



THE REPUBLIC OF TÜRKİYE
SOCIAL SCIENCES UNIVERSITY OF ANKARA
THE GRADUATE SCHOOL OF SOCIAL SCIENCES

**A PSYCHOANALYTIC APPROACH TO THE MACHIAVELLIAN CHARACTERS
IN CHRISTOPHER MARLOWE'S PLAYS**

Master's Thesis

Sırma ARSLAN

Master of Arts in English Language and Literature

August 2024



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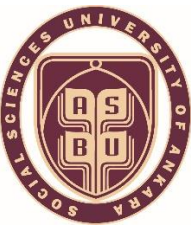
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THESIS APPROVAL

This is to certify that the defense examination for the thesis titled “A Psychoanalytic Approach to the Machiavellian Characters in Christopher Marlowe’s Plays” prepared by Sirma Arslan with student number 225429005 studying in the field of English Language and Literature Department Master of Arts in Language and Literature Program has been conducted in accordance with the related clauses of the Graduate Studies and Examination Code of YÖK (Council of Higher Education) on/...../.....(date) at(hour), and has been approved by the majority of votes/unanimous vote.

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This thesis has been approved by the Graduate School Administrative Board with the decision dated/...../..... and numbered

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A PSYCHOANALYTIC APPROACH TO THE MACHIAVELLIAN CHARACTERS IN CHRISTOPHER MARLOWE'S PLAYS

ABSTRACT

Niccolo Machiavelli was an iconic figure in the Renaissance Period especially due to his radical views in *The Prince*. In its essence, Machiavellianism encourages the individual to perform whatever is necessary to reach one's goals. It is a moral issue at the same time since Machiavelli's *The Prince* does not have a perception of limitation so as to obtain the ultimate power. Due to its rapidly increasing popularity, many Elizabethan playwrights adapted the embodiment of Machiavellian hero that Machiavelli describes in his *The Prince* into their plays extensively. Therefore, this thesis focuses on Marlowe's understanding of Machiavellianism and his portrayal of the Machiavellian heroes in his plays. In the thesis, Marlowe's plays entitled *Tamburlaine*, *Doctor Faustus*, *The Jew of Malta* are analysed. Particularly, this study aims to reveal psychoanalytic patterns of the Machiavellian characters in Christopher Marlowe's plays. Hence, this thesis examines both the inner desires, anxieties, and fears of these characters and Marlowe's autobiographical patterns at the same time. Moreover, this study also attempts to find an answer if the characters' Machiavellianism and their use of rhetoric truly help to achieve their goals or not. Although they can be simply characterized as mere "villains" who are driven by their passions, greed, and excessive pride; Machiavellian characters' psychological motifs will help us to understand the reasons underneath their urge to do wicked things. Besides, the Machiavellian heroes' interaction with other characters, their influence on them, and their relations to Machiavellianism are remarkable points that need to be clarified and to be analysed in further detail. Thus, this thesis attempts to provide answers for a better understanding of Marlowe's attitude towards Elizabethan setting and the concept of the Renaissance.

Keywords: Machiavellian, Machiavellianism, rhetoric, Elizabethan Drama, the Renaissance

CHRISTOPHER MARLOWE'UN TİYATRO ESERLERİNDEKİ MAKYAVELCİ KARAKTERLERE PSİKANALİTİK BİR YAKLAŞIM

ÖZET

Niccolo Machiavelli özellikle de *Prens*'indeki radikal görüşlerinden dolayı Rönesans Dönemi'nde ikonik bir figürdü. Özünde, Makyavelcilik bireyin emeline ulaşmasında her ne gerekiyorsa yapması için teşvik etmektedir. Bu aynı zamanda da ahlakî bir husustur çünkü Machiavelli'nin *Prens*'i nihai gücü elde etmekte bir sınır algısına sahip değildir. Hızla artan ününden dolayı birçok Elizabeth Dönemi tiyatro yazarları Machiavelli'nin tarif ettiği Makyavelci karakterin vücut bulmuş halini yaygın bir şekilde oyunlarına uyarlamışlardır. Bu yüzden, bu tez Marlowe'un Makyavelcilik anlayışına ve oyunlarındaki Makyavelci kahramanlarının tasvirine odaklanmaktadır. Tezde Marlowe'un *Büyük Timurlenk*, *Doktor Faustus* ve *Maltalı Yahudi* başlıklı oyunları analiz edilmektedir. Özellikle bu çalışma Christopher Marlowe'un oyunlarındaki Makyavelci karakterlerdeki psikanalitik motiflerini ortaya çıkarmayı hedeflemektedir. Bu yüzden, bu tez Makyavelci karakterlerin içsel arzularını, endişelerini ve korkularını, aynı zamanda da Marlowe'un otobiyografik motiflerini incelemektedir. Üstelik, karakterlerin Makyavelciliğinin ve de retorik kullanımının amaçlarına ulaşmalarında gerçekten yardım edip etmediğine de dair bir cevap bulmaya çalışmaktadır. Basitçe, tutkuları, hırsları ve de aşırı gururları tarafından yönlendirilen salt "kötü adam" olarak vasıflandırılabilmelerine rağmen, Makyavelci karakterlerin psikolojik motifleri kötü şeyler yapma güdülerinin altındaki sebepleri anlamamıza yardım edecektir. Ayrıca, Makyavelci kahramanların diğer karakterler ile aralarındaki etkileşimleri, onların üzerinde bıraktığı etkiler ve de Makyavelcilikle olan bağlantıları açıklanması ve daha detaylı olarak analiz edilmesi gereken dikkate değer noktalar. Böylelikle, bu tez Marlowe'un Elizabeth Dönemi ortamına

ve Rönesans konseptine olan tutumunun daha iyi anlaşılmasında yanıtlar sunmaya çalışmaktadır.

Anahtar Kelimeler: Makyavelci, Makyavelcilik, retorik, Elizabeth Dönemi Tiyatrosu, Rönesans

INTRODUCTION

Niccolo Machiavelli's *The Prince* and his teachings of Machiavellianism were notoriously popular, and they were applied to Renaissance plays very frequently. In its essence, Machiavellianism encourages the individual to perform whatever is necessary to reach one's goals. It is a moral issue at the same time since Machiavelli's *The Prince* does not have a perception of limitation so as to obtain the ultimate power. To achieve these goals, *The Prince* teaches its readers which necessary skills and traits a Machiavellian leader should possess. When Machiavellian characters are considered, they are often associated with Shakespeare's characters such as the Duke of Gloucester in *Richard III* and Iago in *Othello*. At this point, it is understood that Shakespeare drew much more attention than his contemporaries. Nevertheless, Marlowe's Machiavellian characters are also significant, especially in terms of their challenging boundaries and their never-ending desires. In this respect, Marlowe's *Tamburlaine*, *Doctor Faustus*, and *The Jew of Malta* contain prominent Machiavellian characters. Although they are commonly generalized as mere "villains", who are driven by their ambitions, greed, and excessive pride; their psychological insight will help us to understand the motivations, anxieties, and weaknesses underneath their urge to do wicked things. Besides, their interaction with other characters, their influence on them, and their relation to Machiavellianism are also remarkable points that need to be clarified and analysed in further detail. This thesis aims to

answer how the characters with Machiavellian traits can be explained according to psychoanalytic theory. This thesis will be an attempt to bring an explanation not only from a psychoanalytic perspective but also within the context of Machiavellianism.

In the first chapter, *Tamburlaine Part I* and *Part II* are analysed. In *Tamburlaine*, the power of rhetoric, violence, and masculinity draw attention. As a Machiavellian prince, *Tamburlaine's* oratory skills are important in terms of his demonstration of power. Apart from this, while *Tamburlaine's* excessive violence is an indispensable medium for his superiority, it also reveals his anxieties and fear of weakness.

The second chapter focuses on Marlowe's *Doctor Faustus*. Marlowe introduces Doctor Faustus, who struggles to achieve omnipotence through his intellectual power. The chapter focuses on how Faustus' struggle to attain the ultimate power turns out to be his act of weakness. Despite his greed for the pleasures of learning, Faustus' gluttony for infinite materialistic pursuits dominates the play. Unlike in *Tamburlaine*, the rhetoric of Faustus functions for his self-deception and his downfall.

Finally, in the third chapter, Marlowe's portrayal of a stereotypical Jew in his *The Jew of Malta* is analysed. While masculinity and violence dominate in *Tamburlaine*, materialistic wealth becomes the prominent signifier of power in *The Jew of Malta*. Unlike *Tamburlaine*, Barabas consults his intelligence and schemes wicked plots in order to take his vengeance from his enemies and to take advantage of Malta as a centre of international mercantile attraction. At this point, the setting of Malta plays a deterministic feature in terms of shaping Barabas' identity and designating his destiny as well.

Thus, the psychoanalytic approach will facilitate the readers to understand Machiavellian characters' weaknesses and anxieties behind the curtain of their evil practices. Therefore, the Machiavellian characters' psychological insight and their subconscious will

occupy a prominent position. Furthermore, their interaction with other characters and their psychological influence on them are also noteworthy within the context of Machiavellianism. In terms of literary analysis, the thesis will adopt a comparative style since different Machiavellian characters from three different plays of Marlowe (*Tamburlaine*, *Doctor Faustus* and *The Jew of Malta*) will be examined under a magnifying glass. Therefore, it will be possible to detect the comparisons and contrasts among these characters and acquire a more comprehensive response to the research questions. In this paper, Machiavellianism and psychoanalytic theory are combined to explore and explain the Machiavellian characters within these two concepts.

Marlowe's Literary Life

Marlowe has been one of the most mysterious and controversial poets and playwrights of English literature across the centuries. He wrote under various pen names such as “Merling, Merlin, Marlin, Marley, Morley, Marlowe” (Salgado 103). He was killed during a brawl at a tavern in 1593 (103). The age Marlowe was born into was going through a radical change (Zunder 13). The feudal system had ended, and capitalism began to take over its place at the beginning of the sixteenth century (Zunder 13). The rise of humanism, the secularisation in the education system, the rise of Protestantism, and the disengagement from continental Europe, especially from Catholic Spain were remarkable features of this period (Zunder 13). Nevertheless, the notions of feudalism such as “hierarchy, authority, and obedience” remained as parts of the dominant ideology (Zunder 13). The period in which Marlowe lived witnessed instances of political tension such as the “unmasking of the Babington Conspiracy, the execution of Mary, Queen of Scots, and the threat of the Spanish Armada” (*Literary Biography* 221). Marlowe's career as a poet began with his translation of the Roman poets Ovid and Lucan (*Literary Biography* 219). Although his translations from Latin were not flawless, he achieved great success. Marlowe wrote in a direct manner and employed a “masculine persuasive force”

in his verses (*Literary Biography* 219). Concerning this, Bloom reports that Marlowe conveyed themes such as superiority of power, implicit obscenity, occultism, and immorality, and employed extensive use of heroic and persuasive rhetoric as his contemporaries did (1). Ostensibly, the power of rhetoric and the art of persuasion dominate Marlowe's plays and poetry. Since his works are the products of "extremist imagination", Marlowe's unique style is easily detected by the readers once they are familiar with his plays (McAlindon, *Renaissance Tragedy* 82). In addition, in his plays, Machiavelli's spirit is "omnipresent" (McAlindon, *Renaissance Tragedy* 84). In his *Dido*, Marlowe was inspired by Virgil, however, gods are always in charge of the action in Virgil's works unlike Marlowe's dramatic representations (*Literary Biography* 222). In his play, Marlowe does not translate the lines taken from Virgil as an act of appreciation and celebration of him (*Literary Biography* 222). The two parts of *Tamburlaine* appeared in print in 1590, they were performed by the Admiral's Men two or three years later (*Literary Biography* 223). In *Tamburlaine*, Marlowe's verse captivates the audience just as Tamburlaine breaks all resistance (*Literary Biography* 224). Regarding Tamburlaine's rhetorical lines, T. S. Eliot found out that Marlowe did not only steal some lines from Spenser's poetry but adopted his style at the same time (59). Like most of his contemporaries, Marlowe employed the importance of "humanistic learnings" and embellished his plays with allusions to classics in his works (Gassner 111). Marlowe read extensively from Classical literature and studied various subjects such as geography, history and philosophy, therefore, he mainly conveyed the themes of "intellectual curiosity" and "the potentialities of the human mind" in his works (Wright and LaMar 128, 129). In his *The Jew of Malta*, Marlowe presents the audience of Protestant Elizabethans, Jews and Roman Catholics (*Literary Biography* 228). While Protestant Christians believed that Jews were responsible for the treachery and crucifixion of Jesus Christ, they regarded Roman Catholics as a menace to their church and monarch (*Literary Biography* 228). In his plays such as *Faustus*, *The Jew of Malta*, and *Edward*

II, Marlowe mirrored “the anti-Catholicism” (Bertram 99). In *The Jew of Malta*, the concept of “death in the cauldron” was a standard form of Elizabethan punishment for the poisoner, therefore, it was employed by Marlowe for Barabas’ vices in the play (*Literary Biography* 228). In Marlowe’s *Edward II*, the events refer to Raphael Hollinshed’s *Chronicles of England* (1597) (*Literary Biography* 229). In the play, twenty-three years of English history, from the accession of Edward II in 1307 to 1330 is staged. Unlike in *Tamburlaine*, there is no portrayal of a superhuman hero, therefore, “frustration and weakness” are the dominant themes in *Edward II* (*Literary Biography* 231). In his *The Massacre in Paris*, Marlowe employs a “typical Marlovian ambivalence” with Guise (*Literary Biography* 229). What keeps his plays still alive after hundreds of years and as the subject of debates is their controversial morality. As such, Marlowe imbibes a “dark playfulness” in his works by asserting Elizabethan taboos such as blasphemy and homosexuality as well as by employing intriguing plots and double agents (Greenblatt 305). In this respect, Marlowe is one of the first dramatists who introduces Machiavellian heroes who devote themselves to the temptations of their will rather than conscience (Boyer 39). Concerning the issue of Marlowe’s acquaintance with Machiavelli, Sanders states that it is questionable whether Marlowe had read Machiavelli’s works or not, however, it is an undeniable fact that he was influenced by the radical movement that Machiavelli initiated (62). At this point, both Marlowe and Machiavelli imbibed the “techniques of power” that necessitate the violation of moral factors (Sanders 63). Still, Sanders argues that Marlowe did not really grasp the essence of Machiavelli but made use of his name to disregard moral values (68). Therefore, Sanders underlines that Marlowe created a misleading portrayal of Machiavelli to some extent (68).

Machiavelli and “Stage Machiavel”

Niccolo Machiavelli is a notorious Renaissance figure, who has been utterly despised by moralists. He is commonly identified with terms such as “[cunningness], duplicity, and the exercise of bad faith in political affairs” (Skinner 1). The “*studia humanitatis*”, especially Cicero’s teachings dictate abandoning personal interests and devoting oneself to the prosperity of the commonwealth (Skinner 5). Besides, since Christianity dominated Renaissance political thinking, the doctrines of Machiavellian politics were condemned by Elizabethans (Khoury 355). Despite the controversies, Machiavelli came up with a new realism in political thinking since Machiavelli provided historical instances for each of his arguments (Salgado 105).

In his *Prince*, Machiavelli explains the circumstances that a prince, who stands for the governor of a land, might encounter. For example, if a prince is a descendant of the king or a member of a noble family, the chances for a more stable government increase. However, there are also cases in which a person who does not carry royal blood might get crowned as a king. In this case, the prince is raised to the throne with the help of its inhabitants, therefore, winning the favour of the people is very crucial. Machiavelli asserts that if such a prince wants to make sure of securing his kingdom, he must eliminate the rest of the princes of that blood of ancient line and he must not make any changes to the laws and taxes (Machiavelli 18). In the next chapter, Machiavelli comments on colonies. According to him, “Colonies cost less than soldiers, are more faithful, and give less offense” (20). The prince should protect his feebler neighbours and he should weaken the stronger ones; hence, his government must possess the supreme force. Then, he introduces three options for a newly acquired state. One, destroy their laws, secondly, go and reside there in person, and third, to suffer it to live under its laws (38). Machiavelli believes that destroying the laws is the sure way of keeping the state under control. He underlines that the prince should follow the footsteps of great historical figures and apply their strategies to acquire the best results (42).

