Morality and Immorality in Lord of the Flies and Dr. Faustus

A Dissertation Submitted in Partial Fulfillment of the Requirements for the Degree of Master of Arts in Anglo-American Studies

By: Khawla allaoua

Supervisor: Zarrouki Zina

Examiner: Ayad Sallah Addine

2015-2016
Dedication

Firstly, my deepest and warmest gratitude to my endearing parents. My mother Rabiaa for her generous support and invaluable impute. To my father Tahar for his physical and emotional encourage. To my sisters: Kahina, Somia, and Sihem. To my brother: Mensef. Without forgetting all my family. I would like to express my thanks to my intimate friends. Also to my best friend Mehdi Bouamoucha for his motivation and advices. Finally, I would like to thank all my classmates.
Acknowledgments

Praise be to Allah, the most Glorious, without whose help none of this modest work would be possible, I am particularly grateful to my Academic supervisor Miss Zerrouki Zina, she has been a source of academic inspiration, motivation and critical discussion. Her guidance, high standards, patience, taught me a lot. Finally my deepest gratitude is to my Examiner Sir Aid Sallah, who was my teacher of one year. Also I would like to thank everyone who has contributed to the realization of this study including the teachers of English Department and the administration.
Abstract

The following research is a study of morality and immorality in William Golding's *Lord of the Flies* and Christopher Marlow's *Dr. Faustus*. Although a number of critics, inspired mainly by the ideologies of psychoanalysis and the notions allied to it have very often studied *Lord of the Flies* and *Dr Faustus*, no full-length study investigated morality as common theme in both works. Dwelling on the concepts of psychoanalysis, those research works helped us to operate our research. At the basis of the research is a belief that human nature is changing instead of being fixed and stable as claimed by some philosophers. Our research is also based on a number of assumptions. The first assumption is that moral and immoral aspects hold their firm ground in both works. The second assumption is that the Id, the Ego and Superego parts of the mind contribute to the human's mental and psychological functioning meanwhile influencing the individual's understanding of morality and immorality. The third assumption is that the human conduct is equally dictated by the social forces as well as environmental circumstances. The other point is that the similarities in the social and cultural backgrounds of the two writers make us assume that more similarities that differences may come out in our analysis.

**Key words**: Morality, Immorality, Postmodernism, Renaissance, Psychoanalytic approach, the Id, the Super ego, the Ego.
**Resumé**

La recherche qui suit est une étude de la morale et de l'immoralité dans Lord William Golding des mouches et le Dr Faustus de Christopher Marlow. Bien qu'un certain nombre de critiques, inspiré principalement par les idéologies de la psychanalyse et les notions connexes qui lui ont souvent étudié Lord of the Flies et le Dr Faustus, aucune étude sur toute la longueur d'une enquête morale comme thème commun dans les deux œuvres. Hébergement sur les concepts de la psychanalyse, ces travaux de recherche nous ont aidés à exploiter notre recherche. A la base de la recherche est une croyance que la nature humaine est en train de changer au lieu d'être fixe et stable selon certains philosophs. Notre recherche est également basée sur un certain nombre d'hypothèses. La première hypothèse est que les aspects moraux et immoraux tiennent leur terre ferme dans les deux œuvres. La deuxième hypothèse est que l'Id, les parties moi et le surmoi de l'esprit contribuent au fonctionnement mental et psychologique de l'être humain influence quant à la compréhension de l'individu de la moralité et de l'immoralité. La troisième hypothèse est que le comportement humain est également dicté par les forces sociales, ainsi que des conditions environnementales. L'autre point est que les similitudes dans les milieux sociaux et culturels des deux écrivains nous font supposer que plus de similitudes que les différences peuvent venir dans notre analyse

**Mots-clés:** Moralité, Immorality, postmodernisme, Renaissance, approche psychanalytique, l'Id, le Super ego, l'Ego.
الملخص

البحث التالي هو دراسة الأخلاق والرذيلة في الرب وليم جولدنج والدكتور فاونست كريستوفر مارلو.

وإلى أن عدا من النقد، مستوحا أساسا من أيديولوجيات التحليل النفسي ومفاهيم المتالقنة معها وكثيرا ما درس لورد الذهب والدكتور فاونست لم تبحث أي دراسة كامل طول الأخلاق كموضوع مشترك في كلا العملين. الخوض في مفاهيم التحليل النفسي، وقد ساعدت تلك الأعمال البحثية لنا بالعمل بحثا في أساس هذا البحث هو الاعتقاد بأن الطبيعة البشرية تتبغ بدل من ثابت ومستقر كما يدعى بعض الفلاسفة. وحسبه بحثنا أيضا على عدد من الافتراضات. الافتراض الأول هو أن الجوانب الأخلاقية وغير الأخلاقية عند على أرض الواقع ثابتة في كلا العملين. الافتراض الثاني هو أن الهوية، والأنا والأنا العليا أجزاء من العقل أن يسمح في الأداء العقلي والنفسي للإنسان في الوقت نفسه تؤثر على فهم الفرد للأخلاق والفحور. الافتراض الثالث هو أن السلوك البشري تنمي مناصفة بين القوى الاجتماعية وكذلك العروض البيئية. النقطة الأخرى هي أن التشابه في الخلفيات الاجتماعية والثقافية للإلكاتبان تجعلنا نفترض أن المزيد من أوجه التشابه أن الخلافات قد يخرج في تحليلنا.

الكلمات المفتاحية: الأخلاق، الأخلاق، الأدب الحديث، النهضة، الأنا، الأنا الأعلى.
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General Introduction

Literary critics have been increasingly interested in the psychological and moralistic dimension of literary texts as a result of the phenomenal growth of literature that projects human psychology. There is a consensus that Christopher Marlowe's *Dr. Faustus* along with William Golding's *Lord of the Flies* deserves special attention for their diverse thematic concerns and morality in particular. Marlow and Golding are considered as the most influential British writers of their time and their works are celebrated for their psychological depth. Each work symbolically conveyed moral implications that have invited many readers and critics to discuss them.

The present study intends to make a modest contribution into the field of literature by emphasizing the following points: what is the impact of the environment on the psychology of people? What are the reasons that may lead a person to change his views, values and morals?

Dr. Faustus and *Lord of the flies* are allegories both the novel and the play tell stories about a change in conduct and morality. With the so far mentioned questions in mind, the purpose of this research is to explore the psychological conflict experienced by the characters of these texts; the conflict between reason and desires, between morality and immorality, and between the environment and the individual. It is also our aim in this research to examine the impact of environment on the psyche of the characters.

Our research is based on a number of assumptions. The first assumption is that both works reflect the state of instability experienced by man. In other words both of them address the different types of psychological and spiritual conflicts and changes that individuals come to experience. The second assumption is that the works are projection of their authors' desires, intentions and concerns. The third assumption is that in *DrF*
immorality is paramount and is a result of the internal drives while in Lord of the Flies both moral and immoral aspects hold equal grounds. The fourth assumption is that the authors' works are a reflection of the spirit of the age in which they lived.

