CHAPTER – I

Introduction
The concept of alienation has a popular place in the analysis of contemporary life. In one form or another, the theme of alienation dominates both the contemporary literature and the history of sociological thought. It is a central theme in the classical sociological works of Karl Marx, Emile Durkheim, Weber and Simmel; and in the contemporary work, the concept of alienation has emerged as having divergent opinions and consequences. G. Petrovic writes: “In law it usually refers to the transfer of property from one person to another, either by sale or as a gift. In Psychiatry alienation usually means deviation from normality; that is, insanity. In contemporary psychology and sociology it is often used to name an individual’s feeling of alienation towards society, nature, other people, or himself.”¹

In short, the idea of alienation is a popular vehicle for virtually every kind of analysis. No doubt, the phenomenon of alienation is most conspicuous in the economic, political and social spheres of life, its significance in the literary field, although unexplored yet, cannot be overlooked. In fact, the term alienation is not a recent coinage. It is as old as the society. Erich Kahler is right in his observation: “The history of man could well be written as the history of the alienation of man.”²
Origin of the term Alienation

The English word “alienation” has got its origin in “the Latin alienatio or (abalienatio).”³ It was frequently employed by many non-communist theologians, philosophers, psychologists and sociologists in the past.

In the 18th century, the term was used to indicate the self denial of property rights. But, now a days, the term is being used in English and French literature to convey a pronounced psychological inference. The Latin word ‘alienatio’ appears to have both a legal and a medical sense. Legally speaking, it meant the transmittal of property whereas it was used to indicate mental derangement in its medical sense.

The true origin of the concept of alienation is found in the central ideas of German idealism. “For Fichte all ideas which are accompanied by the feeling of necessitation, and thereby seem to threaten the freedom of ego and self consciousness, are to be understood as contractions of the self (self consciousness) which the ego freely, though unconsciously, impose on itself.”⁴ The threat to ego, unconsciously, causes an inherent conflict which ultimately leads to the process of alienation and dealienation. Fichte is of the opinion that the ego, in postulating
its own existence, necessarily assumes the existence of a non ego. Fichte further feels, that it is wrong to look upon the things – in – themselves as entities existing independently of thought, unknowable in themselves. They rather represent ideal limits or goals of our thinking set by the activity of thought itself. However, the distinction between subject and object (Subject = Ego; Object = Non-Ego) is still a distinction with experience. If there were no ego to do the experiencing, there would be no non-ego to be experienced and the vice-versa. So, ego and non-ego are interdependent. But a conflict arises within an individual between his own self (or ego) and his creations (or non-ego), when non-ego tries to master his ego, and this leads to the process of alienation and dealienation. The above description about the term alienation explains how complex the phenomenon of alienation is.

The concept of alienation is employed by psychologists to indicate the experience of not feeling at home. It has been very nicely elaborated by Marx too. The sociologists use the term to deal with the impossibility of successfully controlling complex social developments. Alienation is used in sociology to indicate a sort of social-estrangement on the part of the
individual. A social system itself, is a complex one which consists in a plurality of individual actors interacting upon one another in a situation which has at least a physical or environmental aspect, actors who are motivated in terms of a tendency to the optimization of gratification. If the optimization and gratification are deranged, the process of alienation, in the individual starts. The term alienation has theological implications too as “possible interpretation in the sense of the Christian concept of sin, which here becomes accessible to empirical investigations.”

Evidently, the meaning of the term differs radically from discipline to discipline and so it causes confusion in the mind of the analyst. “The concept embodies the confusion, characteristic of the vocabulary of German idealism, between epistemological and psychological considerations on one hand and sociological description on the other.”

Robert A Nisbet is right in his estimate: “At the present time, in all the social sciences, the various synonyms of alienation have a foremost place in studies of human relations. Investigations of the ‘unattached’, the ‘marginal’, the ‘obsessive’, the ‘normless’, and the ‘isolated’
individual all testify to the central place occupied by the hypothesis of alienation in contemporary social science.”

History of the Concept of Alienation

Howsoever divergent the opinions may be regarding the terminology of alienation, philosophically the concept of alienation was widely discussed by Hegel. Hegel, Feuerbach and Marx were the three thinkers who gave a clear cut explanation of the concept of alienation and dealienation. All the further discussions will be determined by the interpretations of Hegel, Feuerbach, Marx, Durkheim, Freud and Sartre.

George William Frederick Hegel

Although Hegel was slow in arriving at his philosophic maturity, his system was destined to dominate the nineteenth century. And thus, Hegel was regarded as the most brilliant thinker of that epoch. He observes: “It is an essential characteristic of finite mind (man) to produce things, to express itself in objects, to objectify itself in physical things, social institutions and cultural products; and every objectification is, of necessity, an instance of alienation: the produced objects become alien to the producer.” Moreover, he recognizes that
the seeds of alienation are rooted in the nature of man’s existence in the world because of cosmic reasons. Hegel considered soul as the Absolute. Cosmic reason operates within the soul of man, whose consciousness is the area of subjective spirit, while the cultural and social institutions are the manifestations of the objective spirit of the soul. He further mentions that there is always a dissociation between man as a subject and man as an object. He finds and notices a sort of conflict between man as a creative subject trying to realize himself and man as an object influenced by his own creations. This conflict causes man’s own creation to stand outside him as alien objects. Not only that one can be alienated from self also. Hegel utilizes the term, ‘Absolute Idea’ which simply denotes Absolute Mind or Absolute Spirit or God. Absolute Idea is “neither a set of fixed things nor a sum of static properties but a dynamic self, engaged in a circular process of alienation and dealienation.” He considers nature as a self-alienated form of Absolute Mind and man as the Absolute in the process of dealienation.
Ludwig Feuerbach

Feuerbach’s concept of alienation is limited to the religious alienation. He has criticized and opposed Hegel’s Idealism. He has advocated materialistic views. Feuerbach does not ascribe any objective reference to the concept of God. He mentions: “God, therefore, is nothing but the picture of an ideal human being to whom we attribute all the qualities that we value, such as personality, love, sympathy, willingness to share our sufferings, and the like. But there is no objective reality in the external world corresponding to the picture.”

Feuerbach has not accepted the view that nature is a self alienated form of Absolute Mind. Instead, he mentions that “Man is alienated from himself when he creates and puts above himself an imagined alien higher being and bows before that being as a slave. The dealienation of man consists in the abolition of that estranged picture of man which is God.”

Religions are sacred because they are the traditions of the primitive self consciousness otherwise God has been put at the second place by Feuerbach because he has observed God as the nature of man regarded objectively. Hence, “man must be constituted and declared the first.” God is nothing but self
alienated man. He did not deny the existence of God, but explained the formation of the idea of God as the result of the longing of sensual man to reconcile the apparent contradictions of life. He accused the idealist philosophers of having deprived man of his feelings of existence. He further explained that man was nothing without the world of objects with which he was connected. He disliked the idea of self-alienation and he enjoined his fellow man not to ignore the contradictions of life, and to concentrate upon the tasks of the present day. He considered self-alienation as an escape from the reality.

Karl Marx

The concept of alienation and dealienation were worked out in detail by Karl Marx in the year 1844. The description was first published in 1932 in his *Economic and Philosophic Manuscripts*. Throughout the civilized world the teachings of Marx evoke the utmost hostility and hatred of all bourgeois science (both official and liberal), which regards Marxism as a kind of pernicious sect. And no other attitude is to be expected, for there can be no impartial social science based on class struggle.
To the impact of Marx’s doctrine on economic, political and social ideas there is no parallel in the whole history of philosophy. His teachings had a direct impact on the mind of the masses of working people in various nations. He not only appealed to their material interests but also affected the mind of the masses “by imbuing them with an apparently imperturbable confidence in the absolute truth of his statements and predictions.”

Marx did not disagree with Feuerbach’s criticism of religious alienation, but he was of the view that the religious alienation is a narrow and limited phenomenon. He divided man’s alienation from self in different groups depending upon the fields of his activities namely religious sphere, philosophical sphere, economic sphere, and social sphere. In religious sphere, Marx supported the view of Feuerbach that God is the self alienated form of man. If an individual loses interest in his own activities, creation, he becomes estranged from the self and he turns to be God. In the philosophical sphere, man alienates various products of his philosophical activities in the form of his principles, commonsense, literature, art, morals, humour, ridicule etc. In the economic sphere, the products of main
economic activity are alienated in the form of commodities, money, capital etc., whereas the individual alienates products of his social activity in the form of the state, law, social organizations, social institutions etc. in the social sphere.

Thus, there are various spheres in which man alienates from himself the products of his own activity. These alienated products, obviously, make a separate, independent, and powerful world of objects to which man becomes a slave. For Marx alienation is the projection of human experience in thought or social institutions which falsely separate man in abstract speculation from himself and his fellow man, so that he is never truly whole and never truly “at home.”

David Emile Durkheim

Emile Durkheim, founder of the Science of Sociology, stated that society formed and enlightened the individual; that it was impossible to alienate the individual from society or to regard society as the mere dealienation of individuals. This view of the alienation is the clearest. “It implies rampant individualism, disintegration of binding social norms.” Durkheim’s view about alienation is in the sense of normlessness. He has not used the term alienation but
developed the concept of anomie. This word has its origin in Greek anomia, which means ‘No Laws.’ Durkheim used the concept in two senses. Whenever the traditional moral norms are destroyed a relative normlessness arises in society to which Durkheim gave the term anomie. A man who lacks norms of conduct also lives a life which lacks purpose or meaning. Evidently, the anomie conveys meaninglessness which is one of the variants of alienation. In the second sense, Durkheim has used the term to express ‘Social Deviance.’ A man who rejects the conventional norms of society is said to be alienated.

Durkheim retained his belief in moral values. He established the priority of group consciousness (society) over individual self-consciousness. A mind of the group is always more fundamental and more compelling than individual’s minds and it is impossible to separate the individual from society. But alienated persons develop as independent slaves, because of the detached minds of their own. But the mind of the society is still dominant in them and it reasserts itself on all occasions. Thus, he believed that a society controls every one of its members, and from that control there is no escape. Thus, an alienated individual is also under the influence of society.
Sigmund Freud

Freud used the term, alienation, to express a mode of experience in which the person feels himself as the creator of his own acts but his acts and their consequences have become masters, whom he obeys or whom he may even worship. Freud’s discussion on the concept of alienation is indirect. According to Freud, alienation is rooted in man’s psyche and not in society. “Within the confines of the human psyche, Freud argues, there are two diametrically opposing forces: “Eros”, the instinct of love and “Thanatos,” the instinct of death”. This causes a conflict in human psyche and man is pulled in opposite directions by these instincts. The effect of this pull is that man becomes aggressive and the fear of death incites man to withdraw from society and its institutions. Hence, Freud is of the opinion that alienation will never cease to exist because it originates from human impulses. Consequently, alienation can only be tranquillized through self-realisation.

Jean Paul Sartre

Jean Paul Sartre, an orphan at an early age, was a professor of philosophy at one of the greatest colleges of Paris. After having studied at the Sorbonne and at the German
University of Gottingen where he was a student of Husserl, Sartre put forth the view that it is the nature of human being to feel himself essential in relation to his creations. But unfortunately, it is the created object which escapes him. Thus, self-estrangement is a natural state of affairs in a meaningless and purposeless world. He believes that with each of our acts the world reveals to us a new face. Although we are directors of being, we are not its producers. Therefore, our own creations become master and they will annihilate us. The creations will never be lost but we shall be lost. Therefore, he considers self-estrangement a natural state of affairs.

One of the chief motives of man’s creations is the need of feeling that is essential in relation to the world. Sartre observes: “If I fix on canvas or in writing a certain aspect of the fields or the sea or a look on someone’s face which I have disclosed. I am conscious of having produced them by condensing relationship, by introducing order where there was none, by imposing the unity of mind on the diversity of things. That is, I feel myself essential in relation to my creation. But this time it is the created object which escapes me; I cannot reveal and
produce at the same time.”¹⁷ Thus, man’s created objects become alien to him.

Present day writers have used the term alienation differently in various ways. Grodzins defines alienation as “…the state in which individuals feel no sense of ‘belonging’ to their community or nation. Personal contacts are neither stable nor satisfactory.”¹⁸

Grodzins sees the alienated person as the ‘Potentially disloyal citizen’ and suggests that alienation will more probably occur in certain levels of society. According to Gwynn Nettler, “alienation is a certain psychological state of a normal person, and an alienated person is “one who has been estranged from, made unfriendly towards, his society and the culture it carries.””¹⁹ Many writers regard alienation as a purely psychological concept. Others insist that alienation is also an economic, or political, or sociological, or ethical concept.

**Causes of Alienation**

(a) Economic

Human history has been fundamentally a struggle for wealth, and wealth has tended to become more and
more concentrated in the hands of few to such a point that many are left with a pittance barely sufficient to enable them to subsist, and often, without that. Furthermore, the advantages that the possession of wealth bestows enable the few to dominate many, to keep them in a condition of economic slavery, to oppose successfully any attempts that many may make to obtain a larger share of wealth, and to induce in them the very feeling of alienation. Marx contented that the increasing alienation of man from his environment and from himself was the price of technological process and of complex division of labour. According to him the system of private ownership causes a conflict between workers and owners. This conflict leads to a serious social tension which, in turn, may give rise to the process of alienation and dealienation. He saw alienation as a result of an historical process which would successively pass through the stages of advanced capitalism, socialism, communism and so on. In this historical process man paradoxically gained mastery over his physical environment only by becoming a slave to himself and to other men.
Till today humanity, in total, has not been really conscious of the economic situation. It has not sufficiently grasped the character of the conflict which is simply because of economic differences. But now, with the shift from agriculture to industry and the substitution of machinery for handicraft, the class warfare has become so acute that human beings no longer suffer dumbly its consequences. They have become conscious of the fact that there exists a clear cut opposition between the labouring class and the owner of the capital. This opposition is the fundamental cause of alienation and dealienation.

(b) Technological

Modern technological scenario has a great impact on the individual. When there is conflict between the heart and the brain, man becomes alienated. His attempt to adjust himself to machines has completely disrupted his emotional life. This lack of emotional awareness, integrity, sincerity, truth and purity makes the individual feel that the whole universe is opposed to him. In
contemporary times the individual lacks emotional environment, sympathy, pity and therefore he is least worried about the suffering and pain of other individuals who automatically develop the feeling of alienation in themselves. This is the adverse effect of the present day industrialisation.

(c) Sociological

Society has to be treated as a fundamental unit irreducible to terms of the individuals composing it. In its collective mind, not in individual mind, the basis of social values is to be found. Morality is one expression of group consciousness. Since the collective mind of one group may differ from that of another, different communities do not subscribe to the same moral standards. Moreover, the collective mind is an evolving, changing thing. The ethical point of view of one and the same community may alter with time and circumstances. This results in a complex process of alienation at one time and dealienation at another. This sense of alienation results in a wide variety of disorders “…including political apathy,
intergroup hostility and volatile social movements seeking direct influence on the political process."

Alienation, in one of its aspects, is a social product, resulting from the conflict between the crowd consciousness and the individual mind detached from society. It is the social group which determines the relations and activities of its parts. This determination is manifested in the form of power exercised over the individual by multiple forces of social habits and duties.

(d) Philosophical

Fichte, the great German idealist, has elaborated the philosophical aspect of alienation. When an individual is acted upon and determined by the external world, he is a receptive and passive being, a mere spectator of existence. He is known as a Theoretic. On the other hand, if the individual’s behaviour and experience are not simply reactions to external surroundings and circumstances determined by their nature but are his own actions determined only by his own self, he is an active and practical being. The conflict between the passive and the active aspects of the
individual leads to the phenomenon of maladjustment and ultimately to alienation.

The Absolute Ego divides its experience into an ego and a non-ego, reciprocally conditioning each other’s existence in order to become self-conscious. Schelling has very nicely elaborated the term Absolute: “The Absolute is an infinite and eternal Reason, in which the conscious and the unconscious, the subject and the object, the ego and the non-ego are identical. The Absolute Reason is one.” So it is clear that the distinction and opposition between the conscious and the unconscious, spirit and matter, the self and no self, are an illusion. If we take the law of attraction and repulsion, “…the Absolute is the point of indifference or absolute equilibrium in which the expansion and the contraction underlying the ego and the non-ego exactly balance and cancel each other.” Here is a Reality transcending the opposition between idealism and realism. If the individual does not attain the ‘Absolute’, he is in the process of attaining it and during the process he may miss the balance or equilibrium. The confusion in his thoughts
may lead to a sort of depression from which he may never recover. This permanency of depression lying in his own self may cause his alienation from the self.

(e) Psychological

Unsuccessfully repressed conflicts are considered significant causes. Generally speaking, the conflict is between the individual’s instinctual desires, motives or wishes on the one hand, and conditioned disposition to adhere to customs and conventions, laid down by the social group to which he belongs, on the other. When his efforts to reconcile these conflicting strivings fail, tension and anxiety is the result. His behaviour becomes abnormal, characterized in the beginning by the violent outbursts of temper. He shows no repentance or remorse even if he commits murder. The personality, in order to avoid various painful situations, may resort to such mental activities as make him estranged from the self, the society, the civilization, the culture etc.

**Variants of Alienation**

Alienation has the following six variants:
i) Meaninglessness

Melvin Seeman observes that meaninglessness results. “When the individual is unclear as to what he ought to believe when the individual’s minimal standards for clarity in decision-making are not met.”

ii) Powerlessness

Every man thinks that his method is the best and meaningful. But what appears meaningful to one may not be necessarily so to others.

iii) Self-alienation

This variant of alienation depends on the individual and his circumstances. The individual does not find any interest in his surroundings. He sees no purpose in life. He becomes apathetic and refuses to mix with other members of society. He develops in himself the ideas of self-depreciation which may lead to delusions, hopelessness,
worthlessness, poverty and sin. Suicidal tendencies are common, though the individual may develop homicidal tendency.

The idea of meaninglessness refers, “either to the lack of comprehensibility or consistent meaning in any domain of action (such as world affairs or interpersonal relations) or to a generalized sense of purposelessness in life.”

ii) Powerlessness

Power can be defined as the essential effort of individual to resist annihilation and to defy morality. It is with the help of power that the individuals evolve all sorts of devices of offense and defence with which they want to cling to life. Thus, we have the Darwinian struggle for existence and survival of the fittest.

Power does not accept the role of external agents in life. Since each human being is a manifestation of the will for power, his fundamental necessity and desire is to be strong and to exert and exhibit power in all its manifestations. The greatest exhibit of power lies in the
spiritual strength of the individual to accept the very phenomenon of reality. Everyman loves the possession of body, passions, beauty and to achieve these he exerts power and thus imposes a struggle and a conflict upon him. This struggle for existence is a struggle against the environment, a struggle to adjust not the organism to the exigencies of its surroundings but those surroundings to the exigencies of the organism. And the fittest to survive are those, who are strong enough to cope with the environment and submit it to their desires and needs. For that matter, survival is not an automatic affair. Nietzsche German Philosopher, (1844–1900) clears the conception of power saying, “Nothing survives that does not actively want to survive, and the fittest are those in whom the Will to Live is most powerful.” But the power expresses itself in passion, emotion, deep feeling, action and a fighting spirit. Man is a spectator as well as an actor. He yearns for peace and tranquillity in a world better, more beautiful, more orderly and more rational than the actual world. So it is that he dreams and sees vision in which he pretends that existence is not what it is and thus in his imagination, humanizes the inhumanity of the universe. He tries to
falsify life in the interest of strength and in doing so, he himself becomes powerless. Melvin Seeman has rightly defined powerlessness as a variant of alienation which can be conceived as the “Expectancy or probability held by the individual that his own behaviour cannot determine the occurrence of the outcome, or reinforcement, he seeks.”

Powerlessness makes man feel that his destiny is not under control of his power but is definitely affected by various external agents like facts, families, social institutions, cultural activities, illnesses, live affairs, etc.

iii) Self–Alienation

In self-alienation the person experiences himself as an alien. He becomes estranged from self. The term self-alienation expresses the following characteristics:

1. An action of the self may result in the division of the self into two conflicting parts which become alien to each other.

2. The division into two conflicting parts does not destroy the unity of the self.
Man is alienated from self in all the four functions – thinking, feeling, instinctive and moving. It is in the nature of man to identify himself with everything, with what he says, what he feels, what he wishes, what he does not wish. Everything absorbs him and he cannot separate himself from the idea, the feeling or the object that absorbed him. But in one state man constantly worries about what other people think of him, whether they give him his due, they admire him enough and so on and so forth. In some people this type of identification becomes an obsession. All their lives are filled with considering – that is, worry, doubt and suspicion and there remain no place for anything else. Gradually the process deepens and man becomes alienated even from self.

iv) Social Alienation

The socially alienated person feels lonely even in the presence of others. Hegel opines: “Still, in its primitive form social consciousness is a consciousness of opposition, of conflicting and clashing wills at war with one another. This opposition can be completely overcome only by a self-conscious and voluntary identification of the private
with the public self, and of the individual with the common interest.\textsuperscript{27}

It is because of the institutions of society and the state that the clash of individuals is largely prevented, but prevented by means in which the individual does not as yet willingly acquiesce. Social organization, therefore, exerts compulsion upon individuals and forces them to conduct themselves in a way that is still against their will and imposes limitation upon their freedom. In society, the individual has to obey social norms. To put it specifically it is individual who is controlled by social norms. The socially alienated individual is one who ignores the social norms. This condition of normlessness denotes a situation in which the social norms regulating individual’s conduct have broken down and the individual exhibits lack of commitment to shared social rules for behaviour. This normlessness results in widespread deviance, suspicion, tension, unrestrained individual competition, hatred etc. Emile Durkheim’s description of “anomie”\textsuperscript{28} refers to a condition of normlessness.

v) Cultural Estrangement
Culture is the man made part of the environment. According to E.B. Tylor: “Culture is that complex whole which includes knowledge, beliefs, art, morals, law, customs, and any other capabilities and habits acquired by man as a member of society.” In fact, culture is the expression of our nature in our modes of living and of thinking, in our everyday intercourse in art, in literature, in religion, in recreation, and in enjoyment.

Cultural Estrangement denotes the individual’s deviation from society and the culture it carries and the individual deviated from social norms suffers from cultural estrangement also. The cultural estrangement causes the lack of feeling of social responsibility, upbringing and training, tolerance of suffering and the lack of respect for others.

vi) Alienation from work or Alienated Labour

G.Petrovic observes: “Alienated labour, a well known fragment in Marx’s *Economic and Philosophic Manuscripts*, seems to suggest that we should distinguish between four forms of man’s alienation: the alienation of man from the products of his own activity, the alienation
of man from his productive activity itself, the alienation of man from his human essence, and the alienation of man from other men.”

The springboard of alienation in Marxian terms is “work and division of labour,” which is based on the existence of economic classes: “It was man’s nature, Marx held, to realize himself in work, but the possibility of doing so was denied to him by the economic system. Thus, the key problem was alienated labour under capitalism…”

The Marxist concept of alienation stems from economics, that is, the accumulation of capital through profit and exploitation of the working class. According to Marx, man is basically a social animal, but the exploitative class structure separates him from his fellow men, the environment, the society and its institutions.

Thus, it is vivid that the term alienation has been given various interpretations. But after analyzing all the points of Hegel, Feuerbach, Marx, Durkheim, Freud and Sartre it may be concluded that alienation is the permanent gap between man and man, man himself. In short, the alienation is the inconsistency between work and attitude.
Such inconsistency is frequently seen in the plays of Christopher Marlowe.

End Notes


4. Ibid; p. 88

5. Ibid. p. 90


9. Idem


22. Idem.


CHAPTER – II

Marlowe – The Man
The Elizabethan age crowned itself with the imperishable glory of many a triumphant culmination. It faced a world of vast horizons, new ideas, infinite aspirations, opportunities and rich rewards. Untrodden pathways promised unworn laurels. “With the third decade of Elizabeth’s reign opens its most glorious period, political and intellectual. One of the tendencies of the Renaissance epoch throughout Europe was to break down the medieval hierarchy of classes, and to substitute a compact national body with the throne as head and centre of its life.”¹ This movement had influenced England and left its mark on literature. Two very different forces, the growth of national spirit and the establishment of permanent theatres, combined to affect the dramatists. Life was full of thronging opportunities, and every opportunity throbbed with a living sense of the nearness of the unreachable and the obvious affinity of the real
with the ideal. The general activities of time found their authentic echo in the artistic accomplishments in the realm of literature. Next only to poetry, drama held the allegiance of the writers of the day and flourished in an amazing manner, reaching points of perfection undreamt of before. By the mysterious waving of some magic wand, as it were, the crude forms of early drama, the Mysteries, Miracles, Moralities, Masques and Interludes, yielded place to the comparatively finished products of drama proper. The establishment, in 1576, of the first permanent public playhouse in London, and the rapid growth of such theatres soon after, quickened even the common people’s interest in drama and led indirectly to an improvement in its quality. The theaters flourished as important centres of the social life of the time, comparable to the clubs of today in their intimate touch with the daily life about them and also in their task of affording both amusement and information to the public. Tragedy which derived its artistic stimulus from the bloody adventures, gruesome deeds, daring ambitions and heroic struggles of the time, enjoyed unquestioned supremacy. But the promiscuous taste of the people which thirsted for sensation joyed in a comedy of beatings, a tragedy of murders and a mixture of jigging and villainy. Thus, the ego (the persons with
a literary bent) in postulating its own existence, necessarily assumed the existence of a non-ego (the plays). The problems of livelihood threatened the ego unconsciously to cause an inherent conflict which ultimately led to the process of alienation and dealienation.

From both the Universities of Oxford and Cambridge, there flocked to London many educated young men eager to cater to the theatrical demand. These were called by the general name – the University Wits, because they had their education at the Universities. They were a strenuous, if not always wise, set of professed men of letters, a professional set of literary men. F.S. Boas observes: “There is a singular resemblance in the lives and career of all these men. They were of good birth and position, graduates of the University, members of learned societies, cultivated by foreign travel. Yet when they settled in London they plunged into the wildest debauchery.”

They produced a considerable body of dramatic work, including tragedies, comedies and tragicomedies all of the Romantic type as opposed to the Classical. In the work of these University Wits, especially in the work of the five greater University Wits, as Marlowe, Greene, Peele, Lyly and Kyd have been called,
there are in evidence the birth throes of a new dramatic style and technique.

The University Wits are the real founders of the great Elizabethan Drama and the immediate predecessors as well as contemporaries of Shakespeare, who not only took many a hint from them but, as tradition has it, collaborated with some of them, notably Kyd and Marlowe. Lyly, who made his name with his *Euphues* belongs more to the history of prose than to that of drama. Peel’s plays show a great variety of subjects: Classical, Romantic, Biblical, Historical. Greene, Lodge and Nash form a more or less distinct group or sub-group of playwrights who wrote for the popular stage. Of these Greene alone is remarkable as a dramatist. “The dramatic work of Lodge and Nash is almost negligible, certainly they are inferior to their contemporaries, remarkable though they be in the domain of fiction.” While all these made contributions to the development of the drama, they did not supply thrilling action demanded by the public. This was done splendidly by Kyd and Marlowe. Whether Kyd’s *Spanish Tragedy* or Marlowe’s *Tamburlaine the Great* came first, it is difficult to say: “What is certain is that both made a hit about the same time 1586 or 1587. But the great
genius of Christopher Marlowe justifies him to be ‘the greatest of the band’ ”⁴ and “The great protagonist of Elizabethan drama.”⁵ He, only he, serves as an illustrious and worthy predecessor of Shakespeare. Nathan Drake says: “Marlowe, Christopher, is an author, an object of great admiration and encomium in his own times, and of all the dramatic poets who preceded Shakespeare, certainly the one who possessed the most genius.”⁶

Christopher Marlowe, the youngest but the greatest of the University Wits was a great purveyor of thrills on Elizabethan Stage. But it is sad to note that precious little is known of his life and its details. Comprehensive research of scholars like Tucker Brooke, Frederick S. Boas, Bakeless, Miss de Kalb, Miss Seaton, Miss Ellis-Fermor and Leslie Hotson have vanished much of the mystery that shrouded the life and death of Marlowe for a long time.

Christopher Marlowe was the second son of a well-to-do shoemaker, John Marlowe, his mother was Catherine, the daughter of the rector of St. Peter’s. He was born at Canterbury on the 6th of February 1564. He was christened at St. George’s Church at Canterbury on the 26th of February, about two
months before the baptism of his great successor, William Shakespeare at Stratford-on-Avon. From the scanty information at our disposal, Marlowe seems to have started his education at the King’s school, Canterbury which he entered on 14th January 1576. There he remained in the valuable company of such fellow students as Richard Bayle, afterwards known as the great Earl of Cork and Will Lyly, the brother of John Lyly, the dramatist. Just before his fifteenth birthday, he was gifted with one of the fifty scholarships to King’s School, which was held within the cathedral precincts at Canterbury. At seventeen he obtained one of the three scholarships from King’s school to Corpus Christi College, Cambridge. These scholarships were founded by Archbishop Parker. They lasted for three years, or, on the understanding that the student intended to take Holy Orders, for six years.