Later, Machiavelli evaluates various types of leaders. He points out that whoever comes to the principedom by virtuous paths, acquires it with difficulty but the state under his reign is more stable and easier to keep. The most difficult thing is to change laws and institutions, therefore, employing and prevailing by force is the safest to be successful. He reports that “while all armed prophets have been victorious, all unarmed ones have been destroyed” (46). On the other hand, the princes with good fortune lack both knowledge and power. Their skills in commanding are insufficient and their companions are not reliable enough. If a prince is entering a new principedom, he must make sure of getting rid of his enemies, suppressing mutinies, building a new army, gaining authority on his land, being feared and respected, and not being hated by his subjects. Machiavelli adds another type of prince, who has captured the principedom by crime. In this type, the power is obtained by “wickedness and crime” and the prince becomes the ruler with the help of their fellow citizens (64). Machiavelli defends the idea that if such a prince wants to gain authority, he will follow a dangerous path and slaughter his companions and citizens, betray them, and he will become a dishonourable person so that he can seize power. However, such a principedom will never be safe, and the prince will have to keep his sword drawn and ready for all the potential danger (70). Machiavelli states that a principedom is established either by kings or by its inhabitants. If there is no governor of a land, one person is selected, and he is made a prince.

Machiavelli puts forward that mercenary troops are unreliable for they are “disunited, ambitious, insubordinate and treacherous” since their priority is gaining money, and they are devoid of patriotic concerns (90). The second sort of arms is auxiliaries. They are also unprofitable because they are excellent and helpful for themselves but not for the commander himself. Machiavelli underlines the significance of a national army to ensure the safety of the land (104-5). He proposes that a prince must always think of war and nothing else (108). Even in times of peace, he should sharpen his fighting skills and train himself and his mind for wars.

If he does nothing but idle himself with pleasures, there is no doubt that he will lose everything. Hence, a prince who is not good at military affairs can neither be respected nor trusted (109). He must learn the methods of warfare and know how to defend his country and surprise their enemies. In addition, he must read history and take notes of the great men's victories and defeats (110-11). Since a prince can't be perfect in all aspects, the prince should be skilful enough to hide his inabilities and his vices. Besides, the prince should take his steps carefully and he should not be afraid of choosing violence since it might be the only way to achieve prosperity in his kingdom, therefore, being a liberal or virtuous prince is risky if the prince has not gained enough reputation yet. Then, Machiavelli adds, that if a prince does nothing but plunders, pillages, and acts according to his impulses, his followers will stop pursuing him (120). A prince must not refrain from sharing the wealth among his soldiers as long as he does not distribute his belongings. At this point, being liberal might be a self-destructive behaviour for the prince. Furthermore, the prince must avoid being poor since it is worse than being a cruel ruler. The subjects will put up with the prince as long as he has enough riches even if he is a wicked person. On the other hand, if the prince is poor, he will be announced as a tyrant and will be hated by his subjects at the same time. Machiavelli gives an example, although Cesare Borgia was notorious for his cruelty, his actions contributed to holding the kingdom together and restoring order and obedience. The prince must not depend on any other person but himself, that is why choosing fear over love is more important. Nevertheless, the prince should not be carried away too much and let his actions lead to the despise of his subjects. Then he argues that "men will sooner forget the death of their father than the loss of their patrimony" (126). Therefore, especially a new prince must never take his subjects' properties. A prince must be both a fox and a lion to "discern snares" and to "drive wolves" (130-1). Essentially, while on one hand, a prince should "seem to have" virtuous attributes such as being merciful, faithful, religious, and so on, on the other hand, he should also know "how to follow evil courses if he

must” (132). “Fortune who displays her might where there is no organized strength to resist her and directs her onset where she knows that there is neither barrier nor embarkment to confine her”, therefore, “a prince who rests wholly on Fortune is ruined when she changes” (185).

In simple terms, Bereczkei describes that a Machiavellian is a person who makes use of others for his/her benefit (1). He underlines that Machiavellianism is not only about politics and despotic leaders (Bereczkei 3). On the contrary, all people may demonstrate Machiavellian traits to some extent. Although there are cases in which Machiavellians show a resemblance to psychopaths, Machiavellians are not psychopaths. Typically, Machiavellians exhibit five major traits, these are “manipulation, amorality, cynicism, emotional coldness, and a lack of empathy.” (Bereczkei 3). Essentially, Machiavellians are highly manipulative, and they do not avoid applying all sorts of means to cheat and deceive their victims. Nevertheless, unlike psychopaths, they are not aggressive in their relationships (Bereczkei 4). Furthermore, Machiavellians lie very often; they are very capable of influencing and convincing others (Bereczkei 5). Machiavellians believe that no one is reliable in this world, for this reason, they find lying necessary to secure themselves (Bereczkei 6). As Bereczkei states: “[t]hey feel superior to others since they are convinced of having true knowledge of others’ behaviour as opposed to others’ own beliefs about themselves. “(9). Another characteristic Machiavellians possess is amorality. They cannot be considered totally immoral people, but they tend to ignore ethical restrictions that hinder them from achieving their goals. Since they always prioritise their needs and desires, they are not concerned about injustice as long as they achieve what they want. These ethical concerns leave a question mark in people’s minds, “are Machiavellians evil?”. According to Bereczkei, although they are amoral and do not feel guilty about violating other people’s rights, they do not harm people just because to satisfy themselves like psychopaths do (8). In addition, Bereczkei notes that Machiavellians are cold-blooded, and

they can remain indifferent in most situations. Therefore, they lack empathy at the same time (Berezkei 12). Machiavellians avoid helping and cooperating with others for they do not want to participate in actions that do not promise any reward in return (Berezkei 13). Hence, their motivation is to acquire the most rewarding result. For Machiavellians, material gains, such as money, reputation, and power are more significant and appealing than anything else (Berezkei 18).

In Renaissance drama, “stage Machiavel” is represented by a character who is an embodiment of Machiavellian traits. Machiavellians include characters such as “spies, panders, and hit-men”, who play vital roles in working for tyrants, overthrowing their superiors, and who are obsessed with the satisfaction of their “insatiable” desires (McAlindon, *Renaissance Tragedy* 12). Since conventionally Machiavellian characters have an ambiguous identity as well as deceptive manoeuvres, Machiavellian characters have proved to be applicable to both tragedies and comedies (Maus 35). It is one of the significant details that Machiavellian heroes benefit from his “invisibility” to conspire against networks, that is why, they give importance to discreetness. (Maus 47-48). As Maus states, Machiavellian characters benefit from the fluidity of their identity and create a superiority over their targets. Since new doctrines in the Renaissance imposed the significance of “self-assertion” and individual interests, Machiavelli’s model of prince suggests the most suitable figure on this issue (McAlindon, *Renaissance Tragedy* 26) Moreover, in the plays, Machiavellians most of the time take advantage of the system and generally, they prefer solitude so as to disguise their own true identity (Maus 48). Therefore, the Machiavellian hero corresponds to “egocentric” interests of Elizabethan drama by coming up with a highly rebellious and individualistic profile (Scott 167). The Machiavellian hero has been regarded as a mixture of “the Senecan tyrant” and “the Vice of the morality play” because of the elements such as rhetoric, engaging in “unholy” dealings, hence, the Machiavel has been merely related to connotations regarding Machiavelli’s teachings (Scott 149). Yet, in

his plays, Marlowe utilizes Machiavellian characters in a completely different manner. Unlike in Senecan tragedies, catharsis does not take place in Marlowe's tragedies. Besides, the readers also witness that Marlowe does not intend to teach a moral lesson, either. Mostly, Machiavel's chaotic atmosphere is represented with the images such as "a sterile and disordered universe, one of the crooked trees and savage beasts, of darkness, fire, tempest, poison, and disease." (Scott 167). Apart from this, within the context of Machiavellianism, the representation of a tyrant is essential on the stage since Machiavelli dictates the necessity of "absolute power" (McAlindon, *Renaissance Tragedy* 12). The tyrant "makes and unmakes laws at will" and "impersonates Fortune", thus, the tyrant executes "violent changes" as a part of Machiavelli's doctrines (McAlindon, *Renaissance Tragedy* 12). Therefore, these motives indicate how Machiavellian characters are regarded as a threat to the existent order and so-called "tranquil" environment. In such plays, they are expected to lead to deception, enmity, death, and murder. Although most of the time Machiavellians are the manipulators, there are also examples of Machiavellians committing their vices themselves. Apart from this, dominating the "wheel of Fortune" is an important element concerning Machiavelli's doctrines since beating the Fate corresponds to the superiority of individual ambition in the Elizabethan Period (Gassner 114). Therefore, Machiavellian characters are rebellious figures for rejecting the concept of Fate and applying all kinds of tactics to achieve their desires.

As a result, the Renaissance playwrights employed the stage Machiavelli and the doctrines of Machiavellianism extensively. Machiavellian characters grew popular since they addressed the interests of the audience. As their self-centred ambitions corresponded to the teachings of the Renaissance, the concept of overpowering the Fate became a predominant theme in Elizabethan drama.

Literature Review

In Marlowe's plays, rhetoric, power dynamics, passion, materialism, and destructiveness, especially self-destructiveness are vital themes. Mainly, Machiavellian heroes' obsession with obtaining the ultimate form of power and their act of manifestation of power also reveal their weaknesses and fears. Consequently, their pursuit of passions leads to their downfall as witnessed in Marlowe's *Dr Faustus* and *The Jew of Malta*.

In *Tamburlaine*, Tamburlaine's rhetorical potency is also an indicator of his indestructible power. As a medium of his persuading skills and manifestation of power, the crown functions as an object of desire and as the ultimate power (Daiches 93). In his book entitled *Playing with Desire: Christopher Marlowe and the Art of Tantalization*, Tromly asserts that in the play, the crown becomes a plaything in the hands of Tamburlaine, he teases others by lending it and taking it back as he pleases (71). Aside from Tamburlaine's rhetorical skills, the crown itself also serves his purpose of manipulation. Furthermore, Tromly asserts that the banquet scene serves as Tamburlaine's manifestation of power (76). Therefore, Bajazeth's starvation symbolizes his loss of power and the transitional nature of power.

While Tamburlaine spreads terror through his extreme violence, he also exhibits virtuous actions by wooing Zenocrate in the manner of a Renaissance poet and marrying her (Womack 135-36). Kuriyama, in her book entitled *Hammer or Anvil: Psychological Patterns in Christopher Marlowe's Plays*, puts forward that Zenocrate has an "effeminizing influence" on Tamburlaine and makes him vulnerable, nevertheless, she does not influence him negatively. According to Kuriyama, in *Part II*, Tamburlaine's sons are effeminate like their mother, Zenocrate. On the other hand, Proser, in his *The Gift of Fire: Aggression and the Plays of Christopher Marlowe*, focuses on Zenocrate's death as Tamburlaine's separation from Oedipal attachment in *Tamburlaine Part II*. Apart from this, Tamburlaine's son Calyphas awakens Tamburlaine's fear of weakness. Tamburlaine kills his son like Cronus eats his son. Although

his other son, Amyras, attempts to take the reins in his hands as a demonstration of power, Tamburlaine does not allow him. Tamburlaine only gives up on his crown when he is in death bed.

In *Doctor Faustus*, Engle asserts that likewise in the myths of Prometheus and Tantalus, the motif of overthrowing the father figure reveals Marlowe's "Oedipal interests" with this pattern of narrative in his plays (Engle 244). This time, knowledge becomes the manifestation of power. Faustus fails in achieving the ultimate power, nevertheless, he remains inactive because of Mephistopheles' threatening power. "In *Doctor Faustus* necromancy, instead of implying the evils of knowledge, is characterized by a suppression of knowledge, as when Faustus tries unsuccessfully to question Mephistophilis about astronomy and first causes." (Kuriyama 96). Kuriyama argues that Faustus' signing the pact clearly shows his "'feminine' weakness and submission" under the dominion of Mephistopheles (120). In the play, Marlowe employs Faustus' rhetorical skills as an indispensable part of self-delusion (Kuriyama 119). This act of submission reveals Faustus' femininity and his passivity. On the other hand, Kuriyama describes Faustus as the "liberated Machiavel" as he despises and cannot form intimate feelings for religion (103). Although Helen of Troy functions as an expression of Faustus' manly desires in the play, she becomes the symbol of the destructiveness that Faustus points at himself. While Mephistopheles adopts an amiable and collaborative manner in the early stages of the play, Mephistopheles becomes more and more intimidating. In the end, Faustus' act of taking shelter from God's wrath does not protect him from castration. Apart from this, Faustus' gluttony is important in terms of his infinite desires. Nevertheless, his gluttony also devours his soul at the same time. As Kuriyama asserts, while Faustus' congealing blood reveals his femininity and weakness, Tamburlaine's cutting his arm turns out to be a demonstration of masculinity and denial of any superior power (115).

Finally, in *The Jew of Malta*, wealth becomes the supreme force. Almost all characters in the play dream of obtaining gold as much as they can. At this point, Greenblatt argues that this excessive materialism and the craze for riches do not only mesmerize Barabas but also the Christians of Malta in the play (296). Therefore, other values such as virtuous attributes are rendered vulnerable and useless since they are not beneficial in the making of materialistic profit (Greenblatt 296). Apart from this, while Tamburlaine exhibits his power with violence, Barabas uses his intelligence and devises murderous plans against his enemies. Therefore, Proser argues that “Barabas’ aggression is discharged through satire, and more importantly, through his ingenious plots and contrivances.” (116). Similarly, Kuriyama asserts that in the play, the power dynamics change not by means of direct confrontation but with the aid of “dirty tricks” (141). Regarding this issue, Proser asserts that poison is a silent medium for “the violent shaping and controlling of events” as a part of Barabas’ Machiavellian policy of cunningness (116).

In the play, Barabas’ double emerges as the embodiment of Ithamore. Masinton argues that Ithamore might be interpreted as Barabas’ “alter ego” to some extent because both of them are the “others” in Malta and they share the same thoughts, motivations, and hatred against Christians (77-8). As Barabas addresses Ithamore as his “second self” (3.4. 15), this definition corresponds to Freud’s definition of “double”. According to this phenomenon, characters who demonstrate resemblance to one another in temperament transmit their “knowledge, feelings and experience” through telepathy, therefore, these characters reflect each other’s features (“The ‘Uncanny’” 234). In the play, according to Freud’s theory, Ithamore’s passages appear as Barabas’ expressions of inner thoughts since Barabas and Ithamore share the same “destructive passions” and hatred against Christians (Masinton 78). Therefore, Ithamore’s actions reveal Barabas’ masculine desires that Barabas never confesses in the play. Apart from

this, according to Kuriyama, women characters are mostly seducers in Marlowe's plays, and they bring about betrayal and destruction (152).

Besides this, Greenblatt's article entitled "Marlowe, Marx, and Anti-Semitism" examines the materialistic society of Malta under a magnifying glass. Greenblatt argues that Barabas' profession is essentially suicidal as he attains infinite riches as a consequence of his mercantile interactions (307). Furthermore, Greenblatt underlines Barabas' "passivity", as he rejects taking action unless the problem transforms into a threat to his presence (299). According to him, Barabas' egoistical manner unearths his "self-destructiveness" in the meantime (Greenblatt 306). In addition to this, Barabas' self-destruction also stems from his restlessness since he is never satisfied no matter how much riches he acquires in Malta, therefore, Barabas is in a constant search for sating his hunger for revenge and wealth (Tromly 92). At this point, his evil schemes become an indispensable part of Barabas' identity. On the other hand, Proser asserts that although Barabas is mainly responsible for his own self-destruction, "the destructive energies" derive from societal oppression and the overwhelming power of the majority group in Malta (112). Therefore, the setting of Malta considerably contributes to Barabas' destruction at the same time.

TAMBURLAINE

Timur was the Mongolian conqueror and the Khan of the Timurid Dynasty. In his play, Marlowe frequently underlined Tamburlaine's past as a shepherd, however, historical records indicated a connectivity between Timur's genealogy and Genghis Khan's relatives (Aka 4). In addition to this, in Timur's family, the marriages with the members of renowned tribes took place, therefore, this also proved that Timur's family consisted of notable people (Aka 4). Timur wrote a letter full of threats and demanded Bayezid to surrender. Although Bayezid agreed to collaborate with Timur to fight against infidels and to spread Islam, Timur kept on demanding unacceptable things (Aka 27). As a result, war was inevitable, and the Battle of Ankara broke out in 1402. The battle ended with Bayezid's defeat and imprisonment by Timur. In the age Marlowe lived, the Ottoman Empire was a threatening power for Europeans (Vitkus 49). Concerning this, Christians interpreted their defeat against the Turks as "God's wrath" on themselves (Vitkus 50). Therefore, Marlowe's *Tamburlaine* reflected Christians' "fantasy" of defeating the Turks (Vitkus 50). At this point, Marlowe attempted to assert the superiority of Christianity and create a sense of English patriotism as his many contemporaries did as well.