 DrF and LoF introduce a set of male characters that are created to allow giving the ability of raising the controversial subjects of human nature, the human’s regress to primitive state and the tension between the good and evil forces. Hence, it is our intention in this study to borrow from Sigmund Freud's notions. Psychoanalytic investigation shows that the deepest essence of human nature which is similar in all men aims at the satisfaction of certain needs like self-preservation, aggression, need for love, and the impulse to attain pleasure and avoid pain.

To conduct our research, the following outline will be followed. The first chapter will introduce the concept of human nature and the role of instinct, rational and irrational forces as well as the environment in shaping the feelings, thoughts and mental functioning in the adults. Since our research rests on the assumption that both works involve a huge conflict between the good and evil, our task in the second chapter is to examine the role of the id in Dr. Faustus and Lord of the Flies. The background of the novel and the play is to be considered with the aim of arguing for the referential function of the texts. The last chapter tends to examine the books in terms of morality.
Chapter one

Literature and Psychology

Many Philosophers and scholars have discussed the subject of human nature. Different schools of thought and theories have also been developed to study human psychology and the attributes that make up the human mind. Many of such theories helped to explain the human behavior. Aristotle argues that both body and soul contribute to our psychological and mental functioning. In this sense, the soul and the body are interrelated to build our personalities. Likewise, Sigmund Freud believes that the human behavior is governed by instinctual drives and irrational forces. It is our intention, in this chapter, to look into the concept of human nature. In other terms, we are more concerned with the factors and the forces that might influence our behavior. It is also our aim to prove whether or not the human nature is really fixed and unchanging as claimed by many philosophers.

The Concept of Human Nature

"God did create purely spiritual beings, the angels, who are nothing more than disembodied minds, but that is not what we are. We are, essentially, mind–body composites. So to understand the human nature, one must study not just our mental capacities, intellect and will, but the human body." (qt in Robert 350). Human nature can be simply defined as the general psychological characteristics, feelings, and behavioral traits of human kind. Thomas Aquinas seems to harbor certain sympathy for a naturalistic biological understanding of human nature. According to him, in some cases, the supernaturalism slant clearly wins out. In other cases, as in his conception of human beings as a soul–body union, it is equally clear that biological considerations are paramount.
The psychologist Geoff Miller has called the restoration of human nature into discussions of human behavior a “paradigm shift”, political policy and social organization. Steven Pinker argues that human nature is rooted in three beliefs namely The Blank State, The Noble Savages, and the Ghost in the Machine. According to the Blank State view, human infants are born with empty heads and acquire all their knowledge socially. The ideology of the Noble Savage suggests that humans are naturally born good, and that society corrupts their innate goodness. The Ghost in the Machine is the term that he philosopher Gilbert Ryle gave to Descartes view of the mind as an immaterial spirit distinct from the physical world (Kenan web).

Pinker points that human nature denies the idea of being non-free, behaviors and thoughts are not the operation of the mind. Humans do possess a dual character, as both biological and historical beings. We are biological beings, and under the purview of the biological and physical laws. But we are also conscious beings with purpose and agency, and hence able to design ways of breaking the constraints of biological and physical laws (Kenan web).

The concept of human nature holds a certain ambiguity. On the one hand, human nature means that which expresses the essence of being human, what Darwinists call species –typical behavior. On the other hand, it means that which is constituted by nature, in Darwinian terms that which is the product of natural selection. In non-human animals the two meanings are synonymous. What dogs, bats or sharks typically do as species, they do because of natural selection. But this is not true of humans. The human behavior is shaped as much by our history as by biology (Kenan web).
Human nature and the internal processes

Like most of the Psychologists, The Austrian Sigmund Freud is interested in the internal processes. Freud based his theories on the functioning of the mind emphasizing the interaction of the conscious and unconscious processes that manifest themselves in everyday life. Freud is the one who popularized the idea of the unconscious mind and the development of personality over time. Freud’s psychoanalytic method aimed to access the individual’s subconscious thoughts (Steven, 10). Freud believed that: “when we explain our behavior to ourselves or others (conscious mind activity), we rarely give a true account of our motivation. Our rationalizations of our conduct are therefore, disguising the real reasons”. He stressed the conditions of the unconscious mind that governs our acts.

Freud divided the mind into three parts namely the Id, the Ego and Superego.” The id acts at an unconscious level and according to the pleasure principle (gratification from satisfying basic instincts). The ego operates in the both of unconscious and conscious mind and follows the reality principle. Its goal is to satisfy the demands of the id in a safe a socially acceptable way. The superego develops acts according to the morality principle and motivates us to behave in a socially responsible and acceptable manner”.

Human Nature and Social Forces

Social psychology is the systematic study of people’s thoughts, feelings, and behavior in social contexts. Social psychologists tend to study human behavior in terms of the impact of social environments on thoughts, feelings, and behaviors. Sociologists studying social psychology also emphasize the ways in which society shapes the meaning of social interactions at the same time assessing the effects of broad social conditions on our thoughts, feelings, and behaviors. Most of us engage in such research about the world around us looking for clues as to how and why people act the ways they do (Sophomore 3).
Freud's beliefs connect childhood practices with life acts. Hence, the influence of the social affairs does come in into psychoanalytic meaning. Psychologists erase the boundary between internal and external worlds and feelings and behavior are seen as succession trading of ideas between internal and external authorities (Steven 10).

Symbolic Interactionism merges the elements of psychology with sociology in an attempt to explain the relationship between the individual and society. It is also a study of how people negotiate the meaning of social life during their interactions with other people. From the symbolic interactionist perspective, the important connection between society and our inner experiences lies in our interactions with other people. These interactions provide information about the world, which we then accept or modify for our own use (Susan 13).

Social Structure and Personality, this perspective focuses on the connections between larger societal conditions and individuals, especially, on the influence of social structure on individuals. Social structure refers to the persisting patterns of behavior and interaction between people or social positions. Because there is stability among relationships and positions, sociologists study these patterns and their effects on individuals' thoughts, feelings, and behaviors (14).

Concerning the last face, which is about the Group Processes, this last face studies how basic social processes operate in group contexts. Groups are an important part of society and a significant area of social psychological research in both sociology and psychology. Because it takes only two people to make a group. And because humans are inherently social, we all spend a considerable amount of time in our lives in group settings, including which family, friends, and co-workers. The group processes perspective studies our interactions and positions within and across these groups (Susan 17).
The impact of society in our lives is complex. How do we develop the ability to see society in our daily live Peter Berger says that:” we can see social forces in everyday life through individual’s expressions and behavior. We make choices every day without much conscious thought such as purchasing food and clothing or spending time with friends and family, he stresses the importance of developing the ability to see how what we do in our day-to-day lives reflects larger social forces. (Sophomore 15)

The Sociolgical imagination gives social psychologists the vision necessary to assess all the possible social condition that may influence individuals thoughts, feelings, behavior. If we limit our perspective on the social world to explanation that do not make social factors into consideration, we will miss some of the possible causal explanations for behavior. In a classic example, Durkheim questioned the traditional approach to understanding suicide, which focused on the mental health of the individual. He proposed that suicide rates are influenced by social conditions, above and beyond personal problems. Durkheim first examine his ideas by comparing suicide rates over time and in different countries. He found that both time and place affected suicide rates something that would not be true if suicide simply reflected factors internal to an individual (Sophomore 16).