Marlowe’s career at Cambridge was uneventful. He took his degrees in the usual period, the B.A. in the spring of 1583-4 and the M.A. in July 1587. The fact that he retained his scholarship for the full period of six years indicates that he was understood to be a candidate for Holy Orders. The only irregularity in Marlowe’s University career was his failure to
take Holy Orders at the end of it. He satisfied the requirements of the University without displaying signs of intellectual precocity. His scholarship at King’s school was taken at the latest legal age, and he entered the University at seventeen, an age late rather than early at that time. His degrees were not of outstanding brilliance: and certainly none suspected him of being a poet.

After leaving Cambridge Marlowe had less than six years to live. About this period we know very little. He lived in London or the surrounding parts of Kent. He was apparently well off, though his source of livelihood is not known. He did not, like many of the early Elizabethans, descend to literary hack-work; and his output was small.

He kept good company, he was friend of Sir Walter Raleigh and Sir Thomas Walsingham. He was a friend of Nashe and Chapman. He incurred the enmity of Greene and Thomas Kyd, with whom for a short period he worked in the same room. His plays were performed by the Company of the Lord Admiral, Howard of Effingham, and, after the suppression of their performances by the Lord Mayor in November 1589, by the Company of Ferdinando Stanley, Lord Strange.
In October 1589 Marlowe was summoned before Newgate session and released on bail. The nature of his offence is not known. It is conjectured to have been a breach of the peace, perhaps in connection with the theatre.

Marlowe spent the early months of 1593 at the house of Mr. Thomas Walsingham, at Scadbury near Chislehurst. It is probable that he left London because of the plague, which had been raging since the previous summer. In May of this year Thomas Kyd was in trouble with the authorities. His rooms were searched and among his papers were found some “atheistical” documents, which he alleged to be the property of Marlowe and to have been left from the period when they worked together. Marlowe was summoned before the Privy Council to answer from his alleged heretical views. He was not imprisoned and apparently apprehended no serious danger. There is not sufficient evidence that he was ever engaged in political intrigue, and he had powerful supporters. It is true, a formal indictment for blasphemy was drawn up against him by one Richard Baines. He submitted allegations that Marlowe had spoken treasonably, blasphemously and in praise of homosexuality. It was told that he wrote a book against the
Trinity and that he declared that Christ was a bastard and his mother dishonest. But before some action could be taken against Marlowe’s heretical views denying the deity Jesus Christ, he left this mortal world for his heavenly abode and thus the world lost a genius gifted with literary brilliance.

Various accounts of Marlowe’s death have been given by different writers. However, according to the most reliable version, based on the evidence of documents in the Public Record office, Marlowe was murdered by one of his companions, Ingram Frizer at an inn on the 30th May, 1593. He spent the day at a tavern in Deptford, a little village about three miles from London, in the company of Ingram Frizer, Robert Poley and Nicholas Skeres, three men of doubtful reputation. Here he was stabbed by Frizer with a dagger which caused a fatal wound over Marlowe’s eye. According to the story told at an inquest on June 1, after supper, Marlowe and Frizer quarreled about the reckoning and it was Marlowe himself who first attacked Frizer and latter was, thus, compelled to kill him in self-defence. Frizer was pardoned on June 18. Marlowe was buried at St. Nicholas church, Deptford on June 1.
This brilliant detection of facts about Marlowe’s death is particularly attributed to the remarkable discoveries of a young American scholar, J.L. Hotson, who searched through the Elizabethan documents in the Public Record office in Chancery Lane. He came to the conclusion:

…As its chief contribution, this paper provides the authoritative answer to the riddle of Marlowe’s death. We know now that he was killed by a companion of his, one Ingram Frizer, gentleman, servant to Mr. Thomas Walsingham, in the presence of two witnesses, Robert Poley and Nicholas Skeres. The testimony of these men before the Coroner’s jury was that Marlowe attacked Frizer from behind, and this account was borne out to the satisfaction of the Jury by the evidence of two wounds on Frizer’s head. Frizer was pardoned, as having killed Marlowe in self-defence. It is important to remark that he did not forfeit the good graces of his employers, the Walsinghams, who were friends of the man whom he slew.
Marlowe died instantly. This fact destroys most of the interest in Beard’s account, which builds on the assumption that the poet died a more or less lingering death, in the course of which he ‘cursed and blasphemed to the last gaspe, and together with his breathe an oth flew out of his mouth’… .

After his death in 1593, Marlowe was remembered quite differently by two groups of people. To the puritan writers, who were intent upon attacking the corrupting influence of stage plays, Marlowe’s sudden and violet death seemed to be a clear sign of God’s Judgement against him for his heretical attitude and immoral life. William Vaughan says: “Not inferior to these, was one Christopher Marlowe, by Profession a play-maker, who, as it is reported, about 14 years ago wrote a booke against the Trinitie; but see the effects of God’s Justice; it so happened that at Deptford, a little village about three miles distant form London, as he meant to stab with is ponyard one named Ingram, that had invited him thither to a feast, and was then playing at tables, he quickly perceiving it, so avoydede the thrust, that with all drawing out his dagger for his defence, hee stabbed this Marlowe in the eye, in such sort, that his braynes
coming out at the daggers point, hee shortly after dyed. Thus did God, the true executioner of divine Justice, worke the ende of impious atheists.”

Undoubtedly the intellectual position implicit in his writings allies him to the currents of Renaissance Skepticism which was challenging the medieval notion of a harmonious creation ruled over by God. Marlowe stands at the beginning of his career in opposition to the Christian humanism of Richard Hooker; he is in the company of Bruno, Montaigne, and Machiavelli. “Marlowe was seriously concerned with Atheism, Machiavellianism and Epicureanism as alternative ways of life to the scholastic Christianity in which he had been brought up at Canterbury and Cambridge.” These tendencies in Marlowe bring serious charge of atheism against him and display the seeds of alienation deep rooted in his personality.

Marlowe seems to have been a young-man of bold self assurance, of passionate and fiery temper both in word and in act, and of a biting and sarcastic tongue. His conversation was rationalistic and iconoclastic; he was apt to speak irreverently and flippantly upon religious matters. Thus, he shocked many of his milder associates during his life and after his death incurred
the serious charge of atheism. With such passages in his writings as the last soliloquy of Faustus it is impossible to write down Marlowe as a mere cynic in religion. Yet it is most probable that he was going through a period of religious doubt and troubled by the usual intellectual difficulties about the doctrine of the trinity, the incarnation, etc. Such doubts and questionings are natural in a young man of independent intellect and fearless disposition, who had for six years been subjected to the arid routine of scholastic philosophy as then taught at Cambridge, and who had refused to proceed to Holy Orders at the end of his course. Expressed in conversation in a violent and somewhat imprudent way, such sentiments would offend the more timid and orthodox minds in an age when political suppression of religious unorthodoxy was strict.

It cannot be denied that Marlowe, like his companions of the theatre, punctuated the ardours of his work with the abandon of loose living. But the charge of atheism cannot be definitely levelled against him. His Doctor Faustus itself stands him in good stead. The theme of the play presents the fascination for forbidden things and thoughts, yet it surely stands for the negation of the atheistic creed. Who can brand Marlowe as an atheist after reading the last lines of the play.
CHORUS. 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 practice more than heauenly power permits.¹⁰

Thus, the ultimate triumph of theism over atheism clearly brings out the dealienated personality of Christopher Marlowe at a later stage.

William Hazlitt remarks: “…There is a lust of power in (Marlowe’s) writings, a hunger and thirst after unrighteousness, a glow of the imagination, unhallowed by anything but its own energies. His thoughts burn within him like a furnace with bickering flames; or throwing out black smoke and mist, that hide the dawn of genius, or like a poisonous mineral, which corrode the heart…”¹¹

*Doctor Faustus* is a reflection of the personality of Marlowe. Reading the play one cannot refrain from concluding that it is the spontaneous expression of its writer’s innermost thoughts and authentic experiences. The storm of doubt and
despair, of suffering and sin, that sweeps through the scenes of the play, does not seem to be the work of a mere imaginative artist who conjures it forth from the confines of his own mind, but of one who must have stood up to the chin in such experiences. There is no doubt that the writer of Doctor Faustus appears to be one who has experienced a great spiritual tragedy and thus reflects the phenomenon of spiritual alienation in his personality. “In the character of Dr Faustus we see that a sense of harmony between his mind and the universal force around him is shaken and his intimacy with persons popularly suspected of heresy, and whatever rumours may have begun to circulate about his own atheism, his career, except for his arrest and fortnight’s imprisonment in September, 1589, seems to have run prosperously from his success with the Tamburlaine plays till the spring of 1592. Nor was there then any check to the flow of his genius, but during the last year of his life clouds increasingly blackened his firmament, presaging the final tragedy of 30 May 1593.”

The writings of Christopher Marlowe give us not a shadowy idea but an intimate glimpse of the alienated personality of the writer. John Marlowe (the dramatist’s father),
himself parish clerk of St. Mary’s as well as the pension which young Christopher received as a student of St. Benet’s Hall from the Archbishop Parker’s endowment, intended that he should take up Holy Orders. But as it turned out, Marlowe secured his M.A degree, throw himself into the vortex of the Metropolitan life of London, associated himself with bohemian fellows, and was perhaps impressed by the prevailing tendency to free thinking or religious subjects. On account of all this he must have felt as one who has lost his self and become alienated. Through his heroes, he has expressed his insatiable desires to attain power, knowledge and heavy with a feeling of loss. Marlowe, like Faustus, seems to have realized that all he had learnt and known, all he had attempted and achieved with the help of his intellectual equipment, helped not to strengthen his soul but to lose it, by being cut off from the rich natural resources of inspiration and of faith: “Marlowe must have recognized in Faustus his own counterpart. The Canterbury boy through the bounty of Arch Bishop Parker, had reached Cambridge to qualify himself there for the clerical career. His studies had earned him the bachelor’s and master’s degrees, but he had turned his back on the church, and on arrival in London had gained a reputation for atheism. Similarly, Faustus through
the bounty of a rich uncle had been sent to Wittenberg to study divinity, and had obtained with credit his Doctorate in the subject. But his interest lay elsewhere, and he had turned secretly to the study of necromancy and conjuration."

In addition to this, Faustus shares his creator’s many more qualities—his poetic talent, his love of the Classical world, his lasciviousness, his Epicureanism, and his faith that beauty has power to wash off sorrow from the human heart.

The poets and dramatists some of whom had been Marlowe’s friends, remembered him primarily as a poet. He was regarded by his contemporaries as the greatest of them all. Marlowe’s death was lamented and his poetic genius appreciated by George Peele:

Unhappy in thine end,
Marley, the muses, darling for the verse,
Fit to write passions for the souls below,
If any wretched souls in passion speak.¹⁴

Michael Drayton also praised him:

Neat Marlowe bathed in the Thespian springs.
Had in him those brave translunary things
That the first poets had, his raptures were,
All ayre and fire, which made his verses cleere,
For that fine madness still he did retaine,
Which rightly should possesse a poet’s braine.\textsuperscript{15}

Edward Dowden comments on his genius as follows: “It is, however, amongst the pre-Shakespearians that we find the man who, of all the Elizabethan dramatists, stands next to Shakespeare in poetical stature, the one man who, if he had lived longer and accomplished the work which lay clear before him, might have stood even besides Shakespeare, as supreme in a different province of dramatic art. Shakespeare would have been master of the realists or naturalists: Marlowe, master of the idealists.”\textsuperscript{16}

Marlowe was, in every sense of the word, a revolutionary. He was an important young man straining to break the shackles of prescribed thought and the prevailing modes of writing. In the field of drama he was a true pioneer breaking new ground and paving the way for the greater achievements of Shakespeare. The hackneyed themes, involving
bluster and rant could not satisfy him. He revolutionized the theme of drama and focused attention on the tragic hero, on the one hand and forged a more supple medium of expression in the form of blank verse, on the other hand.

The period of Marlowe’s dramatic activity comprises six brief years, from 1587 to 1593. Yet during those six years he wrote six splendid plays, all reflecting his essential sprit and nature, all full of power, passion and poetry. Before Marlowe’s coming to the forefront, English drama was lacking in several aspects. Elizabethan theatre was passing through a period when the scholarly critics were not satisfied with the plays then produced and performed because they were full of mere buffoonery and drollery. On the other hand, the majority of the theatre going public consisted of the groundings, who were addicted to clownage and buffoonery. The pre-Marlovian dramatists were chiefly concerned with catering to their taste. Therefore, those dramatists and their plays were unacceptable to a considerable section of citizens. “It was still a question whether any man would arise of sufficient genius to successfully combat these sinister influences, and become the dramatic interpreter of the Elizabethan ‘grand age.’ By 1587
the question was determined, for in that year Marlowe produced upon the stage part–I of his *Tamburlaine the Great*, followed shortly afterwards by Part–II.”¹⁷ This is what, dazzled the Elizabethan audience. The very subject matter and style of *Tamburlaine* sounded a new and striking note compelling public attention and admiration.

Marlowe started his dramatic career with a definite purpose. Nothing explains his mission more clearly than the opening lines of *Tamburlaine the Great*. The Prologue to this play contains a spontaneous utterance of the poet’s own mastering dream of greatness. He seems to be fully armed to launch an attack on the old dramatic methods. The very opening lines of the play contain what may be described as Marlowe’s dramatic manifesto:

CHORUS. From Jigging veins of rhyming mother wits,

And such conceits as clownage keeps in pay,

Weele lead you to the stately tent of War,

Where you shall hear the Scythian Tamburlaine.

Threat’ning the world with high astounding terms,
And scourging kingdoms with his conquering sword.\textsuperscript{18}

Very rarely has a young and raw dramatist announced so emphatically his revolt against the worn out conventions. Through these introductory verses, Marlowe appealed much to the mind and heart of his audiences and proclaimed as well that his plays would differ from the conventional type alike in language and subject. With the ‘Jigging veins’ of rhymsters are contrasted the Scythian’s high astounding terms, while his heroic explicit are similarly placed against the mere conceits of clownage.

With this proclaimed mission, rejecting completely the conventional dramatic norms, Marlowe started meeting the demand of the hungry Elizabethan stage as best as he could. The chronology of Marlowe’s writings is not wholly settled, but most scholars would accept the following:

1585 – 6 \textit{Dido, Queen of Carthage}, (But it may have been among Marlowe’s later works; it was published in 1594, in collaboration with Thomas Nashe).
1587 – 8  *Tamburlaine the Great*, Parts One and Two.

1589 – 90  *The Jew of Malta*

1590 – 2  *The Massacre at Paris*

1592 – 3  *Doctor Faustus*

1591 – 3  *Edward the Second*

Besides the above mentioned plays, his poetic works include “Hero and Leander” and “The Passionate Shepherd to his Love.” He also translated “The First Book of Lucan” and “Ovid’s Elegies.” In any assessment of Marlowe, the fact of his early and premature death must be kept in mind. Judging from the quality of the work he accomplished, none should have any hesitation in saying that had he been granted the normal span of life, he would have been a potent rival to Shakespeare.

During the years 1587–1593, Marlowe gave to English audiences a series of plays which were entirely different in quality from those of his predecessors. It was a new type of tragedy the chief charm of which emerges not from the crude change in the fortunes of the hero from prosperity to adversity but from his spiritual predicament and internal suffering. Tragedy for him was not a thing merely of kings and princes at
whose death even the heavens blazed forth. Marlowe wrought tragedy out of the defeat, and death of common individuals fired with insatiable aspiration. His heroes are great not by their rank in life but by their individual worth. His Tamburlaine is a common peasant, his Jew an ordinary money lender and Faustus a German scholar and alchemist. It is the boundless and unachievable ambition of these heroes that has made the theme of his three great tragedies. Edward II, no doubt, is a king and not a common man. In king Edward Marlowe has depicted the fall of a king but a king who is less regal than human. It was not only in the selection of his themes and heroes that the greatness of Marlowe lay. In his treatment of a tragic theme he was equally great. It was he who first displayed the art of designing tragedies on a grand scale, by bringing about a unity of action, character and interest. Compton Rickett observes: “He raised the subject matter of the drama to a higher level. He provided big heroic-subjects that appealed to the imagination. Tamburlaine—a world conqueror; Faustus in pursuit of universal knowledge. Barabas with fabulous dreams of wealth; Edward II with his mingling nobility and worthlessness, sounding the heights and debts of human nature.”
Marlowe actually introduced a new class of tragic subjects eminently suited to dramatic handling. Almost all his stories make a notable contribution to tragic themes. He is motivated by an entirely new conception of tragedy. For him a tragic play is not merely a thing dealing with life and death; or bloody crime or a reversal of fortune. It is, for him, something higher and more sublime. It is the struggle for a great personality for the unattainable – a struggle which leads him to inevitable death and destruction. “The insatiable sprit of adventures; the master passions of love and hate; ideals of beauty; the greatness and littleness of human life: these were his subjects.”

We even see the conception of a tragic flaw in Marlowe’s heroes much before Shakespeare perfected the idea. *Tamburlaine* is dominated by a master passion for world conquest which might represent the true Renaissance spirit of attaining the unattainable but which also turns out to be the doom of a shepherd who aimed too high. David Daiches remarks:

“… the interest in pride, in lust for power, in man as master of his own destiny challenging and vying with the gods – ‘How noble in reasons! How infinite in faculties! In form and
moving how express and admirable! In action how like an angel! In apprehension how like a god!’ – and Imagining that by an effort of the will he can control fortune’s wheel—all this is in Tamburlaine, a play which ignores moral considerations to exhibit the impressiveness of boundless ambition coupled with determination and self confidence that similarly know no limits.”

*Doctor Faustus* again has the inordinate ambition to become a demigod. In him Marlowe depicts the anguish of a mind at war with itself and *Doctor Faustus* reveals for the first time in English drama the beginnings of psychological tragedy. From crude external conflict we are led on to an inner conflict of the hero. It is true that there is nothing like the subtle psychological conflict of Shakespearean heroes in Marlowe but it is also equally true that the conception of tragedy put forward by him was unknown before. With his plays put on the stage, English tragedy had assumed a status of its own and could show signs of a high destiny which it acquired in the hands of Shakespeare.

As the creator of English blank verse Marlowe’s position is still more secure. His establishment of blank verse as a
vehicle for English poetic tragedy is perhaps, his most important contribution to the growth of drama. The Classical imitations had made use of this medium. It had been employed in *Gorboduc* and in many plays after that but Marlowe found the blank verse of the Classical school dull and lifeless. He was the first Englishman to recognize the limitless possibilities of the instrument he was handling and put it to the best possible use. It was he who unlocked the secrets of blank verse and taught his successors how to play upon its hundred stops. He found in the blank verse of his predecessors a slavish adherence to the heroic line monotonous, monosyllabic, divided into five feet of tolerably regular alternate shorts and longs. In this blank verse each line stood by itself ending with a pause. This line pausing at the end could hardly suit the genius of Marlowe whose poetry required a medium which could express its entire lyrical intensity and varying moods. Marlowe, therefore, fashioned out of the dull meter of his forerunners a rhythmical language that could assume the diversity of cadences and was adaptable to the swift current of his ideas and emotions. David Daiches observes: “English tragedy had not yet, however, found a blank verse eloquent and musical enough to add to the effect of poetic conviction to that of rhetorical excitement. Nor had it
yet turned to themes that came truly home to the Elizabethan imagination. In the hands of Christopher Marlowe it advanced spectacularly toward the achievement of these two goals. Marlowe, the most striking personality and the most impressive dramatist among the University Wits, stormed his way into popular favour with *Tamburlaine the Great*, a play in two parts probably first produced in the winter of 1587-88 when the author was still in his early twenties. This flamboyant story of the conquering Scythian Shepherd, presented in a richly declamatory blank verse abounding in colourful images of power and violence, brought a new kind of life to the English theatre.22

Marlowe could see that blank verse, used properly, could express the subtlest of reasoning as well as the loftiest of emotions. It is because of this that his blank verse has freedom and music in it. It is in the purple patches of his plays that we can seek the inherent force of his language. In passages like the death scene of Edward II or the impassioned outcry of Faustus for the safety of his soul, we find Marlowe’s blank verse flowing like a stream. In revealing the latent capacity of blank
verse Marlowe can be taken as an innovator and the teacher and guide of Shakespeare.

Another great thing that is credited to Marlowe is his infusion of poetic passion into drama. The creation of intensely poetic drama is one achievement of Marlowe. It has often been said that Marlowe’s poetry reached sublime heights to the disadvantage of his dramatic art. All this tends to prove that Marlowe’s poetic genius failed to satisfy the demands of his art. Consequently it has been customary to think that the greatness of Marlowe as a poet was his weakness as a dramatist. To consider this view as a wholly correct will be wrong. We cannot, of course, ignore the constructional defects of Marlowe’s plays. *Doctor Faustus*, the most famous of his works has been considered a very weak drama. Moreover, in the modern times when we have little respect for poetic exuberance and all respect for subtle reasoning, the poetry of Marlowe’s plays may appear to imperil the success of his dramatic art. But in the Elizabethan age when the common air itself was poetic and an average citizen also was pulsating with artistic inspirations, Marlowe’s verse was not beyond the reach of common men. Poetry was the popular vehicle for the expression
of human inspirations that had reached new heights in the Renaissance. The poetry of Marlowe’s plays, therefore, added a special charm and force to his work. If his plays were weak dramatically it was not because Marlowe was not too much of a poet but because the art of drama and the conception of stagecraft had not till then, advanced much. A genuine lover of Elizabethan literature cannot fail to see the enrapturing beauty of Edward’s abdication or Faustus’s flight of the soul with Mephistophilis in order to realise what strength Marlowe’s poetry gave to his plays. If these lines are taken away from their respective plays, the pieces will be converted to common stuff.

Edward has been compelled to surrender his crown and here is the passionate outcry of the deposed Monarch:

EDWARD. O, would I might but heaven and earth conspire To make me miserable. Here received my

   crown.

Receive it? No, these innocent hands of mine

Shall not be guilty of so foul a crime:

He of you all that most desires my blood,

And will be call’d the murderer of a king,
Take it What, are you mov’d? Pity you me?

Then send for unrelenting Mortimer

And Isabel, whose eyes being turned to s’ee

Will sooner sparkle fire than shed a tear.²³

These are lines the parallel of which can be found only in Shakespeare’s *Richard II*. Faustus, again, is tortured by the unbearable agony of damnation and the following lines from the pen of young Marlowe are probably some of the best to be found in all literature:

FAUSTUS. The stars more still; time runs; the clock will strike;

The devil will come, and Faustus must be damned.

O, I’ll leap up to my God! Who pulls me down?

See, See, where Christ’s blood streams in the firmament!

One drop would save my soul, half a drop!

Ah, my Christ!²⁴
The lines quoted above are some of the most admirable in the entire range of dramatic poetry. Marlowe’s poetry then, did not make his plays weak; it added charm to them because this poetry was not the mere rant and bombast of his predecessors but the true language of a heart that was ablaze with the passion of a new awakening. This poetry was eminently suited to the tragic themes Marlowe brought to the stage and by combining this poetic passion with the art of drama he had not erred but had infused his plays with a vigour that has kept them alive to this day. “He had, of course, the defects of the temperament of his age: ‘a frequent, over luxuriance of imagination, a lack of restraint, an extravagance bordering on the ridiculous.’ But no criticism can obscure the greatness of his genius. He found the drama crude and chaotic; he left it a great force in English Literature.”25

Marlowe, thus, was the first Englishman who could see the vast possibilities of Romantic drama in England. It was he who discovered in the metre of the Classical school the most perfect vehicle of dramatic expression. It was again, in his hands, that English tragedy grew into an art- an art which he drew forth from the womb of darkness, anarchy and
incoherence. His claim as the father and founder of the national English stage, therefore, is completely undisputed. Silhouetted against the crowded and rather confused literary firmament of Pre-Shakespearean age, Christopher Marlowe shines with singular scintillation. Standing in the shadow of Shakespeare without being over-shadowed by him, Marlowe, of all the Elizabethan dramatists, is next only to him in poetical status. A master-idealist, Marlowe is one of the foremost representatives of the Elizabethan artistic movement, a writer who lived in and for his art. Possessed by his art rather than holding it in possession, he made his literary work not a mere episode in his life but his very life itself. David Daiches’s assessment of Marlowe comes nearest to the truth when he concludes: “… if his early death by violence in 1593 cut short a career which might, if spared to develop, have rivaled Shakespeare’s, it can still be said that his dramatic debut was one of the most remarkable in English literary history, and one which has left a lasting impression. He remains a living and not an academic figure, even to the most casual student of Elizabethan Literature.”26
Thus, the life of Marlowe shows that he himself was an alienated individual – a fact which is bound to find its reflection in his works.

End Notes

2. *Ibid*; p. 29


4. Idem

5. Idem


13. Ibid; p. 208


20. Ibid; p. 102.


22. Ibid; p. 235.


CHAPTER – III

Alienation in Tamburlaine the Great
Tamburlaine the Great was Marlowe’s first powerful trumpet-blast. Marlowe made his mark in 1587-88 with the production of Tamburlaine, a loose but impassioned chronicle of the Mongol Conqueror Timur. In this vigorous epic drama, Marlowe epitomized the Renaissance cult of power in resounding terms. He not only dramatized the hero’s search for “The sweet fruition of an earthly crown.”¹ But transfigured the empire conqueror’s ambition into a romantic passion for the unattainable. “Tamburlaine is the most solid and unflawed of Marlowe’s plays: more consistent in quality than Dido or Faustus, more whole and substantial than The Jew of Malta, and more vigorous in imagination and sustaining power than Edward The Second.”² The play is in two parts. “It is generally conceded that Tamburlaine, Part I, has a unity of parts with the whole which Tamburlaine, Part II, does not possess and that Marlowe attempted to do twice what could only be done once.”³

Tamburlaine is the story of a Scythian Shepherd who dreams of world conquest and achieves his aspirations magnificently. As a drama it has many drawbacks – the plot is weak and loosely knit: the scheme seems to be inartistic, the
effects are grim and bloody. Yet none can refrain from appraising the play as a first rate one—taking into account its attractive exaggeration of thought and expression, its burning passages of eloquent poetry. Its glare and horror, its vehemence and intoxication, its titanic truculence and luminous colouring. In the forefront of all these and towering high above them all, stands the high tempered hero—full of indomitable strength and passionate speech. Tamburlaine is the symbol of invincible human will, the embodiment of a fearless vision filled with fretting and fuming aspirations.

**Alienation in the character of Tamburlaine**

The play *Tamburlaine the Great* centres round an over mastering passion—wild, intemperate passion that grows and develops till it destroys itself. It is this burning passion of power which alienates Tamburlaine from the rest of the world, from the morality, and culture of society and from his own self. He is a “gigantic and energetic man lusting for military dominion, believing in his own destiny, and with all being particularly cruel, proud, and wrathful.”

The very opening lines of the play contain what may be described as Marlowe’s dramatic
manifesto as well as the display of the fuming aspirations of Tamburlaine:

TAMBURLAINE. From Jigging veins of rhyming mother wits, And such conceits as clownage keeps in pay, We’ll lead you to the stately tent of war, Where you shall hear the Scythian Tamburlaine Threat’ning the world with high astounding terms And scourging kingdoms with his conquering sword.5

Almost in his first words, the Scythian Shepherd expresses his limitless thirst for power and declares himself as:

TAMBURLAINE. And means to be a terror to the world, Measuring the limits of his empery By east and west, as Phoebus doth his course. Lie here, ye weeds that I disdain to wear!
This complete armour, and this curtle-axe

Are adjuncts more beseeming Tamburlaine.  

Part one of the play deals with the first rise to power of Tamburlaine. Mycetes, the king of Persia, sends his chief Theridamas to suppress Tamburlaine. Theridamas gets enamoured of Tamburlaine’s dream of world conquest and becomes his follower. Unscrupulously enough, Tamburlaine incites Theridamas against his Persian king:

TAMBURLAINE. Forsake thy king and do but join with me,
And we will triumph over all the world.
I hold the fates bound fast in iron chains,
And with my hand turn fortune’s wheel about,
And sooner shall the sun fall from his sphere
Than Tamburlaine be slain or overcome.  

