as a respected Doctor. All of what Faustus owns never satisfies him, his narcissistic curious and greedy personality wants him to have more and even more. He gets this opportunity to attain perfection when he made a deal with the Devil. Throughout the play Faustus struggles with this decision and constantly changes his mind to break up his contract. Faustus is a human character, therefore he is tempted as all humans are and can be lost by relying on false promises of happiness attained by power and knowledge.

Doctor Faustus is a play dealing with the psychological effects that come with the acquirement of power, while in *The Picture of Dorian Gray*; Wilde's description of Dorian's life shows a clearly disturbed psyche. A Freudian interpretation of the character can demonstrate how an ignored conscience makes way for the dark and murky instincts of the id. Dorian can separate the three different parts of his psyche and have a complete view on his unconscious, and ignore his conscience, by means of the portrait. However, there are other reasons that incite Dorian's dissolute psyche. It is Dorian impressionability as a youth; revealed narcissism revealed by his meeting Lord Henry. Dorian follows his theories as if they were laws dictated on him. Without these traits in Dorian, he is likely to have taken the magic of the portrait as an inspiration to be as good a person as he could ever be. However, in the case of Dorian Gray, vanity, impressionability greediness, narcissism and a cursed portrait turn out to be a lethal amalgamation.

Christopher Marlowe and Oscar Wilde seem to be real psychologists. Both their chef-d'oeuvres are a study of the development of the inner self of a character, the evolution from a type who unfolds into a soul who develops. Each in his own way represents in their works the Freudian psychoanalyses study specifically that about Civilization and its Discontents. Throughout the depiction of their characters' personality both Marlowe and Wilde embody Freud's theory about happiness. Man revolting his nature by then going against social norm, thus representing discontent. The writers seem as if they were following the development of their characters conforming on Freud's psychology. As one of the most important themes in both oeuvres we find that about the sense of guilt on which our research is built.

Freud in his book gives a great importance to the depiction of the issue of the sense of guilt, and the importance that represents the "tension of the sense of guilt" (Freud 75). Its impact on the harmony of the human psyche, and its impact on the individual happiness,

which in the way lead a disturbed person to rejects his social norms and make himself apart from it.

In this dissertation, we have shown the awareness of Christopher Marlowe and Oscar Wilde of the existence of a kind of malaise in both the Elizabethan and Victorian societies. This is mainly illustrated through their interpretation of their characters' personalities. Each of the protagonists tries to surpass his humanness through attaining perfection, but at the end all their efforts led them to an eternal damnation. As if to say that anyone who opts to go beyond his human limits and ask for great, or transgresses divine laws and ignores social norms can fly high but will soon collapse. Faustus' and Dorian's tragic ends represent a moral that we should not forget, that any surfeit will lead to demise. Ultimately, we conclude that the human being cannot go against nature's laws nor transgress God's will.

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