Durkheim concluded that suicide had to be, in part, a manifestation of social issues as well a personal problems. His research showed that groups that are better integrated into society have lower suicide rates than groups with fewer social connections. For instance, married people, who are presumably better integrated into society as part of a social unit, were less susceptible to suicide than singles (Sophomore 16).

George Herbert Mead characterized that:

we feel the initial impulse to act, we perceive our environment. This perception entails the cognition of the pertinent symbolic elements, other
people absent reference groups, and so on as well as alternatives to satisfying the impulse. After e symbolically takes in our environment, we manipulate the different elements in our imagination. This is the all important because before action, this is where society becomes possible. This manipulation takes place in the mind and considers the possible ramifications of using different behaviors to satisfy the impulse. We think about how others would judge our behaviors, and we consider the elements available to complete the task. After we manipulate the situation of symbolically in our minds, we are in position to consummate the act. I want to notice something about human, social behaviors, action requires the presence of a mind capable of symbolic, abstract, thought and self able to be the object of thought and action. Both the mind and self, then, are, intrinsically liked to society (Mead 10).

Human nature has long been a matter curiosity and great interest. People have always wanted to be able to understand and predict the behavior of the other by including the verisimilitude and the fantastic, the real and the imaginary, common and exotic aspects. Although the methods may vary, human nature had been and will always be an authentic and invaluable study professional, philosophers, artists, authors, celebrating human nature as an indecipherable tangle. Literature is one of the most fundamental means to understand human nature. Works of literature serve as tangible instruments of cultural aesthetic heritage to be studied as the sources of man’s creative process.
The Concept of Morality

The link between morality and human nature has been a common theme since ancient times, and with the rise of modern moral psychology, it remains equally popular today. In the article written by Jesse j. Prinz, entitled Moral Psychology, Francis Hutcheson discusses a philosophical tradition widespread during the Enlightenment, and throughout the history of philosophy. According to this tradition, we are by nature moral, and our concern for good and evil, is as natural for us as our capacity to feel pleasure and pain. Ethicists, ethnologists, psychologists and even some cultural anthropologists tend to agree that morality is part of the biology (Prinz 1).

British moralists claim that moral norms are based on approbation and disapprobation. An action is right if, under idealized conditions, we would approve it and an action is wrong if under idealized conditions, we refuse it. Approbation refers to emotions of moral praise and disapprobation refers to emotions of moral blame. Emotions of praise include gratitude, esteem, and righteousness. Emotions of blame include other directed emotions, such as anger, contempt, disgust, resentment, and indignation as well as self directed emotions, such as guilt and shame (2).

Sigmund's superego refers to the subconscious set of moral controls, given to us by outside influences such as the rules of society and the influence of parents. He argues that the superego, is really the unconscious part of the mind, which is the internalized voice of our parents and society. He confirmed that the long period of childhood during which the growing human being lives in dependence on his parents, leaves behind it…A special agency in which this parental influence is prolonged.
The Concept of Immorality

The concept of immorality has always existed in the minds of spirituals, anthropologists, sociologists, politicians, philosophers, and humanity in general. Many thinkers and philosophers attempted to define, argue for and against immorality (Anyadubalu 53).

Miguel De Unamuno in his search for the truth of immorality. He sees that the power of human reason cannot express the inexpressible, the inherent human hunger, thirst, and desire for self-perpetuation, and self preservation, the longing not to die but to live forever, he turns to irrationalism. So he abandons human reasons and resorts to non-rational in order to explain the concept of immorality. Like Freud, he claims that man is less rational than irrational. For him, man is ‘instinct packed’ (Unamuno 54).

Literature and Psychology

Concerning the psychoanalysis of Freudian, not only based on the personality or the mind of the writer but also focus on the writer’s works as the profits or documents of the capacity of imagination, which is related to the individual’s such as artists and authors; in this perspective we analyze that both literature and psychology deal with imagination and feelings. Psychology has a big role concerning the study of literary works, in this way each discipline sets the individual at the front of their researches. the term psychology depends on the readers attentions, by focusing on the spiritual, emotions, and mental lives, and also the study of the characters and their actions rather than the plot. Literature is the key term to perform the needs of the man and also it’s the mirror of many professionals taking example of Sigmund Freud, who is the famous figure of psychoanalytic approach and evaluated the literary texts such as Shakespeare’s works (Goksen 252).
In the psychological approach, the author’s perceptions, dreams, conscious, or in unconscious mind, the differences between the personality of the author and the author in the text are also taken into considerations. Most themes represented by the authors may be the signs of their own personality traits. In the words of Wellek and Warren “…writers often document their own cases, turning their maladies into their thematic material “. In this context personality, the key element in both psychology and literature may be described “as the total pattern of characteristics ways of behaving and thinking that constitute the individual’s unique and distinctive method of adjusting to his environment “. As psychology is actually related to psychoanalysis in literature; in addition to the characters, the author, and the writing process; are also subjected to psychoanalytical approaches. To reveal the relationship between literature and psychology, it is widely held that psychology enriches the power of creation and production process :”For some conscious artists, psychology may have tightened their sense of reality, sharpened their powers of observation or allowed them to fall into hitherto undiscovered patterns. But, in itself psychology is only preparatory to the act of creation, and in the work itself; psychological truth in an artistic value only if it enhances and complexity if in short in its art”. In addition to that we have another figure who talked the issue of psychology from different angle who is Jung, in his well known work titled Psychology and Literature. Jung states that:

It is obvious enough that psychology, being the study of psychic processes, can be brought to bear upon the study of literature, for the human psyche is the womb of the sciences and arts”. In this sense, he tries to show that psychology and literature are interrelated and there is a strong link between them taking example of literature for human mind or spirit is organ. Both literature and psychology help each other in many aspects like; in the way of explaining, interpreting, and discussing the issue
of human nature in general because the place of human is society and society helps the human to achieve his desires (253).

Literature teaches a diversity of themes about feelings, reactions, tensions, anxieties, motives, desires, and numerous occasions, related to man and existence. Clearly is to be admitted that the interdisciplinary literature cannot be disregarded, for the fact that literature is not devoid of cultural, psychological, philosophical context in terms of its relationship with human beings in all aspects (255).

Psychology, which makes use of even the ancient literary works as sample to provide muti-faceted analyses concerning, the human mind, and spirit is one of the major disciplines that literature is closely related to. Obviously, literature is quit rich as a source of human mind and soul which are the principal materials in the field of psychology and psychiatry. That is to say; literature is the sort of experiences and individuals, realities, basically the human psyche, idiosyncrasies, emotions and feelings. Consequently, both literature and psychology preoccupied with similar issues, and both may barrow from each other to offer multiple interpretations and perspectives. It can be detected, Then, the common features of psychology and literature is each discipline’s capacity to employ different methods and approaches to analyse human nature and existence (256).