Not to say of the soaring aspirations of Tamburlaine, his very physical appearance is so fiery as can challenge any king
of the universe. Comments on his dashing appearance cannot be ignored:

THERIDAMAS.  Tamburlaine! A Scythian Shepherd so embellished
With nature’s pride and richest furniture!
His looks do menace heaven and dare the gods;
His fiery eyes are fixed upon the earth,
As if he now devis’d some stratagem,
Or meant to pierce Avernus’ darksome vaults
To pull the triple-headed dog from hell.8

From the very first, the seeds of alienation are discernible in the personality of Tamburlaine. He is cruel, hot-headed, ambitious and without the fear of God. “Nothing is extenuated in Tamburlaine’s non-Christian character and career— the cruelty, bloodshed, suffering, violence, ruthlessness, pride, fanaticism.”9 Mercy, selflessness, tenderness have no significance in his world. Power is his whole world. He avowedly announces his purpose:
TAMBURLAINE. Why then Theridamas, I’ll first assay .

To get the Persian kingdom to myself.

Then thou for Parthia; they for Scythia and Media;

And, if I prosper, all shall be as sure

As if the Turk, the Pope, Afric and Greece,

Came creeping to us with their crowns a piece.¹⁰

Alienating himself from all the norms of morality, he allies himself with Cosroe in the latter’s rebellion against his brother, the king of Persia, Mycetes. He challenges the Persian king for the throne and defeats him in the battle. He first crowns Cosroe as the king of Persia but afterwards turns against him and takes from Cosroe both his crown and life. Falling a victim to Tamburlaine’s counter-plot, Cosroe cries:

COSROE. What means this devilish shepherd, to aspire

With such a giantly presumption,

To cast up hills against the face of heaven,

And dare the force of angry Jupiter?¹¹

By his desires and aspirations he appears to us as a superman belonging to some other world. “He does not belong
entirely to either earth or heaven. Though he has distinctly human characteristic, both good and bad, he has something of the magnificence and the incomprehensibility of a deity.”

Meander comments:

MEANDER. Some powers divine, or else infernal, mix’d Their angry seeds at his conception; For he was never sprung of human race, Since with the spirit of his fearful pride, He dares so doubtlessly resolve of rule, And by profession be ambitious.

Tamburlaine is “Hardly thought of as a man.” He is presented on such a grand scale that “he is most frequently equated with a god or a devil.” Ortygius’s assessment of proud Tamburlaine comes nearest to the truth when he says:

ORTYGIUS. What god, or fiend, or spirit of the earth, Or monster turned to a manly shape, Or of what mold or mettle he be made.

This “Fiery thirstier after soveriegnty,” pays no heeds to his associates and friends. What he cares for and longs for is his rule not only over the worldly men and affairs but also on
divine and heavenly bodies. This “Bloody and insatiate Tamburlaïne…” is completely alienated from the considerations of others’ motives. The pathetic cries and curses of Cosroe fall on deaf ears. Instead of sympathising with his once ally Cosroe, he avowedly proclaims that he is nowhere wrong in his steps as he has done what is expected of him:

TAMBURLAINE. The thirst of reign and sweetness of a crown,

    That caus’d the eldest son of heavenly Ops
    To thrust his doting father from his chair,
    And place himself in the imperial heaven,
    Mov’d me to manage arms against thy state.
    What better precedent than mighty Jove?
    Nature, that fram’d us of four elements
    Warring within our breasts for regiment,
    Doth teach us all to have aspiring minds.¹⁹

The alienated self of Tamburlaïne holds his “barbarous and bloody.” designs justified and further proclaims that he will:

TAMBURLAINE. Wills us to wear ourselves and never rest,
Until we reach the ripest fruit of all,
That perfect bliss and sole felicity,
The sweet fruition of an earthly crown.²¹

Tamburlaine’s unbounded ambition and ruthless cruelty do not end after usurping the Persian crown, “Tamburlaine’s ambition has no definite object; it exists in and for itself. His aspiring mind is drawn upward as naturally as gravitation draws a stone downward.”²² He now conquers the Turkish Emperor Bajazeth and takes him as a prisoner in a cage, goading him and his queen Zabina with cruel taunts till they dash their brains against the bars of their cage. He also conquers Egypt, winning the daughter of the Soldan of Egypt, Zenocrate, whom he marries. His love for Zenocrate is the only softening effect on the cruelty of his mighty conqueror. F.P. Wilson observes: “It is Zenocrate, the symbol of beauty and compassion, who turns Tamburlaine into a love when he might have been merely a conqueror; it is Zenocrate who sets up a conflict between Honour and Love in a mind otherwise undivided and single; it is Zenocrate who speaks or who inspires some of the lyrical passages which contrast so markedly with the ruthless clangour
of much of the heroic verse; it is Zenocrate who exacts from this all conquering conqueror and admission of defeat.”23

TAMBURLAINE. Zenocrate, loulier than the love of Jove,

Brighter than is the silver Rhodope,

Fairer than whitest snow on Scythian hills,

Thy person is more worth to Tamburlaine,

Than the possession of the Persean Crowne,

which gratious starres have promist at my birth.24

This is done with the fervor of true and sincere love.

TAMBURLAINE. Zenocrate, the loveliest maid alive,

Fairer than rocks of pearl and precious stone,

The only paragon of Tamburlaine.

Whose eyes are brighter than the lamps of heaven

And speech more pleasant than sweet harmony,

That with thy looks canst clear the darkened sky

And calm the rage of thundering Jupiter
Sit down by her, adorned with my

As if thou wert the empress of the

world.\textsuperscript{25}

He even spares the life of the Soldan of Egypt in response to the pleadings of Zenocrate. Who can forget the treachery of Tamburlaine? Cosroe describes him as:

\textbf{COSROE.}

Barbarous and bloody Tamburlaine,

Thus to deprive me of my crown and life.\textsuperscript{26}

Tamburlaine is utterly contemptuous of human life and thus estranged from all the other human beings of the world. Eugene M. Waith says: “His contempt for earthly potentates and the assertion of his will combine in his conception of himself as the scourge of God, a conception which he shares with Hercules.”\textsuperscript{27}

Urged by the barbaric lust for power, he does not retain even basic humanity and feels satisfied and happy at the horrible sight of general massacre. This part of the play ends with the sack of Damascus and the slaughter of the virgins. But even the cries of Virgin:
VIRGIN. Pitie, O, Pitie, (Sacred Emperour)

The prostrate service of this wretched towne.

It hardly affects him. “Tamburlaine’s refusal is based on the absolute primacy of his will-of the execution of whatever he has vowed. He is as self-absorbed as Hercules.” He rather feels proud:

TAMBURLAINE. Hell and Elysium swarm with ghosts

of men

That I have sent from sundry foughten fields.

To spread my fame through hell and

up to heaven.

He claims even the deities as tributaries and challenges them openly:

TAMBURLAINE. The god of war resigns his rooms to me,

Meaning to make me general of the world.

Jove, viewing me in arms, looks pale and wan.
Fearing my power should pull him from
his
throne.
Where’er I come the fatal sisters sweat.
And grisly Death, by running to and fro
To do their ceaseless homage to my
sword. 31

There is no end to his desires and no end to his wars. He
says of Mars as “The angry God of arms” 32 and the words might
be taken as self-description, for when he is annoyed, the fear
that his looks inspire, is almost that of a mortal to a god.
Agydas, when Tamburlaine has passed looking wrathfully at
him, expresses a characteristic reaction:

AGYDAS. Upon his brows was portrayed ugly
death,
And in his eyes the fury of his heart,
That shine as comets, menacing
revenge, And Casts a pale complexion on
his
cheeks. 33
Part two of the play deals with the continuation of Tamburlaine’s conquests which extends to Babylon. But one thing is certain about Tamburlaine that he achieves victories effortlessly. M.C Bradbrook comments: “Tamburlaine’s conquests are always quite effortless. There is no doubt in his mind, and no check in his success. He holds the Fates bound fast in iron chains. The series of opponents are only a row of ninepins to be toppled over: there is no interest attached to them, except as necessary material upon which Tamburlaine can demonstrate his power.”34

Utterly deviated from human morality, this most cruel king of history until Hitler has his chariot drawn by the defeated and captive kings of Trebizond and Soria. They are even ruthlessly lashed forward like horses. The pitiable and poignant positions of his victims make his spirits high. Putting aside all human values, he vaunts like a superman or demi-god, exulting over his victims:

TAMBURLAINE. You shall be fed with flesh as raw as blood,

And drink in pails the strongest muscadel.
If you can live with it, then live,
and draw
My chariot swifter than the
racking clouds;
If not, then die like beasts, and fit
for naught
But perches for the black and fatal
ravens.
Thus am I right the scourge of highest
Jove;
And see the figure of my dignity,
By which I hold my name and majesty!\textsuperscript{35}

Though he loves Zenocrate from the deepest core of his
heart yet her words fail to dissuade him from his dream of
world conquest. When Zenocrate asks Tamburlaine:

ZENOCRATE. Sweet Tamburlaine, When wilt thou leave
these arms,
And save thy sacred person free from scathe,
And dangerous chances of wrathful war?\textsuperscript{36}

He avowedly and proudly declares:
TAMBURLAINE. When heaven shall cease to move on both the poles,
And when the ground, where on my soldiers march,
Shall rise aloft and touch the horned moon,
And not before, my sweet Zenocrate.
Sit up and rest thee like a lovely queen.

When Zenocrate falls ills, Tamburlaine is shocked. It is only here that he is seen praying to the governing spirit of the universe:

TAMBURLAINE. Then let some holy trance convey my thoughts,
Up to the palace of th’ empyreal heaven,
That this my life may be as short to me
As are the days of sweet Zenocrate.

He desires the end of his life with that of Zenocrate:
TAMBURLAINE. Live still, my love, and so conserve my life
Or dying, be the author of my death.39

But, as it is, she dies and her death comes to Tamburlaine both as a shock and as a defeat. His grief over the dead Zenocrate takes the form of a challenge to nature:

TAMBURLAINE. What, is she dead? Techelles, draw thy sword,
And wound the earth, that it may cleave in twain,
And we descend into th’ infernal vaults,
To hale the Fatal sisters by the hair,
And throw them in the triple moat of hell,
For taking hence my fair Zenocrate.40

Tamburlaine’s helplessness after her death takes the form of furious madness, again a sign of his alienation from the
world and human restrictions. He orders his men to put the town to fire where his Zenocrate died:

TAMBURLAINE. But burn the turrets of this cursed town,

Flame to the highest region of the air,

And kindle heaps of exhalations,

That, being fiery meteors, may presage Death and destruction to the’ inhabitants!

Over my Zenith hang a blazing star,

That may endure till heaven be dissolv’d,

Fed with the fresh supply of earthly dregs,

Threatening a dearth and famine to this land!

Flying dragons, lightning, fearful thunder- claps,

Singe these fair plains, and make them seem as black.

As is the island where the Furies mask,
Compass’d with Lethe, Syx and Phlegethon,
Because my dear Zenocrate is dead! 41

His cruelty does not stop here. He does not spare even his son, Calyphas, who appears to him cowardly and despicable because he is not made of that stuff which Tamburlaine is made. Calyphas differs from the alienated and remorseless self of his father:

CALYPHAS. I know, sir, what it is to kill a man;
It works remorse of conscience in me.
I take no pleasure to be murderous,
Nor care for blood when wine will quench my thirst. 42

The end of Calyphas is the same as of the opponents of Tamburlaine and he is mercilessly stabbed by his father.

The capture of Babylon is followed by a general massacre. Tamburlaine burns the Koran and challenges Mahomet to avenge the death of his faithful followers.

“Tamburlaine orders his men to burn the Mahommedan books daring Mahomet out of his heaven and turning from him in disgust. But the god proves not so sleepy, for less than twenty
lines later Tamburlaine feels himself ‘distempered Sudainly’ (sic), with the fever which is to kill him.” But even now he is not ready to accept his defeat and declares: TAMBURLAINE. What soe’er it be,

Sickness or death can never conquer me.

Thus, when he falls a victim to a mysterious illness, “he would fain in revenge carry war against the immortals, who have ventured to dispute his supremacy.” Still he insists that he will not let his:

TAMBURLAINE. Sickness prove me now to be a man

That have been term’d the terror of the world?

He defies the heavenly powers:

TAMBURLAINE. Come, let us march against the power of heaven

And set black streamers in the firmament.

To signify the slaughter of the gods.

This is the climax of his social and moral estrangement. Though powerless before the powers of god and death, he is not
ready to submit to the inevitable lot and “seeks with scornful
glance to scare away his ‘slave, the ugly monster Death,’ but the
‘villain’ still comes.” He even tries to Let us march /And
weary Death with bearing souls to hell.” Though on the verge
of death, he is crazy after world conquests: “Then let me see
how much / Is left for me to conquer all the world.” He thinks
of the past glorious days, his brave marches and his various
triumphs and wishes for the perpetuation of his spirit in the
world in the form of his sons:

TAMBURLAINE. My flesh, divided in your
precious
shapes,
Shall still retain my spirit, though
I die,
And live in all your seeds
immortally.

At last: “He yields with the heart wrung avowal that
Tamburlaine, the Scourge of God, must die.”

Thus, there is great difference between the Tamburlaine
of Part I and that of Part II. F.P. Wilson observes: “The hero’s
fortunes always rising in Part I are bound to fall in Part II, as
Death conquers first Zenocrate and in the end himself. In Part I Tamburlaine is wholly the centre of interest, his cause uniformly successful, the fine speeches… his all the power and all the glory. In part II, as we have seen, much of the interest is directed elsewhere, especially in the first half of the play; and after the death of Zenocrate, when the fury of his fit is upon him, he becomes a monster of cruelty."

The seeds of alienation implicit in the personality of Tamburlaine ally him to the currents of Renaissance skepticism which were challenging the medieval notion of a harmonious creation ruled over by the providence of god. Nature for the Christian humanist is the creation of God, controlled only by God and human reason willingly and intuitively lives by the moral laws- the altruistic feelings, love, kindness, loyalty etc. The alienated Tamburlaine, on the other hand, exalts the power of man to control the universe by his own strength and reason without regard to divine influence. But his pride and his alienated self do not last long. They break down proving Bajazeth’s words true:

BAJAZETH. Great Tamburlaine, great in my ouerthrow,
Ambitious pride shall make thee fall as low,
For treading on the back of Bajazeth

That shoul’d be horsed on lower mighte kings”

Thus, the second part of the play is in the nature of divine retribution. The hero who follows no moral and social rules except those devised by his boundless ambition and ruthless cruelty pays the penalty for his blasphemy and defiance of gods with madness, with the death of Zenocrate and finally with his own death.

**Alienation in other characters of Tamburlaine the Great**

All the other characters of the play are feeble and shadowy. They serve no artistic purpose except that they set off the power of the Scythian conqueror by contract. Theridamas and Zenocrate get a little share of interest and that too, because of being closely attached to Tamburlaine. Theridamas becomes the blind supporter and follower of Tamburlaine being influenced by his ambition of world conquest. He betrays his King, Mycetes, who had sent him to Tamburlaine. This betrayal is a clear sign of his alienation from the moral values. He joins the camp of Tamburlaine to materialise his own dream of kingship. He feels:
THERIDAMAS.  A God is not as glorious as a king.

I think the pleasure they enjoy in heaven

Can not compare with kingly joys in earth:

To wear a crown enchased with pearl and gold,

Whose virtues carry with it life and death;

To ask and have, command and be obeyed;

When looks breed love, with looks to gain the prize,

Such power attractive shines in princes’ eyes.\textsuperscript{55}

For the fulfillment of his hidden desire, he willingly yields everything to Tamburlaine proving himself a “traitor”\textsuperscript{56} to his king. Later, even Cosroe becomes the victim of the cruelty of Tamburlaine and treachery of Theridamas and he condemns Theridamas:
COSROE. Treacherous and false Theridamas,
Even at the morning of my happy state,
Scarce being seated in my royal throne,
To work my downfall and ultimately end!\textsuperscript{57}

The alienation of Theridamas is obviously discernible in his active support to the cruelty, brutality, pride, and hot-headedness of Tamburlaine. Because of his devotion to Tamburlaine, he is later crowned as the King of Argier. He goes so low in his depravity as to propose to Olympia, the widow of the captain of Balsera, to marry him:

THERIDAMAS. Thou shall be stately queen of fair Argier,
And, clothed in costly cloth of massy gold,
Upon the marble turrets of my court
Sit like to Venus in her chair of state,
Commanding all thy princely eye desires;
And I will cast off arms and sit with thee,
Spending my life in sweet discourse of love.\textsuperscript{58}

But here his alienated self is defeated by the devotion of Olympia to her late husband. Theirdamas himself stabs her.

Zenocrate is the wife of Tamburlaine. She is overwhelmed by the superman stature of Tamburlaine. Agydas tries to dissuade her from giving her love to Tamburlaine:

AGYDAS. So wile and barbarous Tamburlaine.\textsuperscript{59}

But she overlooks the cruelty of Tamburlaine and says:

ZENOCRATE. I may live and die with Tamburlaine\textsuperscript{60}

Thus, Indirectly she favours the alienated Tamburlaine displaying her own alienation from her father, from the society and from the world of pity. She even dehumanises her Tamburlaine:

ZENOCRATE. As looks the sun through Nilus’s flowing stream,

Or when the morning holds him in her arms,

So looks my lordly love, fair Tamburlaine;

His talks much sweeter than the muses’ song

They sung for honor’ gainst Pierides,
Or when Minerva did with Neptune strive;
And higher would I rear my estimate,
Than Juno, sister to the highest god,
If I were matched with mighty Tamburlaine.61

Though not cruel at heart, she welcomes the victories of her husband and thus helps him to be more cruel. “Zenocrate”, says Eugene M. Waith, “by representing a scale of values far removed from those of the warrior or the monarch, provides further insights into Tamburlaine’s character.”62
End Notes


6. Ibid; p. 112

7. Ibid; p. 116

8. Ibid; p. 116


11. *Ibid*; p. 131


15. Idem.

17. *Ibid*; p. 131

18. *Ibid*; p. 132

19. *Ibid*; p. 132-33

20. *Ibid*; p. 132

21. *Ibid*; p. 133


26. *Ibid*; p. 132


31. *Ibid*; p. 176

32. *Ibid*; p. 166

33. *Ibid*; p. 169


36. *Ibid*; p. 191

37. *Ibid*; p. 191

38. *Ibid*; p. 205

39. *Ibid*; p. 205

40. *Ibid*; p. 206-07

41. *Ibid*; p. 211

42. *Ibid*; p. 227


47. Ibid; p. 251


50. Ibid; p. 253
51. Ibid; p. 255


56. Ibid; p. 118

57. Ibid; p. 132

58. Ibid; p. 233-34

59. Ibid; p. 137

60. Ibid; p. 137
61. *Ibid*; p. 138

CHAPTER –IV

Alienation in Doctor Faustus

Doctor Faustus which followed in the wake of Tamburlaine the Great, is acclaimed as Marlowe’s play in which the leaven of fertile poetry and fearless imagination work
wonders. The story is that of Faustus, a scholar who sells his soul to the devil in his eagerness for the acquisition of omnipotence through omniscience. Faustus is as insatiable and mighty as Tamburlaine. If Tamburlaine thunders:

TAMBURLAINE. I hold the Fates bound fast in iron chains,
And with my hand turn Fortune’s wheel about;
And sooner shall the sun fall from his Sphere,
Than Tamburlaine be slain or overcome.¹

Faustus declares with vibrant passion:

FAUSTUS. All things that move between the quiet poles
Shall be at my command, Emperors and kings
Are but obeyed in their several provinces.
Nor can they raise the wind or rend the clouds.
But his dominion that exceeds in this
Stretched as far as doth the mind of man:

A sound magician is a demi-god.\(^2\)

Out of the dry bones of an old German legend Marlowe has fashioned a work of art, a noble drama of a scholar’s alienated soul in the grip of intense agony. It is a play of vast conflict, fearful failure, intense feeling, and stirring emotion: it is a play the central idea of which is that of loss; a play in which sin is presented with its inescapable retribution; a matchless spiritual tragedy in which the mighty protagonist is man and mysterious powers that surround him: a play whose symbolism has an irresistible appeal, a drama whose tragic hero displays the seeds of alienation in his character.

**Alienation in the character of Doctor Faustus**

The strongest point of the tragedy is the character – sketch of its hero, Dr. Faustus, Marlowe’s Faustus is, as H.A. Taine puts it: “...the living, struggling, natural, personal man, not the philosophic genuine type which Goethe has created, but a primitive and genuine man, hot-headed, fiery, the slave of his passions, the sport of his dreams, wholly engrossed in the present, molded by his lusts, contradictions, and follies, who amidst noise and starts, cries of pleasure and anguish, rolls,
knowing and willing it, down the slope and crags of his precipice.”

*Dr. Faustus* is a man of great learning and scholarship, but it is his unbridled thirst for knowledge and power which generates the seeds of alienation in his personality.

The development of the personality of Dr. Faustus can be conveniently divided into three parts. In the first, Faustus makes his decision and after some hesitations and backward glances, commits himself to evil. Chorus–I introduces the second part in which Faustus exploits his dearly bought power in Rome, in Germany and in Vanholt. The third part extends from the opening of Act–V to the Epilogue. It shows Faustus’s behaviour as his end approaches. The Chorus or the speaker of the Prologue announces a play which differs from its predecessors. This, he says is not a play about ancient wars or love in high places or great deeds. It presents the career of a scholar, a man of humble origin who is “the young extremist, eager and buoyant, with a brilliantly energetic inquiring mind, intoxicated by the enthusiasm, heady in his dislikes and fundamentally superficial in both.” His arrogance causes him to overreach and
ruin himself. We are to witness a tragedy of presumption and pride. The Chorus speaks:

CHORUS. So much he profits in divinity,

The fruitful plot of scholarism graced,

That shortly he was graced with Doctor’s name, Excelling all and sweetly can dispute

In th’ heavenly matters of theology,

Till swol’n with cunning of a self-conceit,

His waxen wings did mount above his reach,

And melting, heavens conspired his overthrow, For, falling to a devilish exercise.⁵

Alienation consists of six variants—meaninglessness, powerlessness, self–alienation, social alienation, cultural estrangement and alienation from work. All these variants of alienation are best discernible in the career of Dr. Faustus.

**Meaninglessness**

The idea of meaninglessness refers to purposelessness in life. The individual does not find any interest in his surroundings. He sees no purpose in his life. This
purposelessness leads him to hopelessness and despair. This variant of alienation is present in the personality of Dr. Faustus from the first – how else should he come to make his fatal bargain? In the first scene Faustus runs through all the branches of human knowledge and finds them inadequate and meaningless for his desires and aspirations. Examining various fields of learning, he is first attracted towards analytics or logic but finds that logic can only teach how to argue:

FAUSTUS. Is to dispute well, logic’s chiepest end?

Affords this art no greater miracle?  

Since he has already attained the end of logic, its study is meaningless. So far as the study of medicine is concerned, it stops short where human desire is most thwarted. It cannot defeat death:

FAUSTUS. ‘The end of physic is our body’s health.’

Why, Faustus, hast thou not attained that end?

Is not thy common talk sound Aphorisms?

Are not thy bills hung up as monuments, Whereby whole cities have escaped the plague,
And thousand desperate maladies been cured?
Yet art thou still but Faustus and a man.
Couldst thou make men to live eternally,
Or being dead, raise them to life again,
Then this profession were to be esteemed. 7

Thus, he finds no meaning in studying medicine. Then he takes up law but that too, appears unsuitable and inadequate for his aspiring mind:

FAUSTUS. This study fits a mercenary drudge,
Who aims at nothing but external trash,
Too servile and illiberal for me. 8

Divinity would perhaps be the best choice, but it teaches the doctrine of fatalism, which is totally unsatisfactory. Divinity is disappointing and meaningless as it is based on the recognition of man’s mortality and fallibility. This he rejects outright:

FAUSTUS. ‘If we say that we have no sin,
We deceive our selves, and there’s no truth in us.’
Why then, belike, we must sin,
And so consequently die.

Ay, we must die an everlasting death.

What doctrine call you this? Che sera, sera.

‘What will be, shall be.’ Divinity, adieu!\(^9\)

Thus, Faustus dismisses all the above mentioned branches of study as none of them has anything to give him more than “external trash.”\(^{10}\) He is free from the desire for worldly honours which he has already enjoyed in ample measure. All the useful arts appear meaningless and purposeless to Faustus. He longs for something else, something which is beyond the reach of other mortals. Under the influence of wild passion, Faustus commits the sin of pride. He turns to magic and for magic he says:

FAUSTUS. Oh, what a world of profit and delight,

Of power, of honor, of omnipotence.

Is promised to the studious artizen!\(^{11}\)

He further declares:

FAUSTUS. A Sound magician is a demi-god.

Here tire my brains to get a deity.\(^{12}\)

The sin of Faustus here is presumption, an aspiration to rise above his human status, or a revolt against the law of
creation. Through the door of pride, the fatal passions have begun to invade Faustus and he welcomes everyone. But as he advances in the practice of necromancy, he becomes aware of its meaninglessness. He feels that he has committed a great sin by becoming the follower of Lucifer and this blunder leads him only to despair and purposelessness.

His end being near, Faustus is overcome by remorse and realises what he has lost by pledging his soul to Lucifer. What a disastrous end he is going to meet in spite of all his learning and scholarship. He wishes that he had never studied any books. He has, no doubt, earned widespread fame by his magic-deeds, but he has now to pay a heavy price for the power that he acquired through Lucifer. He has lost Germany and the world. He has lost Heaven and the Kingdom of Joy. He must remain in hell forever. We can imagine the pain and agony in his voice, when he says:

FAUSTUS. But Faustus’ offence can ne’er be pardoned.

The serpent that tempted Eve may be saved, But not Faustus. Ah Gentlemen, hear with patience and tremble not at
my speeches.

Though my heart pants and quiver to remember that I have never seen Wittenberg, never read book.

And what wonders I have done all Germany can witness, yea, all the world, for which Faustus hath lost both Germany and the world, yea heaven it self, heaven the seat of God, the throne of the blessed, the kingdom of joy, and must remain in hell for ever. Oh hell for ever.

Sweet friends, what shall become of Faustus, being in hell for ever?¹³

The scholars try to console the bereaved soul of Faustus. One of them advises him to sincerely call on God because to a God – fearing, man only prayer and repentance are significant after the commitment of any sin. But Faustus cries miserably:

FAUSTUS. On God, whom Faustus hath abjured? On God,
whom Faustus hath blasphemed?

Oh, my God, I

would weep, but the devil draws in my tears.

Gush forth blood instead of tears, yea, life

and soul. Oh, he stays my tongue. I would

lift

up

my hands, but see, they hold them, they hold

them.$^{14}$

The scholars are unable to understand the real cause of his helplessness and despair. They express their anxiety to know who is preventing him from praying to God. Now Faustus discloses the bitter fact which he had hitherto concealed from them. Faustus tells the scholars that he pledged his soul to Lucifer and Mephistophilis as a price for the magic power which he acquired through them and now the devils are holding his hands and not permitting him to talk to God. Though now Faustus realises the futility and meaninglessness of his life because of his evil pact with the devil, he is unable to make up for his disastrous loss. It was his own sense of pride which forced him to commit a sin, which has now turned his life
meaningless and purposeless. In spite of the warnings of the Good Angel, he opted for magic and now he has to pay the penalty:

**FAUSTUS.** God forbade it indeed, but Faustus hath done it.

For vain pleasure of four and twenty years hath.

Faustus lost eternal joy and felicity.

I write them a bill with mine own blood,

The date is expired, this is the time, and he will fetch me. 15

Faustus sees no meaning in his life of magic to which he was very much attached once. Thus, this variant of alienation is most explicit in the life of Faustus at the first stage – as well as at the later stage. The meaninglessness of the later stage is very much different from that of the first stage. At the first stage, he sees no purpose in life, either as a philosopher or as a doctor or as a lawyer or as a theologian and opts for the life of a magician. But at a later state, he realises the purposelessness of his life and
skill as a magician. He now comes to understand how he has wasted the valuable part of his life. This meaninglessness leads Faustus to despair, depression and hopelessness and he cries:

FAUSTUS. Mountains and hills, come, come and fall on me,
And hide me from the heavy wrath of God. No, no. Then will I headlong run into the earth.
Earth, gape! Oh no it will not harbour me.

You stars that reigned at my nativity,
Whose influence hath allotted death and hell,
Now draw up Faustus like a foggy mist.

