

**OF TRANSGRESSION AND TRAGEDY: A  
COMPARATIVE STUDY OF VULTURISM WITH  
REFERENCE TO CHRISTOPHER MARLOWE'S *DR.  
FAUSTUS* AND BANO QUDSIA'S *RAJA GIDH*.**

T08017

**BY**

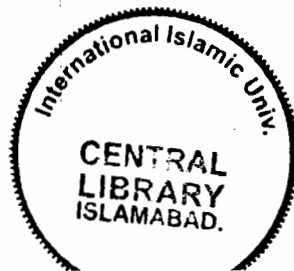
**Farrukh Nadeem**

DATA ENTERED



**INTERNATIONAL ISLAMIC UNIVERSITY, ISLAMABAD**

**July 2010**



Accession No THRO17

**DATA ENTERED**

CE  
12/3/2007 MS

822.3

FAO

M. N. J.  
M. J.

1. Tragedies - Dramas

**THESIS SUBMISSION APPROVAL FORM****(SUPERVISOR)**

The thesis titled "Of Transgression and Tragedy: A Comparative Study of Vulturism with Reference to Christopher Marlowe's *Dr. Faustus* and Bano Qudsia's *Raja Gidh*" written by Farrukh Nadeem, a candidate for MPhil degree in English, has been read by me and has been found to be satisfactory regarding contents, English usage, format, citation, bibliographic style and consistency, and is ready for submission to the Department of English, Faculty of Languages and Literature (FLL), International Islamic University, Islamabad for internal and external evaluation.

**Dr. Muhammad Safeer**

Date: \_\_\_\_\_

Thesis Supervisor

## CANDIDATE DECLARATION FORM

I, Farrukh Nadeem

Son of Sain Muhammad

Registration No: 58-FLL/MPhilEg/F07

candidate of Master of Philosophy (English) at the International Islamic University, Islamabad do hereby declare that the thesis Of Transgression and Tragedy: A Comparative Study of Vulturism in Christopher Marlowe's *Dr. Faustus* and Bano Qudsia's *Raja Gidh* submitted by me in partial fulfillment of MPhil degree in the Department of English (FLL) is my original work and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

I also understand that if evidence of plagiarism is found in my thesis/dissertation at any stage, even after the award of a degree, the work may be cancelled and the degree revoked.

Date: 15-03-2011

  
Farrukh Nadeem

**DEDICATED**

**To those**

**Who lost their lives in the 20<sup>th</sup> October tragic bomb blasts at International  
Islamic University, Islamabad.**

## ACKNOWLEDGEMENTS

I owe my deepest gratitude to Dr. Safer Awan, the supervisor of this research and my teacher in the field of Comparative Literature. It is indeed his guidance and criticism that helped me to accomplish this task.

I am also deeply indebted to my friend Mr. Tahir Mazari, whose exemplary cooperation has encouraged me, indeed, in translating this dream into reality. His intellectual acumen and insight into the minutest of details is a source of inspiration for me.

Thanks, indeed, to the deadlines given by my friend Raja Arshad, that made me work as hard as my feeble bones could afford.

I am really thankful to my dear teachers, colleagues and my friends and those who have taught me 'how to think critically.'

And of course, my wife who never forgets to facilitate me in my pursuits, therefore, deserves my earnest gratitude.

Above all else, an earnest sense of gratefulness that I owe to God, for; He has always facilitated my life and learning with countless blessings.

## TABLE OF CONTENTS

Chapter	Page
THESIS SUBMISSION APPROVAL FORM	i
CANDIDATE DECLARATION FORM	ii
DEDICATION	iii
ACKNOWLEDGEMENT	iv
TABLE OF CONTENTS	v
<b>1 INTRODUCTION</b>	<b>1</b>
1.1 Background of the study	1
1.2 Statement of the problem	3
1.3 Research rationale	4
1.4 Division of the chapters and framework	6
1.5 Research Methodology	11
1.6 Significance of the Study	12
Notes	14
<b>2 LITERATURE REVIEW</b>	<b>17</b>
2.1 Religion and Myth on Transgression and Tragedy	27
2.2 Renaissance Humanism	35
2.3 Renaissance Transgressions and Tragedy	38
2.4 Machiavellian Spirit	43
2.5 Faust and Faustus	47
2.6 Faust Motif, Archetype of Vulture and Vulturism	49
Notes	68
<b>3 Transgression, Vulturism and Tragedy in Marlowe's <i>Dr. Faustus</i></b>	<b>73</b>
Notes	92
<b>4 Transgression, Vulturism and Tragedy in Qudsia's <i>Raja Gidh</i></b>	<b>93</b>
Notes	119
<b>5 CONCLUSION</b>	<b>121</b>
Notes	137
<b>Bibliography</b>	<b>138</b>

## CHAPTER ONE

### INTRODUCTION

#### 1.1 Background of the Study

Transgression is a fatal violation of the accepted religious, moral and social norms and the persistent acts of transgression largely amount to 'vulturism'<sup>1</sup> which consequently causes moral degradation and tragedy. This research is a comparative study of two literary works Christopher Marlowe's *Dr Faustus* and Bano Qudsia's *Raja Gidh (The Lord Vulture)* with special focus on the themes of transgression, 'vulturism' and tragedy. The genre of tragedy is largely based on this theme of transgression, subversion and the ultimate tragic 'fall'<sup>2</sup> of the transgressor. (Goldhill: 1986 p; 263). Marlowe's play *Dr. Faustus* is the story of the rise and fall of a man who transgresses religious, moral and social values and consequently meets his nemesis, becoming an emblem of transgression in the range of western literature. The personification of the sky-kissing dreams, during the Renaissance time period, became the vogue of the day but Faustus crosses all limits. In order to fulfill his voluptuous volitions in a short span of twenty four years, he even risks his soul and the means that he adopts to get his desires is black magic.<sup>3</sup> In the moments of trials he makes a wrong choice by preferring his 'desire over duty'<sup>4</sup> and this desire for evil practice leads him to his fall. It is because of his persistent transgressions and vulturous lust for the 'forbidden fruits'<sup>5</sup> that his character is compared with Qudsia's vulture despite the difference of genres between these two works.



Bano Qudsia's novel *Raja Gidh (The Lord Vulture)*, too, is a unique example of transgression and tragedy in the history of Urdu literature. It argues about the factors behind human transgression that transform men and women into vultures. The novel involves the actions of Qayyum whose unending lust for the carnal desires, keeps him obsessed with the forbidden female flesh and this lust causes the pains and plights of his fall. Seemy Shah is the prime victim of Qayyum's lust and having physical contact with him she too falls into the category of vulturism. Like Qayyum she too belongs to the family of the vultures who have become mad for their lusty desires. The tragic predicament of the characters is seen predestined in the novel, for, all the human beings have inherited this transgression from their grandparents-- Adam and Eve, according to the biblical version of the fall of man from the grace of God.

The archetype of vulture has mythical, as well as social relevance in the plot of the novel. The bird vulture appears in an unparalleled allegory which the writer has named as *The Conference of the Birds*<sup>6</sup>. Here, in this conference, the wildlife is seen to be perplexed and worried about some queer epidemic disease allegedly being transmitted from the bird vulture. Through the sociology of birds and animals, the evils of lust have been satirized. The word vulture has been used by the writer as synonymous to 'lust'<sup>7</sup>, which is fundamentally a fatal and sin-mongering human transgression. The allegory ends in unanswered questions because vultures are predestined and doomed to scavenge the forbidden. Similarly the novel ends with the idea that human vulturism thrives in the absence of moral

and spiritual values and results in doom and despair. The characters of *Raja Gidh* are also representatives of the cultural pessimism which is the hallmark of third world societies like Pakistan.

## 1.2 Statement of the Problem

Transgression is considered as subversion against the established religious, moral and social boundaries. The acts of lust and greed cause persistent transgressions in human conduct which are manifestations of vulturism. Consequently, such social and moral vices result into suffering and tragedy. I shall be dealing with the following research questions in my research work that will provide the basic framework for this work:

- 1) How is the archetype of vulture used in literature and what is the relation of transgression with vulturism?
- 2) How does the character of Dr. Faustus, like Qayyum of *Raja Gidh* transgress and become a vulture?

Along with these two basic research questions, I shall also try to explore into the following issues which are pertinent to the research at hand.

- a) The evolution of the theme of transgression and tragedy in literature.
- b) The Renaissance protagonist and the theme of transgression.
- c) Faust motif as vulturism in literature.
- d) Vulture culture and the issue of Predestination.

### 1.3 Research Rationale

During my studies, I found some patterns of connection like transgressions, degradation, disillusionment, damnation, vulturism and falls between Marlowe's *Dr. Faustus* and Qudsia's *Raja Gidh*. There are textual evidences that Dr. Faustus violates the religious doctrines and to satisfy his vulturous lust he becomes blind and mad in his pursuits. Owing to his unending lust for knowledge, wealth and power he keeps transgressing the religious and moral boundaries and unhesitatingly sells his soul to the devils<sup>8</sup>. For twenty four years he wants to enjoy a life of 'voluptuousness' (I: iii) and licentiousness, and throughout these twenty four years he keeps himself obsessed with the materialization of his dreams. Similarly Qudsia's *Raja Gidh* is an interesting story of human vulture Qayyum who also transgresses the religious and moral values for his lusty desires. Both Faustus and Qayyum crave and yearn for the carnal desires and their lives become degraded and their characters damned because of their vulturous lust or Vulturism. Keeping this cardinal and significant *leitmotif* in view, I developed interest in relating Vulturism with the Renaissance tragedy, *Dr. Faustus*. Primarily both of these literary works are based on theological issues. The word transgression, according to the known history or religious books, has theological bearings as it refers to the transgressions of first human beings Adam and Eve. In addition to this, there is an eternal conflict between good and evil in both of the works. The triumph of evil in this play *Dr. Faustus* is the fall of the man who attempts it in his life. The same conflict between vice and virtue can be witnessed in the novel *Raja Gidh*. The writer, while propounding the history of evil, has

related it with the transgression of Adam and Eve. In addition to this, by using the metaphor of vulture for transgressors and wrong doers she has given a new definition of the lusty people. And thus by associating this evil with vulturism she has delineated the characters of her novel and Qayyum is termed as Raja Gidh or chief vulture. Marlowe's character Dr. Faustus is a learned man but tempted by the evil forces he aspires to materialize his desires and dreams. Qayyum is a university student of sociology but tempted by the evil he ignores the moral and religious values. Like Faustus he too has a lust for knowledge and power but his lust for power is a will to tempt and scavenge the bodies of the fellow women of his society. Both of these characters, having no reverence for the religious doctrines, develop unending lust which leads them to the degradation or fall. According to Qudsia's theorization, this vulturism has always been a salient feature and a serious cause for the degradation of humanity. In *Raja Gidh* too, the evil becomes victorious on the fall of human beings. For their volitions the violations of the taboos that these characters commit in their respective lives will be discussed separately in chapters three and four. On the basis of these patterns of connection this research is carried out in the field of comparative literature. It is, therefore, suggested that this work may be seen with reference to the theological issues that are basically the thematic backgrounds of these works. The basic differences between the two works are of their respective genres and certainly some theological issues do appear differently but the primary focus of this research is the very thematic similarity—the metamorphosis<sup>9</sup> of a man into vulture and secondly the ultimate end of this act of transgression.

## 1.4 Division of the Chapters and Framework

The research will be carried out through the following division of the chapters.

### 1. Chapter One: Introduction

The chapter one incorporates the salient features of this research like what this research is, why I am attempting a research in the field of Comparative Literature, what my findings are in two literary works with reference to vulturism, the research methodology that I am going to apply and finally the impact of this research on the researchers especially in the area of comparative studies.

### 2. Chapter Two: Literature Review

Primarily, this chapter has been divided into three parts. The first part is concerned with the available books on the theme of transgression and tragedy. In the second part I have discussed the evolution of the theme of transgression and tragedy and this theme is explained with reference to religion, myth and literature. The birth of tragedy, as noted by the renowned theorist and scholars like Aristotle, Hegel<sup>10</sup>, Nietzsche and Freud,<sup>11</sup> connotes the cause and effect relationship in a tragic plot of a story. Therefore, their views about the evolution of tragedy are an important part of my research. It was quite imperative to discuss how some rebellious, subversive and transgressive patterns of Renaissance Humanism<sup>12</sup> texture the tragic plot of the play, *Dr. Faustus*. So, along with this, I have also explained that the term *Faust* has become a *motif* or archetype that signifies the lust for the forbidden.

The third part is concerned with the Faust motif, Archetype of vulture, the term Vulturism and the nature of its application in different cultures and literatures. The word vulture denotes a scavenging bird but when it is associated with human beings it connotes lust, voraciousness and voluptuousness, evil and unending hunger. The chapter pleads the case of the term Vulturism<sup>13</sup> in English literature since most of the dictionaries do not signify Vulturism as evil human transgression or a cult for relishing the forbidden. I have given a detailed discussion on the relationship of vulturism with the Renaissance legend Faust, and subsequently Marlowe's character Dr. Faustus. The archetypal study of the vulture symbol was quite crucial in this research and for that reason I have consulted Freudian interpretation of Leonardo Da Vinci's portraits. Da Vinci's obsession with the bird vulture gave me a deeper insight into the mythical significance of the bird vulture. I have also tried to find the answer as to why Da Vinci was called the Faust of Italy<sup>14</sup>. Textual evidence is also there to mark the influence of Freudian theories on Qudsi's vulturism. The nineteenth century French artist Charles Gounod's *Faust* has deep intimacy with vulture which is another important factor that has prompted my interest for this comparative study. Though Gounod is not a big name in the western literary history his *Faust*, being the strong symbol of lust and evil, is very much relevant to my studies. Besides, some important examples from Urdu literature are also included which, proving the negativity of vulturism, supplement the theme of this research. Thus by tracing the role of the bird vulture in myths and literature I have concluded that the character of Faustus is also a symbolic picture of the term vulturism.

### 3. Chapter Three: Transgression, Vulturism and Tragedy in *Dr. Faustus*

This chapter is about the transgressions and tragedy of Dr. Faustus. Marlow himself, being the embodiment of the radical trends and tendencies of the Renaissance Movement, has borrowed the character of Faust from myths and made him a great tragic character in the history of English literature. I have given textual evidences where Faustus transgresses, practices necromancy<sup>15</sup> and signs a unique agreement with diabolical forces. For Marlowe and his character the doctrines of Machiavelli are more productive than biblical teachings. I have referred to the essential texts where the Machiavellian<sup>16</sup> influence is visible in the Marlovian texts. These Machiavellian doctrines serve as great motivating and driving force behind transgression and vulturism and they certainly support my viewpoint about human vulturism with reference to the character of Faustus. Faustus, victim to evil temptation, commits transgression and exercises necromancy for his overambitious cravings despite the consciousness of the vivid line of demarcation between the permitted and the prohibited. The chapter will also explain the way Mephistopheles captivates the soul of Faustus to profane the religious injunctions, how he helps him to gain the status of a vulture and how he captures his soul in the end for eternal damnation. The theme of nemesis is the ultimate end of this vicious venture and Faustus becomes the tragic figure on the stage of life for ever.