Marlowe's *Tamburlaine* is renowned for being the first play staged at the British National Theatre in 1976 (Womack 133). Even though Machiavelli's philosophy originated in Europe, Marlowe did not depict Tamburlaine as a Christian. If he had attempted to draw a portrait of a tyrant without mercy as a Christian, Marlowe could have offended the Christian spectators, and this might have led to conflicts in his life (Khoury 335-6). Womack highlights that Tamburlaine's distinctive features such as his courage, consistency, and his elevated mind suggest a proud and heroic portrait (136). In this respect, T. S. Eliot's comment also overlaps this definition since he interprets that the vicious character transforms into a virtuous one gradually (58). Therefore, Marlowe's portrayal of Tamburlaine is heroic as he employs virtuous traits in him such as having oratory skills and a decisive attitude despite his extreme tyranny

and bloodshed. In Elizabethan drama, the use of rhetoric was a favourable medium. This practice in drama is crucial in terms of its influence on the audience (Shepherd 9). Although it is commonly regarded as “mere verbal trickery”, it also represents the “civic virtue” of this period (Womack 82). Therefore, the oratory skill was an essential signifier for a virtuous person, especially for noble and ruling class figures in the plays in terms of their strength and potency as governors. Apart from this, “Tamburlaine’s pitiless egoism is part of a tradition that, depending upon one’s point of view, either demonstrates the superiority of Western forms of government or lays bare the West’s actual reliance upon the same tactics that the East supposedly employs without mystifying overlay.” (Maus 97). According to Maus, while on the one hand, Marlowe emphasizes the superiority of the Western form of government with his portrayal of Tamburlaine, on the other hand, he ironically demonstrates how the Western government relies upon the same methods that the East conducts. Thus, Marlowe suggests Tamburlaine by merging so-called the “barbaric” East and the “virtuous” West. As Vitkus argues, Marlowe employs Christianity’s victory over Islam with his portrayal of Tamburlaine (50). Furthermore, Marlowe distorts religious facts by conveying the prophet Mohammed as the equivalent of Jesus Christ, and elsewhere, as the God himself. As Vitkus explains, in the play, Tamburlaine’s notion of Muhammed shifts from one of the gods of a pagan religion to “Muhammed as a heretic and fraud, a renegade Christian” (50-51). Thus, he transforms into an “anti-Islamic scourge” and undertakes the quest for the “annihilation” of Islam (Vitkus 51). At this point, Marlowe completely contradicts the historical facts since Timur aimed and fought to spread Islam. The readers might consider that Marlowe might have known little about Islam, nevertheless, his lines that mention “zoacum tree” from the Holy Qur’an, hint to the readers that Marlowe was familiar with the religious texts of Islam (*Tamburlaine Part II*, 2.3. 20). Especially, Marlowe announces the triumph over Islam by crowning Tamburlaine’s cruelty with the massacre of the settlers of Babylon and his burning of the religious texts.

Tamburlaine Part I

In *Part I* of *Tamburlaine*, Marlowe depicts an invincible Machiavellian prince by employing rhetorical power, excess violence, and demonstration of masculinity in Tamburlaine. Tamburlaine's rhetorical power is an indispensable signifier for a mighty king. In the meantime, Tamburlaine's oratory skills serve to his manipulative actions and his courting to Zenocrate.

In *Part I*, Marlowe conveys Tamburlaine's tyranny and his passionate nature as significant components of his fearsome power. As a tyrant, Tamburlaine's main driving force is his passions, therefore, his actions include raiding cities, imprisoning his enemies, and committing excess violence. While the king is essentially associated with rationality and virtuous manners, the tyrant is related to irrational decisions and abusive behaviours (Bushnell 339). Thus, from the very beginning of the play, Tamburlaine demonstrates Machiavellian traits. He declares his prophecies and he is utterly determined to conquer and govern the lands. At this point, Maus emphasizes that "Tamburlaine's words are swords, and his sword plays the orator", therefore, Tamburlaine's prophecies come true with the agency of his power (72). Furthermore, his words also become an indispensable part of his threatening power. The play's plot enables a sphere where Tamburlaine can fulfil his prophecies without any hesitation (Thurn 5). Therefore, in no time, Tamburlaine's prophecies are acknowledged as "divine utterances" by the other characters in the play (Thurn 9). Thus, Tamburlaine acquires the supremacy, and his identity becomes a dominating power within the boundaries of the play (Thurn 4). As Machiavelli emphasizes, Tamburlaine, as the prince, becomes great by overcoming difficulties and Fortune (156).

Marlowe's use of rhetoric functions as the gauge of power at the same time; therefore, Marlowe emphasizes Tamburlaine's invincibility in the play by employing excellent oratory skills in Tamburlaine. As Salgado points out, eloquence makes "The Marlovian hero" stand out and enables him to demonstrate his superiority over weaker ones, therefore, it is a grand identifier

for power and nobility (121). Tamburlaine is a gifted orator who knows exactly what to do to manipulate his enemies and persuade them to join his forces. Tamburlaine does not hide but exhibits the gold that he has stolen from his enemies, and he sits on his throne and speaks calmly. There is no wonder that his enemies are perplexed at this scene, and they begin to think that his oracles might be true after all. Another memorable scene takes place when Tamburlaine imposes his superiority on Mycetes:

TAMBURLAINE [*finding the crown*] Is this your crown?

MYCETES Didst thou ever see a fairer?

TAMBURLAINE You will not sell it, will ye?

MYCETES Such another word, and I will have thee executed. Come, give it me

TAMBURLAINE No. I took it prisoner

MYCETES You lie. I gave it you.

TAMBURLAINE Then 'tis mine.

MYCETES No, I mean I let you keep it

TAMBURLAINE Well, I mean you shall have it again. (2.4. 26-35)

In the play, the crown symbolizes the “ultimate human ambition” (Daiches 93). Tamburlaine plays his manipulative game with the medium of the crown. First, he shows this precious object and makes Mycetes doubt himself since Tamburlaine implies that his leadership and orders have no validity. After that, Mycetes falls into Tamburlaine’s trick, and he is persuaded into giving the crown. As Grande explains; “[Mycetes] is so ridiculous and verbally impotent that he cannot attain to the dignity of a *de casibus* end” (62). Therefore, Mycetes is a “clownish” figure who remains desperate in front of Tamburlaine’s overwhelming power (Womack 134). Tromly explains the purpose of Tamburlaine’s games of tantalization as to gain followers who

are exactly “caricatures of himself” and to make these followers devote themselves to his cause (68). Therefore, the rhetorical skill becomes an indispensable signifier for a mighty king in the play. He is not only talented in convincing others, but he can also show himself to others in a magnifying mirror. Therefore, his enemies and comrades look at him in awe and terror. Nevertheless, Tamburlaine’s victories are quickly rendered “meaningless” as soon as he achieves them, therefore, Tamburlaine’s satisfaction of desires never takes place; instead, his passion keeps searching for new objects to be subdued next (Tromly 68). In fact, Tamburlaine conceives crowns as “toys” which help him to tease his victims and manipulate them more easily (Tromly 71). Mostly, Tamburlaine’s preys behold him as even greater and more threatening than he actually is. Apart from this, Proser puts forward that Marlowe utilizes the “rhetorical element” in Tamburlaine to reveal himself as a scholar son of a tradesman (76). Therefore, Marlowe’s use of language facilitates him to express “his own aggressive passion” (Proser 76). Agydas, who is reminiscent of the Knight in *Doctor Faustus*, is not affected by Tamburlaine’s manipulation. Although Agydas weakly attempts to wake Zenocrate from Tamburlaine’s hypnosis, he only manages to attract Tamburlaine’s wrath. Therefore, Tamburlaine suggests Agydas a dagger as a chance to commit suicide before Tamburlaine eliminates him instead. Upon receiving the dagger, Agydas end his life. Thus, Tamburlaine manipulates Agydas into ending his own life indirectly.

Apart from this, Tamburlaine’s revolt against father figures comes to the surface in three ways; firstly, as a rejection of his Fate, secondly, as an opposition against the governing bodies, and finally, his challenge against the religious deities. Tamburlaine is in an Oedipal rebellion against the authority figures since he rejects the identity of a shepherd and an ordinary man that has been inherited by his father. Tamburlaine does not talk about his origins at all; however, this is repeated many times by other characters in the plays, especially by the kings who have fought and lost against Tamburlaine. Still, Tamburlaine is determined to destroy his original

identity as a peasant that his father has left behind. Huebert defines this act of “hypermasculinity” against real or imaginary father figures (23). His “baseness of origin” is the biggest obstacle in his path to the kingdom, therefore, he has no choice but to convince others to become his followers. Hence, he finds the solution by challenging Fate herself and announcing himself as a celestial being, a prophet, and a god. He not only delivers prophecies but also, plays God’s role at the same time by killing multitudes of people whether they are threatening figures or not.

Despite his excessive violence, Tamburlaine’s talent as an accomplished orator influences his fellows considerably. Therefore, Marlowe’s portrayal of Tamburlaine’s characteristics exhibits a flawless and ideal model of the Machiavellian prince. Yet, Machiavelli does not always support the idea of never-ending cruelty and tyranny, on the contrary, he argues that the prince should not prefer cruelty as long as he is forced to do so because excess cruelty might spark the hatred of his subjects (120). Still, in the play, such a hatred does not arise either from his subjects or his companions.

TAMBURLAINE Not all the curses which the Furies breathe

Shall make me leave so rich a prize as this.

Theridamas, Techelles, and the rest,

Who think you now is king of Persia?

ALL Tamburlaine! Tamburlaine!

(...)

TAMBURLAINE So, now it is more surer on my head

Than if the gods had held a parliament

And all pronounced me king of Persia (2.7. 53-57, 65-67)

Tamburlaine's ambitious "physical conquests" also stand for a portrayal of a typical "Renaissance man" who is in pursuit of his endless desires (Salgado 120). Nevertheless, as Tamburlaine's reign is dependent on others' approval, he is no threat but a son of a shepherd without his followers. McAlindon argues that "The nature of Tamburlaine's bond with his followers provides clear evidence that in this play love is not simply in its sexual and aesthetic aspects but stands for the binding force in nature" (*Renaissance Tragedy* 96). Moreover, Tamburlaine presents crowns to his followers to ensure their loyalty. Therefore, as Bartels states, Tamburlaine's hypnotic illusion becomes more evident with his followers' approval of his sovereignty (54). At the same time, Tamburlaine convinces himself that this confirmation is more realistic than any other assurance. Thus, Tamburlaine declares his nobility with his power of persuasion though he does not carry the royal blood.

In the play, Tamburlaine's challenging Bajazeth, his capturing of him, and his subsequent tortures are significant and iconic scenes in terms of Tamburlaine's demonstration of power, cruelty, and superiority. Before they clash their swords, the battle begins with the clash of their words. One of the interesting details in this scene is Tamburlaine's lending his crown to Zenocrate. At this point, Tamburlaine promises Zenocrate to make her the future empress. Symbolically, upon lending his crown, Tamburlaine also lends his verbal power to Zenocrate by promoting her from slave to an empress for a short time. The battle ends with Tamburlaine's triumph over Bajazeth. In the banquet scene, Tamburlaine continues his attempts to humiliate Bajazeth and degrade his nobility. Tromly emphasizes "the transitory nature of power" by explaining Bajazeth's starvation (76). As Marlowe employs food as a signifier of power, Bajazeth's deprivation from food symbolizes Bajazeth's loss of his whole power as a result of his defeat against Tamburlaine. Therefore, Tamburlaine spots the weakness or what his enemies are lacking, and he benefits from their vulnerability to defeat them by teasing them

with the object(s) of desire. Moreover, Tamburlaine provokes Bajazeth to slay his wife and feed on her flesh to alleviate his hunger and replenish his stamina. By asking him “[a]nd now, Bajazeth, hast thou any stomach?” (4.4. 20), Tamburlaine attacks Bajazeth’s manly pride and nobility. As Tromly explains; Tamburlaine’s question is an implication for Bajazeth’s loss of manly pride (75). Thus, while Tamburlaine teases Mycetes with the crown, he teases Bajazeth with food as the object of desire this time. In the end, Bajazeth kills himself by hitting his head on the cage. Nevertheless, Tamburlaine fails to manipulate Bajazeth since Bajazeth is a virtuous king despite his deprivation of power.

Apart from this, Tamburlaine’s barbarity and his civility draw attention. On one hand, Tamburlaine is so murderous that he can slaughter utterly innocent people without blinking an eye. At this point, Tromly argues that Marlowe refers to Seneca’s *Thyestes* because the motives of savagery such as consuming blood and internal organs appear in *Thyestes* for the first time, therefore, both *Thyestes* and *Tamburlaine* convey the theme of revolt against “moral boundaries” in this respect (78). Besides, within the context of Machiavellianism, Tamburlaine adopts the idea of spreading terror as fear grants the prince an indestructible dominance power over his subjects (Garver 103). Indeed, Tamburlaine matches this description due to his practice of extreme violence and spreading terror. As Machiavelli argues, the prince should not mind cruelty or parsimony (Garver 106). Freud claims that many people comply with restrictions because of the greater “external force”, therefore, while many civilized people would avoid committing major crimes such as murder, they would not hesitate to commit less violent crimes such as lying, swindling, and so on as long as they go unpunished (*Future* 19). In the play, Tamburlaine is neither restricted by any of such prohibitions nor he is overwhelmed by a sense of guilt. He announces that he would not hesitate to enslave Zenocrate in case she disagrees to submit to him. Besides, Zenocrate is a vital person in terms of providing legitimacy for Tamburlaine’s actions, otherwise, he is perceived as a raider who knows of nothing about

princely politics but pillaging cities and caravans. Furthermore, Zenocrate's presence is important in terms of Tamburlaine's understanding of "nature and fate", therefore, Zenocrate's plays a vital role in fulfilling Tamburlaine's prophecies at the same time (McAlindon, *Renaissance Tragedy* 94).

On the other hand, his persuading skills, dealing with politics (his taking over the throne and enlarging his empire), and his courting to Zenocrate suggest an exactly opposite personality to his fiendish violence. As Womack asserts, "when [Tamburlaine] falls in love, he abducts the lady in the manner of a Scythian bandit, but woos her in the dialect of Elizabethan love poetry", therefore, Tamburlaine is the embodiment of "Renaissance poetic discourse" (135-6). Thus, while Tamburlaine's massacres and his mercilessness become a deterrent threat for his rivals, his intellectual persuasion enables him to obtain the power and validity in political issues. Hence, Marlowe not only depicts Tamburlaine as a bloodthirsty and cruel tyrant but also as a highly intellectual, influential, and even a heroic leader. Furthermore, Tamburlaine's relationship with Zenocrate is a symbol of his passion and a disclosure of his fears and anxieties at the same time:

TAMBURLAINE There angels in their crystal armours fight

A doubtful battle with my tempted thoughts

For Egypt's freedom and the Sultan's life---

His life that so consumes Zenocrate,

Whose sorrows lay more siege unto my soul

Than all my army to Damascus' walls;

Troubled my senses with conceit of foil

(...)