**Powerlessness**

Powerlessness implies helplessness and consists in “the feeling that one’s destiny is not under one’s own control but is determined by external agents, fate, luck, or institutional arrangements.” Man finds himself unable to stand against the opposing force bringing about his downfall. This variant of alienation is best seen in the career of Dr. Faustus which in the
later stages becomes painful and thus more explicit. From the very beginning, Faustus appears powerless before his aspirations which are apt to violate social values. Though conscious of his error, he is helpless before his ignoble desires. His later powerlessness is entirely due to his slavery to magic. Faustus writes a contract with his own blood to give away his soul to the devil for twenty four years of omnipotence and sensuous pleasure. Ironcally, when he thinks that he has gained supernatural power by gifting his soul to the common enemy of man, he is deprived of all power. The devils never let him think of God, follow the Scriptures and act according to his conscience. He has to go strictly in accordance with the wishes of Satan. The very first speech of Mephistophilis is a rebuff to the pride of Faustus. He bluntly tells him that he did not specifically come in response to Faustus’ conjuring – speeches. Devils always rush to capture the soul of a man who is inclined to renounce God and the Scriptures. But for his obsession he might have realised that it was the beginning of his end. Though informed in all frankness that he is able to exercise supernatural powers only when he is ultimately dragged down to hell, he protests defiantly, saying that he thinks hell to be “a fable” and that the damnation does not terrify him. Such is his pride that he
maintains his own opinion against Mephistophilis who has come direct from hell and to whom he is talking only because he believes him to have come from there. This willful blindness, this persistence in self-deception is brought out most clearly in the speech in which he enquires about the fate of Lucifer. Mephistophilis clearly tells him about the fate of Lucifer and the dialogue between the two is authentic very much:

FAUSTUS. How comes it then that he is prince of devils?

MEPHISTOPHILIS. Oh by aspiring pride and insolence, For which God threw him from the face of heaven.¹⁹

Mephistophilis no doubt is very much clear of what it means of being in hell and his speech no doubt can act as a wake up call for Faustus:

MEPHISTOPHILIS. Why this is hell, nor am I out of it. Think’st thou that I that saw the face of God And tasted the eternal joys of heaven
Am not tormented with ten thousand 
hells,

In being deprived of everlasting bliss?  

But the result is that this hardly affects Faustus, his 
arrogance or self conceit does not in any way diminish, on the 
contrary, he mocks at Mephistophilis.

FAUSTUS. What, is great Mephistophilis so passionate, 
For being deprived of the joys of heaven? 
Learn thou of Faustus manly fortitude, 
And scorn these joys thou never shalt 
possess.  

Apart from these rebuffs, there are certain other remarks 
of Mephistophilis which could have served as an eye-opener to 
Faustus, had he not chosen to disregard them in his 
presumptuous alienated quest for power. Faustus is again 
pricked by his conscience against his contract with the devil and 
often he feels like turning to God. He curses Mephistophilis for 
excluding him from heavenly joys:

FAUSTUS. When I behold the heavens, then I 
repent, 
And curse thee, wicked
Mephistophilis,

Because thou hast deprived me of those joys.22

Mephistophilus is eager to know the real cause.

MEPHISTOPHILIS. But thinkst thou heaven is such a glorious thing?

I tell thee, Faustus is not half so fair As thou, or any man that breathes on earth.

FAUSTUS. How prov’st thou that?

MEPHISTOPHILIS. ’Twas made for man’ then he’s more excellent.

FAUSTUS. If it was made for man,’ twas made for me:

I will renounce magic, and repent.23

Soon Faustus is reminded of being in contract with the devil and so unfit for God’s mercy but he is much confident and exclaims:
FAUSTUS. Be I a devil, yet God may pity me.

Yea, God will pity me if I repent. 24

But all these emotional outbursts end in vain as he has no control over his feelings. He wants to repent but he cannot because repentance is against the principles of the devils to whom he has surrendered his soul. Faustus again tries to turn to God and renounce magic. He cries for the help and mercy of God:

FAUSTUS. Ah Christ my saviour,

Seek to save distressed

Faustus soul. 25

But soon Lucifer, Beelzebub and Mephistophilis appear and strictly demand the fulfillment of the conditions to which Faustus has agreed by signing a bond and thus, Faustus is again forced to beg their pardon:

FAUSTUS. Nor will I henceforth. Pardon me in this,

And Faustus vows never to look to heaven,

Never to name God, or to pray to him,
To burn his scriptures, slay his ministers,
And make my spirits pull his churches down.²⁶

At every stage, we are made aware of Faustus’ powerlessness: powerlessness not only over the outer forces but also over the inner self. Faustus’s conversation with the scholars in Act-V, Scene-ii, clearly brings it out. When the scholars ask him to repent and pray to God, he cries out in despair:

FAUSTUS. On God, whom Faustus hath abjured? On God, Whom Faustus hath blasphemed? Oh, my God, I would weep, but the devil draws in my tears. Gush forth blood, instead of tears, yea life and soul. Oh, he stays my tongue, I would lift up my hands, but see, they hold them, they hold them.²⁷

He is in the clutches of the devil. He now repents but it is too late. The date of the contract has expired and the devils are anxiously waiting to drag his soul to hell. Faustus expresses his miserable lot:
FAUSTUS. Oft have I thought to have done so,
   But the devil threatened to tear me in pieces
   if I named God; to fetch me, body and soul,
   If I once gave ear to divinity, and now ’tis too late: Gentlemen, away, lest you perish with me.28

Then follows the last monologue of Faustus which clearly exhibits his powerlessness in the worst form. The time of damnation is approaching fast and he is finding himself unable to escape the cruel nails of eternal damnation. Faustus has now just one hour to live. Then Mephistophilis will come to take away his soul to hell. He is in the miserable condition. He would like time to stop. He wants the sun to rise so that the hour of midnight may never come. In his desperation, he says that he would be satisfied if this one hour could stretch into a year, or a month, or a week or one single day so that he may get time to repent for his misdeeds and beg God’s forgiveness. He appeals to the planets to stop moving so that time may come to a halt:

FAUSTUS. Stand still, you ever-moving spheres
   of heaven,
   That time may cease and midnight
never come.

Faire nature’s eye, rise, rise again, and make
Perpetual day. Or let this hour be but
A year, a month, a week, a natural day,
That Faustus may repent and save his soul. 29

Out of despair, he cries for the help of God. He sees a vision of Christ’s blood flowing in the sky. One drop of it can save his soul, even half a drop would suffice. But the moment he names God and Christ, the devils begin to rend his heart and again he is made helpless. Faustus is now feeling terrified to think of how angry God must be with him. He, therefore, appeals to mountains and hills to descend on him and hide him from God’s anger. Then he calls upon the earth to open in order that he may hide himself in its womb. But he finds that the earth does not open to give him shelter. After vainly appealing to the earth, Faustus now appeals to the stars which were ascendant at the time of his birth. Stars are believed to influence the character and nature of human beings. Faustus would like those
stars to draw him up so that he might mingle with the clouds
and after being purified, be able to climb to heaven:

FAUSTUS. You stars that reigned at my nativity,

   Whose influence hath allotted death and hell.

   Now draw up Faustus like a foggy mist,
   Into the entrails of yon labouring cloud,
   That when you vomit forth into the air
   My limbs may issue from your smoky
   mouths,

   So that my soul may but ascend to heaven. 30

   “Tragedy is an isolating experience,” 31 says Harry Levin.

Faustus’s fate is not different. No response is there to his cries
of anguish and his appeals for mercy. Thus, step by step
Faustus’s powerlessness is taking the turn for the worse. The
clock now strikes the half an hour to his life. Faustus feels that
God is not likely to show any mercy to his soul. He appeals to
God in the name of Christ and in the name of the martyrdom of
Christ, to fix same date when the agony that he is to suffer in
hell, will end. The most unfortunate part of his damnation  is
that there will be no end to his suffering in hell. He is willing to
undergo the tortures of hell for a thousand years or for a
hundred years but he wants that there should ultimately be an end to his suffering:

FAUSTUS. Oh God, If thou wilt not have mercy on my soul,

Yet for Christ’s sake, whose blood hath ransomed me,

Impose some end to my incessant pain. 32

This again “is one of many vain desires that flash into Faustus’s mind as he twists and turns to escape his fate, as time passes inexorably into eternity.”33 Pathetically, Faustus says that it would have been better if he were a creature without soul. He deplores the fact that he has a soul which is immortal. He says that if the doctrine of the transmigration of souls were true, he would be changed into some beast after his death and he would be happy. But, as it is, he is condemned to everlasting damnation in hell. In his distress, he curses his parents for having given him birth. But then, he realises that he ought to curse himself for his misdeeds or curse Lucifer who has robbed him of the joys of heaven.

All these appeals and realisations are of no use. The clock now strikes the hour of midnight. Faustus would like his body
to dissolve and mingle with the air because, otherwise Mephistophilis will carry his soul to hell. He would like his soul to be changed into water drops which may mingle with the waves of the ocean and be lost forever. But the devils appear and look at Faustus threateningly. Faustus feels terrified and makes a last attempt to seek the mercy of God. His courage fails him when he finds the devils looking fiercely at him. He addresses them as snakes and serpents, and he would like to get a little respite from them. He is prepared to burn his books of magic in order to escape the wrath of hell and get the love of God. He does not want to go to hell but the devils take away Faustus and he leaves behind him his most pathetic cry which goes on echoing in the air, in the ears of the readers and of the spectators:

FAUSTUS. My God, my God, look, not so fierce on me:

Adders and serpents, let me breathe a while!

Ugly hell, gape not! come not, Lucifer.

I’ll burn my books. Ah, Mephistophilis!34
Even in the very first Act Faustus murmur.

FAUSTUS. The reward of sin is death: that’s hard

We listen to the Chorus who speaks the Epilogue and gives the moral. The man who is sent crying and shrieking to hell is one who previously had avowedly vaunted:

FAUSTUS. Think’st thou that Faustus is so fond to imagine

That after this life there is any pain?

No, these are trifles and mere old wives’ tales.

He finds it impossible to get rid of his soul:

FAUSTUS. Why wert thou not a creature wanting soule?

Whereas before he had thought nothing earlier than to throw it away.

FAUSTUS. Had I as many soules as there be starres, Ide giue them al for Mephistophilis.

Again he says:
FAUSTUS. Here Mephistophilis receiue this screwee.

A deede of gift of body and of soule.\textsuperscript{39}

The great reversal from the first scene of the play to the last can be assessed in different ways: from presumption to despair, from doubt of the existence of hell to belief in the reality of nothing else, from a desire to be more than man to the recognition that he has excluded himself from the promise of redemption for all mankind in the Christ, from haste to sign the bond to desire for delay when the moment comes to honour it, from aspirations to deity, and omnipotence to a longing for extinction, from alienation, from God to dealienation. At the beginning, Faustus wished to rise above his humanity, at the close, he would like to sink below it and be transformed into a beast or into little water drops.

Thus, this variant of alienation i.e. powerlessness results at a later stage into Faustus’s dealienation.

**Social Alienation**

The very first appearance of Faustus displays the seeds of social and moral estrangement. When the curtain goes off, he is seen debating the merits and demerits of various branches of
study. This debate clearly indicates an early stage of inner conflict. By and by, the inner conflict in him progresses to such an extent that he finds himself pulled in opposite directions. He is torn between two possible alternatives, one of which he must choose. Consequently, Faustus meets his downfall because in spite of his will power and determined efforts, he proves unequal to the forces (outer and inner) opposing him. There is no point in the play where we can stop and say that Faustus’ mind is no longer divided and that he is pursuing a particular line of action without any mental disturbance. Faustus is throughout dogged by uncertainty, doubt, apprehension and fear leading to his alienation, which in the later stages becomes painful and agonising.

Owing to his contempt for earthly limitations and ambition to fulfill human desires with a completeness denied in this world, Faustus promptly dismisses logic, medicine, law and divinity, and they have left him “still but Faustus, and a man.”

He decides in favour of magic:

FAUSTUS. These Metaphisickes of magicians,
And Necromantike booke are heavenly.
Faustus thinks that his choice is rational. He is blissfully unconscious of the fact that his rationalism is undercut by rationalising. He rejects religion because it offers no scope for the exercise of his free will. To him it is a monstrous trick played on humanity for generations. He cannot submit to such a system. “That is hard.”

There is a hidden sub-conscious urge in him for omnipotence which he fails to acknowledge at this stage. He forgets that if there is condemnation for sins, there is also hope of redemption by the sacrifice of Christ. He consequently, deviates from the norms of society, mortality and religion. “It is thus, strictly speaking, the passion for omnipotence rather than omniscience that urges Faustus to summon Mephistophilis by incantations to his side.”

As soon as Faustus has decided in favour of magic to attain his end, he seeks the aid of his friends, Valdes and Cornelius, who already are proficient in the magic art:

FAUSTUS. Their conference will be a greater help to me Than all my, labours plod I ne’er so fast.

Both of them readily accept his offer for they have eagerly waited long to lead him into forbidden ways.
FAUSTUS. Know that your words haue woon me at the last,
To practice Magicke and concealed arts.\textsuperscript{45}

At the same time, though they are his dearest friends, he is not ready to appear too pliant. He adds a little peevishly:

FAUSTUS. Yet not your words only, but mine own fantasie.\textsuperscript{46}

He makes it plain that he is no humble seeker after instruction, but one whose personal fame and honour are to be taken into account:

FAUSTUS. Then, gentle friends, ayde me in this attempt, And I, that haue with concise syllogismes Graueld the Pastors of the German Church,
And made the flowering pride of Wertenberge Swarme to my problemes as the infernale spirits
On sweet Masqeus when he came to hell,
Will be as cunning as Agrippa was,
Whose shadowes made all Europe honor him.\textsuperscript{47}

His friends are content to accept him on these terms. Valdes, while hinting that common contribution deserves common reward:

VALDES. Faustus, these books, thy wit and our experience

Shall make all nations to cononize us.\textsuperscript{48}

He paints a glowing picture of the possibilities before then, adding, however, a little ominously:

FAUSTUS. If learned Faustus will be resolute.\textsuperscript{49}

Reassured on this score, Cornelius is ready to allow Faustus’s pride of place and position:

CORNELIUS. Then doubt not (Faustus) but to be renownmd

And more frequented for this mystery

Than heretofore the Delphian Oracle.\textsuperscript{50}

However, “it soon appears that for all their sinister reputation, the two are but dabblers in witch–craft. They have, indeed,
called spirits from the deep, and they have come” to tell Faustus how powerful the spirits are.

FAUSTUS. The spirits tell me they can dry the sea
And fetch the treasure of all foreign wracks,
Yea, all the Wealth that our forefathers hid
Within the massy entrails of the earth.52

But they have made no use of this knowledge. They have never become the masters or the slaves – of the spirits. Even to raise them they must, of course, have run moral risk or the danger of damnation.

Mephistophilis describes it as:

MEPHISTOPHILIS. Nor will we come unless he use such means
Whereby he is in danger to be damned.53

These two friends have been careful enough not to “forfeit their salvation for supernatural gifts; they have never succumbed to the temptation of the spirits or made proof of their boasted powers. Nor do they mean to put their own art to the ultimate test.”54 when Faustus eagerly demands.
FAUSTUS. Nothing Corneilus. O this cheares my soule, Come, showe me some demonstrations magicall, That I may Coniure in some lustie groue, And haue these joys in full possession.  

Valdes proves himself a ready teacher and guarantees to make him proficient in the art: 

VALDES. First I’ll instruct thee in the rudiments, And then wilt thou be perfecter than I.  

Knowing the depth of Faustus’s learning and intensity of his courage and resolution, “they are anxious to form a partnership with one whose potentialities as an adept so far exceed their own.” But Cornelius leaves us in no doubt of their intention to make Faustus alienated from morality and then to exploit him “as a cat’s paw rather than run into danger themselves.” He leaves everything to Faustus’s will and efforts: 

CORNELIUS. Valdes, First let him know the words of art, And then, all other ceremonies learned, Faustus may try his cunning by himself.  

“The precious pair are no deeply versed magicians
welcoming a promising beginner, but merely the devil’s decoys luring Faustus along the road to destruction.” They serve their purpose in giving a dramatic turn to his temptation.

Faustus feels quite elated to think of the power that magic will bring him:

FAUSTUS. A sound magician is a demi–god.\textsuperscript{61}

He says and decides to:

FAUSTUS. Here try my brains to get a deity.\textsuperscript{62}

He is so much infatuated by the prospects which the black art is going to offer to him that whenever Valdes expresses some doubt about the firmness of Faustus’s determination, he boldly asserts:

FAUSTUS. Valdes, as resolute am I in this
As thou to live; therefore object it not.\textsuperscript{63}

Learning the rudiments of black art, Faustus resolves to test his newly gained supernatural power:

FAUSTUS. This night I’ll conjure, though I die therefore.\textsuperscript{64}
Faustus is exultant in spirit at the view that after he achieves perfection in black art, he will be able to do what he desires, to get what he craves for. His dreams are in heroic vein:

FAUSTUS. Oh, what a world of profit and delight, Of power, of honor, of omnipotence Is promised to the studious artisan! All things that move between the quiet poles Shall be at my command. Emperors and Kings Are but obeyed in their several provinces, Nor can they raise the wind or rend the clouds: But his dominion that exceeds in this Stretched as far as doth the mind of man. A sound Magician is a demi-god.65

Faustus entertains to his mind an alluring vision of his future and in line with other magicians, thinks of using his power for the protection of his country:

FAUSTUS. Shall I make spirits fetch me what I please, Resolve me all ambiguities, Perform what desperate enterprise I will?
I’ll have them fly to India for gold,
Ransack the Ocean for orient Pearl,
And search all corners of the new-found world
For pleasant fruits and princely delicates.
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,
And make swift Rhine circle faire Wittenberg.  

In response to his eager incantations, Mephistophilis appears. This evil spirit gets a contract signed by Dr. Faustus in his own blood. Faustus promises to give away his soul to Lucifer for twenty four years of omnipotence and pleasure. This paves the way for Faustus’s damnation. Faustus’s corruption or alienation from morality is not a mechanical outcome of his pact with the evil. In spite of his earnest desire to know the truth, the seeds of decay are in his character from the first – how else should he come to make his fatal bargain? Besides his passion for knowledge, there is lust for riches, pleasure and power. He shares Barabas’s insatiable lust for wealth:
FAUSTUS. I’ll have them fly to India for gold,
Ransack the Ocean for orient pearl,
And search all corners of the new found world
For pleasant fruits and princely delicates.\textsuperscript{67}

He aspires to be on the top in terms of worldly possessions and in his heart of hearts he is very much clear that this negotiation with Mephostophilis will be beneficial for him. He puts it as:

FAUSTUS. Had I as many souls as there be stars,
I’d give them all for Mephistophilis.
By him I’ll be great Emperor of the world.\textsuperscript{68}

His aspiration resembles Tamburlaine’s vulgar desire for “The sweet fruition of an earthly crown.”\textsuperscript{69}

But Faustus’s ambition is not thus limited. The aspirations of his soul reveal themselves in the words of the Evil Angel:

EVIL ANGEL. Be thou on earth as Jove is in the sky,
Lord and commander of these elements\textsuperscript{70}

He also expresses “the lack of commitment to shared social prescriptions of behaviour,”\textsuperscript{71} resulting in his widespread deviance from the society. There is a sensual vein in his
aspiring heart, though it is not exhibited at this early stage. His demand to “live in all voluptuousness”\textsuperscript{72} anticipates his later desires of becoming a “great emperor of the world.”\textsuperscript{73}

Faustus stoops low enough from his moral self. It may be with shrewd insight that Valdes promises serviceable spirits:

VALDES. Sometimes like women or unwedded maids,

Shadowing more beauty in their airy brows

Than has the white breasts of the queen of love.\textsuperscript{74}

But this simply means that Faustus is a man dazzled by the unlimited possibilities of magic. After Faustus has signed the bond with his blood, we can trace the stages of gradual deterioration in his morality resulting in his alienated personality. His previous interviews with Mephistophilis strikes the note of earnest, if slightly sceptical, enquiry. He questions eagerly about hell and the spirit answers in a tone that rings the piercing note of a deeper sorrow than human despair:

FAUSTUS. Tell me what is that Lucifer thy Lord?
MEPHISTOPHILIS. Arch-regent and commander of all spirits.

FAUSTUS. Was not that Lucifer an Angel once?

MEPHISTOPHILIS. Yes, Faustus, and most dearly loved of

God.

FAUSTUS. How comes it then that he is prince of devils?

MEPHISTOPHILIS. Oh, by aspiring pride and insolence, For which God threw him from the face of heaven.

FAUSTUS. And what are you that live with Lucifer?

MEPHISTOPHILIS. Unhappy spirits that fell with Lucifer, Conspired against our God with Lucifer, And are forever damned with Lucifer.

FAUSTUS. Where are you damned?

MEPHISTOPHILIS. In hell.
FAUSTUS.        How comes it then that thou art out of hell?

MEPHISTOPHILIS. Why this is hell, nor am I out of it.
Think’st thou that I that saw the face of God
And tasted the eternal joys of heaven.
Am not tormented with ten thousand hells
In being deprived of everlasting bliss?^75

But even this utterance of spiritual agony leaves Faustus unmoved and unchanged and he readily offers his soul to Lucifer and if he is allowed to live twenty four years “in all voluptuousness.”^76 He comes back with Mephistophilis on his side. “Here his motive seems to take a lower and more sensual turn, but he immediately afterwards revert to the idea of power in his declaration that by infernal aid he will be great emperor of the world.”^77

After the bond is duly signed, the discussion is renewed and Faustus returns to his old question of the whereabouts of hell. Mephistophilis replies in the same spirit as before:
MEPHISTOPHILIS. Hell hath no limits, nor is circumscribed
In one self place. But where we are is hell,
And where hell is there must we ever be:
And to be short, when all the world dissolves
And every creature shall be purified,
All places shall be hell that is not heaven.\textsuperscript{78}

But Faustus is so much carried away by the dream of power and knowledge that he cannot foresee the disastrous consequences of coming damnation. “His intoxication at his power to command the devil occasionally blinds him to everything else.”\textsuperscript{79} He even stoops lower to enjoy the company of a good wife and asks Mephistophilis to fulfill his desire. But Mephistophilis strictly refuses to act accordingly, as:

MEPHISTOPHILIS. Tut, Faustus Marriage is but a ceremonial toy,
And if thou lovest me, think no more
of it.

I’ll cull thee out the fairest courtesans
And bring them every morning to thy bed.

She whom thine eye shall like, thy heart shall have,
Be she as chaste as was Penelope,
As wise as Saba or as beautiful,
As was bright Lucifer before his fall.\(^{80}\)

Again and again, he is reminded indirectly by Mephistophilis of his deviation from the heavenly bliss. In spite of all his aspiring motives, Faustus is often pricked by his conscience. Once he goes even to the extent of calling upon Christ to save his soul but at the cry, Lucifer enters with Beelzebub and Mephistophilis to warn him that he is breaking his contract and Faustus vows in terror:

FAUSTUS. Nor will I henceforth. Pardon me in this,
And Faustus vows never to look to heaven
Never to name God or to pray to him,
To burn his scriptures, slay his ministers
And make my spirits pull his churches down.\textsuperscript{81}

At times, Faustus realises his mistake and tries to regret his alienation from God and heaven. When he looks at heaven, he thinks of heavenly joys, he has lost. He is on such occasions overcome by remorse and curses the devil, Mephistophilis for having deprived him of heavenly bliss. Mephistophilis in his reply, tries to assure Faustus that his loss is not a serious one because man is more splendid than heaven:

\textbf{MEPHISTOPHILIS.} But thinkst thou heaven is such a glorious thing?

I tell thee, Faustus, it is not half so fair

As thou or any man that breathes on earth.\textsuperscript{82}

This argument appeals to Faustus and he comments:

\textbf{FAUSTUS.} If heaven was made for man, ’twas made for me.

I will renounce this magic and repent.\textsuperscript{83}

At this point the Good Angel and the Evil Angel appear again, each trying to win over Faustus to his side. The Good Angel asks Faustus to repent for practising magic, while the Bad
Angel tells him that there is now no hope for him of God’s forgiveness because he has already pledged his soul to Satan and it is of his own seeking.

Faustus now finds it impossible to repent and to seek God’s forgiveness. He has already become a hardened sinner for whom prayer and repentance is impossible. But soon his feeling of utter hopelessness or despair is overcome by his thought of the enjoyment of pleasures made available to him by the devil. Later, in the same scene, when Faustus calls on Christ to save his soul, Lucifer replies with admirable logic:

LUCIFER. Christ cannot save thy soul for he is just.

There’s none but I have interest in the same.  

Again, Faustus has to submit the authority of the devil. Lucifer arrogantly warns him not to speak of the Garden of Eden and the creation of God. He can talk of the devil and of nothing else.

In Act V, the Old Man appears and urges Faustus’ alienated self to repent of his sinful misdeeds. Let Faustus’s heart break, let him shed his blood and let his blood mingle with his tears, tears flowing from his eyes, because of his remorse.
He points out that only the mercy of Christ can wash away Faustus’ heinous crime and save his soul. All these appeals straightway invade the inner conscience of Faustus. He becomes aware of his miserable lot as the time of his death is approaching. The fear of damnation begins to haunt him. Mephistophilis, seeing Faustus’s mood of despair, offers him a dagger to commit suicide. However, the Old Man prevents him from this sinful deed. Faustus does feel a desire to repent of his sins, but Lucifer fights against his desire and prevents him from seeking God’s pardon:

FAUSTUS. Accursed Faustus, wretch, what hast thou done?

I do repent, and yet I do despair. 85

No conflict can be more agonizing than this.

Mephistophilis commands Faustus to rebel against God. If Faustus persists in seeking God’s forgiveness, Mephistophilis will tear his flesh bit by bit in order to punish him. Faustus apologises to Mephistophilis for having gone back on his word and for having sought God’s pardon. Thus, urged by the Old Man, Faustus has attempted a last revolt but as usual he has been cowed into submission and has renewed the blood bond.
He has sunk so low as to beg revenge upon his would be saviour:

FAUSTUS. Torment, sweet friend, that base and crooked age
That durst dissuade me from thy Lucifer,
With greatest torment that our hell affords.86

Again, his alienation from moral values is evident when he seeks possession of Helen:

FAUSTUS. One thing, good servant, let me crave of thee
To glut the longing of my heart’s desire,
That I may have unto my paramour
That heavenly Helen which I saw of late,
Whose sweet embraces may extinguish clear
These thoughts that do dissuade me from my vow,
And keep my vow I made to Lucifer.87

“Love and revenge are alike insurances against salvation. Helen then is a ‘spirit’ and in this play a ‘spirit’ means a ‘devil’.
In making her his paramour, Faustus commits the sin of demoniality.” Thus he, completely deprives himself of the least hope of salvation. Immediately before the Helen episode the Old Man is still calling on Faustus to repent, “but with Faustus’s union with Helen the nice balance between possible salvation and imminent damnation is upset. The Old Man, who has witnessed the meeting, recognises the inevitable.” He exclaims:

OLD MAN. Accurs’d Faustus, miserable man, That from thy soul excludst the grace of heauen And fliest the throne of his tribunale seate.

The fiery flame of his lust and power and knowledge burns Faustus’s human feelings to ashes and his personality is developed into one who is absolutely alienated from morality, religion, God and also from society. The socially alienated person feels lonely even in the presence of others – the same is the lot of Faustus, Faustus’s friends are there, his students are there, his servant is there, the whole society is there but he is
alienated from all of them by his aspiring self and afterwards by his evil contract yielding his soul to the devil.

**Self Alienation**

In self-alienation the person experiences himself as an alien. He becomes estranged from self. “The individual is out of touch with himself.”91 In one way or the other, this form of alienation is best exhibited in Dr. Faustus by the introduction of two Angels. These two Angels represent two contrary impulses in Faustus. The Good Angel, symbolising Faustus’s conscience, tries to dissuade him from the practice of magic but the Bad Angel, symbolising the evil instinct that exists in every human being, urges him to go further in this black art. The good Angel and the Bad Angel can’t be regarded as forces outside Faustus but, on the contrary, natural tendencies in him, with the evil impulse proving more powerful. “Through this play, however, runs the feeling, of which there is no hint in *Tamburlaine* that the satisfaction of unbridled desire is unlawful and the poet vividly points the struggle in Faustus’s soul before he finally surrenders himself to the powers of darkness.”92

Faustus’s alienation from self starts the very moment he gets involved in magic. In the first scene of Act I, which
symbolises the process of self-alienation, the two Angels appear. “Faustus’s mind is revealed in the first two Acts – it is seen swinging constantly between repentance and damnation, wavering between remorse and fixed price.” The Good Angel persuades Dr. Faustus to adhere to Christ and read the Scriptures:

GOOD ANGEL. Oh, Faustus, lay that damned book aside,
And gaze not on it lest it tempt thy soul
And heap God’s heavy wrath upon thy head.
Reade read the scriptures: that is blasphemy.