#### 4. Chapter Four: Transgression, Vulturism and Tragedy in *Raja Gidh*

This chapter covers Qudsia's theorization of vulture in Pakistani culture. Though the main concern of my research is the character of Qayyum but I have also evaluated critically the character of Seemy Shah who is the most important female tragic figure of the novel. She also falls to the category of vulturism, for; her guiltless copulations with Qayyum confirm her transgressions for the forbidden fruits. Another vulture character is Amtal, a middle aged prostitute of the Red Light area of Lahore who becomes prey to Qayyum's lust and is finally killed by her own son. Of all these characters that happen to eat the forbidden fruit, Qayyum is the most prominent figure for his sea-deep obsession with Vulturism. By caste Qayyum is Raja or Rajput, so his status as a vulture is of lord vulture or the arch vulture. According to Qudsia's theorization mankind is predestined to transgress and to relish the forbidden fruit. This natural tendency begets lunacy and sheer vulturism. The evolution of mankind, according to her, is a sad story of vulturism and its nemesis, tragedy. The roots of this propensity lie with the transgression of Adam and Eve who are responsible for transferring this gene to the coming generations. Qayyum confesses his instinctive or psychological cravings to eat the forbidden flesh of different women who are emotionally or spiritually dead. This relationship that he establishes with these women is not out of his love but the vulturous madness, lust and voraciousness.



## 5. Chapter Five: Conclusion

The conclusion of this research sums up the issues raised in the research. A rationale is given behind the difference of religious and social attitudes of the writers. Christopher Marlowe was born in the age of Renaissance--an age that marks the freedom of man from the orthodox traditions. Papal authority was being challenged by scholars and philosophers of Renaissance Humanism and the change in the themes of the Renaissance Art and literature was also the reflection of that paradigm shift. We can say that both Marlowe and his play *Dr. Faustus* are accurate projections of the Renaissance movement. Owing to his voracious reading and acute observation of these social changes Marlowe has tried to strike a balance between personal desire and social as well as moral duty. He seems to have proved that the tragedy of Dr. Faustus does not mean the tragedy of the will. At the same time he has preached that the action taken through free-will is more sweet and sacred than the passive dependence of mental faculties on the divine guidance. Man is born not merely to bear the burden of his birth; he is introduced to this world of endless challenges to make choices and to destine his life on the basis of his will. To be a parasite on the divine will is to negate one's emotional and rational faculties. But, Faust-like characters exceed the limits defined by the religious doctrines, even common moral sense and become mad in their ambitious pursuits. In many ways I have discussed *Dr. Faustus* in the light of Qudsia's *Raja Gidh*, for, it is this literary work that defines and exemplifies human vulturism.

## 1.5 Research Methodology

Basically this work is a thematic study, in a comparative mode, of two literary works *Dr. Faustus* and *Raja Gidh* with reference to the themes of transgressions and Vulturism. For this purpose, first of all, I will apply an 'Archetypal Literary Theory'<sup>17</sup> to explain the symbolic significance of the bird vulture and Vulturism. Secondly, the theme of transgression and tragedy is as old as the history of human beings and in this regard I will highlight the roots of transgression in human history and find out its application in the evolution of tragedy. To explain my views in this respect I intend to apply 'Moral-Philosophical Approach'<sup>18</sup> that aims at probing philosophical and theological issues in literature. Both *Dr. Faustus* and *Raja Gidh* have theological, moral and philosophical bearings and without applying this approach their comparison with reference to vulturism cannot be justified. Thirdly, according to the Reader Response Literary Theory<sup>19</sup>, the reader is free to establish his own meanings while reading any text. The theme of vulturism is understandably a reader's response to the transgressions of Dr. Faustus. In order to support my research I will provide textual evidence from both the texts where needed. It is clear that this work is not completely a diachronic model of comparative study which is, by and large, French or European in its bearing rather, it will, in many ways, follow American model of comparative studies that is partially synchronic approach towards comparative literature<sup>20</sup>. A diachronic model also stresses upon the origins and influences of different themes and motifs while a synchronic model includes the study of salient features of a culture at a certain period of time. Finally the approach of Psychoanalysis has

been applied to dissect the minds and sensibilities of the characters and it is done in order to understand the hidden motives behind human actions. Both comparative perspective and comparative physiology, in the view of Zepetnek, “are indispensable for the cross-cultural and interdisciplinary study of literature”. (2003; p. 13). In this regard, I have also supported my viewpoint by quoting references of critics and scholars where needed. Since both of the works belong to different cultures and languages, therefore the criticism available to me was also in two different languages, English and Urdu. Therefore, all the references that are taken from books with Urdu titles have been translated by the researcher. To sum up, an eclectic approach accommodates different methods for the understanding of the literary works. My research work is entirely a thematic study of two literary works and I have relied heavily on texts as well as contexts to justify the issues related to my research work.

## 1.6 Significance of the study

My interest in cross-cultural studies has motivated me to draw similarities between two cultural experiences held at different ages. Though *Raja Gidh* was written almost four centuries after the play *Dr. Faustus* but it the themes of transgressions, tragedies and vulturism which have altogether captured my attention for their vocal presence in the modern times as well. In Pakistan a lot of criticism is available on themes and technique of the novel *Raja Gidh* but no one has compared it with Christopher Marlowe’s play *Dr. Faustus*, especially with reference to vulturism. This research will be playing an important role in initiating

some thought-provoking comparative works in future because still there are a lot of areas where some interesting comparative studies can be carried out, especially with reference to archetypal studies. In the subcontinent, some critics are already making comparative analysis of different literary works keeping in view various cross-cultural issues. They are particularly concerned with the influence of the western literary themes and techniques on Urdu literature. This work will further help this tradition in understanding those issues that are discussed in this research work. Religion, myths and symbols are important references of the literary texts, so it can be hoped that the students of comparative literature will deliberate their efforts in locating how certain ideas travel in different cultures and civilizations and how they become an integral part of the collective consciousness. In this way, this research work can be an important specimen for the students of Urdu as well as English literature interested in carrying out comparative studies at university level. As a student of literature it is a humble attempt in understanding theological, philosophical and moral issues in Christian and Muslim contexts. I feel it imperative to mention here that this study is primarily and entirely based upon two different genres of literature: *Dr. Faustus* a Renaissance drama and *Raja Gidh* a novel written almost thirty years after a bleak colonial and historical experience. Since the influence of the imperial themes and techniques on the local literature cannot be overshadowed, so the novel *Raja Gidh* does speak the aftermaths of western cultural invasion through modern disintegration, degradation, existentialism, fatalism, Christian predestination, symbolism and the techniques like stream of consciousness.

## NOTES

<sup>1</sup>Denotatively it means an act of being vulture but connotatively the word vulturism reflects human lust, voluptuousness, licentiousness, and voraciousness etc. The phrase vulturous lust means unending, inordinate and uncontrollable crave for the pleasure of the body. All the seven capital vices and cardinal sins are declared as fatal transgressions that result in catastrophic fall of human beings.

<sup>2</sup> The term Fall refers to the fall of Adam and Eve from Paradise. It connotes the ultimate loss, setback or tragedy based on transgressions. Hoelzel's article *Faust and the Fall* is a detailed discussion of this issue. He has related the audacious deeds of Faust and Faustian characters with transgressions of Adam. The tragedy of Dr. Faustus is also equated with the fall of Adam in the same essay. <http://www.jstor.org/stable/4174211?origin=JSTOR-pdf>

<sup>3</sup>The term black magic is also associated by the religions with evil practice or transgression because it aims at achieving the desires through subversion of the divine words. Magi, the magician was also a transgressor, he; too, intended to subvert the words of God through black magic. Watt describes the story in his words: *Our word magic is derived from the Magi, an ancient tribe of Medas who were famous diviners; they are best known to the three wise men of the east in St. Mathew's gospel whose command of judicial astrology had enabled them to foretell the birth of Christ. Simon Magus was supposedly a magician belonging to a Gnostic sect at the time of the apostles, in Samaria he was so impressed by the power of Peter and John to bestow the gift of the holy spirit by the mere laying on the hands, that he offered the two apostles money if they would teach him how they did it. For this Simon was condemned by Peter, and thus gave his name to the sin of Simony, which is not merely a reprehensible selling of ecclesiastical offices, but since it abuses a divine gift for personal profit, is considered to be the unforgivable sin against the Holy Ghost.*(1997; P, 5)

<sup>4</sup>From Adam and Eve to the modern man and woman it is human desire that has been preferred over duty and that is why human volitions have forced men to violate moral or social laws. In both of the works that I have selected for my research, desires of the characters overwhelm their duties and cause tragedy. This, preferring desire over duty is a special feature of the Renaissance Tragedy. The examples of Claudius, Iago, Macbeth, Edmund and Dr. Faustus can be witnessed in this context.

<sup>5</sup>According to the religious books the Forbidden Fruit is one which was forbidden to Adam and Eve by God in the Garden of Eden. Now it is taken as a symbol or metaphor of the unlawful. According to Qudsia's theorization Adam committed sin by relishing this forbidden fruit. This natural tendency to sin leads man to vulturism and his tragedy. Dr Faustus joins Evil to practice necromancy that is a forbidden in religion. Lust itself is a cardinal sin, according to Christianity.

<sup>6</sup> The birds of almost all the species gather in Potohar Mountains and hold long discussions on the madness and transgressions of the bird vulture. This type of allegory is often exploited in didactic literatures all over the world. Great Persian Sufi poet Farid ud Din Attar wrote a 4500 lined poem in 12<sup>th</sup> century with the Persian title, *Mantaqul Tair (The Conference of the Birds)*. Similarly the 14<sup>th</sup> century English poet Jeffery Chaucer also wrote a poem with almost the similar title *The Parliament of Fowls*.

<sup>7</sup> According to the Christian doctrines lust is a vital sin among the seven deadly sins. The character of Faustus is an embodiment of lust. In the fourth chapter of this research I have explained this act of transgression which transforms Faustus into vulture and causes his degradation and tragedy.

<sup>8</sup> A detailed discussion of this issue of transgression is available in Jonathan Dollimore's book *Radical Tragedy*. In his essay, *Dr. Faustus-Transgression through Subversion*, Dollimore considers the act of transgression as an important element of Renaissance tragedy. By subversion he means undermining the established authorities and values. Trony Y Grande has also written a book *Marlovian Tragedy: the play of dilation* on the theme of transgression and tragedy.

<sup>9</sup> A change in form or function of a living thing. Here it means transformation of a character into vulture. The German writer Kafka's epoch-making fiction is a full-length story of transformation of a male character Samsa into a big crawling bug. The characters of my interest in these works are not outwardly but inwardly transformed into vultures.

<sup>10</sup> Hegelian views about, according to Roche's essay Introduction to Hegel's Theory of Tragedy, incorporates the clash of the individual or hero with the previous laws or principles. The great heroes of the history, while defining the course of action for them often face destructions. These destructions are the fruits of the contradictions on both parts such as authority and individuality. Such views, about the features of tragedy, are expressed in the following website: <http://www.phaenex.uwindsor.ca/ojs/leddy/index.php/phaenex/article/viewFile/222/229>

<sup>11</sup> Freudian views about tragedy are explained in his essay *Totem and Taboo*. He is also of the opinion that the essence of the classical tragedy lies with the rebellion and suffering of the tragic hero. His term 'tragic guilt' has deep relationship with the pains and pang of the transgressor.

<sup>12</sup> A fifteenth century philosophical, social and intellectual movement that projects liberal arts, thoughts and expressions. The movement is also considered as a stepping stone in the history of western philosophy for it replaces medieval supernaturalism with rational and scientific investigation of the universe. Above

all it, rejecting theories like predestination and fatalism, places man in the center of the universe.

<sup>13</sup> The Urban Dictionary defines vulturism as quality of being vulture-rapaciousness. The dictionary also explains it as benefiting from the deaths of the others and using the deaths of the others for personal gains. The definitions are illustrated with examples like: "*If it bleeds, it leads*", *is the evening news' policy of vulturism* and "*You've just been demoted to Vulture status for such a heinous betrayal*" <http://www.urbandictionary.com/define.php?term=Vulturism>

<sup>14</sup>Block also refers Freud to prove Italian artist Da Vinci as Faust and then vulture. In his book *The Spell of Italy* he writes an essay with the title, Italy's Vultures. The book is very useful to understand the archetype of vulture, vulturism and Faust-motif.

<sup>15</sup> A kind of black magic that is practised to call spirits and the souls of the dead people.

<sup>16</sup> A Renaissance thought and philosophy associated with 15<sup>th</sup> century writer Niccolo Machiavelli which means indifference to the ethical and moral values and which justifies immoral ways for the social and political achievements. Christopher Marlowe is considered as great proponent of Machiavellian doctrines.

<sup>17</sup>It is an approach to study the significance and function of different symbol, images, characters and motifs in literature and society. I have found that Faust as well as vulture motifs are recurrent themes in the English and Urdu literatures. The relationship between these two strong archetypes is the focus of my interest in this interest.

<sup>18</sup> According to this approach the function of literature is more didactic than aesthetic. From Plato to Eliot many writers have stressed this particular role of literature.

<sup>19</sup>A critical approach that gives importance to the meanings of the reader. According to this theory it is the interpretation of the reader that determines the value of a text.

<sup>20</sup>An approach that focuses on the evolution of some particular theory incorporating why and how that idea became important in that particular field where as synchronic comparative studies focus on the text in the present situation.

## CHAPTER TWO

### LITERATURE REVIEW

This chapter is based on three parts; part one covers the review of those books which I have consulted to endorse the arguments of my research, part two is a detailed discussion of the theme of transgression and tragedy with reference to myth, religion and literature. The third part of this chapter is a critical evaluation of the archetype of vulture and the term vulturism. There are five key terms in my thesis: Transgression, Tragedy, Vulturism, Dr. Faustus and Raja Gidh. According to my research, not a single book is available which incorporates these terms in a single discussion, though scattered information and essays are present in different books. A number of writers and critics have discussed in detail the issue of tragedy but it is often with reference to Aristotelian norms. Most of the critics have taken the term transgression as hubris which is tragic pride or *Takabbar* of the character.

The word transgression means religious, moral and social offence because it aims at overstepping of the conventional values. Every society sets some constraints and boundaries the respect of which results into peace and harmony but its violation begets punishment and tragedy. Since my hypothesis about vulturism is based on the element of human transgressions, therefore, to make my viewpoint more explicit I want to explain it with reference to the available books. I have found only one book with the title of Transgression. Jenks, the writer of the book



has rationalized the motives and consequences of transgressions in human history. The book starts with tragedy of Nine Eleven in America but subsequently it covers the philosophical discussions with reference to myths, religions and cultures. The incident of Nine Eleven, to him, is an example of transgression. Anything that can be transgressed gives the idea of transgression. Jenks thinks that social disintegration and the vogue of individualism motivates individuals to ensure the existence and supremacy of their own ideas irrespective of being right or wrong, and as a result of these human volitions, violations become the custom. Such violations invite strong reaction from the authorities and the result is the tragedy of the transgressors. Jenks defines transgression in these words:

To transgress is to go beyond or limits set by commandment, the law or the convention, it is to violate or infringe. But to transgress is also more than this, it is to announce and even laudate the commandment, the law or the convention. Transgression is deeply reflexive act of denial and affirmation.

(2003, p. 2)

The book *The Cambridge Companion to English Renaissance Drama* I have found relevant to my research particularly the essay on tragedy. The writer of the essay Watson certainly talks about the motivating factors behind the tragedy. He has traced the influence of the Greek playwrights on the Renaissance tragedy. Besides, the Hegelian and Nietzschean viewpoints are also the important part of the discussions. According to my studies this essay is not the full length study of the phrase transgression and tragedy despite the interesting discussions of overvaulting ambitions, sky kissing aspiration, Renaissance spirit for self annihilation, self assertion, subversion and heroic hubris in the major tragic

characters of the Renaissance theatre. It can, after reading this essay, safely be said that transgression is the hallmark of the Renaissance tragedy. According to my hypothesis all of these factors motivate the tragic characters to commit transgression whether it is Renaissance or Modern tragedy. Nietzsche, in his essay *The Birth of Tragedy* has logically raised this issue. This essay has further been discussed, examined and explained by Keith M. May in his Book *Nietzsche and the Spirit of Tragedy* and Bernd Magnus and Kathleen Higgins in *The Cambridge Companion to Nietzsche*. Tragedy, according to their views, is not possible without the application of two opposing but valid human attitudes which are order and freedom. The tragic character, on account of his uncontrollable liberty, happens to violate the boundaries which result in tragedy. I have discussed Nietzsche's theorization of tragedy while discussing the evolution of tragedy with reference to myths and religion and literature.