But how unseemly is it for my sex,

My discipline of arms and chivalry,

My nature, and the terror of my name,

To harbour thoughts effeminate and fair! (5.1. 151-158, 174-177)

This soliloquy reveals Tamburlaine's sentimental side. These confessional lines imply Tamburlaine's anxieties about his masculinity. He identifies romantic interest with femininity; therefore, this expression unearths his fear of losing his masculine power which does not necessarily refer to homophobia but implies his fear of incompetency in both sexual and political relations. In many tragedies, the tyrant is "feminized by being mastered by a woman and by resembling a woman: irrational, passionate, disorderly, hypocritical" (Bushnell 340). While in some cases femininity refers to "weakness, submissiveness or lack of courage", in other cases it implies "love of pleasure" (Bushnell 343). Therefore, Tamburlaine's femininity gestures towards his submission to passion and sexual desires. As a consequence, "[t]he prince's "effeminate" indulgence in pleasure is thus seen as inevitably accompanied by the kind of cruelty and destruction commonly attributed to tyrants", in other words, Tamburlaine's effeminacy leads him to inexplicably violent and destructive attitudes towards his enemies and victims (Bushnell 344). Furthermore, Tamburlaine's relationship with Zenocrate is an implication for the violation of the "civilized values" (Bushnell 353). As Bushnell argues, "[f]rom the perspective of the male self, tyrant and woman are powerful insofar as they escape rationality and abandon "civilized" values; the strategy of philosophy and plays is to control this threat by representing it and defeating it" (353). Apart from this, Tamburlaine abuses Zenocrate sexually, this indicates his "uncontrolled sexuality" and the expression of his "improper power" as a tyrant (Bushnell 343).

As a result, in *Part I*, while the Machiavellian characteristics of Tamburlaine facilitate him to establish his superiority and acquire dominance over people and kingdoms, they also reveal his inner anxieties about his potency and his fear of weakness. Tamburlaine teases his victims with the agency of the crown and unearths their weaknesses and inner desires by the medium of the crown. Tamburlaine's oratory skills serve to his prophetic utterances and become the symbol of his excess power. Moreover, Tamburlaine's portrayal as a passionate tyrant also reveals his irrational violence and his sensitivity to Zenocrate, the details that are supposed to become the reasons for his downfall, nonetheless, Marlowe does not employ such a narrative and keeps on celebrating Tamburlaine's triumphs in *Part II*.

Tamburlaine Part II

Marlowe's *Tamburlaine Part II* appears as the continuation of Tamburlaine's further victories and his subsequent havocs. Marlowe's ongoing celebration of Tamburlaine is not interrupted until the very end of the play. Tamburlaine's only defeat takes place by the hand of God, whose power emerges as death, therefore, Tamburlaine's life does not necessarily end with a tragic death. At this point, Womack defines Tamburlaine as "a folk play" rather than "a classical tragedy" since Marlowe concentrates more on Tamburlaine's leadership and his heroic actions than on tragic details (136).

In *Part II*, Zenocrate's death takes place during the very early stages of the play. Zenocrate plays a vital role as a "submissively indulgent mother" and enables Tamburlaine's Oedipal expression of attachment. In this respect, "the death of Zenocrate represents in Marlowe a threatening fear of separation, on the one hand, and a wish fulfilment on the other: liberation from the strong attachment to the mother and the Oedipal impulses raised by it." (Proser 96). As Proser explains, although Tamburlaine's obsessive attachment wakes the fear of loss, his liberation from this Oedipal attachment and impulses takes place with this separation. Therefore, Zenocrate becomes the source of Tamburlaine's vulnerability, and her

presence returns him to the “Oedipal stage” and threatens his omnipotence (Proser 98). Upon destroying the town, “[Tamburlaine] makes the world compensate him in suffering and death for the victimization he feels has become his lot again.” (Proser 100). Particularly, Tamburlaine’s act of payback also emerges as a reaction to suppress the greater fear, that is “loss of self” (Proser 103). Grande interprets this extremely destructive action as Tamburlaine’s reaction to the power of Fate, in other words, to death. He states that: “Tamburlaine dodges Fortune’s hard lesson of earthly contempt precisely because he manages to turn the *de casibus* tables and hold Fortune herself in contempt.” (Grande 57). By burning all of the things that are reminiscent of death, Tamburlaine escapes facing his conscience and postpones submitting to Fate.

Death is an omnipresent theme in Tamburlaine. Death becomes a medium for final punishment and Tamburlaine’s manifestation of power, nonetheless, it also takes the form of Tamburlaine’s greatest fear and anxiety at the same time. As Kuriyama states, “where the strategy adopted to alleviate fears of castration becomes itself a source of anxiety” (124). In the play, death is invisible, but its presence always exists, and it executes numerous victims until it aims for Tamburlaine. As Proser states, “[t]he nakedness of this aggressive urge to death and its exposure as both subject and object in the play are revelatory.” (105). “In *Tamburlaine II*, [the color black signifies for death and,] death colors Marlowe’s images with a lurid power, and everything seems to mean death in the drama, even Zenocrate herself despite the guilt on her omnipresent hearse.” (Proser 105).

In *Part II*, Tamburlaine’s relationship with his sons draws attention. His sons are exempt from enough courage and abilities, in short, from princely skills. They are pretentious to impress their father; however, they are not good at manipulating their father, either. As such, Tamburlaine suspects his offspring at some point and he says; “Bastardly boy, sprung from some coward’s loins/And not the issue of great Tamburlaine,” (1.3. 69-70). Kuriyama claims

that “[t]he sons are partly like their mother, partly feminine, diluted, so to speak” (13). Nevertheless, she ignores Tamburlaine’s confessional soliloquy because deep inside, Tamburlaine struggles with his “effeminate feelings” at the same time (*Part I*, 5.1. 177). Therefore, Tamburlaine’s sons’ femininity does not necessarily have to stem from Zenocrate’s sentimentality. Kuriyama addresses the female characters’ “effeminizing influence”, nevertheless, Zenocrate does not influence Tamburlaine to commit his tragic mistake and lead to his subsequent downfall, on the contrary, she becomes a medium for his upward mobility. He spares Zenocrate’s father’s life so that he becomes a groom of a royal family. Thus, Tamburlaine’s decision turns into something virtuous and his marriage achieves the essential legitimacy. As McAlindon explains: “In practical terms [Zenocrate’s] influence on [Tamburlaine] is twofold: she inspires his martial strivings, yet moderates them; adds more courage to his conquering mind, but calms the fury of his sword (Pt 1, V.i. 437, 534)” (*Renaissance Tragedy* 94). While Tamburlaine is identified with the imagery of fire, Zenocrate’s calm nature is symbolized with water, hence, these imageries also signify Zenocrate’s effect on balancing Tamburlaine’s wrath (McAlindon *Renaissance Tragedy* 94). Indeed, after Zenocrate’s death, Tamburlaine’s wrath becomes fiercer, and his violence intensifies. Apart from this, Tamburlaine does not have any mercy on the four virgins who beg him that he would spare the lives of citizens of Damascus. Therefore, empathy remains “a useless accessory of powerlessness” (Maus 98). On the other hand, Olympia, she promises to give a special ointment that makes whoever consumes it invincible to any kind of weapon. Consequently, Theridamas gets carried away with the dream of receiving such a present and falls into Olympia’s trick and stabs her. Thus, she persuades Theridamas into violence, not into affectionate feelings. Therefore, the female characters’ persuading skills do not hinder the male characters from their act of violence and do not encourage them into compassion. As Maus states, the attempt for persuasion transforms into violence in Marlowe’s plays repeatedly (72).

Hence, in Marlowe's plays it is frequently witnessed that Marlowe does not stick with the conventional rules of tragedy writing. Thus, Marlowe's enigmatic narrative style disables the readers to come up with a formula that will fit in and provide the exact equation. On the contrary, Marlowe avoids being predictable on purpose to work his craftsmanship.

Tamburlaine's aggression finds its objects (...) in the death of Zenocrate and the disappointment and disgust caused by the conduct of the effeminate son, Calyphas, who may be regarded as an external [avatar] of the passive tendencies in Marlowe himself which must be submitted to brutal and shocking sacrifice. (Proser 103)

Calyphas is Tamburlaine's slothful son, who is continuously busying himself with idling around. Especially this depiction is a reminder of a shepherd who is maintaining a reckless and hedonistic lifestyle in a meadow. In the play, Calyphas' desire to spend the rest of his life as an ordinary person is a too tame wish to survive (Huebert 25).

TAMBURLAINE Image of sloth and picture of a slave,

The obloquy and scorn of my renown,

How may my heart, thus fired with mine eyes,

Wounded with shame and killed with discontent

Shroud any thought may hold my striving hands

From martial justice on thy wretched soul? (4.1. 90-95)

Tamburlaine's murderous reaction is an attempt to eliminate all remnants of his identity as a peasant. Tamburlaine's sons are not threatening in terms of father-son rivalry; however, the castration takes place since Calyphas is a meritless successor. Tamburlaine's menacing authority suppresses his sons' power at a great deal; therefore, his sons remain weak, cowardly, and poor bluffers. Regarding this issue, Grande puts forward that "Marlowe's Phaeton allusions

is to place stress on the sons' incompetence to the father's name." (61). Even though "[the] surviving sons more closely match Tamburlaine in martial fortitude [...] (...) Marlowe significantly mutes the fact of their future defeat" (61). Although Tamburlaine seems to be aware of this fact, he remains unwilling to acknowledge it. Another example of this is when Tamburlaine scourges the kings of Trebizond and Soria while they are drawing Tamburlaine's chariot. Tamburlaine's son, Amyras asks Tamburlaine to take the reins of the chariot, but he gets rejected.

AMYRAS Let me have coach, my lord, that I may ride

And thus be drawn with these two idle kings

TAMBURLAINE Thy youth forbids such ease, my kingly boy.

They shall tomorrow draw my chariot

While these their fellow kings may be refreshed. (4.3. 27-31)

Tamburlaine calls his son "abortive", which refers to his sexual infertility and incompetency as a prince at the same time (4.3. 66). Besides, this is an undeniable foreshadowing element that points out the discontinuity of Tamburlaine's empire. At this point, Marlowe portrays Tamburlaine like a child who holds his kingdom so tightly like a plaything and does not want to share it with anyone. Therefore, he is determined to entertain and distract himself until a greater force takes it away from his hands. In the final scene, Tamburlaine is on the deathbed. Amyras' ascending to the throne takes place only when Tamburlaine is about to die.

Essentially, the notion of death does not seem to be a tragic ending in the least. Although the audience might perceive time as an agency of "divine" interruption, "untimely action" is the fundamental element in tragedies (McAlindon, *Renaissance Tragedy* 32). As Grande states, "[t]he sentence of death not degrading but finally dignifying, when contrasted to the tyrannical

deaths he inflicts on his enemies, seems pale justice indeed.” (62). Nevertheless, Proser claims that Tamburlaine’s illness might be an omen of Mahomet’s silent punishment upon his burning of religious scripts (92). In *Tamburlaine*, the passion for being invincible emerges as a reaction to the fear of getting defenceless, powerless, and subsequently being destroyed by a greater force (Kuriyama 103). One of the most important things that Grande draws attention to is that Tamburlaine does not die a humiliating or a miserable death, on the contrary, he dies as an emperor. He does not fall for somebody’s trap or become a captive king like he has enslaved so many of them already. Despite the hateful curses of his enemies, “Fortune’s wheel never turns (...) [but] grinds him back into servitude” (Maus 94). Although Tamburlaine’s religious identity is portrayed as a pagan, his identity remains ambiguous (Vitkus 46). Throughout the play, characters implore for poetic justice, but a divine interruption does not take place, therefore, Vitkus argues that Marlowe makes an implication towards people’s delusion for expecting such a heavenly response (47). Thus, Marlowe parodies religious wars that had been waged for the sake of God. As Vitkus states, Tamburlaine’s power overcomes the divine in the play (48). At this point, Marlowe is in complete opposition to the conventional morality plays.

Interestingly, Tamburlaine’s ambitious pursuit draws a parallel to Faustus’ illusion. Although Tamburlaine himself builds his empire, his empire does not promise any continuity. His empire is not the everlasting one since his successors are exempt from the skills and abilities that Tamburlaine possesses. Although his marriage with Zenocrate enables Tamburlaine to acquire the royal throne, his father’s heritage passes over to his sons. According to this mythological pattern, their domination will not last long since they are not true rulers of the lands. What distinguishes Tamburlaine from Faustus is that Tamburlaine is the performer of his action, and he can happily dirty his hands with blood to achieve his goal. He is not just a talented orator, but also, he is a manipulator and an illusionist at the same time.

DOCTOR FAUSTUS

The story of dealing with the devil dates back to the Middle Ages, nevertheless, this mythological narrative has been made iconic with the portrayal of Faust (*Divine* 23). Faust was known as a “charlatan” who introduced himself as “the prince of necromancers” in Germany (23). Marlowe’s play is based on the English translation of *The Historie of the Damnable Life and Deserved Death of Doctor John Faustus*, in which Faust’s legend and his exaggerated miracles are narrated (*Divine* 23). Marlowe’s *Doctor Faustus* has two versions; the first one was published in 1606 and the second version, which is 700 lines longer and noticeably different, in 1616 (Womack 142).

In his *Dr Faustus*, Marlowe makes an implication towards heretical examples of philosophy and the products of iconoclastic freethinking of that time (Mebane 115). “The comic scenes do not only emphasize the theme of Faustus’ degeneration; but also, they often reinforce the identification (...) of the world of political ambition and self-aggrandizement” (Mebane 119). Thus, Marlowe utilizes *Dr Faustus* to pronounce his controversial thoughts indirectly. While on one hand, the Catholic church condemned the practice of magic, on the other hand, the church “allowed people to use certain incantations or charms that included Christian language and gestures” (Bertram 105). In his play, Marlowe employs this depiction of such incantations in the magical circle that is drawn by Faustus during his blasphemous ritual. In a way, Marlowe manages to create a portrayal of a necromancer who suggests “the state-approved form of worship” (106). Marlowe also suggests the Hermetic thinking, that is, “matter without divinity is contemptible” (112). Therefore, the play exhibits “the earthy and unhermetic nature of Faustian desire” (114). Despite this argument, Marlowe parodies Pope’s condemnation with his Faustus. Apart from this, in the play, the depiction of Faustus refers to “the most politically powerless, poor, and abject people of his day” (Bertram 106). Engle argues that Marlowe essentially dwells upon “oedipal desire” (420). He puts forward that Faustus’ attempt to

transcend his “inherited boundaries” through defying the limits in life unearths his actual repression (420). Therefore, Marlowe’s “forms of oedipal desires” reveal what is repressed in Marlowe as the consequence of restrictive regime at the same time (Engle 423). As Engle asserts, Marlowe’s repeatedly revealing of Oedipal desires is a representation of the age and the authority he has witnessed. By employing the motif of overthrowing the father figure that is reminiscent of the myths of Prometheus and Tantalus, Marlowe reveals his “Oedipal interests” with this pattern of narrative in his plays (Engle 244). While there is a conception of Faustus as a Prometheus-like saviour who sacrifices himself for the sake of the enlightenment of humanity, that is not the case since he does not attempt to spread the knowledge he has learnt. “In *Doctor Faustus* necromancy, instead of implying the evils of knowledge, is characterized by a suppression of knowledge, as when Faustus tries unsuccessfully to question Mephistophilis about astronomy and first causes.” (Kuriyama 96). Therefore, Marlowe gestures towards the censorship and the oppressive regime with the medium of Faustus. Ironically, Mephistopheles does not truly grant any of Faustus’ wishes although he assures Faustus of fulfilling any kind of desires in the agreement (Huebert 37). Then Huebert adds that Faustus’ attempt to cover his emptiness and his dismissal of “external reality” is in vain because his “self” remains unsatisfied (37).

On the other hand, Marlowe suggests an idiosyncratic function of magic. In the play, magic becomes “a unifying symbol” as it interweaves Renaissance interests such as aesthetic beauty, materialistic wealth, political dominance, and the thirst for endless knowledge (Mebane 113). Therefore, Marlowe manifests these mundane dreams and desires through magic and employs this magic power as a medium which grants access to Faustus’ passions. However, magic also imprisons Faustus’ soul and turns him into a slave for his desires. Hence, magic, in other words, materialistic ambition pushes its victim to spiritual emptiness since it only demonstrates an illusionary happiness and does not meet Faustus’ actual needs.