But the Bad Angel tries to incite Faustus to devote himself to magic and proceed without any hesitation:

BAD ANGEL. Go forward, Faustus, in that famous art
Wherein all nature’s treasure is contained:
Be thou on earth as Jove is in the sky,
Lord and commander of these elements.\textsuperscript{95}

At the beginning of Act II scene i, we again see Faustus in the conflict. He realises that he is damned forever and cannot be saved. An inner voice coming from his conscience, calls upon him to turn to God and renounce magic and he does feel like turning to God. But soon he changes his mind and proposes to build an altar and a Church to Beelzebub:

\textbf{FAUSTUS.} To him Ile build an altaire and a church, And often luke warme blood of new borne babes.\textsuperscript{96}

As soon as he comes to the decision, however, his mental conflict recurs. The Good Angel and the Bad Angel again appear externalising his internal struggle with his conscience. The Good Angel asks him to leave that detestable art of magic and says:

\textbf{GOOD ANGEL.} Sweet Faustus, thinke of heauen and heauenly things.\textsuperscript{97}
While the Bad Angel urges him to think of honour and of wealth as prayers to God and repentance over one’s sins are nothing:

EVIL ANGEL. Rather illusions, fruites of lunacy,
That makes men foolish that do trust them most.  

Faustus comforts himself by saying that with Mephistophilis on his side, God will not be able to hurt him.

When Faustus proceeds to sign the bond, his blood congeals and he can write no more. This is another warning from his own soul. When Mephistophilis has brought a chafer of fire to dissolve his congealed blood, Faustus resumes his writing of the bond but another warming comes in the words:

FAUSTUS. Homo Fuge.  

This too, is his inner voice urging him not to go headlong to his damnation. But evil impulse overpowers him and the bond is accordingly signed and Faustus begins to interrogate Mephistophilis regarding hell.

Mephistophilis tries to divert his attention from heaven but the Good Angel and the Bad Angel appear, once again
externalising the inner conflict that has taken place in Dr. Faustus. The Angels depart and Faustus expresses the disturbed state of his mind, saying:

FAUSTUS. My heart is hardened I cannot repent,
Scarce can I name salutation, faith or heauen,
But fearful echoes thunders in mine eaers: Faustus, thou art are damn’d these swordses and kniues Poyson, gunnes, halters and invenomd
Are layde before me to dispatch my selfe,
Had not swede pleasure conquerd deepe dispoure.¹⁰⁰

But again he concludes that he needs neither to kill himself nor fall into a state of despair:

FAUSTUS. Why should I dye then, or basely despair?
I am resolu’d; Faustus shall not repent.¹⁰¹
He questions Mephistophilis regarding astronomy and when he goes on to ask who made the world, he gets a disappointing and annoying reply:

Mephistophilis. Thinke thou on hell Faustus, for thou art damned.\textsuperscript{102}

Mephistophilis departs but Faustus’s mood has again changed to one of despair. He thinks that it is too late for him to repent. Then again, the Good Angel and the Bad Angel appear, the former urging him to repent:

Good Angel. Neuer too late, if Faustus repent.\textsuperscript{103}

But the Bad Angel threatens him with the dire consequences if he even thinks of repenting. Here Faustus seems to be persuaded by the Good Angel and in an outburst of remorse, he calls upon Christ:

Faustus. Ah Christ, my Saviour seeke to saue distressed Faustus soule.\textsuperscript{104}

This is a moment of crisis in Faustus’s career. He would like to retrace his steps and repent for his sin of surrendering his soul to the devil. But Lucifer, Beelzebub and Mephistophilis appear and demand the fulfillment of conditions to which
Faustus has agreed by signing a bond in his blood. Finding no way out of the situation, Faustus begs the forgiveness of the devils. The devils, thereupon, show him the Seven Deadly Sins to entertain him and at the end of the show Faustus says:

FAUSTUS. O this feedes my soule.  

Lucifer assures him:

LUCIFER. Tut Faustus, in hel in al manner of delight." Faustus is again elated at his contrail and speaks:

FAUSTUS. O, might I see hell and return again safe, how happy were I then?

Faustus takes the utmost possible advantage of the service, of Mephistophilis. It is this fallen angel with his sinister sincerity and unaffected frankness that resolves for Faustus the doleful problems of damnation and indirectly helps to heighten the intrepidity of the sin-steeped scholar and his spiritual alienation. It is Mephistophilis that clears Faustus’s doubts in astronomy and cosmography, helps him to ride triumphantly in a chariot round the world – scanning the planets in the firmament and the kingdoms of the earth. It is with the
help of Mephistophilis, the embodiment of his dearly purchased power, that Faustus surfeits his sense with carnal pleasures, not coarse delight, however, but highest and deepest enjoyments. His longing is for the fairest maid of Germany, for the beauty of the Helen that makes man immortal with a kiss. He chooses no other song but that of Homer, no music but that shaken from Amphion’s harp. He uses sweet pleasures to conquer deep despair. Faustus’s mind is delighted with the dumb show of devils that Mephistophilis presents before him. Even the repulsive masque of the Seven Deadly Sins attracts and soothes him for the time being.

Travelling far and wide, Faustus displays his newly won power. He fools the Pope and the Friars to the top of his bent, calls up the spirits of dead Alexander and his Paramour before the Emperor and plays a practical joke on the horse courser. In the midst of all this, however, the horror of damnation seizes him every now and then. It increases with the passing of years and the drawing near of the end. He is unable to take advantage even of the last chance that is given to him by the Old Man. He would have listened to the advice, repented for his sin and rectified his character, but the pull of the evil forces with which
he has associated himself for long, is too much for him to resist. Moreover, Mephistophilis is there near at hand threatening:

**MEPHISTOPHILIS.** Thou traitor, Faustus, I arrest thy soule,

For disobedience to my souereigne Lord,

Reuolt, or Ile in peec - mealel teare thy flesh.¹⁰⁸

Faustus’s own alienation from self, his own vices him into instruments to plague him.

In Act V, scene I, an Old Man appears and tries to awaken Faustus to the heinous sins which he has committed by his contract with the devil. He tells Faustus’s that there is still time for him to seek God’s mercy. At the Old Man’s exhortation, Faustus immediately becomes aware of the call of his own conscience, he says to himself:

**FAUSTUS.** Where art thou, Faustus? wretch, what hast thou done?

Damned art thou Faustus, damn’d, despaire and die.

Hell calls for right, and with a roaring voyce
Sayes ‘Faustus, come, thine houre is come,
And Faustus now will come to do thee right.\(^{109}\)

He tries to commit suicide but the Old Man checks him and says:

OLD MAN. Ah stay good Faustus, Stay thy desperate steps,
I see an Angele houers ore thy head.
And with a viole full of precious grace Offers to pour the same into thy soul.
Then call for mercie and auoy’d despair.\(^{110}\)

The old Man’s words bring some solace to Faustus’s distressed soul. But as Faustus proceeds to fight against his despair in order to be able to repent, Mephistophilis threatens him to tear his flesh into pieces for disobeying Lucifer. Again, Faustus rejects to act according to the call of his conscience and demands to see Helen. Accordingly, he is provided with the vision of sweet Helen, which puts him in a mood of rapturous joy.
Thus from the beginning to the end, Faustus neglects the call of his conscience and as a penalty he has to undergo eternal damnation. Because of his unscrupulous cravings and activities, Faustus becomes alienated from his own self. He is scolded by the Old Man for surrendering to Lucifer and thus, having excluded himself from the grace of heaven.

OLD MAN. Accursed Faustus, miserable man,
That from thy soul excludst the grace
of
heauen,
And fliest the throne of his tribunale
seat!111

We can very well say that it is because of Faustus’s alienation from his self that he has to suffer from damnation. His cry is pathetic:

FAUSTUS. My God, my God, looke not so fierce on me:
Adders, and Serpents, let me breathe a while:
Vgly hell, gape not! Came not, Lucifer!
Ile burne my bookes ah, Mephistophilis!112

Cultural Estrangement
This variant of alienation denotes the individual’s deviation from the society and the culture it carries. It puts emphasis on a sense of removal from the established values of society. It involves departure from cultural values of society. Cultural estrangement is best found in Dr. Faustus. From the very beginning, he is estranged from the social values. The very idea of pursuing necromancy as branch of study, clearly exhibits Faustus’s alienation from social norms. Magic, being incompatible with the beliefs of the Church, has always been a prohibited art. It is against the norms of social culture and the man practising it is looked upon as a social pervert But Faustus has no control over his craving and is even persuaded by Evill Angell:

EVILL ANGELL. Go forward Faustus in that famous art,
Wherein all natures treasury is containd:
Be thou on earth as Love is in the skie,
Lord and commaunder of these Elements.\textsuperscript{113}
He embraces it and scorns other disciplines socially approved. He is contemptuous of worldly human limitations and tries to come out of them with the help of magic. He dismisses all other branches of study as fit only for a drudge and exclaims:

**FAUSTUS.** Philosophy is odious and obscure;

Both Law and Phisicke are for pettie wits,

Divinitie is basest of the three,

Vunpleasant, harsh, contemptible and vile.¹¹⁴

Faustus minutely broods over the merits and demerits of these branches of studies. First, he takes up philosophy and leaves it as it only teaches how to argue well—an end he has already achieved. It does not suit his genius he says:

**FAUSTUS.** Sweet Analytics, tis thou hast rauisht me

Bene disserere est finis logices

Is to dispute well, Logickes chiepest end,

Affoords this Art no greater myracle?

Then reade no more, thou hast attained that end.¹¹⁵
He shifts his attention from philosophy to the study of medicine in view of the dictum: where the philosopher leaves off, there the physician begins. But here also he does not stop, because he has already attained perfection in this art. He thinks:

**FAUSTUS.** The end of physicke is our bodies health: Why Faustus, hast thou not attained that end? Is not thy common talk sound aphorismes? Are not thy billes hung vp as monuments, Whereby whole Citties haue escapt the plague, And divers desprate maladies been eased Yet art thou still but Faustus, and a man

But the man whose ambition is to circumvent earthly limitations, finds little solace in the study of medicine. True, its practice can give him enormous wealth, but after all it can cure only disease, not the mortality of man. Elaborating his ambition he says:
FAUSTUS. Yet art thou still but Faustus and a man.
Wouldst thou make men to live eternally.
Or, being dead, raise them to life again,
Then this profession were to be esteem’d.\textsuperscript{117}

Faustus then turns to the study of law. But even this fails to bring contentment to him, because:

FAUSTUS. His study titles a mercenary drudge,
Who aimes at nothing but externale trash,
Too servile and illiberal for me.\textsuperscript{118}

Now Faustus turns his attention to the study of divinity. But its tenets prescribe a sort of determinism—what will be, will be. Faustus who shares the Renaissance belief of his creator, refuses to submit to a system that deprives man of his will power. He readily renounces it. The dreams he cherishes cannot be materialised by any of these branches of study. That is why, his attention is captured by the thoughts of necromancy. He feels that the treatise on supernatural matters and books dealing with the art of calling up spirits of the dead, are wonderful and inspiring. He exultingly remarks:

FAUSTUS. These Metaphisickes of Magicians.
And Necromantike books are
heauenly:

Lines, circles, scene, letters, and characters:
I, these are those that Faustus most desires.\textsuperscript{119}

Faustus is estranged from society when he adopts magic when he adopts magic for his specialisation. He is so gripped by his unearthly aspirations and so bent upon materialising them that he readily adopts a course which involves the risk of damnation. But the prospects of supernatural power and knowledge is so alluring to him that he overlooks the after coming damnation and avowedly proclaims:

FAUSTUS. All things that moue between the quiet poles shalbe at my command. Emperorus and kings

Are but obeyed in their seueral prouinces: Nor can they raise the wind or rend the cloudes.

But his dominion that exceeds in this, Stretcheth as farre as doth the minde of man.
A sound Magician is a mighty god:

Here try thy brains to get a deitie

To fulfill his ambition, he seeks the help of Valdes and Cornelius, who are proficient in magic. Valdes and Cornelius are already estranged from society as is remarked by one of the scholars:

FIRST SCHOLAR. That thou art fallen into that damned art

For which they two are infamous through the world

Faustus decides not only to study work art but also to practice it. For that purpose he stoops so low as to promise to surrender his soul to Satan after twenty four years of voluptuous pleasures. This surrender of Faustus is nothing but his estrangement from social norms.

From time to time Faustus is awakened to his tragic error. His conscience pricks him but he suppresses it, just because of his alienation from society. He is carried lower and lower in his dealings owing to his estrangement from society. He is not even ashamed of playing school boy tricks upon the Church dignitaries, because as a disciple of the devil, he looks upon
them as his enemies. Pope, the highest symbol of Roman Catholic Church, also becomes a prey to Faustus’s alienated self. Pope is at a feast in the company of the Cardinal of Lorraine. Faustus is made invisible by Mephistophilis. He snatches away dishes and drinks from the hand of the Pope, much to the Pope’s dismay. He exclaims surprisingly:

POPE. How now? Whose that which snatch the meate from me?
Will no man looke?
My Lord dish was sent me from the Cardinall of a Florence. ¹²²

Faustus then goes so far as to hit the Pope on his ear. Under the orders of the Pope, the Friars perform a ritual whereby they call down a curse on the sinner who has had the audacity to offend the Pope. At the end of this ceremony Mephistophilis and Faustus beat the Friars and throw fireworks among them. Undoubtedly, by his harassment of the Pope, Faustus clearly exhibits his anti-social and anti-religious attitude. Thus, at every step, Faustus is alienated from society and the culture it carries.
Alienation from work

G. Petrovic suggests that the alienation from work is, “the alienation of man from the Products of his own activity, the alienation of man from his productive activity itself, the alienation of man from his own essence and the alienation of man from other men.” All those forms of alienated labour are best seen in Faustus’s career. He is alienated from his own products. In the beginning, he tries to be perfect in the art of necromancy and stoops lower and lower to achieve this end. With the advancement of his study and practice, he becomes capable of doing the things which are not suited to human powers. He can play tricks on the Pope of Rome, he can even raise Alexander, the Great from his tomb and also Alexander’s mistress, Thais in the court of the Emperor of Germany. To remind one of Emperor’s knights of his insolence, Faustus even raises a pair of horns on his head and removes them at the request of Emperor himself. These all are the achievements of Faustus’s magical powers. But when he becomes aware of the evil influence of his powers, he becomes alienated from his achievements. He feels no pleasure, no thrill even with the thought of his magical powers. Consequently, he grows
alienated from the products of his own activity (display of magical power). He also becomes alienated from his productive activity (practice of magic) for which once he craved so eagerly. He is so much alienated from his products and productive activity that he goes to the extent of saying:

FAUSTUS. I’ll burn my books. Ah! Mephistophilis\textsuperscript{124}

Out of despair and anger, Faustus curses even Lucifer, to whom he had willingly, and knowingly signed a bond:

FAUSTUS. No, Faustus, curse thyself, curse Lucifer

That hath deprived thee of the joys of heaven.\textsuperscript{125}

He now repents over his earlier decision of choosing necromancy as a branch of study. Had he not craved for supernatural power, he would have enjoyed the bliss of heaven. This outburst of remorse, creates depression in Doctor Faustus and thus alienates him from magic that once was his greatest productive activity. This naturally results in his alienation from the products of his activity i.e. the display of magical power. He exclaims pitiable:
FAUSTUS.  God forbade it indeed, but Faustus hath done it: for vaine pleasure of 24 years hath Faustus lost eternale joy and felicities? I writ them a bill with mine owne bloud, the date is expired, The time will come, and he will fetch me.\textsuperscript{126}

Alienation from his own essence is also exhibited in Faustus at various stages. Faustus is, at the root, a human being with human feelings. But these feelings are suppressed by Faustus’ lust for power and longing for omnipotence. Whenever the essence of humanity comes to the surface, Faustus feels disturbed and even tries to abandon necromancy and return to God according to the call of his conscience:

FAUSTUS.  Ah Christ, my Saviour, My Sauiour.

Seeke to saue distressed Faustus Soule.\textsuperscript{127}

But again and again his essence i.e. his conscience is put down by the domineering influence of his superhuman aspirations. As a result of his earlier sin, he cannot listen to the call of his conscience. If he tries to do that he is warned by his devil-master:
LUCIFER. We come to tell thee thou dost injure

vs

Lucifer: Thou talkst on Christ, contrary
to thy promise:
Thou should’st not think on God,
Thinke of the deuill,
And of his dame too.\textsuperscript{128}

Thus, Faustus is alienated from his own essence. This alienation of Faustus from his deep rooted humanity results in his alienation from other human beings also. After signing a bond with the devil, Faustus misses the company of great scholars. These scholars of University had always been intimately associated with Dr. Faustus as he was the most learned of them. But his immoral activities, his practice of black art, make him alienated from them. When he is back among his students at Wertenberge he is a very different Faustus from the fearless teacher his students used to know, whose least absence from the class room caused concern:

FIRST SCHOLAR. I wonder what’s become of Faustus,
That was wont to make our schools
Faustus is a tremendous figure of terrible tragic alienation. The well-versed Wertenberge ally scholar rises to be an able of Lucifer and the enemy of God. Insatiable hunger for knowledge and the power that knowledge gives is the dominant passion of Faustus, and this becomes as fatal a passion as a consuming lust of power is in the case of Tamburlaine. Over the soul of the Wertenberge doctor the passion for knowledge dominates and all the influences of good and evil, the voices of the damned as also of the blessed angels reach him faint and ineffectual as dreams of distant music or the suggestions of long forgotten odours, save as they promise to glut the fierce hunger and thirst of his intellect. It is interesting to note how in Faustus the scholar never disappears in the magician. He is ever a student and a thinker. He wants all ambiguities to be resolved and all strange philosophies explained. Even in the last scene when the two scholars take leave of him, Faustus retains about him an atmosphere of learning, of refinement. Faustus is made of the stuff of which heroes are made. He has an unbridled passion for knowledge infinite, a limitless desire for the
unattainable, a spirit of reckless adventure and tremendous confidence in his own will and spirit. And, too, he has dignity, tenacity, patience, profundity and vein of unsuspected humanity and tenderness. But all these are thrown into the background by the isolation of his position and the horror of the course he pursues. He weaves the threads of his tragedy with his own hands, signs his own death warrant. Himself the battlefield for one of the greatest mental conflicts of man. Faustus creates in us a feeling of loss and a sense of waste. What abiding wonders would he not have achieved in the realms of the mind, had he pursued pure scholarship and legitimate studies. Missing the honour of a master mind, he has only the recognition of an alienated magician. He would have been a scholar prince, but he chose to be a conjurer – laureate. J.B. Steane has rightly observed: “Instability is fundamental in the play, as a theme and a characteristic. Dr. Faustus is a play of violent contrasts within a rigorous structural unity. Hilarity and agony, seriousness and irresponsibility: even of the most cautious theories of authorship, Marlowe is responsible at times for all these extremes. This artistic instability matches the instability of the hero.”
Faustus, the chief and central figure of Marlowe’s play, stands not for a character, not for a man but for Man, for Everyman. The grim tragedy that befalls him is not a personal tragedy, but one that overtakes all those who dare “To practice more than heavenly power permits.” The conflict that rages in his mind is not peculiar to him, but common to all who waver between man and man, but the eternal battle, between the world – old protagonists – man and spiritual power. The battle takes place not in any known theatre of war but in the invisible and illimitable region of the mind. What is object of fight – not sceptres and crowns, not kingdoms and empires, but the knowledge of man’s final fate. And the achievement of fight? – not the success but the alienation of Faustus from society, culture, morality, turning into his dealienation in the end.

**Alienation in the Character of Mephistophilis**

*Doctor Faustus* is in a way One-man show. Characterisation in *Doctor Faustus* is, in general, weak and shadowy. Marlowe concentrates all his powers of character delineation on Faustus. Mephistophilis gets his share, though to a much less degree. But all the other characters are faint and feeble. In fact, Marlowe seems to have designed these minor
characters – Valdes, Cornelius, the scholars, the Old Man, the Good and the Bad Angels, in such a manner as to heighten the character of Faustus by contrast. Each of these subordinate characters is dedicated to the one main purpose of expressing the psychological condition of Faustus from various points of view.

Of the subordinate characters, Mephistophilis alone has a certain individuality and importance. He is the right hand spirit of Lucifer. He describes himself as modestly as

MEPHISTOPHILIS. I am a servant of great Lucifer,

And may not allow thee want his leave,

No more than he commands must we performe.\(^{132}\)

He, as a whole, appears to be the incarnation of alienation – alienation from God, from society, from heaven, from salvation, from morality and from everything sacred and pious. He and Lucifer conspired against God and feel from heaven to be damned forever in hell. Mephistophilis describes himself as:

MEPHISTOPHILIS. Unhappy spirits that fell with Lucifer,

Conspir’d against our God with
Lucifer, And are for euer damned with Lucifer.\textsuperscript{133}

His conspiracy against God clearly exhibits the seeds of alienation in his character. His devotion for self and morality is the real cause of his revolt against God. He is now tormented in hell and is deprived of the joys of heaven. He, therefore, feels joy in seeing other persons deprived of heavenly pleasures. This sadistic attitude is again the result of his estrangement. He misguides people and tempts them to go astray.

Part of his work seems to tempt souls to hell by offering allurements and hiding from them the dreadfulness of damnation. He applies the same yardstick to Faustus. He makes Faustus to sign a bond in his own blood and reminds him of it on all occasions and compels him to keep his word and submit himself to the devils finally. Though alienated, Mephistophilis does not conceal anything from Faustus. When Faustus is successful in summoning Mephistophilis, he thinks that he can now order him about anything. Accordingly, he charges the devil to wait upon him during his life time and do whatever he is commanded to do: FAUSTUS.

I charge thee wait upon me whilst I lieu,
To do what euer Faustus shall commaund,

Be it to make the Moone drop from her

spheare,

Or the ocean to ouerwhelme the world.\textsuperscript{134}

But Mephistophilis disillusions him by saying that he cannot

obey him without Lucifer’s permission. But Faustus no doubt is

eager to know the real cause:

\textbf{FAUSTUS.} Did not he charge thee to appeare to

mee?

\textbf{MEPHISTOPHILIS.} No I came now hither of mine own

accord.

\textbf{FAUSTUS.} Did not my conjuring speeches raise

thee? Speake.\textsuperscript{135}

But the very fact is that it is customary with devils to

come to those whose souls they hope to win in favour of Lucifer

and Mephistophilis put it as:

\textbf{MEPHISTOPHILIS.} For when we hear one racke the

name of God,

Abiure the scriptures and his
Saviour Christ,
Wee flye in hope to get his
glorious soule;
Nor will we come unless he use
such meanes
Whereby he is in danger to be
damned.\textsuperscript{136}

Thus, he clearly voices his deprived and alienated self. After signing the bond, Faustus asks for a wife. Marriage is, however, a sacred ceremony and Mephistophilis, therefore, cannot give him a wife. This implies his powerlessness before God and his creation. He tries to dissuade Faustus from having a wife but, when Faustus reiterates his desire, Mephistophilis plays a crude practical joke by bringing a devil, dressed like a woman, on seeing whom Faustus is greatly annoyed. Mephistophilis then consoles him by promising to bring him a mistress (not a wife). This clearly points out Mephistophilis’s helplessness resulting from his alienation.

Later, Faustus questions Mephistophilis about astronomy. Mephistophilis gives very simple answers. Even when Faustus asks who made the world, Mephistophilis is reluctant to
acknowledge God, and refuses to give a reply. Faustus insists on an answer but Mephistophilis says:

**MEPHISTOPHILIS.** Moue me not, for I will not thee.  

Faustus loses his temper and asks:

**FAUSTUS.** Villaine, haue I not bound thee to tell anything?  

Mephistophilis points out that the question about the creation of the world adversely affects the kingdom of hell and will, therefore, not be answered. This refusal obviously brings out Mephistophilis’s alienation – physical as well as spiritual – from God, and from the creation of God.

In reply to another question, Mephistophilis expresses deep regret at being deprived of heaven, of heavenly pleasures. Signs of Mephistophilis remorse and passion are evident in the lines:

**MEPHISTOPHILIS.** Think’st thou that I who saw the face of God.  
And tasted the eternale joyes of heauen  
Am not torment’d with ten
thousand hels
In being depriu’d of euerlasting
blisse? O Faustus, leaue these friuolous
demaunds
Which strike a terror to my fainting soule.\textsuperscript{139}

Mephistophilis, no doubt, means only to express his own anguish, his own meaningless and purposeless life. The same happens after the bond has been signed. Faustus asks where hell is, and Mephistophilis explains that hell is the mental condition of those who are entirely alienated from God. Mephistophilis says:

**MEPHISTOPHILIS.** Hell hath no limits, nor is circumscrib’d.

In one selfe place, for where we are is hell,

And where hell is, must we ever be.\textsuperscript{140}
Mephistophilis intends to voice his restrained tragic passion which has become his inevitable lot because of his estrangement from God and godly virtues. His words would have been construed as a warning if Faustus had been in a receptive mood. But he is so obsessed with the thought of omnipotence. Through omniscience that nothing can make him swerve from his path, much less the examples of devil from hell. When Mephistophilis gets sentimental at having lost the joys of heaven, he patronisingly speaks to him:

FAUSTUS. What, is great Mephistophilis so passionate
For being depriv’d of the joyes of heauen?
Learne thou of Faustus manly fortitude,
And scorn those joyes thou neuer shalt possess. 141

Mephistophilis is aghast at the heroic courage and determination of Faustus. Here is a man who can teach a lesson to the devil himself.

End Notes

2. *Ibid*; p. 267-68


6. *Ibid*; p. 266

7. *Ibid*; p. 266

8. *Ibid*; p. 267
9. *Ibid*; p. 267

10. *Ibid*; p. 267

11. *Ibid*; p. 267

12. *Ibid*; p. 268

13. *Ibid*; p. 333

14. *Ibid*; p. 333

15. *Ibid*; p. 333


19. *Ibid*; p. 275

20. *Ibid*; p. 275
21. Ibid; p. 275

22. Ibid; p. 285

23. Ibid; p. 285

24. Ibid; p. 285

25. Ibid; p. 288

26. Ibid; p. 288

27. Ibid; p. 333

28. Ibid; p. 333-34

29. Ibid; p. 336

30. Ibid; p. 337


42. *Ibid*; p. 149.


46. *Ibid*; p. 150

47. *Ibid*; p. 150

48. *Ibid*; p. 150

49. *Ibid*; p. 150

50. *Ibid*; p. 151


53. *Ibid*; p. 151


56. *Ibid*; p. 151


58. Idem


The


62. Ibid; p. 268

63. Ibid; p. 270

64. Ibid; p. 271

65. Ibid; p. 267-68

66. Ibid; p. 268

67. Ibid; p. 268

68. Ibid; p. 276

69. Ibid; p. 133

70. Ibid; p. 268


72. Christopher Marlowe. The Complete Plays: Tamburlaine the Great, Dido, Queen of Carthage, Doctor Faustus, The Jew of Malta, Edward the Second, The

73. Ibid; p. 276

74. Ibid; p. 270

75. Ibid; p. 274-75

76. Ibid; p. 275


78. Christopher Marlowe. The Complete Plays: Tamburlaine the Great, Dido, Queen of Carthage, Doctor Faustus, The Jew of Malta, Edward the Second, The


80. Christopher Marlowe. The Complete Plays: Tamburlaine the Great, Dido, Queen of Carthage, Doctor Faustus, The Jew of Malta, Edward the Second, The

81. *Ibid*; p. 288

82. *Ibid*; p. 285

83. *Ibid*; p. 285

84. *Ibid*; p. 288

85. *Ibid*; p. 329

86. *Ibid*; p. 330

87. *Ibid*; p. 330


95. *Ibid*; p. 268


97. *Ibid*; p. 159

98. *Ibid*; p. 159

99. *Ibid*; p. 161

100. *Ibid*; p. 166

101. *Ibid*; p. 166

102. *Ibid*; p. 167
103. *Ibid*; p. 168

104. *Ibid*; p. 168

105. *Ibid*; p. 171

106. *Ibid*; p. 171

107. *Ibid*; p. 171

108. *Ibid*; p. 188

109. *Ibid*; p. 188

110. *Ibid*; p. 188

111. *Ibid*; p. 190

112. *Ibid*; p. 194

113. *Ibid*; p. 149

114. *Ibid*; p. 150

115. *Ibid*; p. 147

116. *Ibid*; p. 147

117. *Ibid*; p. 147
118. *Ibid*; p. 148

119. *Ibid*; p. 148

120. *Ibid*; p. 148


125. *Ibid*; p. 337

127. Ibid; p. 168

128. Ibid; p. 168


133. Ibid; p. 155
134. *Ibid*; p. 154

135. *Ibid*; p. 155

136. *Ibid*; p. 154

137. *Ibid*; p. 161

138. *Ibid*; p. 161

139. *Ibid*; p. 155

140. *Ibid*; p. 163

141. *Ibid*; p. 155
CHAPTER – V

Alienation in The Jew of Malta
This is another blank verse play written by Marlowe. The source of the play is unknown and its date cannot be accurately fixed, though it must have been later than the death of the Duke of Guise on December 23, 1588, referred to in the Prologue. The play, however, was not printed until 1633. This play gave birth to the type of Machiavellian villain on the English stage. “The Jew of Malta continuing Marlowe’s studies in libido daminandi, emphasises conspiracy rather than conquest – or, in the terms laid down by policy rather than prowess. From the roaring of the lion we turn to the wiles of a fox.” The Prologue is put into the mouth of Machiavel whose spirit is supposed to brood over the tragedy and whose wicked influence regulates the actions of its leading characters. The first two acts of The Jew of Malta are so different from the final three that it is difficult to conceive of the same mind as responsible for the whole play. The aspiring superman of the play’s beginning has been converted by its end into the caricature of a villain upon whom retribution is visited in conventional terms of poetic Justice. M.C. Bradbrook remarks: “The first part of the play is
like *Faustus*, concerned only with the mind of the hero: Barabas’ actions are comparatively unimportant. In the last part of the play actions supply nearly all the interest; there is an attempt to make the narrative exciting in itself, to connect the various episodes casually and consecutively to produce something of a story.”