He also argues, that the hints related to the authors might be detected from their work, it is of course possible to draw inferences about the artist from the work of art, and vice versa, but these inferences are never conclusive spite of their distinctive nature, and specific principals and terms, both psychology and literature benefit from each other in the process of explaining, interpreting, discussing, the issues related to male, female relationships, man’s place in the society, his desires, failures, achievement and so on (253). He discusses the relationship between psychology and art by dwelling on their
relative principles, psychology and the study of art will always have to turn to one another for help, and the one will not invalidate the other…Both principles are valid in spite of their relativity (253).

Freud’s application of psychoanalytic theory to literature quickly caught on. In 1909 only a year after Freud had published “The Relation of a Poet to Daydreaming”, the psychoanalyst Otto Rank published *The Myth of the Birth of the Hero*. In that work, Rank subscribes to the notion that the artist turns a powerful, secret which into a literary fantasy, and he uses Freud’ notion about the “oedipal” complex to explain why the popular stories of so many heroes in literature are so similar. Ernest Jones, Freud’s student and eventual biographer, turned his attention to a tragic text, Shakespeare’s Hamlet, in an assay first published in the American Journal of Psychology. Jones, like Rank, makes use of the oedipal concept, he suggest that Hamlet is a victim of strong feelings towards his mother, the queen (Jane 505).

The unwillingness, even eagerness, of writers to use Freudian models in producing literature and criticism of their own consummated a relationship that, to Freud and other pioneering psychoanalytic theories had seemed fated the beginning after all, therapy involves the close analysis of language. Rene Wellek and Austin Warren included “psychological” criticism as one of the five “extrinsic” approach to literature described in their influential book *Theory of Literature*, psychological criticism, they suggest typically attempts to do at least one of the following, provide a psychological study of an individual writer, explore the nature of creative process, generalize about types and laws present within works of literature (506).

A later generation of psychoanalytic critics often paused to analyze the characters in the novels and plays before proceeding to their authors. But not for long, since characters,
both evil and good, tended to be seen by these critics as the author’s potential selves or projections of various repressed aspects of his or her psyche. For instance, in *A Psychoanalytic Study of the Double in Literature*, Robert Rogers begins with the view that human beings are double or manipulate in nature. Using this assumption, along with the psychoanalytic concept of “dissociation”, he concludes that the writers reveal instinctual or repressed selves in their books, often without realizing that they have done so (507).

The philosophers and scholars’ concern with human nature has driven them to study the psychological conflicts experienced by individuals. The constant conflict between the basic instinctual drives of the id and high standards of the superego is highly represented in humans through their conduct. Thus, it is safe to argue that morality and immorality in human behavior is the product of those internal processes or forces.
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Chapter Two

Morality in *Lord of the Flies* and *Dr. Faustus*

Many psychologists and philosophers discussed the concept of morality from different perspectives. Morality appears in *LoF* and *DrF*, in the characters’ conduct. In this chapter, we will borrow from the methods of psychoanalysis especially, Sigmund Feud’s notions of the Ego and Superego. Our aim is to explore the moral aspects of the two works. It is our assumption that the superego plays a significant role in keeping the characters close to the standards of morality.

1 Morality in *Lord of the Flies*

*About William Golding: Beliefs and Postmodernist perspectives*

The British writer William Golding is a poet, playwright and Novelist, the best novel among his works is *L o F*. William Golding, like many writers, used social ideas and historical –religious references in his writing. His first novel, *L o F* is an allegorical microcosm of the world he participated in. The Island and the boys and many other objects represent Golding’s view of the world, human nature and some values found in British culture (Nesrine 15). Golding is a writer of exceptional quality and his works are philosophical and rich in meaning, Golding’s works are imbued with postmodernist features. He is the first to introduce the theme of “Darkness of Man’s Heart” to desert
island literature. He attempts to reveal that evil is innate in human nature. In this way, his works reached a philosophical depth that is absent in the other postmodernist works. Golding has described some of the background to his novel in an essay entitled *Fable*, Golding expresses his beliefs saying:

> Before the Second World War I believed in the perfectability of social man; that a correct structure of society produced goodwill; and that therefore you could remove all social ills by a reorganization of society. It is possible that I believe something of the same again; but after the war I did not because I was unable to. I have discovered what one man could do to another. I'm not talking of one man killing another with a gun, or dropping a bomb on him or blowing him up or torpedoing him. I'm thinking of the vileness beyond all words that went on, year after year, in the totalitarian states. They were not done, by the head of hunters of New Guinea, or by primitive tribe in the Amazon. They were done, skillfully, coldly, by educated men, doctors lawyers, by men with a tradition of civilization behind them, to beings or their own kind. I must say that anyone who moved through those years without understanding that man produces evil as bee produces honey, must have been blind or wrong in the head. (Mcclean 1)

Postmodernism is a period of historical change marked by scientific and technological advances and dominated by the spread of materialistic values and cheap moralist. Throughout the modern era, there occurred a divorce between rationality and sensibility because of the declining authority of the Church on the one hand and, on the other, the economic and technical imperatives forcing the pace of change. (160) Postmodernism has
been characterized by the tension between impulses which are destructive or negative impulses and other impulses which more positive, affirmative impulses of hope and longing. Constructive and deconstructive tendencies have been closely intertwined.

Postmodernism can be seen as an extension of the nihilistic impulse of modernity. At the same time, postmodernism is sometimes claimed to be a new form of realism (161-162). It is important to point out that the postmodernist beliefs and practices are personal rather than being identifiable with a particular interest group. Postmodernists believe that there is no absolute truth. In other terms, the notion of truth is a contrived illusion and changing, what is fact today can be false tomorrow. They also claim that Truth and error are synonymous Facts. Rationalization, logic and objectivity are being spurned by postmodernists. Postmodernists speak out against the constraints of religious morals and secular authority. More importantly, they tend to claim that Morality is personal - Believing ethics to be relative. They define morality as each person’s private code of ethics without the need to follow traditional values and rules. (Sim)

The Role of the Ego and Superego in Lord of the Flies

Sigmund Freud is the founder of Psychoanalysis. Freud's ideas are mostly related to the psychological attributes that make up the mind and the impact of the unconscious irrational forces on human behavior. Later in his career, Freud divided the mind into three parts namely Id, Ego and Superego which correspond respectively to the Unconscious, Conscious, and the Conscience. The Ego is responsible for the realization of the fact that the others often have needs that are more important than ones own needs. The Ego
becomes mainly concerned with appeasing the Id and its ever-growing list of needs while maintaining a certain level of civility and morality. The Superego is "The part of personality corresponding most nearly to conscience, controlling through moral scruples rather than by way of social expediency". The superego represents our learned knowledge of what is right and wrong, moral and immoral, acceptable and non-acceptable in any given situation (PPT).


LoF, recounts the story of a group of boys, aged six to twelve who are evacuated from England during a nuclear war, crashing in a Pacific island after their place is shot down. No adult survives, initially the boys are sociable, but soon the distance from society starts to be felt, leading them to savagery. A division, absent at first, grows stronger throughout the novel.