Faustus' Ritual of Narcissism

“Witchcraft, or black magic, is of pre-Christian and indeed of pre-historic origin. It implies the exercise of supernatural powers---always defined in Christian times as demonic-for wicked purposes.” (McAlindon, *Divine* 33). In Christian doctrine, black magic is believed to be linked with astrology because of the Greeks’ belief system which related “anthropomorphic divinities” to the stars (McAlindon, *Divine* 33). While White magic is considered to be a more amiable version of magic with the aid of nature and herbs, black magic is conducted with all kinds of astrological divinations and the assistance of evil creatures (McAlindon, *Divine* 33). In the psychological context, Freud describes sorcery as an “art of influencing spirits by treating them in the same way as one would treat men in like circumstances: appeasing them, making amends to them, propitiating them, intimidating them, robbing them of their power, subduing them to one’s will” (Freud, *Totem* 91). According to him, “the principle governing magic, the technique of the animistic mode of thinking, is the principle of the ‘omnipotence of thoughts’” (Freud, *Totem* 99). He argues that the main motivation for these practices is to “alter the external world by mere thinking” (Freud, *Totem* 101). Then he adds, “the origin of the belief in souls and in demons, which is the essence of animism, goes back to the impression which is made upon men by death.”. According to this statement, Faustus gives up on science as well as religious virtue and rotates his destination towards what Freud identifies as “animistic stage”, that is, where people situate themselves as gods and believe that they have the ability for grasping omnipotence (102). As Freud asserts, whereas religions grant people a reserved power to influence gods so that they are convinced that their wishes might be fulfilled, science leaves no room for people for such opportunity because science proves humans’ smallness in the world (102-3). Then, Freud introduces the term “narcissism”, and draws attention that “egoistic instincts and libidinal wishes are not separable in narcissistic people” (103). In this case,

people's excessive admiration for only themselves is witnessed. Besides, Freud finds out that the satisfaction of the libido is not enough since it is a psychological state of self-love (104).

In the Prologue, Doctor Faustus' biographical account is given. Doctor Faustus manages to become a renowned scholar although his family belongs to the lower class. He is entitled with the Doctor's name thanks to his great scholarly success. Despite his excelling in all disciplines, Faustus is still "glutted with" the pleasures of learning more and more (24). Since necromancy sounds so promising and highly rewarding, Faustus learns to conjure, and he summons Mephistopheles:

FAUSTUS Did not my conjuring speeches raise thee? Speak.

MEPHISTOPHELES That was the cause, but yet *per accidens*.

For when we hear one rack the name of God,

Abjure the Scriptures and his Saviour Christ,

We fly in hope to get his glorious soul, (45-49)

In these lines, Faustus unearths his narcissistic nature as he believes that the devil has chosen him on purpose to seduce him. In the play, Mephistopheles does not haunt him or attempt to seduce him on purpose, on the contrary, Faustus himself is the performer of this ritual of his own free will without any tempting element but just a magic book (McAlindon, *Divine* 37). As the readers proceed, they witness that there are many examples that Faustus equates himself with iconic figures such as Icarus, Adam, and Jesus Christ. At this point, Faustus chooses magic over science, in other words, superstitions over truths, and narcissism over maturity. Apart from this, Freud claims that spirits and demons are the reflection of a person's "emotional impulses" (*Totem* 107). Furthermore, humans' creation of spirits demonstrates their reaction to moral restrictions and taboos (Freud, *Totem* 108). Despite Faustus' ambition to clear all ambiguities and to acquire all the knowledge he can ever think of and more, it turns out that Faustus' approach to magic is nothing but a "wild and dizzy excitement" that grants the conjurer infinite

freedom makes all of the conjurer's amendments true in the World (*Divine* 35). McAlindon emphasizes that all disciplines that Faustus has studied so far have reminded him of his mortality and his punishment in return for his sins until he gets introduced to black magic (*Divine* 35). It sounds so promising and rewarding that Faustus is carried away with all kinds of fantasies he can ever dream of. As Maus states, "Magical language is similarly problematic. It seems to put the physical World at the disposal of the desiring mind: merely verbalizing a wish will make it come true." (73). In other words, Faustus acquires a "teleological omnipotence" that enables him to grant all of his wishes (Neill 208). Although Faustus is informed beforehand that "the conjurer eventually will experience hell, and that his attempt to establish a complete intellectual freedom is damnably misguided", he simply announces that he does not believe (Neill 115).

Faustus' ambition for becoming an overachiever as a scholar stimulates him to a continuous search for what is unknown and waiting to be discovered. At first, this sounds very praiseworthy, yet his increasing admiration for the dark magic and things that are forbidden appetizes his desires and they adorn his fantasies about acquiring all the riches and wonders of the mundane life. Kuriyama describes Faustus as the "liberated Machiavel" as he despises and cannot form intimate feelings for religion (103). Despite his never-ending internal feud, he ignores the texts he has read, and he is in proud denial thinking that his intelligence can defeat even death, which is the ultimate end for all living beings on the Earth. Therefore, according to Faustus, anything that limits him such as society, morality, and even human nature itself must be fought back and transcended (Kuriyama 104). At this point, what makes Faustus Machiavellian is that he is ready to deal with the devil in return for acquiring power, riches, and the things that cannot be achieved by mortals. Thus, he announces his superiority to all other human beings by declaring himself as a demi-god. On the other hand, Faustus' congealing blood is not only an omen which is a warning for the sinful agreement he is about to write and sign,

but also it is also a bodily reminder that he is a mortal, and he will die sooner or later. Faustus' body exhibits a reaction against this threat and gives him a moment to reconsider upon the subject, nonetheless, Faustus ignores this sign. On the other hand, while Tamburlaine's cutting his arm is a demonstration of his manhood and a rejection of the fear of castration, Faustus' action indicates his "feminine submission" (Kuriyama 115). Therefore, Faustus voluntarily renders himself passive by yielding to Mephistopheles.

Apart from this, Faustus' facing the seven deadly sins is another significant representation of his unconsciousness. His lack of self-knowledge hinders him from the fact that he is possessed by each one of these sins (Goldfarb and Clare 350). "Pride meant rebellion, dangerous independent thinking, setting up one's own interests as supreme; meant disobedience, upsetting the divinely appointed order, and - above all - ultimately heresy" (351). Especially Gluttony dominates Faustus' self because of his never-ending hunger for the satisfaction of his selfish desires and the constant renewal of his appetite for further material fantasies. Concerning this, another element that draws attention is the appearance of food in the play. While it refers to Faustus' "gluttonous pride" in the theological context, it also emphasizes Faustus' "inner emptiness" in the psychological context (Tromly 135). Furthermore, Tromly adds one more function of food as the "manifestation of power" as it is seen in Tamburlaine's banquet scene as well (135). On the other hand, snatching away the food and drink from the Papal court's table symbolizes the "gluttonous" Church at the same time (137). Faustus does not seem to detect the sins he has committed so far when they are introduced to him, and he expresses a strong disgust and repulsion for each of them. In this scene, Mephistopheles holds a mirror which reflects Faustus' corruptive soul (Goldfarb and Clare 356). The more he indulges in committing the seven deadly sins, the more he leads his soul to decompose and drown in the ocean of emptiness. Another iconic scene in the play is when Faustus mocks the Pope and the clergymen. At this point, Faustus' action cannot be regarded as only a childish pastime but also

as his blasphemy and his challenge to the institution of religion and God. Although Faustus is called a “learned fool”, he is wise enough to question devils and manipulate popes (Weil 50). In the B-Text, Faustus and Mephistopheles cause turmoil among the popes and cardinals by stealing the crown. Upon receiving the crown from the Pope, Mephistopheles exclaims: “So, so, was never devil thus blessed before!” (B-Text, 3.1. 195). Mephistopheles’ speech indicates that the clergymen’s practices celebrate evil and serve dark intentions.

One of the details that draws attention is that while Faustus becomes invisible and makes fun of the popes, he is friendly with the King and the Duke. The King asks Faustus to raise Alexander the Great to see his apparition, nevertheless, he is shown just an illusion. The Knight who questions Faustus’ abilities returns with horns on his head. Thus, the Knight’s manly pride is humiliated since horns signify a cuckolded husband. Yet, Faustus’ humiliation turns out to be an attempt to conceal his impotency. In the B-Text, the Knight’s name appears as Benvolio. Before Faustus performs his trickery, Benvolio states that his mind will not be affected by the devil’s conjuring because he is drunk. Upon Faustus’ humiliation, Benvolio swears to take revenge on him. In the woods, Benvolio and his friends cut off Faustus’ false head and believe that he is dead. Later, Faustus appears again and threatens them. As a consequence, Benvolio and his friends have horns on their heads, and they give up on chasing Faustus out of fear. As the Knight Benvolio symbolically stands for honesty, Faustus ridicules the idea of honesty and the importance of being a virtuous person. Thus, Faustus transforms into a tyrant person as he utilizes his power for the punishment of his foes.

In conclusion, Faustus’ narcissism includes his sense of superiority as a celebrated scholar, his blasphemous ritual and his mocking of the Pope. As a Machiavellian character, Faustus attempts to transcend God and defeat death through his intellectual omnipotence. Furthermore, while he remains indifferent to religious texts and humiliates the Pope, he prioritizes mundane

riches, reputation, and materialist desires. Therefore, his gluttonous nature does not put an end to his infinite desires.

Faustus' Self-Deception

In his essay entitled "On Experience", Montaigne declares that "[t]here is no desire more natural than the desire for knowledge. We try every means that may lead us to it." (343). Indeed, numerous examples from literature, religious texts, and mythological stories welcome the readers with a wide variety of such narratives. In Faustus' case, the act of acquiring knowledge by means of the forbidden rituals brings about his mythical downfall. Furthermore, the knowledge he has managed to learn does not illuminate him or others but leads him into an emptiness and wantonness. On the other hand, Faustus intentionally deludes himself by refusing to know God's superiority and the inevitability of death. At this point, Marlowe employs Faustus' rhetoric as a medium of self-deception. By persuading himself, Faustus brings about his self-destruction.

In his *Gorgias*, Plato expresses that if the orator chooses what is bad for him even though it seems the most advantageous option, then, the orator can neither become powerful nor he can achieve the fulfilment of his desires at all (30-31). At this point, Plato's aphorism provides a clearer understanding of the mentality in Faustus' self-persuasion. Faustus begins his own destruction by misinterpreting the Scriptures on purpose because if he had read the religious texts accurately, then, he would have no other choice but to submit only to God (Mebane 114). Regarding this issue, Sullivan asserts that Faustus has failed to comprehend the seriousness of the religious text and he has not read them with dignity and consequently, he has forgotten it completely (65). Even if Faustus' act of reading was for the sake of pleasure, his complete forgetting of the text cannot be the case since he keeps remembering the deed he has done and keeps facing the good and evil angels repeatedly. The possibility of forgetting is not the case

because in the play it is ostensibly stated that Faustus decides “the divinity best” among all of his readings until he is introduced to necromancy (1.1. 37). It is his pride that rejects any superior force than his own will power and intellectual omnipotence. Faustus’ attempt to reach dominance over life only brings about his confinement in his “mental prison” (Lowrance 731). Moreover, Faustus’ profession as an ambitious scholar drags him into isolation as an in-between in society. Nevertheless, Faustus embraces his identity and its consequences, thus, he develops a sense of superiority. Faustus perceives the “‘damnation’ [as] the state of perpetual alienation from the father’s love and, on a more primitive level, the castration and death that follow as a consequence of the father’s hatred” (Kuriyama 103). Hence, Faustus embraces the magic to acquire potency and avoid God’s wrath (104). On the other hand, resigning from the agreement is also threatening as the devils are impatiently waiting to tear Faustus’ limbs into pieces. Proser argues that “[t]he corollary of Faustus’ assertion of power is his aggressive denial of the power of both heaven and hell” (142). Nevertheless, Faustus remains impotent, and he is dragged into despondency despite of such a daring manifestation of power.

Apart from this, his ambition as a scholar leads to his downfall since Faustus deliberately chooses to remain ignorant for not knowing his limits and insisting on taking decisive steps towards hell. He is in such denial that he cannot bring himself to accept hell’s existence even though he makes a deal with a devil that comes directly from hell. Nevertheless, Faustus keeps bringing explanations and rationalizing all kinds of supernatural phenomena, thus, he attempts to soothe his “inward restlessness” (Snow 171). This extreme delusion derives from Faustus’ belief that he will go unpunished no matter what kind of sin he commits. On the other hand, he convinces himself that he will become the conqueror of the World and all demons and devils, therefore, he will acquire an everlasting life on the Earth. At least, this is what Faustus wants to believe. If there is no death, there will not be any kind of punishment, either. He is not aware of the fact that he has become a victim of Lucifer but thinks of himself as the master of him.

The biggest delusion of Faustus might be his aim to attain superhuman power if he manages to become a commander of demons. It is a significant detail to note that he is not the actual performer of the magic, he just calls the aid of a greater power than himself and pronounces his wishes. In Marlowe's version, Faustus does not dominate spirits with the power of his magic, on the contrary, the devil tempts him and manipulates his actions easily as Faustus is a defenceless prey because of his heresy (Traister 82). Upon Faustus' indecisiveness, Mephisto attempts to seduce him with illusions to make Faustus mesmerized by promised riches and glories. Therefore, Faustus consoles himself with the practice of little power on the condition that the devil consents to him (Traister 82). As Womack says, "what [Faustus] acquires is not power in general, but the power to create illusions", that is why, what Faustus devotes himself to is actually "a world of mere appearances" (143). Apart from this, within the context of illusions, "the reliability of eyesight" is also doubtful (Tromly 142). As Tromly states, "Ironically, [Mephistopheles] was as invisible as Faustus himself was to the Pope and friars in their banquet scene." (142). Therefore, whatever is seen on the stage always remains suspicious.

In the play, Robin is employed as a part of the clown tradition and as a parody of Faustus. Regarding this issue, Kuriyama states that "[Faustus'] action has become bestial by falling into sin, and the verbal irony of the play depends on our placing the dramatized events in an orthodox perspective" (95). According to religious interpretation, Robin's wish for shapeshifting into an animal suggests an ironic degradation in dignity, therefore, this is also an implication for Faustus' self-destruction (Mebane 116-7). Besides, Marlowe employs the "clown routine" since "the dripping reentrance and the false leg are formulaic sight-gaps; both can be closely paralleled from the *comédie dell'arte*, the semi-improvisatory", thus, Faustus turns out to be both a tragedian and clown at the same time (Womack 139-40). At this point, the audience is also included in the play since the clown's function is to both entertain and motivate them for

critical thinking (Hornback 9). Moreover, Womack expresses that the act of going to see the devils is an experience like going to the circus as the devils also take part as comedians (140). Hence, *Doctor Faustus* is a problematic play since it oscillates between “high tragedy and low comedy” and “gameplaying and damnation” (Tromly 135). Besides, Robin also appears as a clown in terms of his function as a part of comedy. Although Robin claims that he has made riches thanks to one of Faustus’ conjuring books which he has stolen from his house, Robin and his friend Rafe turn to be making money only out of theft. Being illiterate, Robin learns to read to benefit from the conjuring book. Upon his unknowing summoning of Mephistopheles, Robin is transformed into an ape while Rafe is turned into a dog by Mephistopheles. In the play, since he does not know the meaning of the scripture that is written in Latin, Robin is directly punished. Therefore, knowledge itself becomes the measure of power in this play.