Though the end does not give us what we may have been led to expect at the beginning, it does not obscure the fact that the focus of the play in its original conception must still have been upon the failure of its central character, whereas that of Marlowe’s earlier plays had been upon the hero’s triumph. Here “*The Jew of Malta* resembles *Doctor Faustus* in that it is the unequal and incomplete carrying out of a great design.”

**Alienation in the Character of Barabas**

*The Jew of Malta* again depicts a masterly and domineering character, Barabas, a Christian hating merchant of Malta. Barabas, at the beginning of the play is like Tamburlaine, a man of boundless power and imagination. He rules the world by his wealth as Tamburlaine rules it by his strength. In *The Jew of Malta*, Marlowe added to the list of Renaissance-heroes a third protagonist, Barabas, who is neither a conqueror nor an
intellectual but a merchant prince, also intoxicated with the power and glory of this world. “The character which he portrays is, as is usual with him, that of a man of exceptional power seeking exceptional power. This is no conventional stage miser, no monster of a Jew. Like Tamburlaine, he has a reaching and imaginative mind, but a mind that turns to wealth not to Empire.” He “values wealth not merely for its own sake but as the sinews of power.”

Barabas also comes before us as an alienated person. He stands deliberately in opposition to Christianity like Tamburlaine and Aeneas. Tamburlaine is a Scythian, Aeneas is a Pagan Trojan and Barabas a Jew; all stand for essentially non-Christian ideals, and Barabas by name is specifically marked as the anti-thesis of Christ. It has been suggested that Marlowe uses Barabas as an instrument of attack upon Christianity, not out of affection for Jews, but out of scorn for Christians. “Marlowe is using the figure of the Jew to attack hypocrisy in Christian society.”

The play opens with Barabas, the hero, gloating over his riches in a small room:
BARABAS. So that of thus much that returne was made:
And of the third part of the Persian ships,
There was the venture summ’d and satisfied.  

BARABAS. To ransome great kings from captivity.
This is the ware wherein consists my wealth:
And thus me thinks should men of judgement
frame
Their meanes of traffique from the vulgar trade,
And as their wealth increaseth, so inclose
Infinite riches in a little roome.

The opening soliloquy gives us a glimpse of Barabas’s insatiable greed for riches. The character is doing something all the time now counting his money, now cramming it into his steel barred coffers, now scanning the weather – vain in the hope that his argosies at sea have favourable winds. The laying up of treasure is, in the eyes of Barabas, sanctified by divine benediction:
BARABAS. Thus trowls our fortune in by land and sea,
And thus are we on every side enriched.
These are the blessings promised to the Jews,
And herein was old Abram’s happiness.
What more may heaven do for earthly man
Than thus to pour out plenty in their laps,
Ripping the bowels of the earth for them,
Making the sea their servants, and the winds
To drive their substance with successful blasts?

Barabas’s hovering over his precious jewels is not a sordid vice but only a passion for the infinite. Soon Barabas is informed by other Jewish Merchants of Malta that according to the orders of the Governor they all are to surrender half their riches to the state so that the Turkish tribute of Malta may be paid. Failing this, they will have to accept Christianity. All the Jews obey the orders but Barabas refuses to surrender his estate or religion. As a punishment, the state confiscates the property of Barabas and turns his house into a nunnery. Thus “At one blow he loses all his wealth and here his fortunes excites compassion, and he has our sympathy when he contends that theft is a worse sin than
covetousness.” He bitterly asks of his persecutors whether they are satisfied.

BARABAS. You have my goods, my money, and my wealth,
My ships, my store, and all that I enjoyed.
And, having all, you can request no more,
Unless your unrelenting flinty hearts
Suppress all pity in your stony breasts,
And now shall move you to bereave my life.

We even feel inclined to condone him when he pathetically and helplessly declares.

BARABAS. Why, I esteem the injury far less,
To take the lives of miserable men
Than be the causers of their misery.
You have my wealth, the labor of my life,
The comfort of mine age, my children’s hope.
And therefore ne’er distinguish of the wrong.
It is when Barabas is unjustly deprived of his wealth by the Christian rulers of Malta that he is transformed into an alienated and implacable avenger. He determines to avenge upon the Governor and the Christians putting aside all the ethical principles. He becomes a diabolical or a Machiavellian figure when he devotes himself to weaving a furious intrigue of revenge that ultimately destroys him as well as those who injured him. “With the amoral Tamburlaine, Barabas is an immoralist, who acknowledges values by overturning them. Contrasted with the devil worshipping Faustus, he is more consistently and more superficially diabolical.”

Now appears the scheming, cruel, selfish and crafty Barabas, “Mercy, selflessness, affection, loyalty, beauty, warmth have no place in his world.” The first dramatic vision of Barabas confirms the very image of evil. He is clever, miserly, devoid of conscience and thus, an alienated personality. Even his love for his daughter, Abigail proves to be merely an extension of his self-absorbed greed. At the very outset, Barabas’s defence appears to be the pleading of a wronged, sensitive and helpless person:
BARABAS. But give him liberty at least to mourn,
That in a field amidst his enemies,
Doth see his soldiers slain, himself disarmed,
And knows no means of his recovery.
Ay, let me sorrow for this sudden chance.
Tis in the trouble of my spirit I speak:
Great injuries are not so soon forgot.\(^{15}\)

But when Barabas is left alone on the stage, he manifests the seeds of alienation. His noble passion is contrived as a means of deceiving others and winning sympathy from them. He exults in his cleverness and the pity he has evoked:

BARABAS. No, Barabas is born to better chance
And framed of finer mold than common men
That measure nought but by the present time.
A reaching thought will search his deepest wits
And cast with cunning for the time to come.\(^{16}\)

Obviously this is Barabas’s deviation from his own conscience, leading to his estrangement from social and moral norms. To repossess himself of a portion of his treasure, he
plays a stratagem. His house has been forfeited and turned into a nunnery, and in order to recover a store of wealth hidden in the upper chamber he cleverly induces his daughter to seek admission to the nunnery on the pretext of an atonement for her lack of faith. “He justifies his next stratagem on the grounds that a ‘counterfeit profession,’ his daughter’s pretended conversion, is better than…. ‘unseen hypocrisy’ … .”

As she enters the sisterhood, he asks her to throw the jewels to him by night. As he receives the money bags he cries out in utmost ecstasy:

BARABAS. O my girle,

My gold, my fortune, my felicity;

Strength to my soule, death to mine enemy;

Welcome, the first beginner of my blisse.

O A (b) gal, Abig, that I had thee here too,

Then my desires were fully satisfied,

But I will practise thy enlargement thence:

O girle, O gold, O beauty, O my blisse!

Barabas now proceeds with his revenge. He is bent upon destroying everything and everyone pertaining to Christianity. The Jew’s hatred is directed above all to the Governor of Malta.
The tussle between Judaism and Christianity is the point at which the Jew hints in his soliloquy.

BARABAS. I am not of the tribe of Levy, I,

That can so soone forget an injury,

We jewes can fawne like Spaniels when we please;

And when we grin we bite, yet are our lookes

As innocent and harmlesse as a lambes.

I learn’d in Florence how to kiss my hand,

Heave up my shoulders when they call me dogge,

And ducke as low as any bare foot fryar,

Hoping to see them starve upon a stall.

Or else be gather’d for in our Synagogque

Then when the offering – Bason comes tome,

Wuen for charity I may spit intoo’.

In pursuit of revenge he takes in service the Turkish slave, Ithamore, tests his inclinations in that speech of glorious rodomontade which begins.
BARABAS. As for myself, I walk aboard a-nights
And kill sick people groaning under walls.
Sometimes I goe about and poyson wells; 20

When Ithamore has replied in the same vein, he is accepted as a junior partner in his villainy. Barabas asks his daughter to pretend love to Lodowick, the son of the Governor, while she is actually in love with Don-Mathias. Lodowick and Don-Mathias are good friends but Barabas craftily makes them rivals in love and gets them killed in a duel. He is so ruthless and revengeful that his own daughter decides to leave him and makes a second and entirely devout conversion to the life of a Nun.

ABAGAIL. Hard-hearted father, unkind Barabas!
Was this the pursuit of thy policy,
To make me show them favour severally,
That by my favour they should both be slain? 21

From this point the play so finely begun, suddenly degenerates into a tissue of melodramatic villainies. Barabas steeps into a world of sins and heinous crimes. Even Abigail becomes the victim of her father’s cruel and alienated self. “She is a potential enemy to the Jew on two accounts, of disloyalty
and possession of dangerous knowledge.”

Barabas being afraid lest she should disclose the secret of his device, kills her together with other members of the nunnery, with poisoned porridge. He is so estranged from morality and religion that he cares not the least for the innocent and religious nuns. The slaughter of the nuns leads to yet another situation in which Barabas has to protect himself because in her last breath, Abigail discloses her sin and her father’s villainy to Friar Jacomo and Friar Barnardine. The two Friars come to the Jew and condemn him. The shrewd Jew befools the Friars by pretending an intention to embrace Christianity. Both the Friars want to take the credit of converting him. They fight each other and Barabas decides to dispatch them with haste and skill because they are dangerous to him.

BARABAS. Now I have such a plot for both their lives

As never Jew nor Christian knew the like.

Out turned my daughter; therefore he shall die.

The other knows enough to have my life;

Therefore ’tis not requisite he should live.
Unscrupulously enough, he strangles one of them with the help of his slave, Ithamore, and disposes of the other by charging him with murder. “Barabas, the Jew is a man within grievance, but his retaliation outruns the provocation. His revenges, augmented by his ambitions, are so thorough – going that the revenger becomes a villain. He is not merely less sinned against than sinning; he is the very incarnation of sin, the scapegoat sent out into the wilderness burdened with all the sins that flesh inherits.”

Barabas does not stop here. Ithamore, Barabas’s companion is carrying out the wicked tricks, is also victimised by his master’s alienated self. Ithamore is infatuated with a strumpet, Bellamira. He conspires with her to extort money from Barabas, who getting alarmed, promptly poisons both of them. But before his death Ithamore places the facts of Barabas’s crimes before the Governor. Barabas is condemned to death but he again escapes as he takes a drug and is mistaken to be dead.

The Turks besiege Malta as the tribute has not been paid. Barabas helps the Turks in the siege of Malta and as a reward, is made the Governor of Malta in place of Farneze who is
delivered to him by Calymath. But again the alienated self of Barabas gets the upper hand and leads him lower and lower into an insane depravity. He turns against the Turks and offers to help the Maltese for a substantial price. He invites the Turkish Commander and his army to a banquet at the Governor’s palace where he has contrived a collapsible floor with Cauldrons of burning liquid underneath. But he is hoist with his own petard and falls into the cauldron of boiling water prepared for his enemy. When he is on the verge of death, having been entrapped by Ferneze’s Counter plot, he admits that he had intended the destruction of both the sides.

BARABAS. Know, governor, twas I that slew thy son
I framed the challenge that did make them meet.
Know claymath, I aimed thy overthrow,
And had I but escaped this stratagem,
I would have brought confusion on you all,
Damned Christians, dogs, and Turkish infidels!25

Thus, Barabas, on aspiring Pagan, drawing his wealth from all corners of the world, wielding global power, and
delighting in the felicity wealth can convey, is transformed into an alienated figure discarding all the ethical principles of the society and the world. Towards the close, Barabas is the symbol of cruelty, crime, sin and depravity, clearly exhibiting the seeds of alienation. “However, the Jew was actually a villain when he appeared in the first scene. His later career of viciousness is simply a return to his original nature rather than a new and puzzling development in his character.”

**Alienation in other characters of The Jew of Malta**

As is usual with Marlovian plays, *The Jew of Malta* is also dominated by the commanding figure of the hero, Barabas, who overshadows and dwarfs the other personages robbing them of all interest on his account. Only Abigail and Ithamore get the attention of the dramatist but only to a limited extent. Both of them appear to be mere puppets in the hands of the greedy Jew. For a while, Abigail also comes under the greedy, cruel and alienated self of her father and seeks admission to a nunnery. There she acts as she is directed by her father. She betrays the Friars and the nuns by her hypocrisy and throws out all the money bags to her father. But later, the death of her lover, Don-Mathias and Lodowick, makes her aware of the
intensity of her father’s alienated self. With this realisation she gets rid of her own alienation from moral and religious values. She again retires to the convent but no longer in a spirit of hypocrisy. She now becomes alien to her father’s cruelty and Ithamore’s hard-heartedness and cries:

ABIGAIL. But I perceive there is no love on earth,

Pity in Jews, nor piety in Turks.²⁷ Her transition from materialistic world to the spiritual is clear from the following lines.

ABIGAIL Then were my thoughts so frail and unconfirmed,

And I was chained to follies of the world,

But now experience, purchased with grief,

Has made me see the difference of things.²⁸

Thus, in the case of Abigail, Barabas’s estrangement from moral values serves as an instrument of her dealienation.

Ithamore is Barabas’s junior in his cruelty and villainy and so he also comes before us as an alienated person. “With wealth their end and opportunism their means the people of the play cannot be other than hard and ruthless.”²⁹
asking what kind of man he is, he frankly discloses his deviation from worldly norms.

ITHAMORE. Faith, master,

In setting Christian villages on fire,
Chaining of Eunuches, binding gally slaues.
One time I was an Hostler in an Inne,
And in the night time secretly would I steale
To travellers’ Chambers and there cut their throats:
Once at Ierusalem where the pilgrims kneel’d,
I strowed powder on the Marble stones,
And therewithal their knees would ranckle,
so
That I haue laugh’d a good to see the cripples
Ge limping home to Christendome on stilts.30

The result is that Ithamore at once gets the attention of alienated Barabas and becomes his active ally in carrying out
his wicked designs. Barabas’s estimate of Ithamore and himself comes nearest to the truth when he says.

BARABAS. As of thy fellow; we are villains both:
    Both circumcised, we hate Christians both:
    Be true and secret; thou shalt want no gold.\(^{31}\)

He seconds Barabas in killing Abigail, the nuns, and the Friar. But later under the infatuation with a courtesan he tries to blackmail Barabas. Barabbas’s clever self gets alarmed and he poisons both Ithamore and Bellamira. But before his death Ithamore leaves his villainy and with this view. “to undo a Jew is charity, and not sin.”\(^{32}\) He admits his crimes and discloses the mischievous designs of Barabas in front of the Governor of Malta. Thus, Ithamore’s alienation later takes the form of his dealienation.

So, all the characters in *The Jew of Malta* are unexceptional. Barabas, the Governor, Ithamore, the Friars, Abigail, to compass their own short sighted views, all set moral restraint at defiance and they all are not happy in their life and their unhappiness is frequently brought about by their own guilt.
End Notes


5. *Ibid*; p. 62


8. *Ibid*; p. 243


12. *Ibid*; p. 359


16. *Ibid*; p. 361


20. *Ibid*; p. 266


28 Ibid; p. 390


31 Ibid; p. 267

CHAPTER – VI
Alienation in Edward the Second

Edward the Second is an undisputed masterpiece of Marlowe in which he descends from those superman heights to reality and history. It is a great historical and political play which paved the way for the historical plays of Shakespeare. There is here none of the beauty and bathos of the earlier plays, none of their splendour and poetry. The whole is subdued, the style is restrained and temperate and the characters are boldly and clearly sketched. Unlike other Marlovian plays, this play consists of more than one important character. The central figure does take away the dramatist’s major attention but the persons around him are not thrown into the background
completely. They are not over-shadowed by the hero and do not serve merely as foil to them. All the four major characters of the play—King Edward II, Queen Isabella, Mortimer and Gaveston display the seeds of alienation in one form or the other.

**Alienation in the character of King Edward**

The political setting of *Edward the Second* involves the same amoral world of *Tamburlaine the Great*, where the events of history represent not the workings of a divine plan for humanity, but the results of human action and error. There is no mention in the play of the divine right of kings or of their responsibility to God. A king’s power rests only upon his own ability to maintain it in spite of opposition and when he cannot assert this power, he loses all the attributes of royalty. The germs of social alienation are best discernible, in the personality of the king, Edward II. The king is a weak, vacillating, self-indulgent and socially alienated man. The socially estranged man feels lonely even in the presence of others. The king has to face social isolation because of his perverted love. The opening speech of Gaveston poses the problem of the play at the very outset. The king’s infatuation for his minion is manifested in the
following lines:

GAVESTON. My father is deceased. Come Gaveston,
   And share the kingdom with thy dearest friend.¹

It is not mere friendship, a divine virtue, that Edward has for Gaveston. It is his depraved desire to keep a favourite condemned by critics as the evil of homosexuality. Friendship makes a man look great even in his fall. Antonio’s friendship for Bassanio has something noble about it. Edward’s weakness for Gaveston makes him an alienated and pathetic figure–slave to his self-indulgent nature. He discards his loving queen for this base upstart, fights the loyal barons and shakes the very foundations of his kingdom for him. Judith Wail writes: “Edward and Gaveston treat their union as Paradise, their separation as Hell.”² It is for this Gaveston that the king deviates from society, culture and the moral norms which it carries. What a king he is to offer to his lords:

KING EDWARD. And thou of wales. If this content you not,
   Make several kingdoms of this monarchy.
And share it equally amongst you all,
So I may have some nook or corner
left

To frolic with my dearest Gaveston.³

This socially and morally estranged monarch is prepared to bring back Gaveston, at the cost of King Edward. And Could not bring him back. “Crown’s revenue.”⁴ In the absence of his favourite, Gaveston, the instrument of king’s undoing, his heart:

KING EDWARD. My heart is an anvil unto sorrow,
Which beats upon it like the Cyclops’ hammers.⁵

Incident after incident adds to the alienation and unattractiveness of the king: his weak querulous attitude to the justly bullying nobles, his behaviour to the Bishop of Coventry and his extravagant flinging of honours at his favourite. So strong is his passion for Gaveston that Kent’s sensible advice, falls on deaf ears and he foolishly expect his brother:

KENT. My lord, I see your love to Gaveston Will be the ruin of the realm and you,
For now the wrathful nobles threaten wars,
And therefore, brother, banish him for ever.\textsuperscript{6}

ELDER MORTIMER. And seeing his mind so dotes on Gaveston,
Let him without controlment have his will.
The mightiest Kings have had their minions;
Great Alexander lov’d Hephaestion,
The conquering Hercules for Hylas wept,
And for Patroclus stern Achilles droop’d.
And not kings only, but the wisest men:
The Roman Tully loved octavius,
Grave Socrates, wild Alcibiades.\textsuperscript{7}

The opposition of the nobles would have served as an eye-opener to the king, had he been in a receptive mood. But the King’s persistent perverted liking for Gaveston has been
converted into a fatal flaw. It becomes the basis of a dispute between the ruling Monarch and his peers.

The King’s obsession with Gaveston makes him estranged from religion, religious places and religious authorities. The King and Gaveston consider the Bishop of Coventry responsible for the banishment of Gaveston from London. And their revengeful attitude, towards the bishop of Coventry is clear from their conversation:

BISHOP OF COVENTRY. Is that wicked Gaveston returned?\(^8\)

The King peevishly replies:

EDWARD. Ay, Priest and lives to be revenged on thee,

That was the only cause of his exile.\(^9\)

Gaveston had been Edward’s companion in his youth.

In 1305 he persuaded the prince to break into the Bishop of Coventry’s Park, an offence for which Edward got imprisonment from his father Edward I and Gaveston was banished. The Bishop of Coventry is infuriated at the return of Gaveston to England. He clearly declares that now again he will take the desirable step as he earlier did:
BISHOP OF COVENTRY. I did no more than I was bound to do:
And Gaveston, unless then be reclaim’d,
As then I did incense the parliament,
So will I now, and thou shall back to France.\(^\text{10}\)

But now the tables are turned. England is being ruled by an unscrupulous and morally alienated king, Edward II. He revenges himself upon the Bishop of Coventry by announcing

EDWARD. Throw off his golden mitre, rend his stole,
And in the channel christen him anew.\(^\text{11}\)

His more sensible brother Kent tries to dissuade him from laying violent hands on a religious priest. But the king holds his opinion to be the wisest and goes to the extent of ordering to confiscate all the property and titles of the church dignitary and bestow them upon his favourite, Gaveston.
KING EDWARD. No, spare his life, but seize upon his goods:
Be thou lord bishop, and receive his rents,
And make him serve thee as thy chaplain.
I give him thee; here, use him as thou wilt.¹²

This deviation of the king from religion and religious man will prove later to be the cause of his down fall as is suspected by Lancaster:

LANCASTER. What will they tyrannize upon the Church?
Ah wicked king! accursed Gaveston!
This ground, which is corrupted with their steps,
Shall be their timeless sepulchre or mine.¹³

The King’s behaviour to the Queen is again an example of his cultural and social estrangement. Arising from his excessive attachment to his minion, the King’s rejection of his faithful wife is a cruel act. It is only the later guilt of the Queen that makes us forget the king’s injustice to her, otherwise the
figure of the weeping and wailing Queen, intent on going to the forest because her husband hangs on Gaveston and pays no heed to her would have become simply intolerable. The king’s alienation from his wife serves as an instrument to make his wife alienated from him. His alienated behaviour makes his peers, and the English citizens estranged from him and under the leadership of Mortimer, they raise a rebellion and compel the king to abdicate his throne. “Edward’s attachment to the truly protean Gaveston has all but destroyed his responsiveness to his peers, his wife, and his brother. He infuriates the already angry barons, first by suggesting that they ransom Mortimer senior themselves, then by mocking them with the offer of a royal licence to beg alms throughout his kingdom”¹⁴ says Judith Weil.

The signs of powerlessness are also exhibited in the personality of Edward II. He is made to submit before the will of the rebels. The haughty Lancaster has the courage to defy the king in his very face and replies:

LANCASTER. Learn then to rule us better and the realm.¹⁵

Lancaster is defiant and insulting, no doubt, but he hits at the basic weakness of his Monarch. Edward is not like the past
heroes of Marlowe. Tamburlaine had the strength to satisfy his passion for power. Faustus had the power of magic even to befool the Pope. Edward II has the will to be a king without possessing the necessary strength of determination or political power to keep his will. He knows his weakness when he says:

KING EDWARD. My swelling heart for very anger breaks:

How oft have I been baited by these peers.
And dare not be reveng’d, for their power is great!¹⁶

The fifth act is by far the most remarkable in the play as it consists of two of the most tragic scenes clearly bringing out the King’s powerlessness. Having been victorious, Mortimer captures Edward and imprisons him in killingworth Castle. When the captive king is bidden to surrender the crown, he pitiable and helplessly cries:

KING EDWARD. But, what are Kings, when regiment is gone,
But perfect shadows in a sunshine day?
My nobles rule; I bear the name of king;
I wear the crown, but am controll’d by
them,

By Mortimer and my unconstant queen,17

Even when he cannot but resign his crown, he is still importantly willful and defiant as of old. He tries pitiably to out brave his enemies and breaks down. Although he has lost all hopes of maintaining his position, yet he does not beg or bow. He frets and frowns and rages. He buoys up himself for a moment with the thought of the sanctity of his kingship, but sees the vanity of such a refuge.

KING EDWARD. What, fear you not the fury of your King?

But, hapless Edward, thou art fondly led;

They pass not for thy frowns as late they did,

But seeks to make a new – elected King.18

In despair, he uncrowns himself and bursts into a last defiance:

KING EDWARD. See, monsters, see! I’ll wear my crown again.19
The Bishop and Leicester accept the King’s decision to retain the crown, but remind him of the consequences and finally Edward bows to his defeat.

KING EDWARD.

To make me miserable. Here receive my crown.
Receive it? No, these innocent hands of mine Shall not be guilty of so foul a crime.
He of you all that most desires my blood.
And will be called the murderer of a king, Take it, What, are you moved?

Pity you me?
Then send for unrelenting Mortimer.
And Isabel, whose eyes, being turned to steel, Will sooner sparkle fire than shed
a tear.\textsuperscript{20}

The reluctant pangs of abdicating royalty hint at the King’s powerlessness which is the result of his own willful alienation. His contemplation over the past glorious days of his life again suggests his helplessness. Forcibly shaved, washed in puddle water, confined in darkness and filth, maddened by a beating drum, thrown his food like a dog, denied human contact except with the gaolers who taunt and insult him, this King becomes the very embodiment of powerlessness. When Lightborn enters the Castle to kill Edward II, he is struck with fear. Edward’s appeal to Lightborn, the story he unfolds of the miseries which, as a king, he has borne, even although he feels that the listener is to be his murderer, his longing for sleep, from which he fears he will never wake, make up a situation which brings forth the King’s poignant helplessness. Thus, from the very beginning, Edward II displays the seeds of alienation and decay – How else should he maintain his perverted will? The very “first scene presents Edward’s frivolous immaturity and its probable disastrous consequences through the interplay of visual and verbal images.”\textsuperscript{21}
Alienation in the character of Gaveston

Gaveston, the chief favourite of the King, is also estranged from moral and social norms. He is a typical pleasure-seeking individual. His very first “speech projects an idealised sensuality and a paganised paradise mixed with a formalised homosexuality.” The King’s favour is his only objective because the royal friendship can give him a free hold on the exchequer of the state. In Mortimer’s words:

YOUNGER MORTIMER. He wears a lord’s revenue on his back.

Even though the soldiers of the state “mutiny for want of pay.” He knows how to please the king because it is only through the flattery of the king that he can serve his own purpose of leading a reckless life. Younger Mortimer describes his character as:

YOUNGER MORTIMER. What greater bliss an hap to Gaveston Than live and be the favourite of a King.
He is alienated from all the cultural and moral values of society and even prepared to face the enmity of the whole world to be able to lie in the lap of the King. He is thoroughly familiar with the King’s likes and dislikes. Gaveston is very much crafty in his relationship with King Edward. He is well aware of ways and means through which King Edward can succumb.

GAVESTON. May draw the pliant king which way I please.26

He further points out with reference to King Edward:

GAVESTON. I must have wanton poets, pleasant wits, Musicians 
That with touching of a string.27

Through the presentation of masques and pleasing shows, he proposes to humour his lord. He fills the court with companies of jesters, ruffians, flattering parasites, musicians and other vile and naughty ribalds, that the King might spend both days and nights in jesting, playing, banqueting and in such other filthy and dishonourable exercises. “Gaveston is rather the embodiment of the weakness of the King.”28 Obviously it is alienated and depraved Gaveston who acts as the King’s evil
genius and brings him to disaster. “He craftily strengthens his hold on the King’s affections by ministering to his artistic and musical tastes and providing him with congenial entertainment. So successful are his devices that Edward for his sake proves false to his duties as a ruler and a husband.”

Gaveston is also alienated from religion and the religious man, the Bishop of Coventry. The reason of his first exile was the Bishop and so he is very much against him. He uses ignoble terms while talking to the Bishop after his arrival in England. He is bent upon revenging himself, being supported by the King. Kent tries to warn them of the after effects of showing violence towards the church dignitary. But in his arrogance and hot-headedness Gaveston sweeps them aside and unscrupulously enough, declares:

GAVESTON. Let him complain unto the see of hell:
    I’ll be revenged on him for my exile.\(^{30}\)

Not only this, he even goads the King to imprison the Bishop:

GAVESTON. He shall to prison and there die in bolts.\(^{31}\)
His estrangement exceeds to such an extent that he thinks himself fit for the holiness and the title and property of the priest.