In LoF, Ralph, Piggy and Simon are the three main characters who represent morality in its finest images. Ralph is the embodiment of morality in the novel because he knows about the good and the bad things. Ralph’s desire to please all sides is evident in the novel, at the first meeting of the boys. After Ralph is elected chief, he becomes aware of how upset Jack is that he himself was not elected the leader, as he was already the leader of the choir. Fearing potential problems and power struggles, Ralph makes Jack the leader of the hunters, thus appealing to the wants of Jack, the Id, without making the whole group suffer. Ralph thinks appropriately and has abilities of leadership. He knows better ways of being secured. As ego is the agreement between the id and superego, so Golding presents similar characteristics in personality of Ralph. The instant when he was elected as chief, he knew about the desire of Jack to become a chief. "I ought to be a chief," said Jack with simple arrogance" (28). He felt that the decision of boys of making him a chief affected Jack and made him embarrassed: 'the freckles on jack’s face disappeared under a blush of mortification". Realizing it, Ralph gave him a control of hunting team as started in the
novel: ‘Ralph looked at him eager to offer something.’ The choir belongs to you, of course “. The suffusion drains away from Jack’s face ‘(30). Ralph looking with more understanding at Piggy, saw that he was hurt and crushed. He hovered between the two courses of apology or further insult. “Better Piggy than Fatty” he said with the directness of genuine leadership” and anyone. I’m sorry if you feel like that” (32). In this concept we explore that the ego is not like the id because the ego based on the logical thinking and string personality as Ralph. He apologized from Piggy because his ego guides him to this act, indeed he hurt Piggy but he used an intelligent way to ensure his mistake. Unlike Jack when he hurt Piggy with this words: “You are not good on a job like this” and he does not care about Piggy’s health.

Another character who represents morality in the novel is Piggy, he is a good boy with an innocent face; he is the only person who stayed with Ralph till the end because he is conscious guy like Ralph and not like Jack unconscious. Piggy is one of those who tried to preserve a sense of civilization. Piggy is acting just like the conscience would, trying to rise up feeling of guilt and remorse in the group for letting the fire go out. We tend to notice Piggy’s morality in many cases. For example, when Jack lets the signal fire go out, while hunting Piggy angrily confronts him about his overly reckless behavior. Piggy is the character who wants to maintain civilization more than all others. He displays constant attention and appreciation of societal rulings. He knew the importance of conch more than any other character. He considered it as a symbol of authority and he respected it. He was more concerned with making shelters and getting safer place for everyone.

Piggy’s character moralized him and he was quite sympathetic and sensible. Moreover, at the time of assembly when the small boy wanted to convey the chief about beast, everyone was laughing at him. Piggy was the only one who considered it a wrong deed to make fun of him. His superego led him to help the boy to convey his message effectively. ‘The small
boy held out his hands for the conch and the assembly shouted with laughter; at once he
snatched back his hand and started to cry.” Let him have the conch! “Shouted Piggy’s
“Lets him have it”…… Piggy knelt by him, one hand on the great shell, listening and
interpreting to the assembly” (48). This concept shows that Piggy was capable of
understanding people and their feelings, and also he was able to make a difference between
what is wrong and what is right (Musafa 7-8).

The third in the group of characters that succeeded to keep to its civilized moralistic
values include Simon. Simon is the only one willing to not believe the stories about the
monster in the cliff. He was the only one willing to restrict his unconscious fear take over
his civilized life. Because he was fearless, he was able to see that the monster was actually
a dead parachutist fallen on top of the cliff. He is a not rule by his instinct. Ralph was one
of the people that did not have the super-ego, but he had an ego that was between the super
–ego and the id. He was not fully savage like Jack. He knew with his heart what is right
and what is wrong. He knew what had to be done, but he had to keep remaining himself
that killing is not the right thing. Ralph, and Piggy had the ego conscious when they knew
the killed innocent Simon for no reason, but Jack never felt the guilty because his
unconscious told him that he was right to kill (Morality). Simon's character contains the
image of an ideal self, and this is the standard for behavior according to the superego. He
exhibited exemplary and insight, picking the fruit for the littluns, giving Piggy his share
of meat when Jack would not, being the o Freud represents Simon as superego, because he
has the same behaviors of Piggy, both of them act truly without making problems, beside
that they have a good nature unlike Roger and Jack. His superego drives him to the right
path this bath based on good emotions and feelings.” shoved his pieces of meat over the
rocks of Piggy, who grabbed it “(Golding104). All this shows the appearance of the
superego in his character. While looking for the beast, Ralph asked someone to go to Piggy
to save him from any arm or fear, Simon proposed himself for this service. Simon pushed his way to Ralph’s elbow.”I will go for if you like; I don’t mind honestly (168).

Another character in the novel who represents morality is Maurice. Like Piggy and Simon, he cares about Piggy’s health especially when they went for hunting. “Should not we back to Piggy’s said Maurice, ’before dark’ (165).

2. Morality in DrF

About Christopher Marlowe: life, Beliefs and the Elizabethan Age

Christopher Marlowe was born in 1564, the same year as his follow playwright William Shakespeare. Marlowe’s wild lifestyle challenged social conventions. His life experience and characteristics helped in developing the Elizabethan tragedy through exploring key moral issues of the Renaissance. The plays of Christophe Marlowe are very much the product of Elizabethan England. Social mobility and Anti-Catholic sentiment were two of the most prevalent themes of the time in which he lived. Marlowe was involved in Anti – Catholic activities. Queen Elizabeth ordered his arrest for being an atheist which makes his struggle between good and evil more complicated. His plays are comments on the nature of the society in which he lived. The pursuit of wealth and knowledge changed the class structure of Elizabethan England. Merchants and traders became wealthier and more powerful than aristocrats. It is in the challenging world that Marlow’s morality plays are told (Madeeha 122).

Elizabethan drama gradually evolved out of the religiously –themed plays frequently performed during the medieval period. These religious plays, the most popular of which were called ‘morality plays’. They were sponsored by the church and depicted the battle between good and evil forces for men’s souls (the most famous of these plays is
Everyman, in which a good angel and evil angel try to convince the protagonist Everyman, to join their respective sides (Jeff 5).

Marlowe has been inspired by the traditional morality plays in Dr. F. The central subject of the play is morality, the conflict between the forces of good and evil for the soul of Faustus. Morality features appear clearly in this play. Faustus experiences an internal conflict caused by his God and Bad Angeles. He is then seduced by the Seven Deadly Sins; and he comes close to repentance due to advices of an Old man who acts as a Good Counsel. (25).

**The Role of the Superego in Dr. Faustus**

Faustus is confronted with two opposing forces, the good Angel attempts to instill the old moral’s of contrition, prays and repentance in Faustus, while the bad manipulates Faustus to take wrong path (Madeeha 123). Faustus contemplates his accomplishments and plans for his future endeavors, then rejects, philosophy, medicine, law and theology before deciding to study magic. Significantly, Faustus rejects theology because of misunderstanding of the relationship between divine justice and Christian mercy. (Marlowe 80).