Mephistopheles is another Machiavellian character for seducing Faustus to sign the pact, yet, he does not even have to put an effort to convince him since Faustus is also willing to deal with the devil already. Hence, Faustus “abandons what he knows in favour of visual, even theatrical, pleasures that do the work of inducing self-forgetting” (Sullivan 66). There is no doubt that Mephistopheles has entertained Faustus, and he has made him dally with trifles so that Faustus is never bored, that is why, Mephistopheles is a very gifted illusionist who makes Faustus enjoy sweet dreams for the rest of his life. Indeed, Faustus is hypnotised by the idea of perpetual joy and pleasures but one cannot easily claim that his free will is taken away from him and he is in the state of constant sleep. These repetitive occurrences of his facing his conscience make him uneasy with his unavoidable end and his everlasting punishment in the afterlife. Another point that Sullivan states is that Mephistopheles interprets the religious texts convincingly, thus, he persuades Faustus to believe that humans are not given any other choice but to sin so that he encourages the continuity of his sinful acts (66). Besides, Faustus’ reproduction of memory is another element that keeps misleading Faustus in his decisions. By

recreating his memories and interpreting them arbitrarily, he maintains his wrong action and he tries hard to convince himself that he will go unpunished (Sullivan 67). Apart from this, Marlowe weaves a repetitive pattern through Mephistopheles' dismissive responses (Traister 83). Whenever Faustus verbalizes his wish, Mephistopheles grants him something lesser than his actual wish. Thus, Marlowe provides a comical scene, and he parodies how Faustus is easily beguiled and distracted like a child. Therefore, Mephistopheles deals with this issue without facing any hardship or resistance. At this point, Traister draws attention to Faustus' resigned attitude (83). He simply dallies with whatever is provided for him and he does not ask for more. In relation to Machiavellianism, Faustus adjusts himself to the idea of unnecessary of marriage readily and commits adultery with "the succubine Helen" (McAlindon *Renaissance Tragedy* 38). Whereas he seems to be dissatisfied with how little he can make out of this pact, he does not want to leave the mundane world. Probably, his scepticism makes him consider that his presence will be lost forever as he wants to be reborn and live this life over and over again. Although he knows his falsity, he "refuses to know" it at the same time (Womack 40). Womack draws attention to Faustus' "doubleness" and argues that Faustus "has no unity of consciousness because he is not an individual at all, but a bundle of collective fears and fantasies" (141). Therefore, Womack describes him as "a peasant mixture of superstition and scepticism" (141). On the other hand, concerning Faustus' delusion, Kuriyama states that "The infernal World to which Faustus commits himself is not only a World of illusion and self-deception but also a World of terror and imminent peril, where he is repeatedly forced to cringe and cower to retain what little power and pleasure he has" (Kuriyama 124). Kuriyama puts forward that Faustus does not enjoy this power and the constant state of entertainment in reality because the terror of the ultimate end dominates his spirit, and the source of his fear renews itself continuously. Therefore, like in *Tamburlaine*, "the strategy adopted to alleviate fears of castration becomes

itself a source of anxiety” (Kuriyama 124). At this point, Kuriyama argues that the biggest factor that dissuades Faustus from repenting is Faustus’ “mistrust of God” (100).

Apart from this, the horse-courser scene plays a significant role. Upon the disappearance of the horse that he has bought for forty dollars from Faustus, the horse-courser gets to Faustus’ house to take his money back. In the meantime, Faustus is asleep. Metaphorically, sleep is a sign of vulnerability for sleep symbolises “‘ death’ for the human body” on the daily basis (Simon and Simpson-Younger 1). On the other hand, in the psychological context, sleep means blurred “epistemological and ontological boundaries” and “sliding wakefulness into unconsciousness (3). In addition to this, the sleeping body is deeply networked within its environment, its social encounters with other living things” and it is associated with “emotive, ethical, aesthetic concerns” at the same time (4). In fact, Faustus sleeps to dispel his anxieties about his approaching death:

FAUSTUS What art thou, Faustus, but a man condemned to die?

Thy fatal time draws to a final end.

Despair doth drive distrusts into my thoughts.

Confound these passions with a quiet sleep. (B-Text, 4.4. 21-24)

Then he attempts to silence these thoughts by exclaiming: “Tush! Christ did call thee thief upon the cross;/ Then rest thee, Faustus, quiet in conceit.” (B Text, 4.4. 25-26). Thus, he struggles to comfort his conscience by deceiving himself with this misinterpretation again.

Moreover, beauty becomes one of the crucial elements in Faustus’ self-deception. As McAlindon asserts: “In the Elizabethan drama, much emphasis was placed on the element of show and spectacle; what attracts the eye.” (*Divine* 69). Likewise, Faustus is obsessed with pleasing his eyesight with aesthetic visions. Faustus refuses to see Mephistopheles in his true form, instead, he demands him to see under the disguise of a Friar’s appearance. By ordering Mephistopheles to clothe in a divine appearance, Faustus masks the threatening image of the

devil. In addition to this, he is disgusted at the Seven Deadly Sins because of their abominable sights. Apparently, the idea of confronting truths wakes a sense of repulsion on Faustus. He chooses to fancy the dazzling beauty of Helen over admitting his blasphemous actions. Throughout the play, Faustus does not feel threatened as long as truths are wrapped in a glittering fabric. Apart from this, Faustus' passion for Helen of Troy draws attention. Helen stands on the zenith of Faustus' pyramid of desire or it might be interpreted as the top of the tower of Babel in the religious context. Faustus' attempt to reach God remains an abstract ideal and an illusion even when Faustus is convinced that he has succeeded in doing so. On the other hand, Helen also appears as a "seductive Marlovian mother" figure and Faustus' masculine desires are directed at her (Kuriyama 119). Nevertheless, Faustus' rhetoric turns out to be serving for "self-deception and self-destructiveness" of his passion (Kuriyama 119). Huebert likens this craving to drug addiction. Perhaps this is the only moment when Faustus surrenders and wishes for death (41). Faustus convinces himself that devils will be tormenting him whether he repents or not (Huebert 42). In relation to this, Freud's hypothesis about "the fantasy of returning to the uterus" signifies Faustus' impotency and his restriction under "the threat of castration" (*Anxiety* 78). According to Freud, the "fear of castration" emerges as a consequence of oppressive parent figures and leads to "impersonalization", therefore, this fear comes to the surface as a reaction against the concept of Fate (*Anxiety* 79). Freud argues that while the id activates the origins of anxiety, the sense of anxiety is developed by the ego (*Anxiety* 80). The increasing tension arises from the "ungratified need" and brings about the "helplessness of the ego" (*Anxiety* 81). So, Faustus' distancing himself from social interactions is one of the reasons for his anxiety. His inability to establish intimate relationships such as friendship, love, and family as well as the oppressive impositions on his identity as a successful scholar bring about an unpredictable amount of anxiety. No matter how many of Faustus' wishes are made true, his real desire remains dissatisfied. While Eros means the life drive and it is an "internal force"

that is “inherent within the individual”, Nirvana, which means the disappearance of the tensions indicates “the tendency towards death, self-aggressiveness, the search for suffering or unpleasure” (Laplanche 107-8). In relation to this, Freud touches upon the “withdrawn cathexis” that is caused by repression (*Anxiety* 79). According to this assumption, Faustus has lost his energy and enthusiasm about his former passions. Therefore, he cannot actually reach a sense of fulfilment in life. He is indifferent to the knowledge he learns about, in fact, he does not know what to make out of this knowledge. Consequently, he is absorbed into aimless entertainment as his passion does not give him enough excitement anymore. Neill argues that Faustus’ anxieties do not stem from fear of ending but no ending of the horrors that he is entrapped by (107). According to him, Faustus desperately desires to end all of his sufferings. On one hand, Neill emphasizes that there is no ending in Faustus’ desires, yet he does not know exactly what to wish for because his knowledge is restricted, in other words, Faustus does not reach the level of self-awareness despite his multidisciplinary learning.

The apparition of the Old Man is the last warning before Faustus reaches his final destination. Interestingly, when Mephistopheles is about to extend Faustus a dagger to tempt him to commit suicide, the Old Man appears. Yet, Faustus’ despair hinders him from taking action despite of his sufferings. Even when he wants to, his hoarse-voiced renunciation is immediately silenced by Mephistopheles. Like Death in *Tamburlaine*, Mephistopheles’ presence is always felt even when he is invisible. As the time for Faustus’ damnation approaches, Mephistopheles adopts a more threatening attitude and immobilises Faustus if he happens to repent and ask for salvation. Perhaps, the Old Man, who suddenly comes out of nowhere, symbolizes Faustus’ reflection in the mirror as his getting old is a reminder of his approaching death. In this respect, Faustus’ limbs that are falling apart also indicate the gradual loss of his vigorous body. Consequently, the teardown of Faustus’ body by the devils stands for the destruction of both his soul and body. In other words, his presence does not disassemble into its elements in peace and harmony

underneath the earth, but it is possessed by the devils and shared among them. In the psychological context, Faustus is overwhelmed by his fear and excruciation of his conscience. Faustus keeps delaying his acceptance of his sins until the very moment when “his degradation is over [and] his damnation complete.” (Goldfarb and Clare 363).

In *Doctor Faustus*, time dominates Faustus’ final soliloquy (*Literary Biography* 233). Time itself becomes a part of the illusion and creates confusion. It is incomprehensible and Faustus notices it when he is out of time. While twenty-four years pass by very quickly, Faustus’ remaining one hour creates a sense of suspense and distressing tension. As time ticks away, Faustus frantically searches for any space to hide from death. Since time evokes a sense of suspense, “the pulse quickens at the play’s end and the whole course of time is shrunk to a few fatal instants” (Proser 160). Faustus’ gluttony for material desires devours his very soul and reveals his impotency. In these lines, Marlowe visualizes the scene that “Christ’s blood streams in the firmament like a mirage, and Faustus, reeling in his spiritual desert, leaps up for the half drop that would save him” (Kuriyama 102). In the following lines, Faustus addresses his native star, which refers to Plato’s philosophy on reincarnation. According to Plato, a star is assigned to each person’s spirit. If a person reaches to self-fulfilment, that person’s soul returns to the one’s native star and resides there happily, otherwise, that person is reborn as a woman or an animal (Campbell 662). Then, Faustus implores his soul to fly away and live as an animal. Faustus’ desire to live a life as an animal corresponds to his throwing intellectual faculties aside and absorbing the satiation of his animalistic impulses. The awareness of his step-by-step approaching death excruciates his mind and puts him into a state of delirium. Apart from this, the line in which he condemns his parents also draws attention. His one-line length of slip of tongue is a sort of confession and revealing of his subconsciousness. In this respect, Kuriyama argues that Marlowe makes an implication for Faustus’ parents’ impact on his downfall through the image of Icarus in the beginning (98). Moreover, Marlowe’s lines accuse Faustus’ parents

indirectly for plotting against him with this depiction (Kuriyama 98). Therefore, Faustus condemns his parents under the cloak of his seemingly frantic speech. Although Faustus' parents never show up from beginning to end, their influence on him does not fade away throughout his life. Faustus rebels against life since he inherits his family's legacy involuntarily. Again, his wish for not having come into being indicates his desire to turn the uterus. Thus, his incompetency in life brings about his suffering.

The clock striketh twelve

FAUSTUS O, it strikes, it strikes! Now, body, turn to air,

Or Lucifer will bear thee quick to hell.

Thunder and lightning

O soul, be changed into little waterdrops,

And fall into the ocean, ne'er be found!

My God, my God, look not so fierce on me!

Enter [Lucifer, Mephistopheles, and other] Devils

O, mercy, heaven, 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, Mephistopheles! (5.2. 108-115)

Once he was an admired scholar, he is torn into pieces by devils now. Judith Weil draws attention to one significant detail about Faustus, that is, unlike Barabas or Tamburlaine, he achieves a "measure of self-awareness", therefore, character development is witnessed in the play (50). However, Faustus does not realize the very end of the play and his life. His fear of

death is so great that he wishes for a place to hide so that he can never be found. Furthermore, he is willing to go back into her mother's womb and be born so that he can live this life over and over again. What makes this play tragic is not only that Faustus loses his life but also, he loses his spirit eternally and he has led the evil to prosper and become victorious in the war between good and evil and devil and God in the Christian context. Lucifer fulfils his goal by being successful in tempting a human. Another curious thing about Faustus is that although there are opportunities to repent and abolish the agreement, he does not bring himself to yield to God. There is no wonder that he feels the guilt of this great sin and forbidden act, however, he is immobilised and not allowed to take any action. He sees of himself as highly as Christ, nevertheless, he becomes a laughingstock and a pathetic character even since he cannot work miracles without Mephistopheles' aid. Weil also underlines another crucial point that "Faustus himself is a captious sophister who brings the severity of damnation down upon himself" (53). Proser also adds that "In the anger of God Faustus sees the alter-ego of his own fundamental helplessness, against which he struggled in dawning consciousness" (160). As Proser proceeds, he emphasizes that the vital element that turns this play into tragedy is Faustus' disillusionment and waiting for his end fearfully and in terror (160). This awareness raises a sense of sadness and sympathy in the audience for Faustus.

As a result, Marlowe's Faustus is projected as a portrait of the modern human, that is numb, sceptical, even faithless and blasphemous. While the materialistic pursuits are devouring his very soul, Faustus fails to take an action as if he were in a sleep paralysis. His awakening towards the end does not change a thing but leads to a conscience-stricken death.

THE JEW OF MALTA

In the Renaissance, Jewish merchants played a notable role as middlemen as they bought slaves and other commodities from Barbary pirates (Vitkus 178). Similarly, in *The Jew of Malta*, “[Barabas] is a trader dependent upon the interpersonal exchanges of the Marketplace, who must participate in an ineradicably social world despite his misanthropy and others’ ostracism” (Maus 97). Therefore, Barabas is demonized since he has grown rich due to foreign trade (Vitkus 178). “At this point, Biberman argues that Barabas might be the grandest example of the Jew-Devil within the traditional canon of English literature is Marlowe’s Barabas.” (18). “Marlowe gives us Barabas, who is not a miserly usurer or a poison-peddling physician, but a merchant adventurer and ship owner accumulating wealth openly in a multicultural environment” (Vitkus 183). Bartels states that “[t]o be 'the Jew' in Marlowe's play is not only to be the object of colonization, taxed by others' projects of domination; it is also to be the subject of capitalizing exploits-exploits that link profit all the more closely to cross-cultural power and cross-cultural power to profit.” (96).

In Elizabethan drama, the portrayal of the Jews draws attention. The persecutions and the Jew-burnings took place in Europe in the thirteenth and fourteenth centuries (Stoll 105). Furthermore, these actions were ordered by the church, princes, kings and emperors like Clement VI, Saint Bernard, the Dominicans and Franciscans (Stoll 105). “In the Elizabethan drama and character-writing, then, the Jew is both money-lender and miser, a villain who hankers after the Christian’s blood, a gross egoist, even an atheist (though charged with dealings with the devil), and at the same time a butt, a hook-nosed niggard.” (Stoll 101). While on one hand the notion of “Jew-Devil” in the Middle Ages is inherited, there are also depictions of renouncing and conversion of Jews into Christianity employed at the same time (Biberman 21). “[The portrayals of Jew-Devil] demonstrate the conflation of Judaism with a range of hypermasculine behaviour, most especially a penchant for physical violence, duplicitous

bargaining, and impulsive, irrational decision making.” (Biberman 21). Therefore, while Faustus and Tamburlaine are depicted as more heroic rather than tragic (the readers might admire and sympathize with them to some extent), Barabas is portrayed as a completely detestable figure (McAlindon, *Renaissance Tragedy* 83). As Eliot describes: “if one takes *The Jew of Malta* not as a tragedy, or as a “tragedy of blood,” but a farce, the concluding act becomes intelligible; and if we find that Marlowe develops a tone to suit this farce, and even perhaps that this tone is his most powerful and mature tone.” (62). Therefore, Eliot conceives Marlowe’s *The Jew of Malta* as the product of “savage comic humour” (62). In the Gospel, Barabbas is the heathen figure, who has been a “patriotic insurrectionist”, and turns out to be a “thief” later on (Bloom, “Introduction” 2). In addition to this, within the context of antisemitism, Marlowe alludes to the rumours about Jews who were believed to have poisoned water supplies during the devastating plague in the fourteenth century (Simkin 64). The representation of Jews in the Renaissance holds a mirror to the contempt of English people as the majority group. As Vitkus explains, “The expulsions during the twelfth to sixteenth centuries had forced many Jews to leave Western Europe, and the Ottoman empire appealed to Jewish immigrants because of its religious tolerance, its cultural pluralism, its poly-ethnic society, as well as the economic opportunities it provided” (178). Apart from this, Greenblatt asserts that Marlowe employs Barabas as “a kind of powerful rhetorical device” and he criticises such an exploitation of the prejudice, therefore, he strongly disagrees such a play to be regarded as a product of “moral enlightenment” (293).