GAVASTON. What should a priest do with so fair a house? A prison may be seen his holiness. 32

Thus deviating from society, morality, religion and from his own self, Gaveston tries to keep Edward under his own control and serves as an important instrument for the King’s alienation and undoing. “Gaveston is the vivid character – emblem of Edward’s irresponsibility. His speech and his presence, both alone and in relation to the King and his party, reveals his subtly pagan flavour and his function as a vice.” 33

**Alienation in the character of Mortimer**

Mortimer, who stands at the head of the barons in their conflict with the King and Gaveston, is remarkably a kin to Marlowe’s conception of heroes. In his character there is a lawlessly aspiring ambition. He is a power drunk politicians – ruthless and tactful, powerful and prudent, energetic and courageous, but wrong-headed. He comes before us as an impassioned individual madly after the unattainable and as a
result becomes alienated from morality, society and his own self. “Mortimer, before his capture, is the most reckless of the barons; afterwards he is a machiavel.” In spite of his energy, courage and prudence’s, J.B. Steane writes: “He forfeits respect partly because he knows ‘tis treason to be up against the King’ yet up he is; and partly because the motivation is extremely petty. He explains the real cause of his fury when he is talking with his uncle. The personal and not the official self speaks here and it is moved by no moral or patriotic considerations but merely by petty annoyance.”

What in Gaveston most annoys him in his low birth:

YOUNGER MORTIMER. Uncle, his Wanton humor grieves not me;
But this I scorn, that one so basely born
Should by his sovereign’s favour grow so pert,
And rift it with the treasure of the realm.

And we see the same irritation against the pretensions of the
foreigner in that little picture which Mortimer draws of the
King and Gaveston:

YOUNGER MORTIMER. While other walk below, the
king and he
From out a window laugh at
such as we,
And flout our train, and jest at
our attire.
Uncle, ‘tis this that makes me
impatient. 37

“Impatience is the excuse for treason” 38 but callow
resentment cannot at any stage be accepted as honourable anger.
J.B. Steane says: “In the beginning of the play, he is the angry
young man, impudent to his King, fiercely impetuous, the
outspoken spokesman for his elders. He is the most scornful of
them and the quickest to rebel.” 39 He avowedly declares:

YOUNGER MORTIMER. Come Let us leave the brainsick
king
And henceforth parley with our
naked swords. 40
The others see his alienation grow and anger swell and urge him to bridle it, but he will not:

YOUNGER MORTIMER. I cannot, nor I will not! I must speak.\(^{41}\)

What speaks, however, is selfish pride, arrogance and an alienated self. His irritation with Gaveston, although no excuse for his rebellion, is understandable enough. And he has a genuine grievance when his uncle is captured in the King’s wars. It is obvious that “Edward’s perversely exclusive attachment to Gaveston injures Mortimer personally. Because Edward consistently incenses him, exacerbating his natural and noble pride, we find his reactions sympathetic, even when his motives grow dubious.”\(^{42}\) But power corrupts his mind and the unprincipled ambitious youth becomes the unscrupulous power – politician. He becomes greedy, scheming, cruel and is urged by the secret ambition to know.

YOUNGER MORTIMER. Makes fortune’s wheel turn as he please.\(^{43}\)
Power makes a machiavel of him and his words, his behaviour, his arrogance smack soundly of his alienation. His proclamation clearly precedes a fall.

YOUNGER MORTIMER.  As for myself, I stand as Jove’s huge tree,

And others are but shrubs compared to me.

All tremble at my name, and

I fear none;

Let’ see who dare impeach me for his death.\textsuperscript{44}

Under the influence of his aspiring self, he unscrupulously gains the favour of the Queen Isabella. He provokes her against her own husband.

YOUNGER MORTIMER.  Cry quittance, madam, then, and

love not him.\textsuperscript{45}
Being equipped with the queen’s help, he becomes successful in over throwing Edward II and assuming the royal state. Heady with his triumph, Mortimer arrogantly proclaims.

YOUNGER MORTIMER. The Prince I rule, the queen do I command,
And with a lowly conge to the ground,
The proudest lords salute me as I pass;
I seal, I cancel, I do what I will.⁴⁶

These proclamations are clear signs of Mortimer’s alienated personality caused by his deviation from his own conscience. His immoral self makes him indulge in unscrupulous plots. Out of the fear of a popular rising on the King’s behalf and with mingled cruelty and craft, he decrees King’s removal to killing–worth Castle and his brutal assassination within its vaults. The crime carried out, Mortimer feels himself safe. But young prince Edward summons the peers to his side, arrests his father’s murderer, and orders his instant
execution. Mortimer meets his fate with a haughty indifference and without a touch of repentance or regret. He has made the most of this life, and he looks forward with eager zest to the new possibilities that lie beyond the grave.

YOUNGER MORTIMER. Base fortune, now I see that in thy wheel
There is a point, to which when

men aspire,
They tumble headlong down.
That point I touched,
And, seeing there was no place to mount up higher,
Why should I grieve at my declining fall?
Farewell, fair queen; weep not for Mortimer,
That scorns the world, and, as a traveler,
Goes to discover countries yet unknown.\textsuperscript{47}

Here, at the close, the note is struck that rings throughout Marlowe’s writings – the contempt for earthly limitations and the yearning to glut human desires with a completeness denied in this world. Thus, the aspiring self of Mortimer makes him alienated from the worldly norms and values. “He is a minor Tamburlaine in a shrunken stting.”\textsuperscript{48}

**Alienation in the character of Queen Isabella**

Mortimer’s partner in crime, Queen Isabella, is depicted more elaborately than any of Marlowe’s female characters, yet she fails to arouse our sympathy. In the beginning of the play, her grief at the King’s neglect of her for Gaveston and her eagerness to win back his love is pathetically depicted. It is her neglect and insults from her husband that results in her deviation from the path of morality. She is the first victim of Edward’s foolish passion for Gaveston. But she is quite firm in her attempts to win the love of her lord. So great is her love for the King that she has almost a passive acceptance of the King’s injustice towards her. She is ready to go to the forest:
ISABELLA. To live in grief and baleful discontent,
   For now my lord the King regards me not,
   But dotes upon the love of Gaveston.\textsuperscript{49}

This clearly brings out her helplessness. When Warwick seeks
to expel Gaveston through war, the Queen is prepared to suffer
her lot and pleads not to take that violent step as that may harm
her husband. Being burdened with the heavy responsibility of
trying for Gaveston’s repeal, she seems to break under the
burden and cries out in absolute agony:

ISABELLA. O miserable and distressed queen!
   Would, when I left sweet France and
   was embarked,
   That charming Circes, walking on the
   waves,
   Had changed my shape,
   Or at the marriage–day
   The cup of hymen had been full of
   poison.\textsuperscript{50}

In utter helplessness, she decides to obey the King.
ISABELLA. I must entreat him, I must speak him fair,  
And be a means to call have Gaveston.  

But all this is in vain. No amount of pleading and moaning can win her back the sympathy of her lord. “Gaveston has just come from France. He has been seated upon her throne. As Gaveston embraces Edward, Edward has said to Isabella, ‘Fawn not on me, French strumpet,’ but who is really the French strumpet, Gaveston or Isabella? The bleak irony here lies in the fact that the muddled contents of her marriage cup have poisoned Isabella already. She corruptly longs for her share of Edward’s dotage, and she does indeed begin to change her shape.”

The transition to her unlawful passion for Mortimer and her ready consent to her husband’s destruction revolt us by its callous cruelty and present her as an alienated lady. After this, the Queen’s conduct is one continuous story of treachery, cruelty, faithlessness and sin. She becomes an active ally of the rebelling lords and a constant companion of Mortimer. The seeming contradiction in her attitude towards the King as too glaring to be ignored. The same Queen who was keen to preserve her honour and the happiness and dignity of her lord
becomes an instrument of his death. How very callous this woman is when to Mortimer’s question.

YOUNGER MORTIMER. Speak, shall he presently be dispatched and die.\textsuperscript{53}

She replies:

ISABELLA. I would he were, so ’twere not by my means.\textsuperscript{54}

Actually it is she who gives a hint to Mortimer for the death of the king. We hear from her.

ISABELLA. But, Mortimer, as long as he survives, What safety rests for us, or for my son.\textsuperscript{55}

It is true that the King is to be blamed for the Queen’s degradation as he is responsible for his own doom. But the low level to which this once loving Queen falls is highly degrading. She overlooks all the moral principles by callous cruelty. From love in the beginning of the play to cruelty in the end, the Queen displays the worst form of alienation. When she joins Mortimer in expressing grief on the deposition of the King, Kent observes her hypocrisy and says:

KENT. Ah, they do dissemble.\textsuperscript{56}
Mortimer’s tribute to her hypocrisy is clearly seen in his speech when he says:

YOUNGER MORTIMER. Finely dissembled, do so still sweet Queen.⁵⁷

Thus, it is because of her alienated personality that she does not get the sympathy of the readers, what if she is neglected by her husband. Mortimer “even gains identity through his fierce reactions to Gaveston. But Isabella reacting to Gaveston as a rival, as well as an enemy, loses it.”⁵⁸

End Notes


4. *Ibid*; p. 457

5. *Ibid*; p. 457


7. *Ibid*; p. 460

8. *Ibid*; p. 440

9. *Ibid*; p. 440-41

10. *Ibid*; p. 441

11. *Ibid*; p. 441
12. Ibid; p. 441

13. Ibid; p. 452


16. Ibid; p. 471-72

17. Ibid; p. 508

18. Ibid; p. 510

19. Ibid; p. 510

20. Ibid; p. 511

22. *Ibid*; p. 119


24. *Ibid*; p. 460

25. *Ibid*; p. 435


27. *Ibid*; p. 436


31. *Ibid*; p. 441

32. *Ibid*; p. 442


37. *Ibid*; p. 461


41. *Ibid*; p. 439


44. Ibid; p. 529

45. Ibid; p. 453

46. Ibid; p. 522

47. Ibid; p. 531


50. Ibid; p. 452

51. Ibid; p. 452


53. Ibid; p. 156

54. Christopher Marlowe. The Complete Plays: Dido, Queen of Carthage, Tamburlaine the Great, Doctor

55. Ibid; p. 514

56. Ibid; p. 516

57. Ibid; p. 515

CHAPTER – VII

Alienation in His Other Works
Marlowe’s literary career was almost meteoric the briefness and brightness of which left his contemporaries aghast. Marlowe had achieved enough to secure for himself a place of pride among the pioneers of that great age. He turned to literature while still at Cambridge for as a student he translated the Amores of Ovid and “The First Book of Lucan’s Pharsalia”. It is possible that Dido, Queen of Carthage, the earliest of the seven plays which constitutes his dramatic canon, might have been written during his university days. Thus, Marlowe’s literary output, though small, is of sufficient merit to win for him a place in English literature next only to Shakespeare. Besides the four major tragedies ascribed to him – Tamburlaine the Great, Doctor Faustus, The Jew of Malta, Edward The Second – his other dramatic works include two more plays – Dido, Queen of Carthage, and The Massacre at Paris. But Marlowe was a poet first and a dramatist next. He was an inspired lyricist and even if he had not written a single play, he would have been remembered today as a great poet. His most famous poem Hero and Leander is an impassioned love
narrative of rare excellence matched only by Shakespeare’s *Venus and Adonis*. He wrote a few lyrics also and his *The Passionate Shepherd to His Love* appearing in the collection, *The Passionate Pilgrim*, is one of the sweetest in English Poetry. Two verse translations from Latin also form part of Marlowe’s literary output. Ovid had a special charm for Elizabethan writers, and his *Amores* was translated by Marlowe. In Lucan he saw his own image of a rationalist and was tempted to make a blank verse translation of *Pharsalia*.

**Dido, Queen of Carthage**

Although Marlowe had been expected to prepare himself for the Church, he surrendered to the worldliness and to the earth – centred and man-centred Classic literature. His immature tragedy *Dido, Queen of Carthage* was evidently started, if not actually completed, while he was still at Cambridge. We know nothing about its composition except that the title page of the 1594 quarto bears the names of Christopher Marlowe and Thomas Nashe as authors and records that it was performed by the children of the Chapel – Royal. However, Irving Ribner Observes: “Most scholars would agree that the version preserved in the 1594 quarto is a later recension, for the
blank verse seems to illustrate two separate stages of artistic maturity. There is nothing in this final version which we have any reason to attribute to Nashe, and it is possible that his share was excised entirely in the revision. It has been suggested also that his only connection with the play may have been that he prepared it for publication after Marlowe’s death.”

The play, *Dido, Queen of Carthage*, is a manifestation of the first stage of Marlowe’s development. It shows his change from Christian contemplation of the divine to pagan concern with the sensual aspect of man and his involvement in or attachment to the great political and military affairs. *Dido, Queen of Carthage* is as static a play as *Tamburlaine the Great*. F.S. Boas describes: “Dido, the oriental Queen, is conceived with power and refinement, but instead of being a complex creation, like Shakespeare’s Cleopatra, she is yet another of Marlowe’s embodiments of limitless desire, which in her case takes the form of amorous passion.” The play opens with a still pageant. The curtain goes off to reveal Jupiter and his Ganymede; and Venus interrupts to plead for assistance for her son. Jupiter explains the heroic destiny which awaits her son,
Aeneas, and then we pass through succession of scenes which reveal Aeneas obeying the impulses of destiny.

The play differs from its predecessors in that it does not paint or portray any lust. The hapless love tale of the great Carthaginian Queen is presented poetically and dramatically. This is the only play of Marlowe which has love as its theme and woman as its central figure. The play Justifies in its emotional force the saying of the old nurse:

NURSE. If there be any heaven in earth, ’tis love.³

Love, moreover, is shown as the delight of the gods and heaven within heaven itself. Jupiter woos Ganymede with Ovidian fervour:

JUPITER. Whose face reflects such pleasure to mine eyes,

As I, exhal’d with thy fire-darting beams,

Have oft driven back the heroes of the Night,

When as they would have hal’d thee from my sight.⁴

Jove has the power to do what all lovers have wanted to do. But for the rest he woos like Marlowe’s Passionate Shepherd. Ganymede flirts prettily:
GANYMED,E. I would have a jewel for mine ear,
And a fine brooch to put in my hat,
And then I’ll hug with you an hundred times.  

“Jupiter’s love making sets the erotic mood of the play and prepares for the more normal love making of Dido and Aeneas.” But here “is a kind of perversion, for as Ganymede is wooed by Jove so is Aeneas by Dido—the initiative and driving passions are hers.” And the most remarkable thing about this love making is that it makes both the lovers alienated from their work, from their society and from their friends and associates. It is the Queen, Dido who first becomes the victim of the arrows of cupid. J.B. Steane writes: “cupid, on his mother’s instructions, has touched and conquered the queen. He wheedles, sings and flirts, while Iarbas looks on with impotent irritation. The spell begins to work, pulling Dido from her superior position of majestic security and aloofness, so that at one moment the erotic disturbances impels her towards Iarbas and at the next her former indifference to him turns to positive dislike.”
She forgets everything – her position, her responsibility, her engagement to Iarbas. The transition is presented well, as a form of her alienation from social values:

DIDO. Because his loathsome sight offends mine eye,

And in my thoughts is shrin’d another love.

O Anna, didst thou know how sweet love were,

Full soon wouldst thou abjure this single life!⁹

Sweeping everything aside, she is rapt in the thoughts of Aeneas only. At once she becomes possessive and pleads her sister not to permit anybody else to look at Aeneas:

DIDO. But tell them, none shall gaze on him but I,

Lest their gross eye-beams taint my lover’s cheeks.¹⁰

She hymns Aeneas’s beauty and expresses her thirsty love for him in a lyrical passage which is more genuine in its eroticism:

DIDO. But now, for quittance of his oversight,

I'll make me bracelets of his golden hair;

His glistening eyes shall be my looking-
glass;

His lips an altar, where I’ll offer up
As many kisses as the sea hath sands;
Instead of music I will hear him speak;
His looks shall be my only library;¹¹

“Dido,” says J.B. Steane, “is imagining their embrace, his hair round her wrists as she runs her hand through it, and their looking into each other’s eyes as they kiss.”¹² For a moment, she becomes estranged from social values, as she forgets the restrictions of her maidenliness. Then she is reminded of the unmaidenliness of her imaginings and tries to get rid of the power of love:

DIDO. O, here he comes! Love, love, give Dido leave
To be more modest than her thoughts admit,
Lest I be made a wonder to the world.¹³

But all this is of no use as the strength of love is beyond her control and she carries her alienated self by disguising her passion of love. She woos Aeneas by offering valuable gifts but the suppressed eroticism gets clearer vent:
DIDO. I’ll give thee tackling made of rivell’d gold,
Wound on the barks of odoriferous trees;
Oars of massy ivory, full of holes,
Through which the water shall delight to play:\[^{14}\]

The lover is still a passive figure. When in the storm
Aeneas at last realizes the genuineness of Dido’s love and
expresses his love for her, her happiness is vigorously and
movingly expressed:

DIDO. What more than Delian music do I hear,
That calls my soul from forth his living seat
To move unto the measures of delight?[^{15}\]

But “Her real triumph—and the apotheosis of love in the
play—occurs when Aeneas’s first attempt to leave her is
thwarted.”[^{16}\] Aeneas yields to the force of her love:

AENEAS. O Dido, patroness of all our lives,
When I leave thee, death be my punishment!
Swell, raging seas! frown, wayward Destinies!
Blow, winds! Threaten, ye rocks and sandy
shelves!
This is the harbour that Aeneas seeks:

Let’s see what tempests can annoy me now. 17

Dido feels exalted. “This is the peak of Dido’s fortune, for love is her whole world.” 18 Love is her entire existence. What she cares for, what she looks for, what she longs for, what she seeks for – is nothing but love. Though Queen of Carthage, she overlooks her responsibility as a ruler for to her the Kingdom matters nothing besides her love. She avowedly declares:

DIDO. But, though ye go, he stays in Carthage still;

Let rich Carthage fleet upon the seas,

So I may have Aeneas in mine arms. 19

But all her love, her offerings, her enticements fail and Aeneas leaves her, leaves Carthage without regard to the vow he has made to Dido, to obey the call of his heroic destiny. Dido is left helpless having no control over her feelings as well as her lover. She is dejected beyond measure and throws herself into burning pyre committing the sin of suicide. In despair, she becomes a bit revengeful, again displaying the seeds of
alienation. She kills herself not for a noble cause but for the 
revengeful motif:

DIDO. Now, Dido, with these relics burn thyself, 
And make Aeneas famous through the world 
For perjury and slaughter of a queen.  

Dido’s passion for Aeneas serves as an instrument of 
alienation for Aeneas from his duties and responsibilities but 
that is a momentary weakness on his part. “The male world is 
very unlike Dido’s.” The lover is a passive figure in the major 
part of the play. F.S. Boas rightly expresses: “Aeneas is little 
more than a lay figure, and is chiefly noticeable for his account 
of the fall of Troy, which presents the main difficulty of the 
play.”  While escaping the sack of Troy, Aeneas’s ship is 
wrecked at the coast of Libya and he is thrown on the mercy of 
Dido, Queen of Carthage. Dido falls in love with Aeneas and 
does everything to keep him under her control. But Aeneas 
rarely responds as passionately as Dido woos. For the rest he 
merely accepts, gratefully enough, what is offered to him and 
when he declares his love for her in the cave scene, it is merely 
an acceptance of her offer of marriage settled earlier by Juno 
and Venus. Immediately afterwards, destiny calls him and he
leaves Carthage. He pays a token of respect to the demands of courtesy and the courtly obligations of the lover, but there is no real conflict in his mind.

For a time, Aeneas forgets Italy, forgets his duties and succumbs to Dido’s blandishments and agrees to remain as King of Carthage. But Aeneas’s alienation from Italy, from his destined goal is only momentary. No luxuries and enchantments of Carthage, no enticements and charms of Dido are strong enough to keep him chained. No sooner does Hermes appear to remind him of his duty, than the whole question of his stay disappears and for the rest of the play he is concerned only with how to escape. Aeneas has come from the world beyond and goes back to it. His momentary alienation does not impede the forward march of the superman to his destined goal.

Alienation is at the root of the plot of the play. In the execution of the purpose of gods, Dido is denied her love. That cunning is the weapon by which the ends of gods are assured is not always so obvious but the entire Ascanius – Cupid sub-plot is, after all, little more than a cunning device by which Dido is outwitted so that the destiny of Aeneas may be forwarded. Venus uses Ascanius first to trick Dido into loving Aeneas so
that his fleet may be repaired and then her use of Ascanius as the false hostage creates the sense of security on Dido’s part which permits Aeneas to escape from Carthage.

The massacre at Paris

This play is rather an inferior piece of work. In the words of J.B. Steane: “This is probably the last of Marlowe’s plays. In its extant form certainly the least. No film director hungry for sensation could reasonably complain about its ingredients: twelve occasions for murder on stage (seventeen victims) a lustful duchess, a hint of perversion, religion… And all in an action – crammed script not half the length of Edward II.”

The massacre of St. Bartholomew is the chief event of the play preceded and followed by a number of cruel murders and wicked plots. The play is not divided into acts and gives us a long sequence of murders. “It seems to have been aimed expertly at the box-office, to have arrived on target in 1593, and to have lost most of its claim on anybody’s attention ever since. If what we have is what Marlowe wrote, his dramatic career came to as sad an end as his life.” We cannot doubt that it was the towering ambition of Guise that most attracted Marlowe to this theme. The Duke of Guise, the hero of the play, is similar to
Barabas in his ruthless cruelty and shrewdness and in his boundless ambition, he comes close to Tamburlaine.

The curtain rises on the marriage of Margaret of Valois, sister of King Charles IX of France, to King Henry of Navarre. It was designed to end the struggle between the French crown and the Huguenots, of whom Henry was the leader. Being a mark of unity between the Catholics and the Huguenots, this marriage infuriates the Duke of Guise. Instead of blessing the newly wed couple, he wishes this nuptial bond to come to disaster:

GUISE. If ever Hymen lour’d at marriage–rites,
And had his altars deck’d with dusky lights;
If ever sun stain’d heaven with bloody clouds,
And made it look with terror on the world;
If ever day were turned to ugly night,
And night made semblance to the hue of hell;
This day, this hour, this fatal night,
Shall fully show the fury of them all.25
Thus, from the very beginning the Duke of Guise comes before us as a cruel and wicked person completely deviated from all the moral and social values. F.P. Wilson describes it thus: “It is the character of a man who uses religion as a stalking horse, and the game which he shoots at is absolute power, the crown of France. As with Marlowe’s other studies in ambition he has a mastering intellect, though over reached in the end, and danger is the element in which he lives and thrives, the chiefest way to happiness.”

One soliloquy of his, nearly three times longer than any other speech in the play, brings forth the man who is “determined to prove a villain.” The scheming and crafty Duke of Guise cruelly launches his expedition proclaiming:

GUISE. Now, Guise, begins those deep-engendered thoughts
To burst abroad those never – dying flames
Which cannot be extinguished but by blood.

The alienated Duke of Guise does not like to do and behave like ordinary persons of the world but like Tamburlaine he aspires to be a man of exceptional power seeking the crown of France, by the deliberate exercise of evil. Upon his own
power he relies exclusively, using religion only as an instrument of policy. He strives by villainy for the same goal. “The sweet fruition of an earthly crown,” which Tamburlaine sought by strength. His soliloquies reveal a self-reliant man deviated from the established values of society like Barabas, but one who unlike Barabas, vaunts his deliberate villainy from his first appearance:

GUISE. What glory is there in a common good,
That hangs for every peasant to achieve?
That like I best that flies beyond my reach.
Set me to scale the high pyramids,
And thereon set the diadem of France;
I’ll either rend it with my nails to naught,
Or mount the top with my aspiring wings,
Although my downfall be the deepest hell.
For this I wake, when others think I sleep;
For this, I wait, that scorn attendance else.
For this, my quenchless thirst-whereon I build,
Hath often pleaded kindred to the King;
For this, this head, this heart, this hand, and sword,
Contrives, imagines, and fully executes,
Matters of import aimed at by many,
Yet understood by none.\textsuperscript{30}

He pays no heed to the call of his conscience, showing the signs of self-alienation. “Poison, murder, and massacre, are the steps by which Guise mounts the ladder of ambition.”\textsuperscript{31} He has complete control over the king and exploits his kingship according to his likings:

\textbf{GUISE.} So that for proof he barely bears the name.

\begin{quote}
I execute, and he sustains the blame\textsuperscript{32}
\end{quote}

Whatever he does is approved by the king and ratified by the Pope – be it his involvement “in murder, mischief or in tyranny.”\textsuperscript{33} He does whatever his alienated self goads him to do with impunity:

\textbf{GUISE.} Since thou hast all the cards within thy hands,

\begin{quote}
To shuffle or cut, take this as surest thing,

That, right or wrong, thou deal thyself a King.\textsuperscript{34}
\end{quote}

He gets a pair of poisoned gloves presented to the Queen Mother of Navarre who had planned the marriage of Margaret and Henry of Navarre. The result is her death. This is followed
by the Admiral Coligny being shot through the arm by a soldier from an upper window. The alienated self of Guise does not stop here. He now contrives the massacre of St. Bartholomew with the Queen Mother, Catherine de Medicis and the Duke of Anjou as his chief confederates. King Charles IX, who is weak and irresolute, allows himself to be overruled and signs the order for the Bartholomew massacre which begins with the murder of the Admiral. The cruelty and barbarity showing the estrangement of Guise from morality can well be confirmed by his own words:

GUISE. The Admiral,

Chief standard-bearer to the Lutherans,

Shall in the entrance of this massacre

Be murder’d in his bed.

Gonzago, conduct them thither; and then

Beset his house, that not a man may live.\(^{35}\)

The Duke of Guise orders his men to kill all the protestants saying:

GUISE. Let none escape! Murder the Huguenots!\(^{36}\)

He cruelly stabs the Cardinal of Lorraine, whose last words hint
at the fatal estrangement of Guise:

LOREINE. Thou a traitor to thy soul and him.\(^{37}\)

Taking ahead the murderous outlook of alienated Guise, Catherine poisons Charles IX and Henry III ascends the thorne. Guise and Catherine rule France through Henry who is equally weak and his mind, like Edward II’s “runs on his minions, / And all his heaven is to delight himself.”\(^{38}\) Being all powerful, the Duke of Guise cares for nothing. He treats the king as a puppet in his hand:

GUISE. Now sues the king for favor to the Guise,

And all his minions stoop when I command.

Why, this ’tis to have an army in the field.

Now by the holy sacrament, I swear,

As ancient Romans o’er their captive lords,

So will I triumph o’er this wanton king;

And he shall follow my proud chariot’s wheels.\(^{39}\)

But soon Guise is entrapped and the King gets him murdered. Guise surcharged with the guilt of a thousand massacres, gets his reward which had been declared at a very early stage by King Henry of Navarre:
KING OF NAVARRE. But He that sits and rules above the clouds
Doth hear and see the prayers of the just,
And will revenge the blood of innocents,
That Guise hath slain by treason of his heart,
And brought by murder to their timeless ends.\(^\text{40}\)

Even the brother of Guise, the Cardinal of Lorraine, is strangled to death at the behest of the King of France. Duke Dumaine gets offended with the King of France because of the murder of his brothers, the Duke of Guise and the Cardinal of Lorraine. He conspires with a Jacobean Friar to kill the King Henry III. The Friar visits the King of France and gives him a letter. While the King is busy in going through the letter, the Friar stabs him with a poisoned knife and then the King gets the knife and in return kills him. Thus, the murder of Henry III, who lives by code no different from that of Guise, at the end parallels his murder. However, before his death the King asks
the English Ambassador to relate the whole story to Queen Elizabethan and charges Navarre with the duty of ruling over France and avenging his death on the Catholics.

Thus, as implied in the title of the play, *The Massacre at Paris*, is a long tale of murders, massacres, tyranny, wicked plots, and cruelty. Almost all the characters are alienated from the morality and the culture of society in one or the other way. Moral estrangement is at the root of the plot. Only Henry of Navarre stands in contrast to these estranged characters. As a champion of true religion, he places his faith in the protection of God, and it is he, who comes at last to the French throne.