A detailed discussion on this issue of transgression is available in Jonathan Dollimore's book *Radical Tragedy*. The book generally is about the dichotomies and binaries that were the fundamentals of the Renaissance philosophy and culture. These binaries like earth-sky, physical- metaphysics worlds, matter-spirit and sacred and profane texture the culture of the European Renaissance. He has also highlighted the element of skepticism that challenged the medieval orthodox doctrines. The placement of man in the center of the universe, according to him, is the vital factor which appears a dominant theme in the plays of Marlowe. In his scholarly essay, *Dr. Faustus-Transgression through Subversion*, Dollimore

considers the act of transgression as an important element of Renaissance tragedy. By subversion he means undermining the established authorities and conventional values. About Faustus' transgressions he says:

Faustus' pact with the devil, because of an act of transgression without hope of liberation, is at once rebellious, masochistic and despairing.

(1984; p. 114)

The word transgression appears in Grande's *Marlovian Tragedy: the play of dilation*. Like other critics he considers socio political conditions of Marlovian heroes the root cause of their predicament and fall. I want to mention here that the theme of transgression is not discussed in detail by the writer. The word transgression occasionally appears in the book. Similarly Christa Knellwolf's *Faustus and the Promises of the New Science* is about the deliberate acts of sin committed by Faustus. The writer has evaluated the bold and radical acts of Faustus that challenge the conventional beliefs. On the transgressive acts of Faustus she writes:

Marlowe's Faustus is headstrong and uncompromising. Few things frighten him and he hesitates only briefly to enter into a contact with the Devil. So as to discuss the issue of self-determination, he transforms a rhetorical into a real question..... Sara Monson Deats, for example structures her interpretations around the question of 'What drive impels the eminent Doctor Faustus to devise his own destruction?' explaining that within the Christian framework of the play Faustus' transgression is unequivocally condemned.

(Knellwolf; 2008, p. 76)

The book *Cambridge Companion to the Greek Tragedy* has helped in many ways in understanding the mythical background of tragedy. It also talks about how the rituals which shape the narrative patterns of a tragic plot. Here I have found many paragraphs on the actions and reactions of the Greek gods like Dionysius and

Apollo. The element of hubris or tragic pride has been the focus of many writers' attention. I have translated this term as *Takabbur* in Urdu and according to the nature of this act; it can be easily associated with transgression and subversion, for, according to Greek norms hubris has always invited the wrath of the gods. I have further related this act of violation with the fall of Satan because it is his character that capitalizes his *Takabbur* against the divine doctrines. The book also holds productive discussions about the philosophies of Predestination and Free will and in the light of these discussions I have evaluated the characters of Dr. Faustus and *Raja Gidh*. Besides, the rhetoric of a tragic plot along with Aristotelian principles of tragedy is also an essential part of the book.

The book *Tragedy* incorporates the discussions from Aristotle's poetics to the time 1980. About the evolution, motive and meaning of the genre of tragedy there are many essays written by different writers in different ages. Most of the writers have rationalized the salient features of the Aristotelian views about tragedy but the element of sin and damnation, action and reaction are also debated in the book. From the same *Case Book Series* a thorough study of Christopher Marlowe's play *Dr. Faustus* has also facilitated my knowledge of the character of Dr. Faustus. The issues like sin, morality, predicament, conflict, hubris, necromancy, subversion and tragedy of Faustus have been focused by the writers in their scholarly essays.

Without examining the philosophical issues of Renaissance times, the characters and the spirit of tragedy cannot be understood in totality. Therefore in addition to the above mentioned books the following books have been very important to my research in understanding and developing my research on the difference between the Medieval Doctrines and the Renaissance humanistic philosophy and culture.

Beadle, R. (2003) *The Cambridge Companion to the Medieval English theatre*, Cambridge University press.

Bradbrook, M.C. (1980) *Themes and Conventions of Elizabethan Tragedy*

Braunmuller, A. R. et al. (1990) *The Cambridge Companion to English Renaissance Drama*,

Brooker, M. K. (1991) *Techniques of Subversion in Modern Literature: Transgression, Abjection and the Carnavalesque*,

Cassirer, E. (2000) *The Individual and the Cosmos in Renaissance Philosophy*

Culianu, L. et al. (1987) *Eros and Magic in the Renaissance*

Heller, A. (1984), *Renaissance Man*,

Hopkins, L. et al. (2008) *Renaissance Literature and Culture*

Horlacher, S. et al (2010) *Taboo and Transgression in British Literature from the Renaissance to the Present*

Jaffrey, D. (1992) *A Dictionary of Biblical Tradition in English literature*

Jasper, D. (1992) *The Study of Literature and Religion*, 2<sup>nd</sup> edition,

Kolenda, K. (1982) *Philosophy in Literature*

Lewis, C. (1998) *Studies in Medieval and Renaissance Literature*,

May, M. (1990) *Nietzsche and the Spirit of Tragedy*.

McAlindon, T. (1986) *English Renaissance Tragedy*

- Misra, K. (1992) *The Tragic Hero through Ages*,
- Neill, M. (1998) *Issues of Death: Morality and Identity in English Renaissance Tragedy*,
- Norman, R. (2004) *On Humanism*
- Patrick, J. (2007) *Renaissance and Reformation*
- Schmitt, C. et al (1992) *The Cambridge History of Renaissance Philosophy*
- Spinrad, S. (1987) *The summons of Death on the Medieval and Renaissance Stage*
- Stallybrass, P. et al. (1991) *Staging the Renaissance: Reinterpretations of Elizabethan and Jacobean Drama*
- Watt, I. (1997) *Myth of Modern Individualism*
- Wilks, J. (1990) *The idea of conscience in Renaissance Tragedy*
- Williams, R. (1966) *Modern Tragedy*, London
- Yates, F. (2001) *Occult Philosophy in the Elizabethan Age*,

The above mentioned books are accessible and relevant to my studies. The play *Dr. Faustus* cannot be called merely a tragedy; it is tragedy of the Renaissance spirit and idealism. Without understanding this spirit and culture of Renaissance the aspiration, transgression and hubris of *Dr Faustus* cannot be grasped and explained. Besides, the following books on the play *Dr. Faustus* will help me to develop my arguments about transgression, vulturism and tragedy.

- Bevington, D. et al, (1993) *Doctor Faustus: Christopher Marlowe*
- Butcher, J. (1995) *Doctor Faustus: Christopher Marlowe*
- David, C. (2007) *Christopher Marlowe: A Critical Study*

David, W. (2005) *Christopher Marlowe: Dr. Faustus with The English Faust book*.

Rose, W. (2003) *History of the Damned life and the deserved Death of Doctor John Faustus*.

Simkin, S. (2001) *Marlowe: The Plays*

Sylvan, B. (2001) *Doctor Faustus: Christopher Marlowe*

Zunder, W. (1994) *Elizabethan Marlowe: writing and culture in the Renaissance*

The term vulturism reflects two meanings; denotative and connotative. Surprisingly the word vulturism is occasionally associated with human beings in the west whereas the compound words like vulturous eye/lust are frequently used in English language and literature. There is hardly any book available on the theme of vulturism with reference to literature. The dictionaries generally take the acts of vulture as vulturism which is denotative and half truth about this word. I could not find the term vulturism in the Oxford Advanced Learners Dictionary. But here the second meaning of the word vulture supports my hypothesis. It says a vulture is a person who hopes to gain from the troubles and suffering of the others. In Oxford English Urdu Dictionary it is defined as *boti-noch* (scavenger) *intiha ka harees* (lusty, over ambitious or covetous etc). The Urban Dictionary defines vulturism as quality of being vulture- rapaciousness. The dictionary also explains it as an act of benefiting from the deaths of the others. It shows the contextual bearing of the term vulture and vulturism. The definitions are illustrated with examples like: "*If it bleeds, it leads*", *is the evening news' policy*

of vulturism and "You've just been demoted to Vulture status for such a heinous betrayal" <http://www.urbandictionary.com/define.php?term=Vulturism>.

Vulturism as defined by *Webster Dictionary* is the quality or state of being like a vulture or rapaciousness. Keeping in view these definitions of vulture we can derive the term vulturism which signifies lust, opportunism, greed, over-ambitiousness and covetousness etc.

Unfortunately I could not find any single book with themes of vulturism in literature. Some websites do indicate culture vulture and vulture culture but they are not based on the themes and issues of literature. Since I have related it with human tendencies like greed and lust I have to prove how the characters of Foust and Dr Faustus mark their existence as vultures. In this regard I have found an interesting matter which associates the mythical character of Foust with vulture. The very first book that has captured my attention is Shehzad Ahmad's *Freud Ki Nafsiyat K Do Dor*. While evaluating the archetype of vulture with reference to the Freudian views Shahzad says:

Leonardo used to go extra miles to grasp the reality, or to discover the essence of reality. On the basis of such overambitious curiosity he was called the Foust of Italy, for, never was his quest quenched.

(2005, p.259)

Shehzad has discussed the archetype of vulture in Eastern and Western contexts in this book. In the same essay he has mentioned Qudsia's *Raja Gidh*. It was this analysis that encouraged me to carry out my research with reference to vulturism in Marlowe's *Dr. Faustus* and Qudsia's *Raja Gidh*. Block, a Western critic also



refers Freud to prove Italian artist Da Vinci as Faust and then vulture. In his book *The Spell of Italy* he writes an essay with the title, Italy's Vultures. The book is very useful to understand the archetype of vulture, vulturism and Faust-motif. Similarly Neumann's *Art and Creative Unconscious* also holds Faust as vulture. Finally Freud's long essay *Leonardo Da Vinci: A memoir of his Childhood* supports my thesis with reference to vulturism. Here I want to inform my reader that I have discussed the archetype of vulture in the end of this chapter.

There are many critics who have critically evaluated Qudsia's *Raja Gidh* in different books and literary magazines but I want to mention here that despite the popularity of the novel a few writers have spared long essays for it. I have found only one book on Bano Qudsia which is written by Iffat Afzal but again it is not on the novel *Raja Gidh* itself. The rest of the books accessible to my studies have, mostly, taken the novel as a social satire on the Pakistani society. I have consulted the following books in my research.

Afzal, I. (2003) *Bano Qudsia: Shakhshiyat aur Fun*

Ahmad, M. (2003) *Urdu Novel k Chand Eham Zawyey*, Karachi

Ahmad, M. (2007) *Urdu Novel k Badaltay Tanazur*

Alvi, V. (1999) *Bourgeois bourgeois*

Ashraf, K. (2005) *Barre Sagheer me Urdu Novel*

Sadiq, M. (1983) *Twentieth Century Urdu Literature*

Siddique, N. (2008) *Pakistai khawateen k rujhan saaz novel*

Usman, F. (2002) *Urdu Novel me Muslim Saqafat*

Wani, M. A. Dr., *Taqseem key Baad Urdu novel me Tehzibi buhran*

There are some other books that I have consulted but they are on religion and literature, literature and society and culture because apart from the key works *Dr. Faustus* and *Raja Gidh* I also need to evaluate socio-political and cultural issues that texture the contexts of these works. These books are mentioned in the bibliography of this research work.

### **2.1 Religion and Myth on Transgression and Tragedy**

Of all the themes of literature that have always attracted human mind, the Fall of man with all its causes, motives, experiences and consequences stands second to none. According to the religious history of human beings the very first human beings committed transgression despite the fact that the forbidden fruit<sup>1</sup> was introduced and the limits were clearly defined. Adam happened to neglect his responsibility in the realm of freedom; in the moment of trial, he made a wrong choice for approaching the Forbidden Tree and for that negligence he was held accountable and transgressor. This event is recorded in both of the religious books, the Bible and Quran. Both religions, Christianity and Islam consider Adam and Eve as the first human beings on the surface of the earth. Though Adam and Eve were transgressors, according to these religions, but after their repentance on their violation, Adam was blessed as the messenger or the prophet of God for the coming generations. Actually it was Satan or Iblis who whispered evil to both Adam and Eve and succeeded in tempting them to relish the forbidden fruit. Religious books consider Iblis or Satan as the progenitor of evil. He did not repent rather persisted on his violations because of his *hubris*<sup>2</sup> (an overwhelming pride).

The character of Iblis and his hubris have been variously contextualized in literature. The vivid line of demarcation between good and the evil is drawn owing to the presence of Satan in the story of Adam's fall. The issue of 'relishing the forbidden' has attracted many writers all over the world and Bano Qudsia's theorization of vulturism, in this context, is conditioned with persistently eating the forbidden food or *Rizq-e- Haram*.<sup>3</sup> Christopher Marlowe has also recorded and sensationalized the tragedy of a transgressor who joins the Evil, becomes evil and faces dire consequences for eating the forbidden and eating it voluptuously. So without taking metaphysics into considerations it is almost impossible to carry out the type of research which includes themes like transgression, evil, sin, damnation and nemesis and especially vulturism with reference to Bano Qudsia's novel *Raja Gidh*.

Adam, according to the Quran, was apprised and warned of the hidden risk laid in the forbidden Tree lest he should become transgressor and wrong doer:

We said: "O Adam! Dwell thou and thy wife in the Garden;  
And eat of the bountiful things therein, as (where and when)  
ye will; but approach not this tree, Or ye run into harm and  
transgression" (Quran 2:35)<sup>4</sup>

The holy Bible also becomes the witness of this tragedy that happened in the Garden of Eden, where, both Adam and Eve were tempted by the Lucifer and happened to violate the established boundaries<sup>5</sup>. Like Quran, Bible also evidently

holds that both of them were warned of the hidden mystery and danger of the forbidden fruit.

But the fruit of the tree which is in the midst of the garden,  
God hath said, ye shall not eat it, neither shall ye touch it, lest  
ye die. (Genesis: 3, 3)<sup>6</sup>

In the moments of trial Eve could not resist the evil temptation of the forbidden fruit; she ate that fruit and also offered it to her husband Adam who, out of his curiosity did relish it:

And when the woman saw that the tree was good for food, and  
that it was pleasant to the eyes, and a tree to be desired to  
make one wise, she took of the fruit thereof, and did eat, and  
gave also unto her husband with her; and he did eat. (Genesis:  
3, 6)

God, then, as a reaction to their act of violation, turned to Adam and holding him equally responsible for the transgression, declared his predicament in the following forwards.

And unto Adam He said, because thou hast hearkened unto the  
voice of thy wife, and hast eaten of the tree, of which I  
commended thee, saying, Thou shalt not eat of it: cursed is the  
ground for thy sake; in sorrow shalt thou eat of it all the days  
of your life. (Genesis: 3, 17)

Besides the religious scriptures, the great English epic poem of the late Renaissance era marks its astounding beginning with the theme of this audacious deed that caused this tragedy -- the fall of Man:

*Of man's first Disobedience and the Fruit  
Of that Forbidden Tree, whose mortal taste  
Brought Death into the World, and all our woe,*<sup>7</sup>  
(John Milton: *Paradise Lost*, Book One: L-1-3)

John Milton, the renowned Renaissance poet, holds the first man's disobedience responsible for the woe, sorrow and suffering of humanity. The Urdu fiction writer Bano Qudsia's thesis about human vulturism also propagates similar views about the transgression and tragedy of Adam and humanity. Taking advantage of an allegory<sup>8</sup> she has discussed the issue of the fall of man and the eternal conflict between virtue and vice. The Ruddy goose, in her epoch-making and allegorical novel *Raja Gidh*, steps forward and copiously orates on the fall of man:

Gentlemen! The issue of the 'lawful bread' has already been settled in the Paradise. In the beginning, both Adam and Eve dwelled in the Paradise, and, as the Will of God Almighty, used to cover themselves with celestial dresses. At that time every heavenly fruit, bird or animal was *Halal* (lawful) to them, but they were found guilty of relishing the (*Haram*) unlawful, what is the unlawful...? Obviously it is the forbidden fruit. Adam happened to eat the very grain of wheat which was forbidden. For the first time, some negative rays penetrated in the Adam's body that was utterly prone towards goodness, hence (after this transgression) it caught some contradictions and odds<sup>9</sup>. (*Raja Gidh*: 290)

Much of the literature in religious societies is based on the relevance of religious themes and issues with common human experiences. The presence of allegories, myths, and fables in literature shows that literature has always been enriched with religious and mythical stories. Marlowe and Qudsia also foreground their literary

works on the themes of popular religious doctrines; and these thematic similarities in their works are the focus of my interest in this research.