As Faustus prepares to sign in blood a contact giving Lucifer his soul. The good and bas angels appear, offering advice. After Faustus sings, devils dress him in rich robes and dance around. Again Faustus asks Mephistopheles about hell, then refuses to believe the devil’s honest reply, insisting that “hell’s fable” (81).

Faustus raises the spirits of spirit of Helen of Troy for a group of Scholars. When the scholars leave, an old man appears, urging Faustus to repent. Faustus believing himself damned, contemplates suicide, and Mephistopheles hands him a dagger. The old
man advises repentance, but Faustus asks the demon for Helen. Faustus then makes redemption impossible by kissing her spirit (81).

Throughout the play the Good Angel urges Faustus to acknowledge his error and plead for divine mercy, which repentance would make forthcoming. The good angel chastises Faustus for going beyond appropriate boundaries of human knowledge (85).

The old man represents positive spiritual power. He rescues Faustus from his temptation to commit suicide and urges the scholar to repent. After the magician kisses the spirit of Helen of Troy, the old man returns, informing Faustus that his actions have made his damnation invertible (85).

Ethical issues are central to DrF. Even Faustus knows that justice demands he be punished for selling his soul to the devil, through his pride blinds him to the fact that divine mercy could in time forgive his transgression. After all, aside from his demonic exchange, Faustus does not do anything truly evil. He plays a few cruel jokes, but he does not really cause any permanent or harm. In Christians terms, Faustus confuses the Old testament God of justice with the new testament of God of mercy. Faustus experiences a moral corruption and misunderstands that it is possible for him to repent, seek atonement, and earn forgiveness (Marlowe 87).

Faustus makes a second choice. Right up to the play’s penultimate act, he has the opinion of repenting, but because of pride and ignorance, as well as, fear of physical punishment, he fails to do so and damnation results. Faustus seems to take responsibility for his actions, though in his final scene, he desperately wishes he had never existed, or existed in different ways that might mitigate his punishment. Right up to the very end, he tries to argue or reason his way out of a situation from which only repentance can save him (88).
The implication of Faustus action is made plain in the comments of the Old man and the angels. Immediately before the Helen episode the old man was still calling on Faustus to repent.

Ah, Doctor Faustus, that I might prevail, To guide thy steps into the way of life.

Through thou hast now offended like a man,

Do not preserver in like a devil.

Yet, yet thou hast an amiable soul,

If sin by custom grow not into nature (Marlowe, Act I.v 34).

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

…but leaving

Of this, let me have a wife, the fairest maid in Germany, for me

Am wanton and lascivious, and cannot live without wife (Marlowe, Act I.v 66).
The Old man, having endured the attacks of the devils and remaining unscathed, curses Faustus for his unwillingness to seek God. To seek God, however, would require Faustus to give up his pride and humbly ask for forgiveness. Faustus’ treatment of the pope and other clergy reveals his preferred method of dealing with the church. Faustus, at the cost of his soul, in unwilling to seek forgiveness, to teach for the blood streaming in the firmament. Had it not been for Helen, I believe that Faustus would have repented and sought forgiveness, as he starts to acknowledge the extent of his deeds:

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

Damned art thou Faustus, damned; despair and die!(Marlowe, Act II.xviii128).

To sum up, unlike William Golding who sought to argue for the non-changeability of human nature through the moral stability of his characters, Marlowe preferred to depict the change through the character of Faustus who is involved in a constant conflict between the good and evil forces leading to Faustus’s inability to control his behavior or keep to standards of morality.
**End Notes and List of References:**

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Chapter Three

Immorality in *Lord of the Flies* and *Dr. Faustus*

As it has been mentioned earlier that *Lord of the Flies* is the story of a group of British young boys who are stranded on an isolated island where they turn into the life of savagery. Similarly, Christopher Marlowe's *DrF* recounts the story of a respected Germanic scholar whose life changes after he decides to learn the practice of magic. Accordingly, we assume that the change that occurs to the characters in Golding's novel and to Faustus in *DrF* is dictated by aggressive instinctual drives that are stored in the unconscious. We also assume that in Lord of the Flies, the change in the character's behavior is partially caused by the environmental circumstances. Our third assumption is that immorality holds its firm ground in both works. Our task in this chapter is to look into the psyche of the characters meanwhile exploring the role of the unconscious in both works.

**Immorality and the Role of the Id in Lord of the Flies**

Sigmund Freud is the founder of the psychoanalysis. Freud's basic notion is the unconscious. Although Freud is not the discoverer of the unconscious, but he is the one who attributed to the unconscious a decisive role in our lives. His theory is based on the impact of the unconscious mind on human behavior. Freud believes that the human behavior is deterministic. In other terms, our adult mental and psychological functioning is governed by irrational forces, instinctual drives and the unconscious. According to Freud, the three levels of the personality namely: ego and superego are in constant conflict.

The characters of the lord of the flies fall into the id element of Freud's theory. Golding used his characteristics to show us that once we are separated from our society,
our unconscious will slowly awake and take over us making us savage like Jack and Roger. The novel's characters are twelve, among them there are four main characters including Ralph, Jack, Piggy, and Simon. One of the characters that represent the id or the unconscious part of the personality is Jack. The longer Jack stays on the island, the more primitive he becomes. His obsession with power leads to his irrational action uncovering his violent and greedy nature, and his stealing of objects and exulting in his achievement. He acts often impulsively and irrationally trying to fulfill his desire like when he snatches Piggy’s glasses "His specs, use them as burning glasses" (55). He hates Piggy and he found pleasure in hurting him. His excessive desire for leadership resulted in naming himself of “Lord of the Flies”, “(Golding 151).

Jack left his civilized life, and turned to the life of savagery, we notice this in his readiness to do anything to kill the pig. He resembles the primitive people and his actions are governed by the basic instinct for life. In this ferocity, he also killed Simon, in one of the most cruel ways, to prove his superiority over the other boys. In this concept, we may realize that:

The character of Jack clearly explains the role of the id in shaping human's thinking, emotions and actions; he wants to be the boss of the tribe to control and impose his rules, and beliefs. Jack's attitudes towards his friends indicate that he is bloodthirsty because he does not benefit from the logical part of the mind.

Jack’s behavior is based on his thinking in negative ways; he built his pleasure of violence in order to be the chief of the island “There isn’t a snake thing. But if there was a snake we’d hunt it and kill it. We are going to kill pigs” (..40). “Kill the pig! Cut her throat! Bash her in” (96). This shows his shift from civilization to barbarism. Jack is spineless and pretends to be intelligent to scare the others, and break the rules of the island,
and that’s what we see here. “Jack you are breaking the rules,” ” Who cares “? Jack was shouting against him.’(130).’We don’t need conch anymore .We know who ought to say things’ (145). He has the free will of killing and acting like a savage "I’m not going to be a part of Ralph’s lot “(138). Jack's business on the island is limited in two things, the first is killing, and the second is preaching the ideas that being led does not work with him. This is the crux of the narcissistic organization that Rosenfeld described, and which evolves in Jack and his hunters the denial of anxieties and limitations, the contempt for the idea that they need help or rescue, and increasingly violent attacks on Piggy, Simon and Ralph who dare to question him (Mcclean 3).