**Hero and Leander**

*Hero and Leander* is a narrative poem. It can be regarded as one of the most remarkable of Elizabethan compositions—emphasizing the fact that Marlowe might have achieved no less fame as a poet than as a dramatist. The poem deals with the feelings of love and sometimes this passion takes the form of sensuousness. The very theme of the poem displays alienation from social and moral values. F.S. Boas writes: “The Renaissance spirit is there in its very quintessence: it leaps and glows in every line. Its frank Paganism, its intoxication of
delight in the loveliness of earthly things, especially the bodies of men and women, its ardour of desire, the desire that wakens ‘at first sight’ and that presses forward impetuously to possession – all these find here matchless utterance.”

The atmosphere of the poem is greatly sensuous. C.S. Lewis observes: “…when we speak of ‘Innocence’ in connexion with the first two sestiads we are using the word ‘innocence’ in a very peculiar sense. We mean not the absence of guilt but the absence of sophistication, the splendour, though a guilty splendour, of unshattered illusions. Marlowe’s part of the poem is the most shameless celebration of sensuality which we can find in English literature.”

The very first description of Hero is full of sensuous imagery:

At Sestos, Hero dwelt; Hero the faire,
Whom young Apollo courted for her haire,
And offred as a dower his burning throne,
Where she should sit for men to gaze upon.
The outside of her garments were of lawne,
The lining, purple silke, with guilt starres drawne,
Her wide sleeues greene, and bordered with a
Where Venus in her naked glory stroue,

To please the carelesse and disdainful eies,

Of proud Adonis that before her lies.\textsuperscript{43}

The imagery in the passage does evoke visions of beauty but at the same time its lustful effect cannot be denied. Hero is beautiful and influences whosoever sees her:

But for above the loveliest, Hero shin’d,
And stole away the’ inchaunted gazers mind.\textsuperscript{44}

A little later the poet says:

So at her presence all supris’d and tooken,
Await the sentence of her scornefull eies:
He whom she fauours liues, the other dies.\textsuperscript{45}

Here Marlowe anticipates the tone, technique and attitude of Pope towards his heroine in \textit{The Rape of the Lock}. J.B. Steane is of the view that: “Marlowe subjects his Hero to an exposure which makes one see Pope’s treatment of Belinda as a marvel of propriety and moderation; yet at the same time. Hero is a woman made to live and command sympathy that Belinda never begins to.”\textsuperscript{46}
Hero loves Leander from the deepest core of her heart and gets a favourable response from him. They express their love and make others feel the intensity of their passion:

He Kneel’d, but vnto her devoutly praid;
Chaste Hero to her selfe thus softly said:
Were I the saint hee worships, I would heare him,
And as shee spake those words, come somewhat nere him.
He started up, she blusht as one asham’d;
Werewith Leander much more was inflame’d.
He thought her hand, in touching it she trembled,
Loue deeply grounded, hardly is dissembled.
These lovers parled by the touch of hands,
True loue is mute, and oft amazed stands.47

But at times Hero becomes aware of her virgin self: “The poem, writes J.B. Steane, is to focus constantly on this partly comic tension between Hero’s official and private selves, between natural will and the conscientious sense of propriety inculcated by society and religion. Marlowe’s tone here is amused and knowing, partly detached but also compassionate. We feel the
strength of Hero’s emotion, the strain of her conflict and the embarrassment of it.”

Hero’s insistence on maintaining her virginity makes Leander turn against her and “the poem comes to its first climax, as to its end, in ‘anguish,’ shame and rage.”

The narration of the poem is full of sensuous imagery but as F.S. Boas puts it: “…the tale moves forward with such lightness and freedom and Marlowe’s imaginative touch is so unerring that there is never a feeling of closeness. In this respect Hero and Leander is incomparably superior to the Venus and Adonis, which is oppressive in its realistically detailed study of lustful passion.”

The first Book of Lucan

This translation is probably the least read of Marlowe’s works. Lucan’s Pharsalia is a historical poem. It is of epic-length and deals with the narrative of wars between Caesar and Pompey. It is generally supposed that twelve books of this Epic were planned but because of his early death, Lucan could
complete nine books and some five hundred lines of the tenth. Marlowe has ventured to translate only the first book. He has given a line for line translation in blank verse. This first book describes Caesar crossing the Alps and the Rubicon, taking Ariminum, creating panic and causing disaster in Rome. “The state of civil war is lamented and the book ends with a vision of destruction and horror.”  

The whole narrative is based on the cruelties of war and Marlowe’s attempt to translate this book reveals his own taste for sensation and deviance from the established values of society. J.B. Steane puts: “The two writers had much in common. Their violent and early deaths (Lucan committed suicide when he was twenty five) relate to the manner of their lives. On a cautious reading of biographical information, it seems likely that they were men of bold, independent mind, given to strong antipathies and enthusiasms, with an irreverent and ironical streak which courted danger.”

We have no doubt that Marlowe was attracted towards this book because of its bold and anti-religious theme. For example, the gods are notably absent from the first book, when by Virgilian tradition, they should be introduced as beneficent
influences. The first book concentrates on the tragedy of civil war. Caesar was the founder of the imperial Rome which Nero inherited but Pompey and Cato defended the republic and the resultant storm of fury causes havoc in Rome. The poem begins with the lines:

\[
\text{Wars worse than ciuill on Thessalian playnes,}
\]
\[
\text{And outrage strangling law and people strong,}
\]
\[
\text{We sing, whose conquering swords their own breasts launcht, Armies alied, the Kingdoms league uprooted,}
\]
\[
\text{The ‘affrighted worlds force bent on Publique spoile,}
\]
\[
\text{Trumpets and drums like deadly threatening other,}
\]
\[
\text{Eagles alike displaide, darts answering darts.}
\]
\[
\text{Romans, what madness, what huge lust of warre.}
\]
\[
\text{Hath mad Barbarians drunke with Latin bloud?}^{53}
\]

The violation of morality, the estrangement from the culture of society are seen everywhere – “the translation implying the process Ulysses outlines, whereby individual license under a loosened morality undermines and eventually over-turns civil law.”^{54} The disorder on earth, hinted at in the speech of Ulysses mirrors a state in the heavens:
…why doe the planets.

Alter their course; and vainly dim their vertue?

Sword – girt orions side glisters too bright.

Wars radge draws neare; and to the swords’ strong hand.

Let all laws yeeld, sinne beare the name of virtue,…

The disturbance of law is voiced again but as the wilful policy of power through the words of Caesar:

And bounds of Italy; here, here (saith he).

And end of peace; and here end polluted lawes;

Hence leagues, and covenants; Fortune thee I follow,

Warre and the destinies shall trie my cause.

Power is the most important characteristic as everything is included in it:

Force mastered right, the strongest gouern’d all.

Hence came it that th’ edicts were overrul’d,

That lawes were broake, Tribunes with Consuls stroue,

Sale made of offices, and peoples voices

Bought by themselves and solde, and euery yeare

Frauds and corruption in the field of Mars;
Hence interest and deuouring usury sprang,
Faiths breach, and hence came war to most men welcom.\textsuperscript{57}

There is plenty of this throughout the book. The speech of the Centurion contains the attempt to violate the laws:

And all thy seueral triumphs shouldst thou bid me
Intombe by sword within my brothers bowels;
Or fathers throate; or womens groning wombe;
This hand (albeit vnwilling) should performe it;
Or rob th\textsuperscript{e} gods; or sacred temples fire;
These troupes should soone pull down the church of Iove.\textsuperscript{58}

However, the work is not flawless. There are mistakes of all kinds. Several ideas are missing. J.B. Steane concludes. “These faults of translation matter to us now because on account of them we do not have as good an English poem as we might have had. Omissions and inaccuracies make the poem less rich in sense and sound than it might have been, and they are often the sign of a mind less than wholly creatively and critically occupied in its task.”\textsuperscript{59} But the magnificence of the work makes it worth reading.
End Notes


3. Christopher Marlowe. The Complete Plays: Dido, Queen of Carthage, Tamburlaine the Great, Doctor Faustus, The Jew of Malta, Edward the Second, The

4. Ibid; p. 45-46

5. Ibid; p. 46


7. Ibid; p. 34

8. Ibid; p. 35


10. Ibid; p. 66

11. Ibid; p. 66-67


14. Ibid; p. 67

15. Ibid; p. 76-77


19. Christopher Marlowe. The Complete Plays: Dido, Queen of Carthage, Tamburlaine the Great, Doctor Faustus,

20. *Ibid*; p. 98


24. *Ibid*; p. 236


27. *Ibid*; p. 89

29. *Ibid*; p. 133

30. *Ibid*; p. 542


33. *Ibid*; p. 540

34. *Ibid*; p. 543

35. *Ibid*; p. 549

36. *Ibid*; p. 550

37. *Ibid*; p. 551
38. *Ibid*; p. 562

39. *Ibid*; p. 574-75

40. *Ibid*; p. 540


44. *Ibid*; p. 494

45. *Ibid*; p. 495


49. Ibid; p. 321


51. Ibid; p. 249

52. Ibid; p. 254-55


56. Ibid; p. 653

57. Ibid; p. 652

58. Ibid; p. 657

CHAPTER – VIII

Conclusion

The problem of alienation has a foremost place in the study of human relations, and the concept has a prominent place in contemporary work. This thesis has sought to accomplish two tasks: to present a systematic view of the uses of alienation
which are frequently seen in various characters of the plays of Marlowe; and to provide an approach that links Marlowe’s ideas and emotions to the particular constitution of his alienated psychology. Present day writers differ in their enumeration of basic forms of alienation: “Frederick A. Weiss has distinguished three basic forms (self-anaesthesia, self-elimination, and self-idealization); Ernest Schachtel has distinguished four (the alienation of men from nature, from their fellow men, from the work of their hands and minds, and from themselves); Melvin Seeman, five (Powerlessness, meaninglessness, social isolation, normlessness and self-estrangement); and Lewis Feuer, six (the alienation of class society, of competitive society, of industrial society, of mass society, of race, and of generations).”

The present study has identified the applicability of six alternative meanings of alienation—powerlessness, meaninglessness, social alienation, self-estrangement, cultural estrangement and alienation from work – to Marlovian heroes and minor characters because the aim of the present study is to investigate the theme of alienation from social – psychological point of view and its behavioural consequences in Marlovian characters. A concept that is so prominent in the plays demands
special clarity. In the plays of Marlowe, the consequences that appear to flow from the fact of alienation are diverse, indeed. Alienation motivates actions and attitudes, influences characters, creates queer feelings and impressions and functions as an element in contrast.

Tamburlaine does not consider himself a member of human society but stands apart from it. Paul H. Kocher observes: “The most obvious instance is his ruthlessness to all who oppose his march towards world dominion.” He remarks: “In Tamburlaine the self is, to a great extent alone in the universe, blinded in mist and separated both from God and man.” His alienation from the rest of the world motivates him to be consumed by a burning passion of power. He arrogantly discards all the other kings of the world. Not to say of mortal kings, even the deities are claimed by the alienated Tamburlaine as tributaries:

TAMBURLAINE. The god of war resigns his room to me,

Meaning to make me general of the world.

Jove, viewing me in arms, looks pale
and wan,
Fearing my power should pull him
from his throne.
Where’er I come the Fatal Sisters
sweat,
And grisly Death, by running to and
fro,
To do their ceaseless homage to my
sword:⁴

Had there been no alienation in the personality of
Tamburlaine, he would not have arrogantly vaunted like this.
He wants to be a world conqueror. This desire of Tamburlaine
is not abnormal at all but when inspired by it, he even
challenges the creator of the world, the creator of the universe,
he clearly displays an abnormal and strange feeling. Carried
away by his desire to conquer the whole world, Tamburlaine is
attached to Cosroe (who has rebelled against his brother, the
King of Persia) and allies with him. Tamburlaine challenges the
Persia King, Mycetes for the throne and defeats him in the
battle. He then crowns Cosroe as the King of Persia but
afterwards his attachment to Cosroe is turned into his alienation
from him. The result is that Tamburlaine snatches away the bestowed crown from Cosroe. Thus, sweeping aside all the moral values, Tamburlaine cares for nothing. Kocher has rightly summarized: “... Tamburlaine reveals Marlowe as primarily self-sufficient, remote from both God and man.”

Throughout his life, Tamburlaine follows no conviction, no restriction. Even when, he is on the verge of death, he wants to be carried to war against the Gods. Having driven away one of his most powerful enemies, Callapine form the field, he over a map shows his sons what part of the world is left to conquer. As he recounts his exploits, there is no proudful boasting but only regret for what he has left unconquered. There is a dignity and sobriety in this speech which is in sharp contrast to the ranting rages of most of his speeches in Part II of the play. Amyras is crowned king, Zenocrate’s hearse is brought in. Bidding farewell to his dead queen, his sons, his friends, Tamburlaine dies, reconciled at last to the fact that Tamburlaine, the scourge of God must die. The play ends with a prayer for the destruction of the universe:

AMYRAS. Meet heaven and earth, and here let all things end,
For earth hath spent the pride of all her fruit,
And heaven consum’d his choicest living fire.\(^6\)

In *Doctor Faustus* spiritual alienation has been exhibited in its pervasive use of the concept. In it Marlowe has intentionally avoided any other human character because he does not find any interest in the authentic existence of man, that is, he is alienated from human essence even. Dr. Faustus is a scholar who always remains free and continues to learn more and more about the universe, but he finds the centres of power less accessible. In fact, he comes to feel helpless in the fundamental sense that he cannot control what he is able to foresee. He feels frustrated and becomes aloof and marginal as a consequence of the discrepancy between the control he may expect from his activities and the degree of control that he desires. In the play, alienation motivates every action occurring in a sequence. Faustus is presented as a man and a Christian but his alienation carries him a bit too far in his ambition and love of voluptuous pleasure. He is no radical unbeliever, no natural mate for the devil, conscienceless and heathen but his alienation motivates him to disregard all the worldly values and rebel against the creation, his alienation goads him to express
superbly a longing for knowledge, beauty, wealth and power. The opening scene supports this view, with Faustus examining all the established lines of human knowledge and finding them all inadequate, too limited. The aim he sets himself is achievement of the supreme desires of man:

FAUTUS. Oh, what a world of profit and delight,

Of power, of honour, of omnipotence,

Is promised to the studious artizan!  

Ceasing to profess the useful arts, he will become a magician, not a king or an emperor but a “demi-God.” Alienation motivates him to neglect the warnings of the Good Angel and the Old Man. Thus, Faustus commits a sin. James Smith holds: “The sin is pride which, according to theologians, is the form and fount of all other sins. Moreover, Faustus commits it formally, that is deliberately, without the shadow of an excuse or reason save his will to do so. That is, it is not one of the sins committed in actual life, where some excuse, in however small a measure, is always to be found. Rather, it is an abstract from them all, sin it might be said in its essence.”

As soon as Faustus decides in favour of necromancy, he is alarmed by the Good Angel to read the Scriptures:
GOOD ANGEL. Oh, Faustus, lay that damned book aside,
And gaze not on it lest it tempt thy soul
And heap God’s heavy wrath upon thy head.
Read, read the scriptures: that is blasphemy.¹⁰

This fear of incurring “God’s heavy wrath,”¹¹ is augmented when, in the following scene, the two scholars perceive the danger of his soul. Faustus, however, persists in his chosen course and succeeds in calling up Mephistophilis and proposes his bargain with Lucifer: In Act-II, Scene I, he signs his soul away to the devil and questions Mephistophilis about hell; in Scene II of the same Act, he enquires of Mephistophilis about astronomy and is later entertained by an infernal show of the Seven Deadly Sins which is designed to distract him from thoughts of repentance. During these scenes, Faustus receives a number of rebuffs but his alienation forces him to disregard not only those checks but also several quite explicit warnings. Of these the most obvious is provided by the congealing of his blood and the illusion of the words “homo Fuge”¹² immediately before signing the bond. The most eloquent warning comes
from that melancholy, sombre, tortured and surprisingly truthful fiend, Mephistophilis himself. Within fifty lines of their first meeting, Faustus asks him what caused the fall of Lucifer. Mephistophilis ascribes it correctly to “aspiring pride and insolence,”\textsuperscript{13} frailties visible in Faustus himself. Disclosing the tragic reality of his own life, he says that he and his fellows are “unhappy spirits,”\textsuperscript{14} who are in “forever demand.”\textsuperscript{15} Mephistophilis, no doubt, means only to voice his own anguish. His words could have conveyed a warning if Faustus had been capable of receiving one. But he sweeps it aside with impatient, flippant arrogance and signs an unfortunate bond. His alienation so clouds his vision that he fails to perceive the magnitude of the danger involved in it. His bargain requires him to abjure God. He is ready to do it in spite of the warning of the Good Angel to “Leave that execrable art,”\textsuperscript{16} and follow the path of “contrition, prayer, repentance”\textsuperscript{17} as they are the means “to bring thee unto heavens,”\textsuperscript{18} but alienated Faustus listens to the voice of the Bad Angel who denounces these things as “illusions, fruits of lunacy.”\textsuperscript{19} Such a doctrine helps Faustus to silence the voice of his conscience. Once more he achieves the heady elation of Scene I: “Why, the signory of Emden shall be mine.”\textsuperscript{20} One more warning of Good Angel occurs towards the
end of twenty four years of voluptuous life allowed to him in the deed of gift:

GOOD ANGEL. Though thou hast now offended like a man,

Do not persever in it like a devil.

Yet, yet, thou hast an amiable soul,

If sin by custom grow not into nature:

Then, Faustus, will repentance come too late,

Then thou art banished from the sight of heaven;²¹

This good counsel has an immediate effect upon Faustus but he is so alienated form religion that he readily vacillates to despair and damnation. Thus, the seeds of alienation are present in Dr. Faustus as a motivating factor – how else he could make a fatal bargain with the devil?

Alienation creates queer attitude in the character of Doctor Faustus. He thinks that the study of magic is the most suitable branch of study for his aspiring mind. It is surprising that a scholar like Faustus intentionally and willingly opts for necromancy – not only to study but also to practise it. He avowedly proclaims to himself: “Tire my brains to get a deity.”²² The shrewd and far-sighted Faustus cannot be unaware
of the after effects of the practice of magic but the impact of the alienation is so much on his character that he totally overlooks his inevitable damnation under the temptation of supernatural powers and knowledge. In spite of a number of rebuffs which he receives from Mephistophilis, he is not alarmed. When Faustus asked Mephistophilis: “Did not my conjuring speeches raise thee?” he roundly disillusions Faustus. Faustus’s charms, he explains, did not oblige him to come; they merely drew his attention to his attractively sinful frame of mind and he came of his own accord, “in hope to get his glorious soul.” Again after signing the bill, Faustus asks him where hell is, Mephistophilis says: “Hell hath no limits, nor is circumscribed,” but Faustus is not ready to believe even in the existence of hell and comments: “I think hell’s a fable.”

Thus, it is alienation which impels Faustus to maintain and follow his own attitude and passion. The result is tragic and it can be accepted that “in pursuing physical pleasures, Faustus neglects spiritual values and deteriorates to such a weakness of will that he cannot assert himself against the temptations of the devil even when the penalty is near at hand.”
Faustus and Mephistophilis are alienated from each other. Faustus is a man with a glorious soul, while Mephistophilis is a devil, deprived of “everlasting bliss.” Mephistophilis comes to Faustus in the hope to capture his soul and thus enlarge the Kingdom of Lucifer. Faustus accepts Mephistophilis with all his conditions to enjoy all manner of delight and power. Throughout the twenty four years of their bond, Faustus wants to get rid of Mephistophilis and Mephistophilis strives to remind, Faustus of his damnation. The power which Faustus acquires by pledging his soul to Lucifer fell far short of omnipotence of which he had dreamt. So he is a loser both ways. Against the background of his alienation, Faustus’ powerlessness in freeing himself from the devil, has a tinge of pathos about it. The pathos increases as the reader contrasts his utter helplessness with his burning desire for power. Towards the close he fore swears his humanism – having prided himself on his self reliance and having even striven to be more than man, he now longs to be less than man. No doubt, the books which he offers to burn are primarily his books of magic which earlier attracted him and he declared: “…necromantic books are heavenly.” His last despairing cry of anguish is pathetic and it has an abiding effect on the reader:
FAUSTUS. Ugly hell, gape not, come not, Lucifer.

I’ll burn my books. Ah Mephistophilis!30

Alienation at times, becomes, the cause of an effect which is itself pathetic. It is very shocking to note that Faustus, willingly becomes alienated from his friends, associates and from the world at large. But as his damnation approaches nearer, he feels sorry.

FAUSTUS. Ah, my sweet chamber-fellow, had I lived with thee,

Then had I lived still, but now must die eternally.31

Even the scholars attribute his depression and despair to his “being over solitary.”32 The isolation and unfriendliness which Faustus earlier imposes upon himself “to get a deity,”33 become his inevitable miserable lot at the cost of his soul in the end.

Alienation figures in Marlowe’s plays in one more broad pattern which admits of two categories. Alienation and attachment as two poles of a unit of contrast appear one after the other in the same character in two different situations. While in the first category, attachment succeeds alienation, it is just
the other way round in the second one. In *Doctor Faustus*, the contrastive juxtaposition of Faustus’s alienation from scholars, from philosophy, medicine, law and divinity with the scholars’ active concern for him compel our attention:

**FIRST SCHOLAR.** Oh Faustus, then I fear that which I have long suspected:
That thou art fallen into that damned art
For which they two are infamous through the world.\(^{34}\)

**SECOND SCHOLAR.** Were he a stranger, not allied to me.
The danger of his soul would make me
mourn.\(^{35}\)

Here alienation appears a source of Faustus’ fatal isolation from and indifference to the world norms. Faustus’ alienation has a glaring contrast with the concern of scholars for him. As against this, alienation as the source of wisdom is contrasted with attachment as a source of pathetic folly. Faustus who is attached to magic and Mephistophilis at heart, is stricken with pathetic grief as he realizes that he has been separated from God and heaven:
FAUSTUS. When I behold the heavens then I repent,
   And curse thee, wicked Mephistophilis,
   Because thou hast deprived me of those joys.\textsuperscript{36}

The contrast between alienation and attachment occurs, at times in the same character with his alienation in one situation immediately preceding his attachment in the other. The character of Faustus clearly illustrates this doctrine. Throughout the play he is alienated from God and attached to the devils but, at times, he feels alienated from the devils and attached to God. He goes to the extent of saying:

FAUSTUS. I will renounce this magic and repent.\textsuperscript{37}

In an outburst of remorse and in the wake of alienation from the devils, he calls upon Christ:

FAUSTUS. Ah, Christ, my saviour, my saviour
   Seek to save distressed Faustus’ sad soul.\textsuperscript{38}

This pattern of contrast is most vividly illustrated in the last monologue of Faustus. Faustus, who was totally attached to the devils, now feels estranged from them, and offers to burn all the magical books:
FAUSTUS. My God, my God, look not so fierce on me.

Adders and serpents, let me breathe a while.

Ugly hell, gape not, Come not, Lucifer!

I’ll burn my books. Ah, Mephistophilis!39

*The Jew of Malta* depicts Barabas’ ruin at the hands of the society whose laws he has broken. The emphasis on this theme reflects a social disorder – anomie or misbehaviour or mis-involvement or socially unapproved behaviour in the sociological terms – in which common values have been forgotten in the interest of seeking satisfaction by means which are effective. Although, Marlowe has introduced human society here as a factor which enforces its moral laws successfully against the unrestrained egoism of the protagonist, Barabas is thrown out of step with the sociable movement, and thus, he has become alienated from things that take much more of his time. Barabas has been represented as one who is against the world. He is not less alienated than his predecessors. It is his insatiable greed for riches which makes him alienated from religion, society, culture, Christianity and finally from his own daughter, Abigail, whom he kills by poisoning. He displays an abnormal feeling in his desire to be the richest man of the world and also
to kill all the Christians of the world just because the Governor of Malta was a Christian. Alienation, thus, forces the character to go forward in its queer and abnormal attitude.

King Edward is obsessed with perverted love. He neglects the duties of this office and sacrifices his crown for Gaveston. This clearly depicts his apartness from society. He persists in maintaining his obsession in spite of the severe opposition of his nobles. When Lancaster, representing the feelings of other peers, asks him if he can expel him straight, he rejects it out-rightly and says that he will “die or live with Gaveston.” Bradbrook illustrates: “Edward in his refusal to face the implications of his actions and his beliefs that what he wants must necessarily happen, is close to that aspect of Faustus which is usually overlooked, but which seems important as a contrast to the fixed wills of Tamburlaine and Barabas. He oscillates between the Lord and his favourites until, delivered up to Mortimer he becomes simply a passive object of pity.”

Alienation pervades the whole life of King Edward II. The resultant emotional effect upon the reader is that of depression throughout. Against the background of their reciprocal dislike – the Queen’s dislike due to the King’s
infatuation with Gaveston and the King’s dislike due to Queen’s flirting with younger Mortimer – their external matrimonial relations look pathetic. The signs of pathos are obvious in the character of Edward II, when the captive sovereign, is bidden to surrender his crown. He pathetically cries:

EDWARD. What are Kings, when regiment is gone,

But perfect shadow in a sun shine day?  

In the beginning Edward II is all the time surrounded by his peers, followers, courtiers, soldiers and attendants. But as soon as he become crazy for Gaveston sweeping aside everything – be it to fulfill his duties as a ruler or as a husband – he becomes an alienated figure. His revolting peers imprison him and compel him to abdicate his crown which has the effect of a pathetic isolation from the world:

EDWARD. But can my air of life continue long,

When all my senses are annoy’d with stench?

Within a dungeon England’s king is kept,

Where I am starv’d for want of sustenance.

My daily diet is heart – breaking sobs,

That almost rents the closet of my heart:
Thus lives old Edward not reliev’d by any,
And so must die, though pitied by many.\textsuperscript{43}

Deprived of glory, power, crown, and even his Queen, Edward looks misery incarnate. What can be more pathetic than this? Alienation has done its worst for Edward. In Edward II there runs throughout the story the contrast between the King’s attachment to Gaveston and the peers’ and the Queen’s alienation from him. King Edward is so obsessed with his perverted love that he does not pay any attention to the threads of his nobles. He clearly declares:

EDWARD. I cannot brook these haught menaces:

Am I a king, and must be overrul’d?

Brother, display my ensigns in the field:

I’ll bandy with the barons and the earls,

And either die, or live with Gaveston.\textsuperscript{44}

He expresses the intensity of his love for Gaveston:

EDWARD. Thy friend, thyself, another Gaveston!

Not Hylas was more mourned of Hercules

Than thou hast been of me since thy exile.\textsuperscript{45}
Each contrasting element in the play—the alienation of lords from Gaveston and the King’s interest in him—assumes either of the opposite colours, dark or white according to the reader’s outlook. Such drastic variations in the juxtaposed colours impart a new beauty to the contrast.

Other major characters of the play are also alienated figures. They are estranged from either morality or society or self. Gaveston is estranged from the moral and social norms and his exile from London is the result of his estrangement only. Mortimer and Queen Isabella also display the seeds of alienation. Mortimer’s unscrupulous plots, his decrees of King’s removal to Berkeley Castle and his brutal assassination within its walls, clearly bring out his estrangement from morality. Queen Isabella’s ready consent to Mortimer for her husband’s destruction presents her as an alienated lady who overlooks moral principles in her vein of cruelty.

To sum up, alienation constitutes a vital part of the artistic vision of Marlowe. Cast in the Machiavellian mould, his heroes are all supermen. They belong to a cut above the common run of men by virtue of their lofty aspirations. They make us feel small before they by their iron will, power and
tenacity of purpose. No impediment can make them swerve from their path. Tamburlaine dreams of trampling the whole humanity under his foot; Faustus aspires to omnipotence through omniscience; Barabas has an insatiable lust for gold; and King Edward II distinguishes himself by his uncommon perversity. But they are so obsessed by their earthly vision that they fail to perceive the imbalance of their life. Their excessive involvement in earthly affairs results in their spiritual alienation which causes tragic frustration in them. Tamburlaine, Faustus, Barabas and Edward II are all reduced to pathetic figures at the end of their life. While gaining all on this earth, they lose the Kingdom of God. It is this pathetic alienation from an important value of life that forms a significant part of Marlowe’s artistic vision and this what has strengthened his claim to be remembered by posterity as a great interpreter of human dilemma in regard to their choice between earth and God.
End Notes


3. Ibid; p. 301

4. Christopher Marlowe. *The Complete Plays: Dido, Queen of*


7. Ibid; p. 268.


10. Ibid; p. 268.


25. Ibid; p. 283.


29. Ibid; p. 338.

30. Ibid; p. 332.

31. Ibid; p. 332.

32. Ibid; p. 268.

33. Ibid; p. 272.

34. Ibid; p. 272.

35. Ibid; p. 285.


42. *Ibid*; p. 518.


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