For their transgressions both Adam and Eve are held responsible and their fall or tragedy certainly incorporates the message of nemesis. It means that any one who crosses the limits or happens to violate the taboos will face dire consequences. Horlacher, in his chapter, 'Taboo, Transgression and Literature' expresses his views about this universal theme in society and literature: Both temporally and geographically, the phenomenon of taboo and transgression can be considered omnipresent, that is existent in all societies or cultures and at all times. (Horlacher: 2010; 3). Regarding the birth of tragedy both religious and mythical claims have their respective values in literature but in both cases the essence of tragedy lies in the transgressions of the tragic characters. The mythical Greek god Apollo, according to a critic of tragedy and literature "meant many things to the Greeks, prominently including health, light, the law and protection against evil". (May: 1990; p, 1). In his epoch-making treatise *The Birth of Tragedy*, Nietzsche highlights the reasons and motives behind the eternal conflict between two mythical gods, Apollo and Dionysus.

In this work Nietzsche theorizes that Greek tragedy was built upon a wedding of two principles, which he associated with the deities Apollo and Dionysius. The apollonian principle, in keeping with the characteristics of the sun god Apollo is the principle of order, static beauty, and clear boundaries. The Dionysian principle, in contrast, is the principle of frenzy, excess and the collapse of boundaries.

(Magnus et al.:1999; p, 22)

The Greek mythical and the sad story of Prometheus, the transgressor can be referred to endorse this point. For his volitions, he also happened to violate the boundaries set by the god Jupiter. The wrath of Jupiter resulted in agonizing pangs of Prometheus on Mount Caucasus where a vulture was ordained to devour his liver. Neither was there any end to the lusty beak of the vulture nor to the flesh of his liver, nor to the torments of Prometheus. He might have seen the day of his freedom but a persistent *hubris* in his will against the monarch caused his endless suffering. He has, therefore, "become the symbol of magnanimous endurance of unmerited suffering and strength of will resisting the oppression". (Bulfinch: 1993; p, 21). So, we can understand that two different but opposite approaches essential for tragedies are order and transgression. These, order and freedom, can be termed as separate but natural identities. The tension between these poles of difference ultimately results into gruesome and vocal suffering of the (weaker) tragic characters like Prometheus, Dionysius<sup>10</sup>, Oedipus<sup>11</sup> and Faustus. On the basis of their tragedies it becomes clear that any menace to an established socio-political or divine order is not left unchecked by the authority and the ultimate end of any transgression is tragedy.

If the fall of man is tragedy then the first tragic heroism goes to the very first man on the surface of earth, Adam. Undoubtedly he was a man of an elevated status but infested with *Hamartia*<sup>12</sup> (tragic flaw), was driven by his own desire to commit transgression. He had to endure his predicament which is a reversal in his fortunes, a journey from prosperity to adversity or happiness to misery.<sup>13</sup>

Similarly the term *Anagnorisis*, the discovery of truth can also be traced in the penitence of Adam. In the medieval liturgical play *Adam* both Adam and Eve are shown realizing the intensity of their blind error and making 'confessions and imprecation' after their transgressions (Whitmore: 2005; p, 125). This discovery of the truth forces them to confess and repent. Quran witnesses their penitence in these words:

They said "Our lord! We have wronged our souls: If Thou forgive us not and bestow not upon us Thy Mercy, we shall certainly be lost". (Al-Araf: 7:23)

But despite their repeated words of remorse and repentance they could not regain the previous status. That transgression had to cost the loss of all the celestial privileges. Holding him accountable for his sin the Bible narrates the expulsion of the first man from heaven with these words:

Because thou hast hearkened unto the voice of thy wife, and hast eaten of the tree, of which I commanded thee, saying, Thou shalt not eat of it: cursed is the ground for thy sake: In sorrow shalt thou eat of it all the days of thy life. Thorns also and thistles shall it bring forth to thee; and thou shalt eat the herb of the field. In the Sweat of thy face shalt thou eat bread (Bible, Genesis, 3:17, 18, 19)

Of much significance is the fall of Satan. He too had to leave his heavenly abode for his hubris or *Takabbur*. It is his vital presence in this episode which helps us to draw a line of demarcation between the good and the evil. All the religious books consider him the arch enemy to the divine boundaries, order and discipline. As he succeeded in making Adam transgress, he is still busy in tempting the



mankind for transgressions and characters like Faustus are still willing to risk their souls. Iqbal, the poet-philosopher of the East has captured the passionate protest of Iblis (Lucifer) against the celestial establishment in his renowned poem, 'Gabriel and Lucifer'. In the words of an Indian critic Varis Alvi, this poem is not simply a dialogue between two opposite forces but is essentially the discourse of an utter *Inkar* (hubris) "loaded with refractoriness, hauteur, rebellion, depravity, and a conglomeration of evil intentions against the Divine order".<sup>14</sup>

*Gar kabhi khalwat myassar ho to pooch Allah say*  
 If you have a private audience with God, ask him:  
*Qissa e Adam ko rangeen kar gaya kis ka lahu?*  
 Whose blood has added color to the story of Adam?  
*Me khataкта hun del e yazdan me kantay ki tarha*  
 I prick the heart of God like a thorn  
*Tu faqat allah hu allah hu allah hu*  
 You only cry, "Allah hu, Allah hu, Allah hu."<sup>15</sup>

Up to the 15<sup>th</sup> century, the philosophy of Fatalism was dominant and papal authorities had successfully curbed human freedom and volitions. The position of the medieval man was fixed and his role was defined and many times it was predefined keeping in view the social status of his family<sup>16</sup>. The essay 'Social Discourse and the Changing Economy' about the Renaissance period evaluates the attitude of the medieval sermon towards man in these words:

Each man's first duty —be he knight or priest, workman or merchant—is to learn and labour truly in the things of his particular calling, resting content therewith and not aspiring to meddle with the tasks and mysteries of others. The social ranks and their respective duties, ordained by God for humanity, were to remain fixed and immutable. Like the limbs of the Body they cannot properly exchange either their place or function.

(Kinney: 2004; p, 153-4)

## 2.2 Renaissance Humanism

Renaissance, in its essence, was a strong intellectual as well as social reaction against the fixed role of man in his community and the change in literary climate was because of the cultural paradigm shift in the evolution of Western civilization, for, Renaissance was a movement more than merely an age. (Black: 2001; p, 35). Against the medieval fatalistic worldviews were the efforts launched by the writers and intellectuals and as a reaction, the entire ideological system of papacy was put in question. It was the strength of human will which was projected by the intellectuals all over Europe. (Cassirer: 2000; p, 75). Undoubtedly the Renaissance Humanism heralded new material values, novel intellectual and literary currents by closing the chapters of Christian legacy. It also propagated the individual independence of any secular conduct that was meant to be successful in every walk of life rather than to lose one's entity for the sake of eternal salvation. The vivid contrast between medieval era and Renaissance, in the words of Cuddon, can be understood in the following views that developed in England in the 19<sup>th</sup> century:

There evolved an image of the middle ages as being ignorant, narrow, priest-ridden, backward, superstitious, uncultured and inhibited by dogmatic theology. By contrast, the Renaissance was extolled as learned, civilized, broadminded, progressive, enlightened and free-thinking. (2004; p, 793)

Keeping this contrast in mind, we can infer that the human quest for the unknown was the natural result of the age-old tight-lipped feelings and unexpressed thoughts. For the Renaissance man, church alone could not be the right laboratory

to test one's mettle, rather ironically, since its inception; it had been overtaxing the freedom of human imagination. The clergy's 'divine right' to rule the individuals and societies gave birth to the myriads of human wrongs. As a reaction to the suppression, the new Renaissance could no longer be 'a non-dreamer, non spiritual adventurer, a codifier' (Lewis: 1998; p, 44) and the Renaissance intellectual could not be introvert shedding his tears inside nor a sexton of his own visions and dreams. This long-brooded outcry against the orthodox doctrines of monarchs, discourse of Determinism, supremacy of superstitions and anti-art dogmas hatched out new ontology<sup>17</sup> of man to the writers and intellectuals. So, animated with the richness of new secular thoughts, the Renaissance literature stands unique in processing the definition and identity of man and his volitions. The aside of Shakespeare's Hamlet marks this shift in the British Renaissance with force and clarity:

What a piece of work is man! How noble in reason! How infinite in faculty! In form and moving how express and admirable! In action, how like an angel! In apprehension, how like a god! The beauty of the world, the paragon of animals.<sup>18</sup>  
(*Hamlet*, II: II, 24-31)

Even before Shakespeare, Alberti, a fifteenth century Florentine humanist and architect had already expressed his views about dignity, intellectual brilliance and grace of human beings. With reference to the background of the play *Dr. Faustus*, Butcher has quoted the following statement in his book *Christopher Marlowe: Dr. Faustus*.

To you is given a body more graceful than other animals – to you power of apt and various movements, to you most sharp and delicate senses, to you wit, reason, memory like an immortal god.

(Butcher: 1995; p, xii)

Against the medieval orthodoxy, it can also be termed as the discourse of Renaissance humanism which optimizes the status of mankind. Similar ideas were propounded by another Italian humanist and philosopher Mirandola in 15<sup>th</sup> century. Norman has quoted many human intellectuals in his book *On Humanism* and Miranda's address to human beings appears very important in the history of humanism. It can also be noted that this address negates every kind of suppression; rather, it promotes the power of human will. It states:

We have, given to thee Adam no fixed seat, no form of thy very own, no gift peculiarly thine, that thou mayest feel as thine own, have as thine own, possess as thine own the seat, the form, the gifts which thou thyself shalt desire. A limited nature in other creatures is confined within the laws written down by Us. In conformity with thy free judgment, in whose hands I have placed thee, thou art confined by no bounds; and thou wilt fix limits of nature for thyself. I have placed thee at the centre of the world, that from there thou mayest more conveniently look around and see whatsoever is in the world. Neither heavenly nor earthly, neither mortal nor immortal have made thee. Thou like a judge appointed for being honorable, art the molder and maker of thyself; thou mayest sculpt thyself into whatever shape thou dost prefer. Thou canst grow downward into the lower natures which are brutes. Thou canst grow upward from thy soul's reason into the higher natures which are divine.

(Norman: 2004; p, 3)

### 2.3 Renaissance Transgressions and Tragedy

Ironically, despite all these attributes, the Renaissance man, 'the paragon of all creation' has also suffered the pains of 'fall' for his overstepping of the conventional values. He misused the strength of his will and by adopting some unconventional ways, transgressed against the moral and religious values. The cosmic formula of action and reaction professes that the extent and intensity of the transgressive action determines the extent and intensity of the inevitable reaction. 'Transgression in its essence', in the views of Jenks, 'is an extremely sensitive vector professing and deliberating a dynamite reaction.' (2003; p, 2).

The age of Renaissance, in spite of its richness and diversity, cannot be comprehended in totality without analyzing the particular subversive steps taken by the Renaissance characters like Dr. Faustus. So much so that even in the works of Shakespeare there are many evil characters like Edmund (King Lear), Iago (Othello), and Claudius (Hamlet) that are considered, according to *The Cambridge Companion to English Renaissance Drama*, as the manifestations of subversion, worldly pleasure, personal identity and evil (Hattaway: 1990; p, 305) for, they question and threaten the Christian morality in Elizabethan ethos. Besides, being a threshold of cultural transition, this age also confuses the white with black art. It appears some times that black art served the common Renaissance man as an alternative religion because most of the divine rights were lying with elite papacy. (Hopkins *et al.*: 2008; p, 20) The radical transition from

feudalism to capitalism was introducing the man to the new but promising self and power culture. To get happiness through freedom and excel in material gains was the only aim in the lives of the masses. (Heller: 2008; p, 437) There was no or little concern for fair or foul, in other words, white or black art rather the materialization of the personal desires by all means, was the focus of attention. That is the reason that the integrity of Elizabethan or Renaissance character, in particular, and of a human being, in general, is doubted by Shakespeare in *Hamlet*:

And yet to me, what is this quintessence of dust? Man delights  
not me, nor woman neither (II: II, 24-31)

Since literature in its essence, is an idealized, intensified and artistic reflection of life, it covers the diversity of themes prevalent in the societies. Life and literature go hand in hand and certainly the vicissitudes of life variously affect the philosophy, themes and techniques of literature. "The great artists of literature" in the words of Kolenda "are sensitive to the general climate of opinion and often manage to capture its crucial currents." (1982; p, 9-10). The evolution in life is the evolution in the nature of tragedy itself as 'life' in the views of a critic, "is preserved through evolution and the tragic hero has survived due to the gradual evolution in his life process and his anatomy'. (Misra: 1992; P, 37).

As far as the anatomy of Marlovian tragedy *Dr Faustus* is concerned Marlowe delineates the character of a tragic hero who transgresses by embracing Evil and occult practices like Cabala<sup>19</sup> and necromancy. This cult of occultism<sup>20</sup> that had already penetrated into Renaissance movement apparently indicates the freedom of the individual to change him or herself in 'whatever form or shape he or she likes',<sup>21</sup> but inwardly it shows how the heinous crimes can be attempted to exploit the life and property of the others. This type of entire independence unquestionably creates the culture of self-centeredness and selfishness despite affixing humanism with philanthropism<sup>22</sup>. The presence of black art in any culture means the utter yearning to transcend all chains and social bindings. For the personification of such subversive and unlawful designs, it was not Adam to be idealized but the character of Satan. Consequently Adam was immediately marooned from the Renaissance stage of art and literature. He was replaced with Satan because he had also transgressed and committed hubris or tragic pride.<sup>23</sup> Coincidentally, the consciousness of the Greek tragic characters and their respective hubris supported the Renaissance concept of tragedy and 'tragedy as a genre became the story of pride and punishment', an accurate exegesis for nemesis. (Easterling: 1997; p, 180).

Since Marlowe was well aware of the themes of classical tragedies and being himself doctor of divinity he knew the price of hubris. He knew that it is always taken as a serious threat to the social values. A strong movement all over Europe was already launched to hunt burn and persecute the witches and the magicians.

(Culianu et al.: 1987; p, 152). Taking *Dr. Faustus* as an allegory of the prevalent ideas of Renaissance; it can be deduced that besides the theme of eternal damnation and the ultimate end of Faustus' efforts for the personification of his ideals, the play also reflects the symbolic value of the life and death of the occult scholar Giordano Bruno (1600)<sup>24</sup>. (Yates: 2001; p, 92-3). But, as a theme of a literary tragedy, it is a sad story of a transgression and its relative tragedy.