In the play, Malta is a significant setting in terms of its historical importance, multicultural dwellers and their mercantile interactions. “The play obviously draws on historical events such as the siege of Malta and alludes to the Turkish siege of Rhodes, but Marlowe freely adapts the history to his dramatic purposes.” (Brandt 4). Marlowe’s intentional distortion of historical facts serves to form a notion of English patriotism and a sense of Western superiority. Marlowe’s

choice of Malta as the setting is no coincidence since Marlowe's purpose is to allude to the failed attempt of the Turkish siege in 1565 (Bartels 88). If the attempt of the Turks had been successful, this would have granted them a threatening power over Mediterranean commerce and defence (88). As Bartels states, the reason why Marlowe chooses Malta as a setting of the play is Malta's historical importance. Marlowe not only demonstrate Malta's function as an international trading centre but also its attractiveness to the Turkish army. Therefore, Vitkus argues that "[i]n Marlowe's *Jew of Malta*, English anti-Semitism is frequently linked to the fear and awe felt toward Turkish-Islamic wealth and power." (183). In the play, the notion of identity leads to confusion since religious and racial distinctions are blurry "in a Machiavellian marketplace" and this distinction becomes vaguer as a result of interactions in this multicultural setting (Vitkus 195). Therefore, Malta plays a vital role in terms of its multicultural environment. These international relations and trades confuse the characters, at some point, they cannot establish a stable identity in the play. Furthermore, the interaction among people with different religions is emphasized to be dangerous since the play demonstrates and warns about the tendency towards enmities and conversions that are believed to be inevitable. As McAlindon describes: "Malta is a microcosm of the world viewed from the religious perspective, a place where Christian and non-Christian coexist in a perpetual struggle for supremacy" (*Renaissance Tragedy* 99-100). Thus, a xenophobic attitude and the notion of patriotism are adopted in the play.

The Prologue in *The Jew of Malta* opens with Machiavel's introduction to the play:

MACHIAVEL Albeit the world think Machiavel is dead,

Yet was his soul but flown beyond the Alps;

(...)

To some perhaps my name is odious;

But such as love me, guard me from their tongues,

And let them know that I am Machiavel,

And weigh not men, and therefore not men's words.

Admir'd I am of those that hate me most:

Though some speak openly against my books,

Yet will they read me, and thereby attain

To Peter's chair; and, when they cast me off,

Are poison'd by my climbing followers.

I count religion but a childish toy,

And hold there is no sin but ignorance.

Birds of the air will tell of murders past! (1-2, 5-16)

In the Prologue, Machiavel implies that true admirers of him never admit it because what they do and say are two completely different things (Jones 64). Marlowe connects “the English understanding of Machiavelli” with his insights about religion (Bertram 100). Thus, he implies the notion that religion is just a “human invention” (101). As Chabod comments: “with Machiavelli, on the other hand, there is no further intervention on the part of God or the devil, the Saints or the ‘enemy of human generation’. Everything is determined by human agencies (...). Everything is reduced to a purely worldly level.” (180). Marlowe’s emphasis on religion both refers to how Barabas conceives and makes use of it and is an indirect criticism of the institution of religion in Marlowe’s lifetime. By employing Machiavelli,

[Marlowe] not only puts into his mouth nearly all the commonplaces associated with Machiavelli in the popular mind, but creates a revealing his character or motives to

anyone but the audience, and who include Shakespeare's Richard III, Edmund and Iago.

The Machiavellian world of double dealing and realpolitik also provides the characters and atmosphere of Marlowe's *The Massacre at Paris*. (Salgado 105)

Introducing himself and his teachings of *The Prince*, Machiavel announces that the Jew, whose name is Barabas, is one of his followers and practises his teachings. Therefore, Machiavel wishes for his success. Marlowe's Machiavel has a function as a narrator who opens the play and introduces Barabas, the Jewish Merchant in the Prologue. Barabas is emphasized as a danger because "[f]or the Elizabethans, the man who saw the world as godless and who recognized no imperative beyond his ambition was a danger to all order" (Scott 162). Therefore, while Barabas utilizes religion to exploit people around him, he also becomes the victim because of his religious identity in Malta. Moreover, Marlowe's choice of the name Barabas is conceived to be anti-semitic since he bears the same name as the prisoner who forced the crucifixion of Jesus (Khoury 333). Marlowe followed a strategy to alienate Barabas from the Christian readers as a traditional element of the morality plays (Jones 63-4). As Cole emphasizes, Marlowe succeeds in employing the spirit of Machiavelli into the stereotypical Jewish figure of Barabas by "[pouring] all the vilest ingredients from the bugbears of contemporary imagination, fusing the infidel Jew with the ruthless Machiavellian, and animating the mixture with the spirit of morality Vice" (123).

In the first Act, Barabas is depicted while he is counting his heaps of gold. He is bragging about his infinite riches and being a highly influential merchant around the world. "He admires the substances of wealth if they are exotic, pure, sensuous, and powerful" (Huebert 25). Therefore, the ambition for riches is more evident in *The Jew of Malta* than in *Tamburlaine* (Tromly 92-3). Material wealth is always present, and it is employed as a dominating power throughout the play (93). Apart from this, Barabas has a very violent despise for Christians and defines Christianity as a "false religion":

BARABAS Rather had I, a Jew, be hated thus,

Than pitied in a Christian poverty;

For I can see no fruits in all their faith,

But malice, falsehood, and excessive pride, (1.1 112-115)

At this point, Greenblatt argues that this excessive materialism and the craze for riches do not only mesmerize Barabas but also the Christians of Malta in the play (296). Therefore, other values such as “love, faith, and honor-but as private values, these are revealed to be hopelessly fragile, while as public values, they are revealed to be mere screens for powerful economic forces.” (Greenblatt 296). Despite having all the riches of the world, Jews could not have been kings since their number was very few. Upon learning of a fleet of Turks’ arrival, he gets excited because the Turks might kill all Christians and take control of the land.

BARABAS Why, let ‘em come, so they come not to war;

Or let ‘em war, so we be conquerors. —

Nay, let ‘em combat, conquer, and kill all,

So they spare me, my daughter, and my wealth. (1.1. 148-151)

As long as he and his belongings are spared, he is content with the Turks’ occupation of the Christian land. Ostensibly, he expresses how his life, daughter, and gold are dear to him. Upon the Turks’ arrival, the governor announces the tribute money for the Turks:

OFFICER (*reads*) ‘First, the tribute-money of the Turks shall all be levied amongst the Jews, and each of them to pay one half of his estate.’

BARABAS How, half his estate [*Aside*] —I hope you mean not mine.

FERNEZE Read on.

OFFICER (*reads*) 'Secondly, he that denies to pay, shall straight
become a Christian.'

BARABAS How! a Christian? [*Aside*] Hum, what's here to do?

[*Aside.*]

OFFICER (*reads*) 'Lastly, he that denies this, shall absolutely lose all
he has.' (1.2. 68-77)

The Christian officers trick Barabas into rejecting the articles so that they can have the lawful access to confiscate all of his properties. In doing so, they take Barabas' belongings away and turn his mansion into a nunnery. As Barabas belongs to a minority group in the society, he is regarded as the "other" and his power is suppressed by the authority. The authority figures put forward that his property is claimed and confiscated since his wealth is huge, but the main reason is just because he is a Jew. If a minority group is constantly exposed to oppression by the members of the majority in a society, then, the minority group's enmity towards that culture's members becomes an inevitable result (Freud, *Future* 20). Hence, Barabas' hatred that has been accumulating for so long becomes the main source of his motivating power that never dies out. At this point, Barabas equates himself with Job, nonetheless, Barabas' reaction is nothing like of Jobs; since while Jobs exhibits a striking patience, Barabas ignites his "wild vengeance" (McAlindon, *Renaissance Tragedy* 102). Having lost all of his properties, Barabas decides to take revenge on Christians and sends his daughter to the nunnery to work his plans:

BARABAS Then, Abigail, there must my girl

Entreat the abbess to be entertain'd.

ABIGAIL How, as a nun?

BARABAS Ay, daughter; for religion

Hides many mischiefs from suspicion. (1.2. 280-84)

Barabas, as a Machiavellian character, knows how to manipulate people and deceive them very well. He recommends her daughter being so sincere and precise that no one would ever doubt her devoutness. Later, he buys a Turkish slave named Ithamore to devise his plan. Therefore, while Tamburlaine defeats his enemies easily by the demonstration of his supreme force, Barabas utilizes his wits' guidance and makes his targets fall into his deadly traps by deceiving them. Thus, "Barabas' aggression is discharged through satire, and more importantly, through his ingenious plots and contrivances." (Proser 116).

In the play, the readers witness that Barabas talks to himself very frequently. This takes place only when Barabas reveals his true intentions. Also, Barabas avoids telling all of his secrets even from his precious daughter, which means that he trusts no one but only himself. Hence, the main problem is that the readers' minds are still confused since they can never make sure of Barabas' true identity even when he is alone (Bartels 98). Freer argues that Marlowe treats lying as a metaphor, not simply for the development of his central character, but also for the form and the structure of the play, then he adds, "a majority of characters in a play lie to each other and themselves" (145). Bartels argues that Barabas himself creates his identity as "the other" and embraces his Jewishness to benefit from its advantages (100). Nevertheless, she also puts forward that Barabas' actions conflict with the doctrines of Judaism that he talks about (97). These clues demonstrate how Barabas feels threatened and he is in a constant state of alert for any kind of danger. Barabas acts as an amiable figure in society so as not to be seen as a threat by people around him.

BARABAS We Jews can fawn like spaniels when we please,

As innocent and harmless as a lamb's.

I learned in Florence how to kiss my hand,

Heave up my shoulders when they call me dog, (2.3. 20-24)

Ostensibly, Barabas neither blames himself nor feels himself inferior to Christians. On the contrary, he develops a sense of narcissism for being a privileged Jewish merchant, therefore, “playgoers find themselves watching a powerful, respected merchant-prince” (Tromly 97). Even though Christians discriminate against him and utter pejorative words, he does not show a mark of sensitivity because his huge amount of financial profit compensates for the difficulties that Barabas goes through. Although Barabas holds his wealth so dear to himself, his motivation for revenge is even greater. As his hatred is insatiable, Barabas never gets enough of the desire for revenge (Tromly 96). Thus, Marlowe employs a revenge narrative in *The Jew of Malta*. Generally, revenge narratives represent “manliness”, and necessitate an act of violence, therefore, these narratives promote “oppressive gender norms” (Dawson, “Introduction” 3). The performer of revenge soothes the feelings of weakness and guilt, thus, “cancel[s] the loss of the past” (Dawson 4). In the play, the power dynamics change not by means of direct confrontation but with the aid of “dirty tricks” (Kuriyama 141). Therefore, Barabas enjoys being wicked and he proudly accepts it because he clings to the idea of avenging Christians both by plotting against them and benefiting from their wealth.

In the play, Abigail, who is Barabas' daughter, appears as the most precious “property” of Barabas. Lodowick, Ferneze's son, and Barabas refer to Abigail as a “diamond”. During the conversation, Lodowick indirectly asks about Abigail's virginity under the metaphor of a diamond. Barabas' mercantile language also unearths how he regards his daughter as a precious trading item. Barabas does not hesitate to exhibit this priceless jewellery, he does not even mind others touching her. He uses her daughter as bait to lure his enemies into the trap and cause

their deaths. Upon her lover Mathias' death, Abigail gets into a state of melancholia. Generally, melancholia includes symptoms such as excessive state of suffering, loss of interest in the outer world and losing the ability of adapting to social life altogether, therefore, people who suffer from melancholia have a high tendency towards isolating themselves (Freud, "Mourning and Melancholia" 244). Likewise, Abigail simply leaves all earthly things behind including his father and returns to the nunnery. In fact, Abigail does not convert to Christianity to take revenge from his father, on the contrary, she remains graceful and immaculate throughout the play. Nevertheless, Barabas regards her seclusion as an unforgivable humiliation to his Jewish identity. By poisoning the whole nunnery, he not only kills his daughter but also the other pious people who have contributed to Abigail's conversion. According to Proser, poison is a silent medium for "the violent shaping and controlling of events" as a part of Barabas' Machiavellian policy of cunningness (116). Kuriyama puts forward that "[s]exuality leads only betrayal and destruction, as we can discover by reviewing the careers of the play's two principal women, Abigail and Bellamira" (152). Abigail, as an obedient daughter, complies with Barabas' directives and tempts both Lodowick and Mathias. The fake letter for challenge written by Barabas ignites the rivalry between them and both of them end up killing each other. Abigail's reason for betrayal does not stem from indulging in sexuality but from the loss of Mathias, her betrothed lover. Hence, while Abigail leads to the destruction and betrayal unintentionally, Bellamira brings about the turmoil by suggesting her sexuality (Kuriyama 152-153). On the other hand, Ithamore easily yields to his sexual impulse as soon as Bellamira attempts to seduce him. His lust is so uncontrollable that he confesses the crimes that he and Barabas have committed together. Therefore, the act of sexuality seems to have blurred Ithamore's faculty of rational thinking. As such, he cannot think about anything but satiating his sexual desires. Nevertheless, Barabas' "low-life" enemies pose little danger as they do not possess any "political power" (Kuriyama 157).

Barabas and His “Double”

Freud identifies “the invention of doubling” with the ego’s resistance against the power of death and the fear of going extinct by believing in a figure such as the “immortal soul” (“The ‘Uncanny’” 235). Therefore, Freud asserts that “the ‘double’ has [connection] with reflections in mirrors, with shadows, with guardian spirits, with the belief in the soul and with the fear of death” (“The ‘Uncanny’” 235). In the play, Barabas’ double emerges as the embodiment of Ithamore. Masinton argues that Ithamore might be interpreted as Barabas’ “alter ego” to some extent (77). Barabas and Ithamore share the same “destructive passions” and hatred against Christians (Masinton 78). As Barabas calls Ithamore his “second self” (3.4. 15), this definition corresponds to Freud’s definition of “double”. According to “the phenomenon of the double”:

We have characters who are to be considered identical because they look alike. This relation is accentuated by mental processes leaping from one of these characters to the another---by what we should call telepathy---, so that the one possesses knowledge, feelings and experience in common with the other. Or it is marked by the fact that the subject identifies himself with someone else, so that he is in doubt as to which his self is, or substitutes the extraneous self for his own. (...) In other words, there is a doubling, dividing and interchanging of the self. (“The ‘Uncanny’”, 234)

Indeed, Barabas and Ithamore share a lot of things in common. As Barabas states, “Why, this is something. Make account of me/As of thy fellow; we are villains both. / Both circumcised, we hate Christians both” (2.3. 214-216). In short, they share similar experiences, feelings, and motivations in life. Besides, whereas Barabas is not a slave literally, he can relate to Ithamore as Barabas is enslaved metaphorically since the government has stripped him of almost all of his belongings except his life. By teasing Ithamore with his verbal trick, Barabas encourages Ithamore to collaborate with him against Christians (Tromly 98). Upon his daughter’s betrayal, Barabas declares Ithamore as his only heir:

BARABAS O trusty Ithamore, no servant, but my friend!

I here adopt thee for mine only heir.

All that I have is thine when I am dead,

And, whilst I live, use half; spend as myself.

Here, take my keys. I'll give 'em thee anon.

Go buy thee garments. But thou shalt not want. (3.4. 41-47)

Interestingly, Barabas assumes that Ithamore will not spend his gold and buy himself garments, therefore, this also hints at how Barabas avoids spending his gold at the same time. Barabas' fear of becoming poor inhibits him from making any unnecessary expenditures. In terms of materialism, Barabas is not the only character who is carried away with the pursuit of riches, but Friar Barnardine and Friar Jacomo are tempted by the same dream at the same time. The greed of obtaining treasures allures the friars and makes them fall into Barabas' trap. Barabas plots against Friar Jacomo by putting the staff to make Friar Jacomo hold to give the impression of a scene of murder. In the meantime, Barabas and Ithamore come out from where they are hiding and accuse Friar Jacomo of murdering Friar Barnardine. Apart from this, telepathy also takes place in the play since Ithamore knows what Barabas is exactly thinking about. He might be the only character who can see Barabas' actual self in the play as the way they think and talk almost the same. Interestingly, they utter the same ideas and even the same offensive jokes about Christian nuns and monks. Regarding this issue, Kuriyama asserts that Marlowe's jokes about Friars and Nuns are pointed at Catholic Christians (150). While Barabas says "[h]ow sweet the bells ring, now the nuns are dead, / [f]or every year they swell, and yet they live" (4.1. 1, 6), Ithamore asks "have not the nuns fine sports with the friars now and then? (3.3. 32). Nevertheless, Ithamore turns into a threat for Barabas since he blackmails him and demands

gold in his letters. In the meantime, Ithamore is aware of Barabas' inner thoughts when Pilia-Borza says that Barabas has greeted himself friendly:

PILIA-BORZA: At reading of the letter, he stared and stamped, and
turned aside. I took him by the beard and looked upon him
thus, told him he were best to send it; then hugged and embraced me.