Jack must be a hunter and Golding shows him being swallowed up in the compulsion to track down and kill, shows the madness that slowly comes into his eyes and eventually becomes permanent. This is a process which takes a place within the individual, in Jack. It also occurs in the group , as we see the boys dividing up on the one hand , into a gang of masked hunters no longer individuals swallowed up in this narcissistic organization ; and on the other , into the few individuals who keep trying to understand what is happening (Mcclean 6).

The hunters followed, wedded to her in the lust, excited by the long chase and the dropped blood. The sow fell and the hunters hurled themselves at her. The dreadful eruption from an unknown world made her frantic; she squealed and bucked and the air was full of sweat and noise and blood and terror. Roger ran round the heap, prodding with his spear whenever pig flesh appeared. Jack was on the top of the sow, stabbing downwards with his knife. Roger found lodgement for this point and began to push till he was learning with his whole weight. The spear moved forward inch by inch and the terrified squealing became a high pitched scream. Then Jack found the throat and the hot blood spurted over his head . The sow collapsed under them and they were heavy and
fulfilled upon her. Roger began to withdraw his spear and the bys noticed it for the first time. Robert stabilized the thing in a phrase which was received uproariously (Mcclean 5).

Another character in the novel whose behavior asserts Freud's claim about the decisive role of the id in human life is Roger. Like his friend Jack, Roger's actions are out of control, they are the translation of his instinctual. "Roger led the way straight through the castles, kicking them over, burying the flowers, scattering the chosen stones"(84).

Concerning Ralph, he has been elected as the chief, but seeing that this would involve him in a struggle, he decides to give him control to the choir, coming to a compromise with Jack. Ralph tries to maintain a sense of order as chief, but he eventually gets caught up in the violence and savagery of Jack's tribe on several occasions. These instances can be viewed as the Ego giving in to the Id and letting unacceptable behavior happens. As much as Ralph tries to follow the rules instilled in him by society, he finds himself faltering, just like the Ego.

Freud says that "The absence of an authority, even for a minute allows the ego to go out of check". This is shown in the boys' first meeting, when they began to tell their names, Someone calls Piggy (Fatty), and Ralph cuts in saying that, his name is not Fatty, but Piggy. This act of betrayal is perfect example of misbehavior in the absence of parental guidance (Selle1)

The Id refers to some kind of fear, desires and unconscious mind. Freud believes that some events and desires were often too frightening or painful to acknowledge. He also claims that such information is stored in region he called the unconscious mind. In his study of human psyche, Freud put forward that there are inner forces beyond our awareness that direct our behavior. Golding's Lord of the Flies is the best manifestation of
Freud's claims. The beast which is nothing and it is a thing in the novel originates from the unconscious of characters.

This is also represented by the iceberg analogy, in which the consciousness is the tip above the water that can be seen, and the subconscious is the enormous part of the berg that is hidden from view under the water. It can be inferred here that Simon’s exchange with the head of the sow claiming to be the Lord of the Flies could simply be manifestation of Simon’s most subconscious fear. The thing that Simon fears most would most likely turn him into a savage as most of the others did. The idea that the beast may be a subconscious fear of Simon is shown when the Lord of the Flies says "you did not, you part of you? Close, close, close". This may indicate that the beast is the savagery that exists within humans and more importantly; the Lord of the Flies is Simon’s worst fear showing itself in the grotesque form of a sow’s head on a stake (Selle 7).

Within the same aspect, we may argue that it is a common thing that children feel an evil force following them especially in the absence of their parents, and this is exactly what we see among the children in Lo F. The reason why the older children did not start to believe in the beast at first is because of their psychological development, therefore their reality-testing apparatus works better.

Throughout the novel, it is presented that the Id is continuously trying to overpower the Ego and Super Ego. And at the end, the death of Simon and Piggy shows that the beast-kind and evilness in the nature of humans defeats the good. Morality, truth and conscience are victims of the beast inside human nature. William Golding’s novel fits into this Freudian concept of the Id that is mostly embodied in Jack’s violent action of killing. (Musafa 11).
The Impact of the Environment in the Novel

Golding shows us that it is the nightmares and terrors of the littluns which disturb the illusion that this is a good island, a garden of Eden. The littluns expressed the fear and loss of their parents which the older ones tried to deny. “No grownups” in fact means, no one knows where we are, we are not in anyone’s mind. The nightmare is the infantile terror of being totally unconnected with the parent, and at the mercy of the external world and one’s internal phantasies. “My father will came and rescue us” also contains the dead that “no one can find us” or even that no one else exists, having been obliterated by atomic war. And it is the boys reaction to the littluns which open up the rifts and conflicts that lead to disaster (Mcclean 3). This is no harvesting of food, a mere hunt, it is a violent domination, full of sexual excitement and with pleasure in the cruelty and triumph. This is the essence of Rosenfeld’s observation, that the narcissistic organization gives the power to reverse roles, the child is no longer small and vulnerable, dependent on the mother, it is now triumphant over the mother. This is done with pleasure, the sexualizing and idealizing of the power acting as a mask. It is in this state of mind that members of the group are capable of doing things they could never do as individuals. We also see that perversion is one manifestation of this narcissistic organization within an individual. In the story Roger in particular becomes the representative of this sadism. He is the one who shoved his point right up her arse. He is the one who later becomes Jack’s enforcer. (Mcclean 5)

Immorality and the Role of the Id in Dr. Faustus

The decisive role of the unconscious and its subsequent immoral implications hold a firm ground in Christopher Marlowe’s Dr. Faustus. Faustus is the quintessential Renaissance man, a lover of knowledge, beauty, and power, operating in a society rule by those who possess the power.
In Marlowe's Dr. Faustus, the clash between the Id and Superego is very apparent. Although Lucifer and Mephistopheles struggle with him, Faustus struggles with himself. Faustus’s first wrong step in his life, which leads to his first fall originates from his unconscious belief about the invalidity of traditional forms of knowledge.

These metaphysics of magicians

And necromantic books are heavenly. (Marlowe 52)

In the opening soliloquy, Faustus rejects philosophy, medicine, law and religious orthodoxy; He then dismisses these arts and fixes his mind on magic, which he believes will make him “a mighty god” (Marlowe 18). When Faustus asks Wagener to bring Valdes and Cornelius, Faustus ‘friends, to help him learn the art of magic, a good angle and an evil angel visit him.

EVIL A. Go forward, Faustus, in that famous art

Wherein all Nature’s treasure is contained:

Be thou on earth as Jove in the sky,

Lord and commander of these elements. (Marlowe Act I,53)

The evil encourages him to forward in this pursuit of the black arts. Obviously, Faustus is going to heed the evil angel since he exults at the great power that the magical arts will bring to him. In this case, Faustus is led astray by the dark arts. Faustus is driven in his decision by the power of the id, the desire for wealth when he imagines himself sending spirits to the end of the world to bring him jewels and delicacies, the desire for an overall power when he think about using magic to make himself king of all Germany; he offers a long list of impressive goal, including the acquisition of knowledge, wealth, and
political power. Faustus sells his soul to the devil for seeking infinite power. Before the bargain, the good and evils angles appear again.