Equally important is to know the complex psychology of the Renaissance character. The Spirit of Renaissance, besides projecting a paradigm shift in human thought and conduct also connotes the 'coexistence of contrary but equally valid attitudes'.(McAlindon: 1986; p, 82) It means that the Renaissance man was not only 'wavering between belief and doubt'<sup>25</sup> but also between radicalism and theism<sup>26</sup>. Keeping in view the Nietzschean theorization of tragedy, it (the Renaissance age) can be considered as a fertile soil for culminating the art of tragedy, for both the Apollonian and Dionysian principles were simultaneously exercising their relative identities with full zeal and zest. It was the time when the religious ideals like Divinity, metaphysics, spiritualism and belief were being replaced with earth, physical, materialism and experimentation. Within the breach of this 'duality'<sup>27</sup> lies the transitional experience of Renaissance sensibility and writers and intellectuals like Marlowe too experienced ambivalence throughout their philosophical endeavours.<sup>28</sup> The efforts of Marlowe's characters, during the course of their action seem to be true but it becomes truer when they face their predicaments and tragedies. Here it seems that God is absolutely right, for,



whenever there is a choice between desire and duty, obviously the divine doctrines will ask the human beings to opt for the later. Divinity demands its code of conduct to be respected and followed but the Renaissance humanism prioritizes the ground and material realities by placing man at the centre of the universe. (Blei: 2002; p, 68). Paradoxically at the same time the writers and the common men of the age seem to believe in superstitions and other forms of metaphysics. This co-existence of contradictory but valid attitudes in his works reflects that Marlowe himself 'commutes between the poles of aspiration and disillusion, hope and despair, power and impotence, audacity and timidity' (McAlindon: 1986; p, 82) He was conscious of the change in the social scenario and being himself a learned man of his age believed that the essence of tragedy as an art lies in intensifying and projecting the eternal conflict between the divine and earthly forces. Evidently the flaw that causes the predicament of his characters is not a gift of divinity but lies with the passionate yearning for the personification of their sky-kissing aspirations. Like many of the Renaissance tragic characters Marlovian heroes choose their own course of action. Impulsive and ill directed, they act and as a reaction they are doomed for ever. They are not the puppets in the hands of fate nor are their dreams and volitions absolutely violated by the will of some invisible hands. The only limitation in their respective lives is that they are mortal beings. (Misra: 1992; p, 42). Their courses of action are largely designed on the character–destiny formula. Robert N. Watson analyzes this aspect of Renaissance tragedy in these words:

English Renaissance tragedy repeatedly portrays the struggle of a remarkable individual against implacable, impersonal forces, a struggle no less impressive for its ultimate failure.

The protagonists can be heroes even when they are not triumphant or highly virtuous, because the defeat of their aspirations (however tainted with blasphemy or selfishness) reflects a frustration common to the human psyche and heightened by the mixed messages of that culture. The aspiring mind of Faustus—an archetype of Renaissance man—confronts the restraints of conventional Christian morality and the banal facts of the physical world.

(Braunmuller et al.:1990; p, 295)

#### 2.4 Machiavellian Spirit

Behind the making of the overambitious Renaissance spirit speaks the notorious philosophy of Niccolo Machiavelli. The transgressions of Marlovian heroes, in the view of Dollimore<sup>29</sup> are essentially and inextricably electrified with 'Machiavellian subversive potential and iconoclasm'. (1984; p, 114-5). Dr Faustus craves for absolute knowledge, Barabas in *The Jew of Malta* (1590) for wealth and Tamburlaine in *Tamburlaine the Great* (1590), for power. They are demigods, supermen and the masters of their own miracles and oracles.<sup>30</sup> Christopher Marlowe being an artist, was preoccupied with texturing a literary tragedy on Greek models and despite being outrageously radicalized, he never forgot to conclude the thesis of the play in the victory of divine forces. The most acknowledged tragedies by Marlowe sum up precisely but acutely the limitations in human freedom. The reader can infer the message that the Marlovian tragedy is meant for those who undertake the course of their action on the foundations of overreaching and over-vaulting ambitions. Or, in the words of chorus for those *who practice more than heavenly powers permit* (*Dr. Faustus*: V. III.131). On account of his ruthless political mechanism and fearless adventures in bloodshed the Marlovian character Tamburlaine becomes the enemy of divinity, humanity

and fraternity and thus blatantly exploits hubris. Initially, it is because of his sin-steeped transgressive adventures that he is eulogized by Marlowe in these words:

*The scourge and wrath of God  
The only fear and terror of the world*  
(Act I; III.44-5)

And being an embodiment of the Renaissance heroism he (Tamburlaine) is characterized as a charismatic personality utterly gifted with powerful poetic expressions. A Canadian scholar, Negri notices this salient feature and rationally bases the hubris for the tragic fall of this character.

At the end of the Part I Tamburlaine basks in the glory of his "earthly crown." However, the conqueror's poetic side is less and less in evidence in Part II, as further conquests are achieved through treachery and an ever-widening trail of atrocities. By the end of the play, Tamburlaine's inhuman cruelty, arrogance, and over-arching lust for power have branded him one of history's greatest tyrants. Despite his many enemies, however in the end he is brought down not by military foes, but by sickness, perhaps divine punishment for the unparalleled hubris that lead himself to call himself "the Scourge of God." (2002; P, III)

Unfortunately, fate interferes and the over-arching lust and overambitious disposition of the tragic character has no option but to face the predicament and the inevitable destiny. The irony of fate is stronger than the will to defeat it, Tamburlaine had determined that *Whatso'er it be, /Sickness or death can never conquer me*, but he had to yield, to surrender and to be defeated at the hands of fate. So this duality of Marlovian heroes—transgression and tragedy, is a special feature of Renaissance itself. Marlowe apparently sums up the death of his

“scourge of God”, ‘the terror of the world’ and ‘mortally omnipotent character’ but through implication he makes the reader conscious of the irony of fate in the following words:

*Meet heaven and earth, and here let all things end!  
For earth has spent the pride of all her fruit,  
And heaven consumed his choicest living fire*

(Act V, Scene III)

In the play *The Jew of Malta*, Marlowe introduces another strong character that is an accurate epitome of the Renaissance culture of capitalism. Machiavelli had died in Italy in the year 1527, before this play was written in 1589 but Machiavellian Spirit was alarmingly alive and vastly incarnated in the age of Marlowe. The Machiavellian Spirit is greatly idealized and followed in the play *Jew of Malta* by the character Jew of Malta, Barabas. The play opens with a tribute to this man, Machiavelli and his philosophy:

*We humbly crave your pardon: We pursue  
The story of a rich and famous Jew  
Who lived in Malta. You shall find him still,  
In all his projects, a sound Machevill;  
And that's his Character*

(The Prologue spoken at Court: Line 5-10)

Meanwhile, in the same play, Machiavelli appears on the stage and speaks against the religious myths and superstitions that, according to him, tend to exploit the common human beings. It is to be noted that the fascination of his character that attracts Marlowe is not only because of his worldly wisdom but it is that life of thrill and frenzy which holds a mind-boggling philosophy “better to be feared

than to be loved.”(Machiavelli: 1996; p, 54) His appearance on the stage vigorously and symbolically designates him as a role model on the theatre of Renaissance life.

*Albeit the world thinks Machiavel is dead,  
Yet was his soul but flown beyond the Alps,  
-----  
To some perhaps my name is odious,  
But such as love me, yard me from their tongues,  
And let them know that I am Machiavel,  
And weigh not men, and therefore not men's words.  
Admired I am of those that hate me most:  
Though some speak openly against my books,  
-----  
I count Religion but a childish Toy  
And hold there is no sin but Ignorance  
Birds of the Air will tell of murders past;  
I am ashamed to hear such fooleries.*

(Christopher Marlowe: *Jew of Malta* , Prologue)

In this play, Marlowe determines the end of self and power-obsessed psychopath Barabas with an idea in his mind that absolute might lies with Divine Will and human will cannot cross the limits destined by the divinity. It is noteworthy that Marlowe seems to endorse Biblical doctrine –*the wages of sin is death* (Bible: Romans, 6.3) but the same Biblical line has been ridiculed in the play *Dr. Faustus* in act 1 Scene I. A real representative of the Renaissance nascent capitalism, Barabas does not care for the traditional moral values, humanity and human beings. He has been ‘hard hearted to the poor folk’ and a ‘covetous wretch’ and throughout his life he has been obsessed with gathering ‘infinite wealth in a little room’. Right at the cutting edge of his glory the anti-climax for Barabas starts. To Marlowe the predicament is inevitable and it is rightly based on the self-willed deeds of the characters. May it be the religious or conventional formula of action

and reaction but Marlowe would never leave any transgressor unpunished since he needed to base his tragedy on hubris and its dire consequence—the ultimate fall.

**Barabas:** *And, villains, know you cannot help me now.  
Then, Barabas, breathe forth thy latest fate,  
And in the fury of thy torments strive  
To end thy life with resolution.  
But now begins the extremity of heat  
To pinch me with intolerable pangs.  
Die, life! Fly, soul! Tongue, curse thy fill, and die!*  
(Dies) (Act V: Scene V)

Being himself a doctor of divinity Marlowe is not unaware of the difference between submission and subversion. He was also conscious of the morality plays of the medieval era and knew the price of transgressing the religious boundaries and subverting the moral values. He definitely knew the value of balance between personal liberty and moral responsibility. For his tragedies he has borrowed those characters from history that sacrifice moral values on the altar of personal freedom. Out of this social imbalance between personal liberty and moral responsibility, the sin-steeped soul of Faustus aspires to personify his long cherished ideals. Utterly divorced from the universal ethical values, this soul keeps persistent in volitions and violations.

## 2.5 Faust and Faustus

The myth of Faust attracted Marlowe's eyes for certain reasons -- primarily transgression and tragedy; secondly for relishing the forbidden and thirdly for the eternal conflict between vice and virtue. About the birth and popularity of Faustian myth, Watt believes that:

The Faust myth arose when the development of Christian thought had polarized the human and the supernatural worlds into a conflict between good and evil, and had given their struggle a new intensity and rigor. This inevitably gave the devil and his hierarchy unprecedented theological and psychological importance. (1997; p, 12)

Like Faustian myth an endless chain of mythical stories can be vividly traced in almost every religion and civilization. Whether these stories are based on white or black art but magically and majestically they have enriched the literary culture or the cultural literature of the ages. The story of the legend Faust is one that altogether jerked the hearts and minds of Renaissance intellectuals. With the publication of *Faustbuch* (*Faust book*) people came to know about the historical figure George or John Faustus, a well known German astrologer and black magician who was born around 1480. Before his accidental death in around 1540, he had travelled to many parts of Europe and was known to have spent some time in Wittenberg, Germany. He was also known to have practiced the black arts and having sold his soul to the devils, and was associated with them. (Butcher: 1998; p, x) In England the *Faust book* was translated in 1592 under the title '*The History of the Damnable life and Deserved Death of Doctor John Faustus*'. Of course it is with fascination with evil and the hierarchy of devils that Dr Faustus commits transgression and by exercising necromancy he hoped to seek gratification for his unfulfilled dreams and social deprivations. The interest of the story for Christopher Marlowe, as a matter of art, lies with the radical temperament of the character Faust, his hubris-tragic pride, his transgressions and his ultimate fall from glory to degradation:

The story had been popularly recorded in ballads and folklores for many years, but Marlowe saw very different possibilities in it. He saw the story as a kind of parable epitomizing the central spiritual dilemma posed by the temptation to taste the forbidden fruits.

(Croft et al.: 2002; p, 99)

It is, evidently, owing to the themes of the play *Dr. Faustus* that the phrase 'Faustusian Bargain' is considered as an 'archetype'<sup>31</sup> or motif<sup>32</sup> that stands for a (bloody) agreement of an individual with Devil for the sake of diabolical powers and superhuman achievements. There are some other notorious figures in human history that have boldly transgressed and attempted sacrilege for the worldly gains and personal profits. Among them some were eventually saved in the end for their earnest penitence and a few were eternally damned for their persistence in heinous adventures. The character of Marlowe's Faustus, tragically, is among those who were damned eternally.

## 2.6 Faust motif, Archetype of Vulture and Vulturism

On the magus myth of Faust and vulturous volitions are based Marlowe's *Dr. Faustus* and Goethe's *Faust*, Thomas Mann's *Doctor Faustus*, Lessing's *Faust*, Nathaniel Hawthorn's *Young Goodman Brown*, Oscar Wilde's *Picture of the Dorian Gray* and Bernard Shaw's *Man and Superman*. In fact the Faust motif has ever captured the attention of the writers for various reasons<sup>33</sup>. Undoubtedly it is a universal theme, for; there is no end to human greed and lust. These human traits, greed and lust, as Christianity contends, are amongst the seven deadly sins, but human aspirations have always been the strongest driving force behind the sin-



steeped transgressions and damnable sins. It is owing to this human tendency--the vulture like transgressions--which creative writers have attempted to relate this Faustian theme with their contemporary characters and issues. However, it is quite surprising that the critics of literature have ignored this (vulturistic) tendency in the character of Dr. Faustus, though, he is accepted as transgressor, a lust-monger and a necromancer who; owing to his unending hunger, craves to transgress any predetermined and predefined boundary. Without listening to the moral values and without feeling any prick of conscience he can march to any extent and even odiously and rebelliously he can make a bloody pact with Lucifer. In western critical and literary tradition the metaphor of vulture seems a weaker one as compared to the eastern tradition. It may be a cultural difference behind this understanding as the West, in many ways, hesitates to speak ill of animals and birds. If we critically evaluate the status of Machiavelli, Dr. Faustus, Claudius of *Hamlet*, Jew of Malta, Macbeth, Voltore of Ben Jonson's *Volpone*, Lucifer, Beelzebub and even Mephistopheles in *Dr. Faustus* and *Paradise Lost*, Shakespeare's Edmund and Iago against the theological and humanitarian grounds and especially in eastern contexts, we can conclude the relative and legitimate liaison of these characters with Vulturism. In the East there is a long tradition of vulturism which includes; of course Satan, Pharos, Shaddad, Nimrod, Qaroon, Raja Inder ,18<sup>th</sup> century prince Nasiruddin Muhammad Shah (Rangeela) and many more despots and dictators who have trampled human values for the sake of their lusty motives.



Not only evil in any form and shape but also human lust for knowledge; power, voluptuousness, libidinousness, covetousness, lechery or lecherousness, lasciviousness, uncontrollable craze for forbidden sexuality and wealth and above all excessive avidity in pelf and power can be associated with this term vulturism. The eye-catching phrases like 'culture vulture' or 'vulture culture' can be boldly related with Machiavellianism, Utilitarianism, Imperialism, Colonialism and

finally Capitalism. This phrase 'culture vulture' is a popular title of many websites and it connotes in many ways the transgressive ways of human vultures. Any individual, whether by nature or by choice, who crosses the barriers by violating the accepted values can be termed as transgressor and if that transgressor deliberately keeps persisting on and propagating the same transgressive route, can be named as vulture.

While evaluating the importance of the archetype of vulture in the eastern traditions, Shehzad Ahmad, a renowned Pakistani poet critic has discussed both *Raja Gidh* and *Faust* on the same page in his book *Freud ki Nafsiyat Kay Do Daur (Two Eras of Freudian Psychology)*, but it is not a thorough and comparative study of Vulturism in these works<sup>34</sup>. Before Shahzad Ahmad it was Sigmund Freud who had discussed the obsession of different cultures with vultures in his essays on Leonardo Da Vinci. On internet a lot of websites are available that discuss the totem of vulture and its importance in different religions. These vulture creatures, according to some studies, are equally interesting in almost all the cultures of the world and that is why they have different symbolic values.

The Greek god of war-like frenzy, Ares is renowned to have been accompanied with a dog and a vulture. It is also important to note that both of these living things are still very important cultural archetypes. Zeus, according to another

Greek myth, metamorphosed the god Aegyptius into a vulture for his transgressive deeds, for he happened to sleep with his own mother for jealousy with his rival Neophron. (Coleria: 1992; p, 54)

Similarly, in Greek myth, this bird captures much of our attention when we see it gnawing at the liver of Prometheus.