ITHAMORE: Rather for fear than love. (4.2. 104-108)

According to the theory of double, then, Ithamore's plan for fleeing Malta and settling in Greece reflects Barabas' desires that he will never pronounce in the play, which is why, Marlowe makes use of Ithamore's passage to reveal it indirectly. Hence, Ithamore stands for Barabas' id at the same time. The phenomenon of double is associated with a person's looking at one's own self from an outer perspective. As Freud states, "ego disturbance" takes shape when the ego has not truly distinguished itself "from the external world" and "other people" ("The 'Uncanny'" 236). Although this seems like a person's self-criticism, this is not the case. In fact, it is going back to a stage where ego is not repressed by the outside factors. Therefore, Barabas' ego comes to the surface with the agency of Ithamore. Ithamore signifies for the release of the sexual impulses that is suppressed by Barabas. Deep inside, Barabas wishes to give up on taking revenge and getting away from the land to live in pleasure and comfort. As Tromly explains; "in Marlowe's plays, the invitation to 'come live with me' often occurs in an early scene or even the Prologue, thus obliquely inviting the audience to participate in the titillating world of the theatrical illusion" (103). Nevertheless, Barabas remains determined and manages to kill Ithamore, Bellamira and Borza by approaching them under the disguise of a French lute player and presenting his poisonous flowers. Barabas' act of killing Ithamore might be considered as a symbol of his giving up on his sexual drives and egoistical desires. Later, when he is about to

be put into jail, he consumes the brewing of a sap mixture and pretends dead. They think he is dead and throw him out of the frontiers of Malta.

Vitkus describes Barabas as a “self-fashioning devil” because of his talents in trickery, shapeshifting, and strategy (186). Due to these manipulative skills, Barabas can disguise himself and deceive others effortlessly. Indeed, Barabas is not only good at cunning but performs very convincingly at the same time. He is competent in the doctrines that have proved to be beneficial in achieving his goals. When these skills are combined, Barabas is made almost invincible and a great threat to the Christians in Malta. In fact, Marlowe employs an unusual portrayal of a Renaissance man with the embodiment of the Jewish merchant, who can speak foreign languages, play an instrument, and knows politics and finances as well as pharmaceuticals. His act of killing Ithamore does not necessarily mean triumphing over his wickedness but his id. In other words, he silences the vociferations of his id and ignores his inner desires, but he devotes himself to taking a further step toward his plan.

Barabas’ Suicidal Thoughts

In the play, Barabas is doomed to a predestined end that is ostensible from the beginning. Barabas’ profession as a Jewish merchant is suicidal in its essence (Greenblatt 307). According to him, “beneath this egotism, so zestfully proclaimed in his asides, lies a dark, indeed scarcely visible, but potent self-destructiveness” (Greenblatt 306). Apart from this, Barabas’ self-destruction also stems from his restlessness:

Barabas is in effect an island on an island - he does share some of Tamburlaine's defining traits, most notably a constant oscillation between desire and discontent. Barabas, too, is driven by a restless spirit of dissatisfaction; he can speak of contentment only in the conditional. (Tromly 92)

Barabas' dissatisfaction despite his murderous plots and poisoning keeps sparking his desire to wipe his enemies out until no one is left behind. As McAlindon comments: "Barabas's hatred is consuming, intense, and desperately human. It gives him a terrible energy. (...) Yet it is a hell on earth, a burning cauldron" (*Renaissance Tragedy* 108). As soon as he wakes up, he shows Selim Calymath the way how to conquer the land very easily. Besides, this indicates that Barabas is also familiar with military strategy at the same time as a Machiavellian character, nonetheless, he prefers being a merchant since it is the most profitable profession among other occupations. As a consequence of his great contribution to the Turks, Barabas manages to acquire the title of governor in Malta, nevertheless, he is not content with this authority since he is despised:

BARABAS I now am governor of Malta. True,

But Malta hates me; and in hating me,

My life's in danger, and what boots it thee,

(...)

No Barabas, this must be looked into;

And since by wrong thou got'st authority,

Maintain it bravely by firm policy,

At least unprofitably lose it not.

For he that liveth in authority,

And neither gets him friends nor fills his bags,

Lives like the ass that Aesop speaketh of,

That labours with a load of bread and wine

And leaves it off to snap on thistle tops. (5.2. 29-31, 34-42)

At this point, Barabas makes a tragic mistake that Machiavellian teachings do not advise it, either. In a country where subjects hate the prince, he cannot trust anyone but himself. His dissatisfaction with such a position is the greatest reason for his downfall. Barabas' plans for weakening his enemies and increasing his riches fail as his attempt to benefit from Ferneze's imprisonment backfires. Besides, Barabas stops to make a self-criticism in these lines. Upon realizing that he is all alone and left without any riches, he inquires about living such a life because as a governor, he will work for people who dislike him in return for just surviving. Hence, Barabas' helplessness overwhelms him and drags him into making a choice. At this point, Greenblatt underlines Barabas' "passivity", as he rejects taking an action unless the problem transforms into a threat to his presence (299). Hence, Barabas is forced to take a step to evade this threat because of the hostile social sphere he lives in.

Ferneze deceives Barabas and reveals his plans to Selim Calymath. At this point, Hodge argues that Ferneze is the actual Machiavellian prince as "[h]e is a consummate user of conventional pieties to cloak ruthless action on behalf of the state" (7). As Marlowe imposes the concept of "self-destructiveness" as a much-appreciated behaviour, Marlowe celebrates Barabas, the Jew, for being clearer and smarter than the Christians (Greenblatt 307). Despite his chronic habit of lying and deceiving people around him, Barabas bluntly elicits the hypocritical discourse of the Christian ruling class as well as the lower classes of society. Even from the beginning of the play, Marlowe foreshadows that Barabas' cause is lost despite of his unfair exploitation by the government. To sum up, Barabas' identity emerges as a product of the Christian population's stereotype of Jewish people, therefore, Barabas' responses come into being as a construction of the Christian dominant society (Greenblatt 299). Therefore, Greenblatt argues that Barabas' death is not coincidental since Barabas confirms his "suicidal" nature by holding on to his profession (307). In such plays, the spectators would expect Barabas' life to be spared because

Christians are conventionally depicted to be virtuous and merciful, however, he is made to fall directly into the cauldron. In the play, Marlowe employs the pot as the most convenient tool for Barabas' punishment since it evokes literal and metaphorical connotations (Cole 129). Cole explores that the cauldron signifies the instrument of torture in the depictions of hell from the Medieval times (129). Thus, Marlowe makes use of the cauldron to depict Barabas' punishment in hell metaphorically. This humiliating picture of the Jew's death is exempt from gravity, and it does not initially wake the sense of catharsis. Therefore, Marlowe is not concerned about putting a tragic ending, but he concentrates on ridiculing Barabas in terms of the play's antisemitism. Moreover, Marlowe's portrayal of Ferneze as a cunning and exploiting governor is a criticism directed towards the English rule of the Renaissance Period. Although Barabas is mainly responsible for his self-destruction, "[t]he social emphasis in *The Jew of Malta* seems part of a new awareness on Marlowe's part that destructive energies are not simply universal ones but are tied into the way society deploys them in its hierarchies, stratifications, and distributions of power" (Proser 112).

In conclusion, in *The Jew of Malta*, material wealth appears as a symbol of power and as an irresistible object of desire. As Tromly comments: "from 'great bashaw' to slave, from holy friar to pimp and prostitute, from Jew to Christian and Turk, it is the touch of avarice that makes the whole world kin." (94). While on the one hand, Barabas attains infinite riches via his mercantile interactions thanks to Malta's multicultural interactions, on the other hand, Barabas becomes vulnerable to the majority group's violation as he is "the other" in the community. Barabas exploits and gets exploited by other people irrespective of the social classes they belong to. Whereas Ferneze employs his superiority as a governor, Ithamore, even Barabas' slave, benefits from Barabas' wealth by blackmailing him, and Bellamira does this by charming Ithamore as a seductress. In a way, Ithamore becomes an agency for Barabas' inner voice that he does not utter explicitly throughout the play. Thus, Marlowe reveals Barabas' short period

of indecisiveness through the representation of Ithamore. Malta is indispensable for Barabas since it offers an inestimable amount of profit and shelters his victims for his further revenge plans. Particularly, Barabas' infinite hatred and restlessness become a great source of energy since Barabas mainly gets motivated by the tireless driving force of his deadly anger. However, in the end, Barabas' becomes the victim of his trap because of his insistence on prolonging his stay in Malta and he leads to his destruction.



CONCLUSION

Essentially, Renaissance doctrines promoted the notion of individualism, therefore, the self-centred inspirations became prominent themes in Elizabethan drama. At this point, as these issues aligned with Machiavelli's teachings at the same time, Machiavellian characters proved to be the most convenient figures in Elizabethan drama. In his plays, Marlowe takes advantage of Machiavelli's doctrines and the stage Machiavel. Concerning this, the power of rhetoric becomes an indispensable element in Marlowe's verses. His verses of persuasion function as the demonstration of power as well as the medium for cunningness and deception. Thus, Marlowe utilizes rhetoric imaginatively for various purposes in his plays. In terms of Machiavellian teachings, the theme of overcoming destiny dominates Marlowe's plays as well as many other Elizabethan playwrights. By taking hold of the reigns and acquiring the ultimate power, Machiavellians direct the course of events. Furthermore, Marlowe employed his satire of religion and his criticism of the materialist interests of Elizabethan society under the disguise of Machiavellian characters. In his plays, the society exhibits Machiavellian traits for being materialist, highly individualist, and nonemphatic.

In *Tamburlaine*, Tamburlaine's power is manifested in his rhetoric and overwhelming violence. Although Tamburlaine is portrayed as a shepherd's son, Tamburlaine's self-delusion emerges as an illusionary sphere in which people around him play along and pronounce what he wishes to hear. According to what Tamburlaine's passages indicate, this verbal confirmation is more vital than any other reality. Apart from this, his Oedipus Complex becomes apparent with his challenge to father figures and his attachment to Zenocrate, who represents motherly affection. Although female characters frequently lead to tragic consequences in Elizabethan tragedies, Zenocrate does not bring about such a downfall but functions as a mediator who contributes Tamburlaine to gaining legitimacy as an emperor. Despite the fact that Marlowe portrays Tamburlaine as a bloodthirsty tyrant, he also establishes a heroic identity with his

rhetoric power and by turning him into a virtuous emperor with his marriage to Zenocrate. In *Part II*, his act of killing Calyphas, his son, is a remark for his fear of weakness. In addition to this, his familial relationship also demonstrates that Tamburlaine keeps the power for only himself by suppressing his sons' power and not letting them take the reins. Similarly, Barabas gets rid of his daughter as soon as he learns that she has converted to Christianity in *The Jew of Malta*. In addition to this, he kills his much-adored Ithamore for demanding his money at the same time. Barabas' reaction also implies that he does not refrain from killing anyone in his way for the sake of keeping all of his wealth, which signifies the ultimate power in Malta. Apart from this, stage props also serve the plots of the Machiavellian characters. Tamburlaine manipulates his targets with the agency of the crown; thus, he benefits from the crown as an object which contributes to keeping loyal followers and eliminating his rivals. While Faustus uses a wooden leg and false head to confuse his enemies and get away with his fraudulency, Barabas uses Friar Barnardine's staff to frame Friar Jacomo.

Apart from this, in Marlowe's *Doctor Faustus*, Faustus' attempt to acquire the ultimate power with the agency of intellectual omnipotence turns out to be the act of his submission to evil and his self-destruction. As a scholar who has studied many disciplines, Faustus achieves the title of Doctor. In time, he develops a narcissistic attitude since he believes that he can surpass any obstacles with his wit's power. Thus, he adopts necromancy and learns how to conjure so as to become the conqueror of the world. Furthermore, Faustus' delusion in misinterpreting religious scripts and the seven deadly sins exhibits his lack of self-knowledge. Nevertheless, his challenge to God's power puts him into a state of constant anxiety. To pacify his uneasiness, he busies himself with Mephistopheles' illusions and sleeps. Therefore, his state of sleep indicates his helplessness and vulnerability since he remains impotent despite of his agreement with Mephistopheles. In addition to this, sleep has a significant role since Mephistopheles makes his victims sleep so as to work his plans and succeed in his illusions.

Furthermore, visual attractiveness and beauty play crucial roles in Faustus' self-deception. Materialistic beauty not only feeds his lust but also intoxicates his mind. At this point, Mephistopheles is a talented illusionist for providing perpetual hallucinations for Faustus' entertainment. Faustus' state of constant dreaming unearths the violent anxiety and the fear of eternal damnation in hell. As Faustus notices that his conscious mind will torment him with the terror of this fear, he adopts a vainglorious lifestyle to dispel any troubling thoughts. Apart from this, Faustus' wish for suicide is unearthed with the depiction of his flying away soul with Helen's kiss. Faustus' waking from his somnambulance does not take place until the very end of the play. Nevertheless, Faustus' awakening mind only brings about the terror of the punishment in hell that is waiting for him.

Then, in *The Jew of Malta*, although Barabas is a stereotypical figure, his shape-shifting identity draws attention. He plots against his enemies flawlessly, disguises himself and acts convincingly, and he knows how to brew a poison. Furthermore, Barabas mocks his enemies sardonically with his unbeatable wits. Besides, he prevails over his enemies by outsmarting them with his smooth plans. In the play, as a Machiavellian character, Barabas' policy is enacted with his deception, plotting, and poisoning of his victims. Apart from this, materialistic pursuits dominate the play and appetizes the settlers of Malta irrespective of their race, religion, and social status. The greed for wealth and treasure tempts most of the characters and leads them into wrongdoings. Although Abigail, Barabas' daughter suggests the portrayal of an innocent and submissive female figure, she becomes one of the victims of Barabas' plots for betraying her father. Apart from this, Ithamore emerges as his double and while he has been Barabas' precious second self, later on, he turns out to be his archenemy as he blackmails him with confessing the vices they have done together unless he does not give him money. At this point, Bellamira plays a vital role in seducing Ithamore and making him turn against Barabas. In fact, Ithamore represents Barabas' id that he is struggling to suppress. Barabas' inner desires

and anxieties are outspoken throughout Ithamore's passages. In the end, the hostile environment in Malta becomes a destructive force for Barabas. Although he might have escaped his Fate by fleeing from Malta, Barabas willingly chooses to stay in Malta. Furthermore, by attempting to cooperate with Ferneze, he makes another fatal mistake which confirms his self-destruction.

Marlowe's fictional works reflect masculine dreams and desires as well as the materialist interests of Elizabethan readers. Besides, Marlowe's plays are written as a reaction to morality plays since a divine interruption cannot be seen in any of his plays. As a direct punishment is absent, poetic justice does not take place. Although Marlowe suggests different portrayal of Machiavellian protagonists from each other, Marlowe crosses their paths in their struggle to alter their Fate. On the most simplistic basis, their Machiavellianism turns out to be a survival instinct against their approaching death. Moreover, although these three Machiavellian characters may seem completely different from each other in terms of their temperament, their motivation is mutual; they seek for approval of others. Thus, Plato's reflection on the orator's self-deception proves to be applicable to these three Machiavellian characters. Even though Tamburlaine remains as an undefeated leader throughout the play, his authority depends on his supporters' presence. Hence, despite their narcissistic attitude, the Machiavellian heroes' struggle to win the favour of the people in their society remains the same. Moreover, Marlowe's Doctor Faustus is a great example of modern humans' pursuit of fitting into the order of society, their scepticism, and existential crisis. Marlowe comes up with an unusual portrait such as an indecisive, interrogating, and mentally suffering model of character. Eventually, Marlowe's plays are also reminders of the transitional nature of material pursuits and the inevitability of the ultimate end for all living beings.

In conclusion, it is no coincidence that the audience observes Marlowe's biographical patterns from his own life in the Machiavellian heroes. These motives not only introduce Marlowe's insights and his view of the world, but also mirror his conception of the Church, the

Elizabethan setting, and the doctrines of the Renaissance. His plays enable him to weave his satirical criticism and to present it in a parodical manner. As a result, Marlowe's Machiavellian characters prove to be more than just typical villains. Underneath their wicked actions, there lies a graver anxiety concerning their identity and existential investigations. Thus, Machiavellian characters' strategies generally adopt a dismissive and rejecting attitude to the actual problem. Yet, the menace is omnipresent since their power is rendered to be impotent in front of the greatest force.



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