EVIL A. Rather allusions, fruits of lunacy,

That makes man flourish that do trust them most.

No, Faustus, think of honor and of wealth. (Marlowe, Act I.v 62)

The evil that is stored in Faustus' unconscious let Faustus him think of “honor and wealth”, and he believes that he can gain much wealth through it. Faustus then calls Mephistopheles, who tells him that Lucifer has accepted his offer of his soul in exchange for twenty-four years of service. Faustus follows his id and rejects the good angel’s kind exhortation. He decides to cease thinking about God and think only of devil.

Now will I hence forth: pardon me in this,

And Faustus vows never to look to heaven,

Never to name God, or to pray to him,

To burn his Scripture, slay his ministers,

And make my spirits pull his churches down. (Marlowe, Act I.v70)

Faustus' finds pleasure in playing practical jokes, his mischievous acts aimed to devalue the most honorable men in the society. He just puts his power in the place of no consequence.

Before his doomsday, Faustus still plays magic tricks to wit those scholars. He let “the admirablest lady that ever lived” Helen crosses the stage to delight the scholars. Faustus asks Mephistopheles to punish the good old men for trying to dissuade him from
continuing in Lucifer’s service, and what is worse, in this extreme moments, Faustus thinks of the illusion of Helen rather than his own life. Faustus takes some form of pleasure from physical and sensual things. She represents the attractive nature of the evil and the depths of depravity that Faustus has fallen to. When we look at the attractive nature that Helen has (or the Devil that has taken her form), we can see how seductive evil is. As proverb would have it, the road to hell is the straight and easy one. It is easier to give in to ones baser desire, to want to make love to Helen, than it is to uphold the principles of the church. This is why Faustus wants to retreat to the past, to a time when the church didn’t exist. At this moments, any further attempts at repentance will only be idle fantasies” produced by a “laboring brain” trying to “over –reach the devil. Faustus ends the Helen-affair with a poor and devalued kind of immorality: his life of search and ‘pilgrimage’ is a projection of a type of life which, since his time, has never ceased to exit.

Immorality in DrF is not only represented by the mischievous behavior of Faustus. The play introduces most of the devilish characteristics in human beings manifested in the characters of the seven deadly sins namely Pride, Covetousness, Envy, Wrath, Gluttony and Lechery. All six of these sins show characteristics that are strong and powerful. When the sins explain who they are, they do not leave any room for argument. They just say who they are, and they take what they want. They obey no one but Lucifer, they are very dangerous they do only the bad thing in order to achieve their aims therefore Lucifer gives them what ever they want in order to obtain souls like Faustus. Pride, for example, feels powerful enough to take any women he wants and perform with her any way he wants. With a sly and mischievous voice Pride states what he can do and no one can change “I can creep into every corner of the wench: sometimes, like periwig I sit upon her brow; next, like a necklace I hang about her neck; then , like a fan of feathers I kiss her …” ( Marlowe, Act II .ii 70) .Another representation of the Id is Lechery or lust.
Lechery's power is not in her words but in her presence. Even Lucifer notices her strength because he sends her away almost as fast as she comes in. “Away, to hell, , away ! On, piper:” (Marlowe, Act II. ii. 72) Lechery closes the deal on Faustus. Her presence is so powerful that Faustus returns to the hands of Lucifer. In achieving their goals, the sins are very aggressive and Lucifer provides them all he freedom they need in order capture new souls like Faustus. Through this aggressiveness these six sins show their tendency toward the id (Madeeha 123).

At the end of the introduction of the Seven Deadly Sins one easily sees why Hell is in such a chaotic state. It lack s an ego , the balance between the id and the superego . This is the constant struggle in Hell; either there are every aggressive souls or souls that just sit there and do nothing . Both the id and the superego try to steal another soul from Heaven , and these sins fight constantly in order to win over a soul for their mightly Lucifer . Obviously, the more aggressive sins conquer souls that show that balance between the id and superego . There assertive behavior allows the sins to break down the ego and sway it toward the id where it is much easier for Lucifer to convince them to sell their souls to Hell. (Maddeha 124)

Harold Osborne has briefly points it out that: “ Marlowe himself like, Faustus came of parents of “base stock” and was destined for the church but turned elsewhere; he was undoubtedly keenly interested in secular knowledge; was reputed as scoffer of religion and incurred the change of blasphemy.” Doctor Faustus expresses very powerful Marlowe’s innermost thoughts and authentic experiences so it can be regarded as the spiritual history of Marlowe himself. Marlowe’s inordinate ambition led him to revolt against religion and society, to defy the laws of man and laws and God. And such defiance is bound to bring about acute mental conflict resulting in deep despair and
certain defeat. So, both Marlowe and his creation Doctor Faustus experience terrible mental pangs and agonies. Osborne has rightly said:

And it very much seems that Faustus is for Marlowe when he gives vent to his deep anguish of his soul before his scholar friends :’’But Faustus ‘s offence can never be pardoned: the serpent that tempted Eve may be saved, but not Faustus …..O, Would I have never seen Wittenberg , never read book and what wonders I have done, all Germany can witness, yea, all the world; for which Faustus hath lost both Germany and the world, yea, heaven itself (Madeeha 129).

Thomas Shadwell’s argues that:

The critical point is precisely the presumably psychological disease that prepared Faustus for the pact. Thus, we see Faustus severely affected by a cedy: his will, his diseased capacity to want increasingly reduces the moral structure of the protagonist who does his best to escape from God, to find and hide himself in an untrodden corner of the universe –which does not exist- where he may temporarily remove his duties and rights as a son of God.(Shadwell 116)

As a conclusion, It is safe to argue that Faustus of Marlowe's Dr Faustus and some characters in Golding's Lord of the Flies like Jack and Roger went through grim situation that results from the internal conflict between the good and bad forces that are inherent in human nature leading to their expulsion from the realm of consciousness and morality.
End Notes and List Of References:

**Primary Sources:**


**Secondary Sources:**

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General conclusion

*Lord of the Files* and *Dr.Faustus* have always been among the most remarkable literary works. Both of them explore human nature and psychology taking into account the impact of internal and environmental forces on people’s behavior. *LoF* which depicts the conflict between the good and the evil in humans is the storehouse of many characters who preferred to lead a peaceful life by maintaining the rules and principles of morality. Similarly, Marlowe’s *Dr F* makes us to know the impact of ambition on human and we have seen that in *Dr. Faustus* and also to know human instinct that leads to destruction and loss of self confidence and thinking about the wrong things that lead to lost and disaster.

The more aggressive desires of the id aim to gratify the personal desires like Jack’s action of using violence to get dominance and power. This latter is reflected in novel’s the central idea of savagery versus civilization. Moreover the novel studies the human nature and reveals about the evil the resides in our inner. Golding wants to show that people can change at any time and there is no stability in our behaviors. Hence, From this research we can argue that the human psyche is inflexible however we can control our behaviors our actions our thoughts even we have bad conditions and circumstances.
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List of Acronyms and Abbreviation

The Novel Lord of the Flies: LoF

The play of Dr. Faustus: DrF