Some of the critics have different understandings as, according to them, it was eagle not vulture which is used in the myth but according to Nietzsche it was the very bird vulture that gnaws at the liver of Prometheus. (Bishop: 2004; p, 80). Nietzsche was trying to identify the reasons that cause catastrophe or tragedy in the Greek literary antiquity. He was also aware of the promethean *Hubris*- a *hamartia* that caused his catastrophe. The god Zeus in reaction to Prometheus' radicalism and iconoclasm, orders a vulture to eat the flesh of his liver. Vadakethu narrates the historical value of vulture in Greek mythology in these lines:

Prometheus was the son of Iapetus who was one of the Titans. He tricked the gods into eating bare bones instead of good meat. He stole the sacred fire from Zeus and the gods. Prometheus did not tell Zeus the prophecy that one of Zeus's sons will overthrow him. In punishment, Zeus commanded that Prometheus be chained for eternity in the Caucasus. There, an eagle (or, according to other sources, a vulture) would eat his liver, and each day the liver would be renewed. So the punishment was endless, until Heracles finally killed the bird.<sup>35</sup>

The Bible has denounced this bird many times as they are presented as horrible, detestable, mysterious, bestial and disgusting creatures. They are destined to punish human beings in the life after death, they are forbidden for eating and above all they are presented as the archetypes of mystery, lust and horror.

"These are the birds you must never eat because they are detestable for you: the eagle, the vulture, the osprey, - Leviticus 11:13

Your mighty army will be left dead in the fields for the mountain birds and wild animals to eat. The vultures will tear at corpses all summer. The wild animals will gnaw at bones all winter. Isaiah 18:6

The corpses of my people will be food for the vultures and wild animals, and no one will be left to scare them away. - Jeremiah 7:33

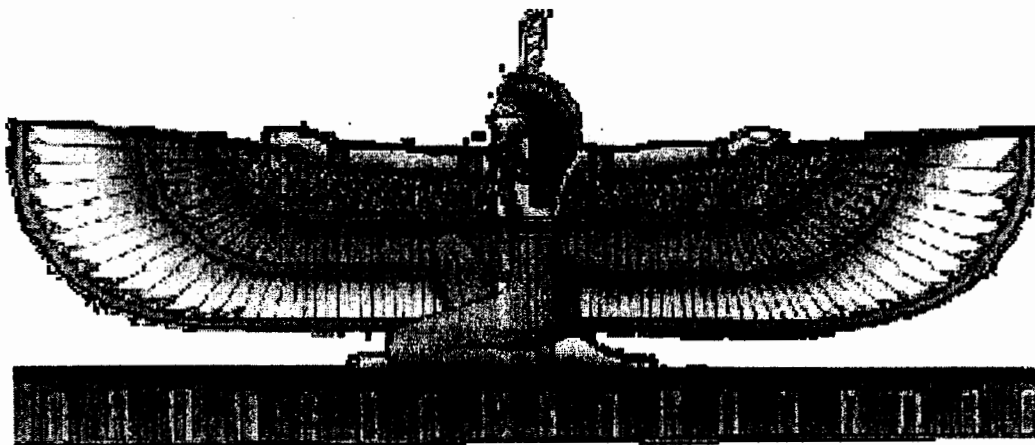
In the part Jeremiah the Bible denounces the human race by relating it with the race of the vultures. This simile of vulture used by Bible substantiates the metaphor of vulturism for lusty and degraded human beings.

My chosen people have become as disgusting to me as a vulture. And indeed, they are surrounded by vultures. Bring on the wild beasts to pick their corpses clean! - Jeremiah 12:9

The Vedic literature is also full of symbols and allegories and these symbols have hidden meanings that are explored by the hermeneuticians of Hindu religion. Birds and animals, in Vedic literature, allegorically represent some vital traits of human beings. One of the popular maxims, according to Sri Kapali Sastri which is present in both in Rig Veda (7.104.22) and Atharvaveda Samhita (8.4.22) deals with the well known six psychological enemies of humanity, namely; delusion, anger, jealousy, lust, arrogance and greed, symbolized by owl; wolf, dog, *Chakravāka* bird, eagle and vulture respectively. "The doctrines of the Rig Veda," as Sri Kapali understands (7.104.22) "declare these six enemies of human beings to be killed and translators like Whitney think these animals/birds also represent sorcerers."<sup>36</sup>

The ancient Egyptian myths, as it is known to the world, are full of mystery and wonder and the significant existence of the vulture 'totem' makes these myths more meaningful. The bird vulture, according to the Egyptian myth, used to enjoy godly status in the kingdom of the Pharaohs. There were five different kinds of vultures that lived in ancient Egypt but the deep association of vulture Nereit with goddess Nekhebet has been very important in that age. Nereit was considered as the male counterpart of the vulture goddess Nekhebet. The goddess Nekhebet was also revered as the patroness of the city El-Kab and the bird vulture was considered as a harbinger in the lives of human beings. Among the goddesses of the ancient Egypt the Goddess Maat has a unique relationship with vulture bird. For the ancient Egyptians the symbol of Maat and her feather meant the socio-political and cosmological order, discipline, truth, justice, and balance in the state.

The symbol of vulture is so deeply associated with this goddess that she is usually seen sitting and sprawling with the wings of a vulture. The outspread of vulture wings also symbolizes cosmos, shelter, and shade and life. (Pinch: 2002; p, 121) Maat, like the goddess Nekhebet, can be termed as an ideology, a concept and is the personification of the order of the world. She and her sister goddesses are taken as the protectors of the royal body and guardians of the sovereignty of the state. Apart from symbolizing simultaneously the spirits of life and death these vulture wings represent supremacy of the mother goddess Maat or *mawt*, the way the universe works and the conduct of its creatures accomplished in harmony to these wings. (Lesko: 1999; p, 66).



As a matter of archetypal significance of vulture in literature and art, it can be said that the vulture motif is strongly embedded in epoch-making paintings of Leonardo Da Vinci. No one but Sigmund Freud is renowned to have etiologically and successfully explored and exposed Da Vinci's deep obsession with the archetype of vulture along with the psychological realities and hidden motives in his globally famed and framed portraits. Freud unhesitatingly calls Da Vinci a

vulture. There is a possibility of illegitimacy about the birth of Da Vinci which has been accepted by Da Vinci himself. His untiring childhood fantasy with vulture, his unending preoccupation with Egyptian hieroglyphic world especially with the symbol of the vulture goddess *Mut*, and finally the relevance of the *Mut* mythology with Jesus' do manifest together the features of vulturism. (Freud: 2001; p, 40). Obviously this vulturistic impression of his personality has tremendously, glorified, mystified and enriched his art.



Leonardo di ser Piero DA VINCI, dit Léonard de Vinci (Vinci, 1452 - Amboise, 1519)  
*La Vierge à l'Enfant avec sainte Anne*  
 © Musée du Louvre/A. Dequier - M. Bard

One of his renowned oil paintings-- 'Virgin and child with Saint Anne', as it is noted by Clark, gives the impression of a vulture figure if it is seen with a particular angle. (1960; p, 155) Whether it is the real projection of Da Vinci's mind or not but Freud; in his essay, *Leonardo Da Vinci: A Memoir of his Childhood*, views the garments of Virgin as vulture like

presentation which has been deliberated by the artist. This presumption on the part of Freud as he views vulture in the garments of virgin is obviously the result of vulturistic implications in arts and literature, and the unquenchable obsession of Da Vinci with the historically and anthropologically vital archetype of vulture. Freud does not stop here. For understanding the paintings of Da Vinci, he probes



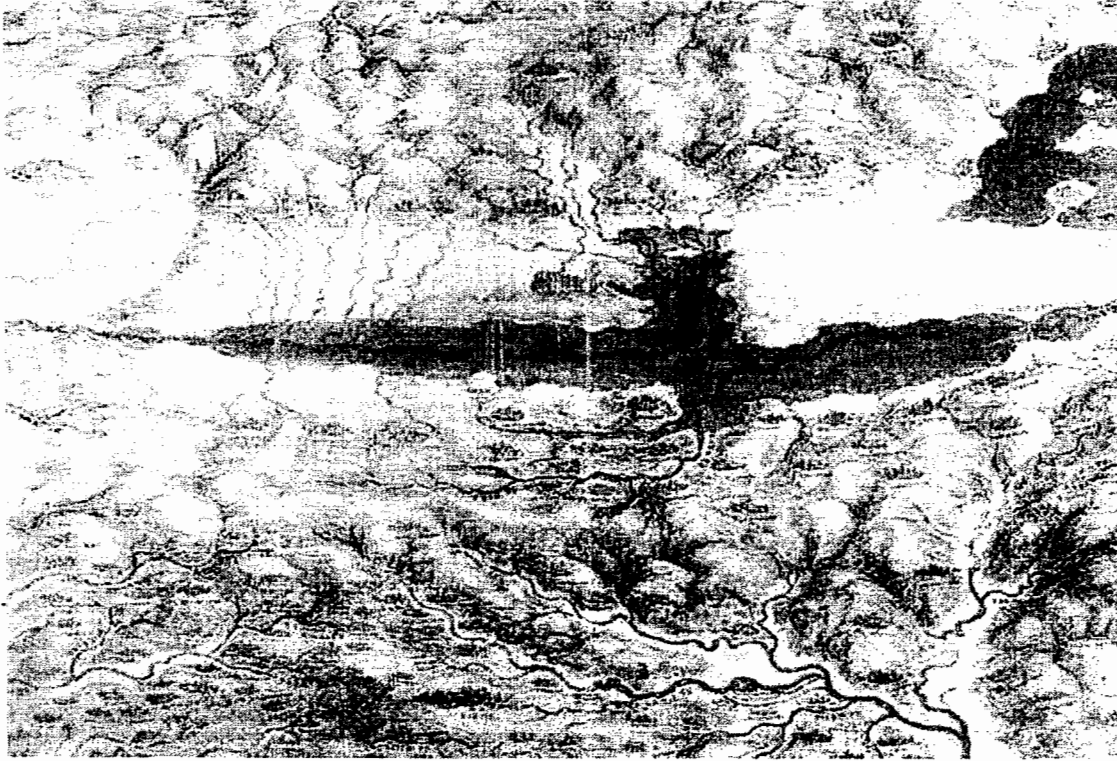
into his mind which was obsessed with the archetypes and symbols of vulture since his childhood.

According to Freud the Egyptians believed that there were no male vultures and only female vultures transfer the generation without any sexual interaction. The Egyptian myth, in the opinion of Anderson, obviously and naturally harmonizes with the birth of Mary and Jesus. Leonardo seems to have deeply meditated upon the myth and through his art he has tried to juxtapose myth, religion and art. It is amazing to see that Freud seems to be convinced in 19<sup>th</sup> century that 'a female vulture is impregnated in the wind when she stops flight in midair and opens her vagina'. (2001; p, 48). Coincidentally, the similar mythical views have been described by Bano Qudsia in the novel *Raja Gidh*. In this novel, through flash backs about the various processes of its evolution, a vulture says:

After this incident my generations started eating the forbidden. I had to abode in the North of the Nile. In one of them there was a clan- utterly without any male being and they consciously excluded sex from their lives. A flying a female vulture in this area, when she wanted to give birth to any child, would fly high in the air. In the midst of her flight, on her return, her vagina would open and she would be impregnated in such a way as plants are pollinated through winds. (*Raja Gidh*: p. 381)

There is another painting by Leonardo De Vinci that shows how; from head to toe

he was immersed in the myth and symbol of vultures.



(Leonardo Da Vinci: *Bird's-Eye View of a Landscape*. 1502. Pen, ink and watercolor on paper. Windsor Castle, Windsor, UK)

That is why while describing the symbolic and archetypal significance of vulture with reference to Freudian theories, Ahmad also holds that 'Da Vinci was called as Faust of Italy because neither his hunger nor he himself was satisfied.' (2005; p, 259). To endorse this basic relationship of vulture with Faust and then Faustus, the nineteenth century French writer Charles Gounod's opera can be referred. Selling of the soul to the diabolic forces for the sake of personal greed and lust is termed as vulture culture, according to the website mentioned below.<sup>37</sup>

Perched in their box, these two culture vultures have different reactions to the entertainment before them! Could it be a night at the symphony, the theater, or the opera? For all you opera lovers, this is a special day. On this date in 1883, the New York Metropolitan Opera opened with a performance of Charles Gounod's *Faust*. In that story, Dr. Faustus sells his soul to a demon, Mephistopheles, in exchange for renewed youth. Which of these two audience members might be willing to make a pact with Mephistopheles?



[http://americanart.si.edu/art\\_info/1001/2002/10/102202.html](http://americanart.si.edu/art_info/1001/2002/10/102202.html)

While searching the relationship of vulture with greed and lust in the Renaissance times, I have found a book on Da Vinci's contemporary philosopher Machiavelli and his letters which highlights this relationship. In one of his letters he criticizes the critics of his age and calls one of the critics as vulture. Ruggiero has noted this relationship in his book *Machiavelli in love: Sex and Society in the Italian Renaissance*:

Casavecchia was like a vulture who would take any boy he could find and, when he had his fill, he would sit in a tree and

make fun of the sexual desire of others for beautiful and fine youth. (2007; p.6)

From the statement of Ruggiero it can be inferred that the term vulturism also reflects its strong binding with sexual lust and evil deeds. This idea can further be endorsed by quoting the article which I have found on 'Symbolism in Renaissance art' which holds that "the vulture epitomized greed, corruption and ruthless power."<sup>38</sup> Spinrad's *The summons of Death on the Medieval and Renaissance English Stage* also affirms the vulture as the symbol of lust and greed in Thomas Middleton's *The Revenger's Tragedy*. (1987; p.234). Besides, another Renaissance playwright Ben Jonson's allegorical play *Volpone* is a bitter satire on the elements of greed and lust. The writer considers these features as the components of vulturism. The character of Voltore, on account of his obsession with his desires, is a true Picture of vulturism that is why he is represented through the symbol of vulture. The presence of vulture in Goethe's great literary work *Faust* is also quite significant for it symbolizes the restlessness and over ambitiousness of Faust's soul, besides signifying the vulture culture in western society and literature.

Mephistopheles:

*Be done with nursing your despair  
Which, like a vulture, feeds upon your mind,*

(Goethe: *Faust*, L.1636)

In some cultures the vulture totem<sup>39</sup> is so powerful that on account of its robust, pervasive, potent and idiopathic tendencies it is often quoted that 'once a vulture forever a vulture'. According to some discussions the totem of vulture, owing to

its uniquely significant features, has a matchless productivity. It symbolizes height, flight, commitment, devotion, persistence, mystery, wonder, and above all it is the only bird that celebrates the death wholeheartedly. Similarly almost in all the corners of the world, from Brazil to the Middle east, the tales of ancient cultures and civilizations are replete with vulture myths vividly highlighting its typical feature like mystery, darkness, magic, sorcery, greed, voraciousness, lust and power etc.

Keeping in view the symbolic significance of the totems in any culture or society, it can be theorized that individuals, sometimes under the spell of their iconoclasm or psychological outrage, threaten the totemic might and hence commit audacity to violate the taboos: Against the constitutions of the taboos some mythical and historical tragic characters have sacrilegied the sanctity of their totemic traditions. And, if they are taken as anti totems or the characters of their own respective volitions it can be deduced that ironically and fearlessly they have coloured the mythical and human history with their blood. They are labeled as radicals, iconoclasts and rebels and above all transgressors. The tragic magnitude of the characters like Dionysius, Prometheus, Lucifer, Adam, Oedipus, and Faustus is so strong that it clearly radiates the catastrophic conflict between their wills and ironies. In his essay '*Totem and Taboo*' Freud is of the opinion that these tragic characters experienced inflicting sufferings because of their underestimation of the opposite force, misguided presumption, and rebelliousness against the greater

authority. The 'law of talion'<sup>40</sup> or in other words transgression and tragedy, according to Freud needed to be worked out and for expiation; consequently, a tragedy was inevitable in both religion and literature. (2003; p, 156).

The great poet of East, Iqbal has also drawn a vital line between the worlds of *shaheen* (eagle) and *kargis* (vulture) in his famous lines: *Shaheen ka jahan aur hay kargas ka jahan aur*. According to Iqbal, though both of these birds have approximately the same vigour and height in their altitudes, mere height and power cannot guarantee some one's sublimity or loftiness of thoughts and conducts. The bird eagle, to Iqbal, symbolizes majesty, the ego of a *Momin* and finally the spirit of *Mujahid* whereas the vultures, despite the same altitude of flight, are lusty and greedy, opportunists and selfish and the scavenging creatures that always eat the unlawful, the forbidden or *Haram*. For these features of their being they are not to be adored and idealized in this world rather in the subcontinent culture these vultures are taken as the symbol of greed, lust and evil. Great mystical poets like Mian Muhammad Buxh have enriched the intensity of their lyrics with the symbolic significance of vultures.

*Qadar phullan da bulbul janey saaf dmaghan wali*  
*Qadar phullan da Girj ki janey murday khawan wali*

The value of the flowers is known to the noble -minded nightingale  
 The value of the flowers is never known to carcass-eating vultures<sup>41</sup>

It can also be noted that there are certain reasons behind the significance of the vulture totem in different cultures and evidently its prominence is owing to its queer characteristics. According to Ebbs:

The vulture is a very powerful totem. Its cycle of power is year-round. If you have a Vulture as a spirit guide or totem, it can show you how to use energy powerfully and efficiently. It glides effortlessly on the winds, soaring to extraordinary heights while using little or no energy. The Vulture skillfully employs already existing air currents against the pull of gravity, symbolizing the distribution of energy so that gravity (or cares) does not weigh it (you) down. In the process the vulture does not use its own energy, but the energies of the Earth instead, the energies of the Earth --- or the Natural Order of Things ---.<sup>42</sup>

In his essay 'Tradition and Unconsciousness' Rene Guenon discussing the social relevance of the traditional symbols takes them as the manifestations of the collective unconsciousness that are often reflected through the folklore of some civilizations. (Guenon: 2001; p, 32). The symbol of vulture is so popular in Urdu literature that many writers have used it for the enrichment of their themes. Its association with antagonists or negative characters of the history has further increased its symbolic value. Sibte Hassan has explained the symbolic significance of vultures in Assyrian mythical literature. With reference to Nimrod<sup>43</sup> and his association with vultures the great historian Tibri is quoted by Hassan in his book *Maazi K Mazaar* in these words:

Tibri says that Nimrod nourished and trained four vulture chicks. When then become very young and strong by eating meat and drinking wine, Nimrod fastened them to the four corners of his throne. At the four corners he also fixed four spears and on these spearheads he fixed some pieces of meat so that the vultures would keep flying in the lust of these pieces of meat. (2007; P. 76)

The renowned progressive poet Habib Jalib, while conveying his ideas through different cultural values of natural objects, depreciates vulture in one of his splendid and much applauded poems.

*Zulmat ko Zia, Sarsar ko saba, banday ko khuda kiya likhna  
Pathar ko Gohar, Deewar ko Dar, Kargis ko Huma kiya likhna*

What to call enlightenment the tyranny, zephyr a cold wind and God a man  
What to call the Jewel a stone, door to the wall and a phoenix a vulture<sup>44</sup>

The great African fiction writer and poet, Chinua Achebe has also associated the symbol of vulture with evil in one of his famous poems titled as Vultures. The middle lines of the poem are quoted here.

*Yesterday they picked  
the eyes of a swollen  
corpse in a water-logged  
trench and ate the  
things in its bowel. Full  
gorged they chose their  
roost  
keeping the hollowed  
remnant  
in easy range of cold  
telescopic eyes...*

Even, the archetype of vulture to an important Urdu novelist Abdullah Hussein is not without negative connotations. Like many writers he also holds vulture as the symbol of negativity and mentions it to display the social evils of the society in his Novel *Raat*:

It was a ridiculous language he would feel in his breaths, and after listening to which he would imagine a dead mule that started neighing having thrown the vultures away from his body and after the spine –chilling spectacle of that the blood of the population would dry at once.

(2002: 60)



Similarly, in the famous Urdu novel 'Manno Salva' (The Manna) Umaira Ahmad relates vulturism with the greedy and lusty Pakistani industrialists.

That was the flock of the most intelligent, able and mighty vultures who was wholeheartedly willing to lie on the feet the most beautiful but notorious woman of the city. These were the people especially trained to run the important affairs of the country.<sup>45</sup>

(Ahmad: 2007; p, 748)

Bano Qudisia seems to have drunk deep at the fountain of myth, religion, Mysticism, anthropology, philosophy and psychology. The word Gidh (vulture) is not alien to her culture; rather, she too, is without any doubt convinced by its queer, universal but relative identity. Its mythical uniqueness entices Bano to exploit it in the semi-allegorical craft, *Raja Gidh (Lord Vulture)*. The allegorical representation of this bird was before her eyes, whether it came to her through Iqbal's *kargas ka jahan aur hay Shaheen ka jahan aur*, Mian Muhammad buxh or some other channels of folk wisdom. The idea of allegory which has really enriched her discourses in the episode 'Conference of the Birds' is borrowed from Persian literature. The great spiritual allegory '*The Conference of the Birds*'<sup>46</sup> is written by Sheikh Farid ud Din Attar in the second half of twelfth century. The framework of this allegory helps her to intensify the thematic effects of the novel. Some of the birds present in Attar's allegory are seen debating in the novel *Raja Gidh*. The idea of the spiritual journey, to a great extent, is taken from Attar's book, *The Conference of the Birds*.

Biologically speaking, 'vultures are carrion-eating birds hatching out one or two (rarely three) eggs for seven or eight weeks'<sup>47</sup>. As a literary fiction writer Bano Qudsia is naturally concerned with mythical, allegorical and symbolical aspects of this bird. It is not the biological 'being' rather the very social being of the vulture which was needed to enrich its theme(s). The utter individual and collective degeneration and deterioration in the Pakistani society is associated with life of the vultures. Forbidden becomes permitted in a society where collective consciousness loses force to draw a line of demarcation between the right (*Halal*) and the wrong (*Haram*). Any individual or society, if injected with the spirit of *Haram* (the unlawful), is bound and doomed to suffer madness. Such formidable transgressions, according to the thesis of the novel, are the fatal factors behind the modern tragedy particularly in Pakistani Society. There is a clear line of minor and major vulture characters in the novel. They are following the footsteps of transgressors and hence there is unending depression and darkness in their lives. Born as vultures they beget vultures and further hatch out madness and vulturism. This is, in the light of the novel, the essence of the phrase culture vulture or vulture culture.

Dr. Faustus, with reference to context of transgression and vulturism, decides to undertake such missions which ensure him unending success. This overvaulting zest for the materialization of his volitions makes him vulturize his life. This is the major concern of the upcoming chapter.

## NOTES

<sup>1</sup> Like Bible Quran also narrates this incident in these words: Behold! We said to the angels, "Bow down to Adam": They bowed down except Iblis. He was one of the Jinns, and he broke the Command of his Lord. Will ye then take him and his progeny as protectors rather than Me? And they are enemies to you! Evil would be the exchange for the wrong-doers! (Sura kahf, verse 50)

<sup>2</sup> This term is often related to the transgression of a tragic character. In Greek tragedy, according to Martin Gray's *Dictionary of Literary Terms*, it is considered as insolence and utter violation of the decrees which causes nemesis or tragedy.

<sup>3</sup> Forbidden bread/fruit.

<sup>4</sup> This and all the subsequent references have been taken from the Holy Quran; (new and revised edition) translated by Abdullah Yusuf, published by Amana Corporation, Brentwood Maryland U.S.A.

<sup>5</sup> A place in the Paradise where Adam and Eve transgressed before they experienced the punishment of fall on the Earth.

<sup>6</sup> This and all the subsequent references have been taken from the Holy Bible (Old and New Testaments), authorized King James Version, placed and published by the Gideon's International.

<sup>7</sup> Milton also holds not fate responsible for the fall of man but man's disobedience.

<sup>8</sup> An allegory is an extended metaphor and an anthropomorphized story of animals and birds but with deeper meanings of social, moral, religious and political significance. Like Chaucer's *Parliament of Fowls* and Attar's *The Conference of the Birds*, many of the birds, in this novel, participate and express their views about religious and social issues. These allegories, according to David Mikics' *A New Hand Book of Literary Terms* are many times based on the theme of the conflict between vice and virtue.

<sup>9</sup> This and all the subsequent references have been taken from *Raja Gidh* 22<sup>nd</sup> ed by Bano Qudsia. The title of the novel is translated as *The Lord Vulture*. The novel is published by sang-e-Meel: Lahore 2005.

<sup>10</sup> According to Greek mythology he is considered as the Olympian god of fertility of nature, vine, freedom, ecstasy and festivity.

<sup>11</sup> He is a tragic character in Sophocles' tragedy *Oedipus Rex* which is based on the theme of Fatalism or Predestination.

<sup>12</sup> A term introduced by Greek philosopher and literary critic Aristotle which is generally interpreted as an error of judgment. According to Martin Gray's *A Dictionary of Literary Terms*, it is fatal or tragic flaw, a human weakness which leads the characters to the down fall.

<sup>13</sup> F. L. Lucas, the great critic of classical tragedy has related the fall of Adam with Aristotelian or norms of Tragedy. In his book *Tragedy: Serious drama in relation to Aristotle's Poetics*, he has found *peripetia* in the character of Adam.

<sup>14</sup> The article is written by a famous Indian literary critic varies Alvi. "Gabriel and Lucifer" 15 March 2009. <http://www.urdustudies.com/pdf/20/04AlaviLucifer.pdf>

<sup>15</sup> *Poems from Iqbal*, translated by V. G. Kiernan (Karachi: Oxford University Press, 2004). P. 140

<sup>16</sup> According to *The Cambridge History of Renaissance Philosophy* man was considered as a worthless, wretched, miserable and sinful creature. Man's bleak picture was the outcome of his unrelieved misery. It is the Renaissance Humanism which has endowed upon man the countless attributes which make him outshine the natural gifts of the rest of the creatures.

<sup>17</sup> The term is of much relevance to the philosophy of Renaissance because much of the Renaissance philosophy investigates the nature of man's 'being'. Owing to his natural attributes like reason and rationality man was esteemed as the paragon of excellence.

<sup>18</sup> These lines have also been related with the Renaissance Humanism by Cuddon in his *Dictionary of Literary Terms and Literary Theory* on page 403. While discussing the sharp dichotomy between the Medieval Era and the Renaissance Humanism, Cuddon takes the later as worldly and secular and anthropocentric philosophy. In his words, *humanism, at its best, helped to civilize men, to make him realize his potential powers and gifts, and to reduce the discrepancy between potentiality and attainment.*

<sup>19</sup> A term that means a particular language used to know the secrets of the universe. In Judaism it is considered as an esoteric or mystic doctrine that is concerned with metaphysics and spiritualism.

<sup>20</sup> The term Occultism means the knowledge of the hidden and supernatural forces. Eliphas Levi, a scholar of Occultism, gives writers historical importance of this hidden world in the introductory chapter of his book, *Transcendental Magic: Occult philosophy seems to have been the nurse or God-mother of all the intellectual forces, the key of all divine obscurities and the absolute queen of society in those ages when it was reserved exclusively for the education of priests and of kings. It reigned in Persia with the Magi, who perished in the end, as perish all masters of the world, because they abused their power; it endowed*

*India with the most wonderful traditions and with an incredible wealth of poesy , grace and terror in its emblems; it civilized Greece to the music of the lyre of Orpheus ; it concealed the principles of all sciences, all progress of the human mind, in the daring calculations of Pythagoras; fable abounded in its miracles, and history, attempting to estimate this unknown power, became confused with fable; it undermined or consolidated empires by its oracles , caused tyrants to tremble on their thrones and governed all minds either by curiosity or by fear.* (1979; p, 1)

<sup>21</sup> A famous statement narrated by Italian humanist philosopher Mirandola. A detailed discussion on Renaissance humanism is given in *The Cambridge History of Renaissance Philosophy*. Mirandola's statement is quoted on page 313 of this book.

<sup>22</sup> A belief in helping the poor and the needy.

<sup>23</sup> The great poem of the Renaissance times, *Paradise Lost* portrays Satan as the character of hubris and the strength of his will.

<sup>24</sup> A 16<sup>th</sup> century Italian scholar of occult practices was burnt alive at the stake by the authorities for his transgressions.

<sup>25</sup> While discussing features of Renaissance Humanism, Cuddon also holds this opinion in his *Dictionary of Literary Terms and Literary Theory* on page 403.

<sup>26</sup> Opposite to Deism, it is a belief in God and his active role in human life.

<sup>27</sup> According to *A Concise Encyclopedia of the Philosophy of Religion*, p.68, duality or dualism means the coexistence of two approaches, ideologies and concepts. Before Renaissance the universe was understood in terms of God- man, Sky- Earth, spirit- matter relationship. But with the advent of renaissance intellectuals like Marlowe changed their preferences and thus there was a breach in the system of duality.

<sup>28</sup> Robert Ornstein's essay on *Marlowe and God: The Tragic Theology of Dr. Faustus* is a comprehensive discussion of Marlowe's own ambivalence in theological affairs. Dr. Faustus, according to this essay, is reflection of Marlowe's intellectual response towards the Renaissance aspirations and religious bindings. <http://www.jstore.org/stable/1261310>. p. 1379.

<sup>29</sup> His book *Radical Tragedy* is a detailed discussion on the issues of transgression, subversion, radicalism and tragedy.

<sup>30</sup> An oracle is a highly esteemed place in ancient Greek mythology. It is place where priests used to sit and decide the fates of the common people. The oracle of Delphi is mentioned in the Greek play *Oedipus Rex* written by Sophocles.

<sup>31</sup> A model, prototype or model that is popularized to be copied in any culture. The word Faust is now considered an archetype of evil, transgression, subversion and lust. I have consulted some websites on the theme of Faust in literature, the archetype of Faust and the Faust motif etc. I wanted to trace those characters that have transgressed like Dr. Faustus apart from the legend Faust. The stories of *Faust-motif* that I have mentioned here have been taken from this site <http://www.usao.edu/~facshaferi/FAUST.HTML> . I have summed up the stories that I have borrowed from this site. In Christian era the first man who transgressed against the Divine Will was, like Dr. Faustus, a common but socially marginalized servant. Getting overwhelmed by his overvaulting desire, he closed the doors of religious guidance and entered into an agreement with Satan. He wanted to marry the gorgeous beauty of his age, the daughter of his master the senator Proterius of Caesarea. Another character in the tradition of Faustian Bargain is a sixth century Sicilian administrator of the Episcopal Church, Theophilus. He consulted a Jewish Black magician and renouncing Trinity entered into pact with devil who was believed to help him in regaining his position in the church. Another Faust-figure that is also recorded in the early liturgical play *El Magico Prodigoso* is a magician Cyperian. Having married the chaste daughter of the priest he tried his best to receive amorous response from Justine, his wife, but she kept persistently rejecting the advances of the magician. Eventually the husband approached the devil, who threatened to plague the city if Justine remains unmarried. The city was plagued but she succeeded in driving out the plague from the city with her prayers. Convinced of the power of her faith, the magician repented wholeheartedly, decided to live a virtuous life and finally became the Bishop of the city Antioch.

<sup>32</sup> Recurring theme, technique or idea in any individual work or literature. Many writers all over the world have taken the advantage of Faust motif to enrich their works.

<sup>33</sup> A website is available on net on Faustian tradition in literature. In these works, from Marlowe to Mann, the conflict between vice and virtue is present and this conflict is catalyzed with the agreement of the major characters with diabolic forces or devils.

<sup>34</sup> Shehzad has discussed the archetype of vulture in Eastern and Western contexts in this book. It was this analysis that encouraged me to carry out my research with reference to vulturism in Marlowe's *Dr. Faustus* and Qudsia's *Raja Gidh*.

<sup>35</sup> There is a lot of material available on Greek and Roman myths. I wanted to support my viewpoint with some pictures of this Greek titan. For this purpose I have selected this website <http://www.pantheon.org/articles/p/prometheus.html>

<sup>36</sup> This website is about the symbols and significance of symbolism in Hindu religious book named as Rig Veda or Vedic literature. It also narrates how

different archetypes work in a religious society and how a culture determines the meanings of the archetypes and symbols.  
[http://www.vedah.com/org2/literature/deeper\\_meaning/symbolism\\_rigveda.html](http://www.vedah.com/org2/literature/deeper_meaning/symbolism_rigveda.html)

<sup>37</sup>Charles Gounod's *Faust* was first staged in Paris in 1859, a time and place of political unease and outright war. A key character in the libretto is Marguerite's brother Valentine, a soldier whose devotion to duty and righteousness sends him off to fight leaving his sister vulnerable to the affections of the diabolically assisted Faust, who promptly wins her affections, then impregnates and abandons her. (<http://www.culturevulture.net/Opera/Faust.htm>)

<sup>38</sup><http://philosopheress.wordpress.com/2010/01/10/symbolism-in-renaissance-art-2/>. The article is about the symbolic value of birds, animals and fruits in the Renaissance Art.

<sup>39</sup>According to Columbia Encyclopedia a totem is "an object usually an animal or plant (or all animals or plants of that species), that is revered by members of a particular social group because of a mystical or ritual relationship that exists with that group". <http://www.answers.com/topic/totem>. According to Freud it is 'guardian spirit and a helper and stands in a particular relation to the whole clan.' Freud. S. (1990) *Totem and Taboo*, London, Routledge.p. 2

<sup>40</sup>A universally popularized law that means eye for eye, ear for ear and death for death. "talion." *Encyclopædia Britannica*. 2009. Encyclopædia Britannica Online. 26 Nov. 2009 <<http://www.britannica.com/EBchecked/topic/581485/talion>>.

<sup>41</sup>Translated by the author of this research.

<sup>42</sup>This website,[http://www.bibliotecapleyades.net/cienciareal/esp\\_chaman\\_08.htm](http://www.bibliotecapleyades.net/cienciareal/esp_chaman_08.htm) is a detailed discussion on the totem of vulture by Richards Ebbs.

<sup>43</sup> An evil character, despot and enemy to the Prophet Abraham. He tried to burn Abraham alive in the fire.

<sup>44</sup> Translated by the author of this research.

<sup>45</sup> Translated by the author of this research.

<sup>46</sup> Its title in Persian language is *Mantiq- Ut- Tayre, The Conference of the Birds* translated by C. S Nott (London: Continuum, 2000). The birds in this book do not hold discussions about the madness of the vulture nor do they intend to outcast them rather it is about the spiritual journey of birds towards enlightenment.

<sup>47</sup> *The New Britannica Encyclopedia, 15th ed.vol.12.p.439*. Focusing just upon the biology of the bird the encyclopedia does not speak about the metaphorical, archetypal or mythical significance of the vultures.

**CHAPTER THREE**  
**TRANSGRESSION, VULTURISM AND TRAGEDY IN**  
**MARLOWE'S *DR. FAUSTUS***

This chapter discusses the transgressions of Marlowe's character Dr Faustus which beget vulturism and tragedy. The element of despair can vividly be observed at the initial stages of the Faustus' life projected at the stage. Since he is forsaken and muffed on the stage of life, he is seen comprehensively determined to take a decisive action which promises power and wealth. Born out of 'base of stock', like the writer of the play, Faustus yearns passionately to glorify his name and fame with some shockingly strange turns of his life. Having relished in almost all the branches of the existing knowledge, he is feeling 'swollen with cunning of a self-conceit. (Prologue: 20) To quench his ever-thirsty soul, in the words of the chorus of the play, he aspires to 'practice more than heavenly powers permit.' The chorus is directly predicting the transgression and tragedy formula of the play, that the predicament of the protagonist is entirely based upon his self-willed over ambitious actions. Keeping his actions persistent to the transgressions, he marks a decisive departure from the Christian boundaries that preach moderation in human life. The seeds of the unchecked transgressions result into the unending lust for wealth and power which alarmingly reflect the features of vulturism.



With the very first appearance of Dr. Faustus on the stage, the audience is bewitched and the plot is set for the further development of thought and action. The chorus, in the very first episode of the play, tries to establish the reasons and motives behind the transgressions of the protagonist. Like the chorus of *Oedipus Rex*, it (the chorus) represents religious consciousness and throughout its speeches it makes the audience realize the volitions and violations responsible for the surprising rise and shocking fall of the protagonist, Faustus. It also helps us to understand that Dr. Faustus is an embodiment of the Renaissance transgressive spirit and that his actions are subversions of Divine Laws through transgressions. (Stallybrass et al.:1991; p.122). And he will, throughout the main action of the play, keep relishing the forbidden for the embodiment of his aspirations. Faustus feels his fortunes deprived of power, pelf and fame in the society, so there is also an element of revenge against the Elizabethan socio-economic system. Satiated with the fruits of the contemporary branches of knowledge his yearning for more knowledge radically changes his life. Since the culture of power and dominance motivates every one to take his/her share, the character of Dr. Faustus is delineated with utter dissatisfaction with the discourse of divinity or religion because it teaches the sufferings of a predestined nature, a happy retreat, unconditional submission, self satisfaction and contentment. In the words of Faustus '*Che Sera Sera*, which means 'what will be shall be'; has been a popular belief of the people and it has been such a deterministic discourse that people have ever been submissively harmonizing their daily lives to this philosophy. But, Marlowe uses the literary and figurative device irony to mock at the deterministic

approach of the church. That, if he is destined to do what is written in his fate then let it go what ever is happening in his life, since it cannot be altered. Above all, the tragic pride in his personality stays manifestly as the red-blooded stimulus and vital driving force behind the iconoclastic and radical steps in his life that design him as transgressor and vulture. The chorus also evidently states that having excelled in the heavenly matters of theology, Faustus 'develops an intellectual pride and decides to 'surfeit upon the forbidden and the cursed necromancy' (chorus). The audacity displayed by him can be approximated with the hubris of Dionysius, Prometheus and the tragic flight of a Greek mythical character, Icarus whose character strikingly reflects hope and disillusionment. This can also be taken as the transgression and tragedy (fall) formula, for, it:

...well establishes a moral—the peril of any aspiration that transgresses the boundaries God or gods have established. Icarus' self conceit spurs him to mount above his reach, and the result is that the melting heavens conspired his overthrow.

(Simkin: 2001; p. 21)

In the beginning of the play Dr. Faustus bids farewell to the theological concept of man that chains his predicament with age-old fatalism. His mental inclination towards worldly gains also proves 'the perception of a divergence between popular culture and a strongly religiously inflected literary heritage' (Hass et al.: 2007; p.1). It is evident that Marlowe himself was quite disappointed and disillusioned from the religious or metaphysical idealism and especially about the themes like sin and punishment, vice and virtue, right and wrong. This dilemma of the Renaissance spirit is accurately projected through the character of Dr.

Faustus who keeps commuting between these polarities. The questions of Faustus are definitely the questions of Marlowe himself. Dr. Faustus is Renaissance and Marlowe at the same time, for, much of his own views in the words of Margot Heinemann, Marlowe puts in the mouth of Faustus and devil. (Braunmuller: et al.: 1990; p. 169). Marlowe has harmoniously juxtaposed the biography of the mythical character Faust with his own autobiography. It is already mentioned that according to some critics especially Freud, Leonardo Da Vinci is considered as vulture child and in the words of Neumann 'it is no mistake to regard Leonardo as Faustusian man'. (2001; p. 62). This triangle of Faust, vulture and De Vinci reflects that three of them have similar features of lust, greed and transgressions. Marlowe's Dr. Faustus is an incarnation of these characters. He is louder, more vocal and dogmatic in his transgressions. In the utter fits of his pride he ridicules the biblical concept of sin and punishment: *if we say that we have no sin, we deceive ourselves, and there's no truth in us. Why, then, belike we must sin, and so consequently die.* (1:1, 41-45). This skeptical attitude is explained by David in his renowned book *Christopher Marlowe: A Critical Study*. While quoting a Victorian scholar Green, he tries to endorse Marlowe as the Renaissance character of 'daring skepticism' for, the play "*Dr. Faustus* was the first dramatic attempt to touch the great problem of the relations of man to the unseen world, to paint the power of doubt in a temper leavened with superstition". (David: 2007; p. 154). As the plot of the play develops gradually, it also strengthens the texture of the foreshadowed but dreadful irony that Faustus experiences in his future. Utterly dismayed and crestfallen, Faustus bids adieu to the existing forms of knowledge

because they proved themselves to be servile and despite their exhaustive studies and complete understanding Faustus' ego is necessitated to say, *Yet art thou still but Faustus, and a man.*" (1: 1). Already swollen with self-conceit, pride and self idolatry Faustus falls victim to narcissism that is salient trait of classical tragedy. By attempting the transgressions the pride of Faustus becomes vulnerable to the dire consequences. Wilks, a Renaissance critic, thinks:

Through a preexistent and sinful disordering of the imagination, Faustus arbitrarily reduces all intellectual categories to the service of his own spiritual pride, and then spurns them as insufficient to an even greater presumption. It is indeed, a kind of intellectual idolatry: finally: man's adoration of himself in revolt against God, which St. Augustine and St. Bernard saw as the origin of evil in man and the cause of his intellectual ruin. (1990; p.147).

To Faustus, it is only the blessings of the occult world that can ensure his real self-actualization in the glorious place of power. Zunder rightly holds that "Marlowe links the desire for natural knowledge with a desire for power: power of all kinds, and power without limit. Marlowe has given Faustus a remarkable assertion of human ambition."(1994; p. 67).

Faustus thinks that whatever is not possible in white art can be materialized through black art. This turning away from the lawful to the unlawful or forbidden endorses the theme of transgression and vulturism. The text of the play makes evident the fact that Faustus willingly embraces occult practices because for him:

*These metaphysics of magicians  
And necromantic books are heavenly;*

*Lines, circles, letters, and characters,  
Ay, these are those that Faustus desires.<sup>1</sup>*

(*Dr. Faustus*: 1, 48-49)

Self-conceit, in the play *Dr. Faustus*, nourishes the tragic pride, hubris. It makes Faustus think of some transformation which could pledge him some miraculous power and mettle to capture the invisible metaphysical forces. Being merely a man, to him, means to keep risking his aspirations. To be a superman is what his unending lust entirely needs. As a result, he refuses to practice all the lawful branches of knowledge including divinity. They do not claim god-like powers and stay unable to bridle the invisible supernatural forces. While analyzing critically the nature of the self-conceit and the rebellious zest for transgression in the character of Dr. Faustus, David remarks:

Despite all of his advanced studied and perceptive questions, Faustus is completely unaware of his ignorance and blinded by his self conceit. In his opening soliloquy in which he debates the merits of various fields of endeavour, Faustus rejects Aristotelian logic as a subject worthy of his attention and considers medicine as a possible career. But once again, his aspirations are blasphemous. Faustus could be satisfied as a physician only if he had the god-like power to grant immortality—to make “make man to live eternally / or being dead raise the to rise again.

(David: 2007; p. 315).

Intoxicated by the evil temptations, the character, from the very outset, looks obsessed with debauchery and diabolism, which is the ultimate purpose of his quest for knowledge and power. Evil always vitiates the moral texture of any society and it is not in harmony with the divine order, both moral and physical (Bryant: 1967; p. 162). Out of his quest there grows a false presumption of luxurious and licentious life. The vulturistic inclination seduces him to be glutted with the false conceit of flying all over the world for treasures of all forbidden

fruits. The virtuous circle of angels is worried on his obsession for the forbidden. The invisible divine forces never want to see a humankind falling victim to transgression and vulturism and facing tragedies. The Good Angel, in the same section, appears to protect his soul from the fire of eternal damnation. He supplicates earnestly and advises:

*O Faustus, lay that damned book aside  
And gaze not on it lest it tempt thy soul  
And heap God's heavy wrath upon thy head.  
Read, read the scriptures; that is blasphemy*

*(Dr. Faustus: 1, 69-73)*

Faustus fails to pay heed to the soul-saving words of the Good Angel. Thoroughly overridden by the world of pelf and power he turns to Evil Angel. It shows that occult world of evil forces is active with utmost intensity. Satan is still there to tempt the human beings. Mankind, according to the doctrines of all the religions, is expected to follow the religious righteousness in the moments of trials, otherwise there is the pit of doom and despair. Faustus, despite being conscious of the religious doctrines, rejects the advices of the goodness and listens to the Evil Angel who encourages him in these words:

*Go forward, Faustus, in that famous art  
Wherein all nature's treasury is contained;  
Be thou on earth as Jove in the sky,  
Lord and commander of these elements.*

*(Dr. Faustus: 1, 73-76)*

Helen Gardner in her essay *Sin and Damnation* (1948) concludes that the sin of Faustus is "presumption, the aspiring above his order or the rebellion against the law of his creation" (Jump: 1969; p, 95). The will of Faustus is based upon this

presumption to rise above the divine order and is stronger than the words of the Good Angel. Allegorically, it shows that Faustus sacrifices goodness for the sake of evil, for, it is evil that claims to provide the answers to all his questions and solutions to his worries. Since he was already craving for blasphemy, rebellion and sarcasm against biblical doctrines, his incessant transgressions lead him to become a complete vulture in the future. Overridden by the blessings of black magic<sup>2</sup>, Faustus decides to embrace the forbidden through necromancy.

*Faustus: How am I glutted with conceit of this!  
 Shall I make spirits fetch me what I please,  
 Resolve me of all ambiguities,  
 Perform what desperate enterprise I will?  
 I'll have them fly to India for gold,  
 (Dr. Faustus: 1, 77-81)*

In this thematically significant speech, it becomes evident that Faustus has firmly declared to capture all the treasures hidden in the world. From north to the south poles he is willing to expedite and quench his lusty quest. With the help of his spirits he will be able to materialize his dreams. The speech also reflects the nature and intensity of his pledged spirit of transgressions, to usurp sources of the universe is what his vulturous eyes crave for. Keeping in view the comprehensive paradigm shift in his mind Marlowe strikingly marks the invasion of evil and its practices on the Renaissance Stage of life where success is entirely conditioned with power and wealth. The claims like the supremacy of knowledge, morality and religious values only work with the destitute and deprived people. The new humanistic and capitalistic culture made the Elizabethans conscious of the Machiavellian skills for the worldly achievements. The end must be achieved,

whether it is through fair or foul means. Almost all the Marlovian heroes are characterized with a clear transgressive element which is doubt. Doubt, no doubt, saliently textured the features of Renaissance culture. Faustus, like the writer of the play Christopher Marlowe himself, is a strong exponent of this philosophy.

Analyzing the texts of Marlovian plays Simkin concludes:

Marlowe's work raises all kinds of questions about religious doctrine, faith, doubt and belief. A number of different perspectives on the relations between God and humankind are presented, and, although critics have tried to deduce a coherent position, Marlowe still proves resistant to attempts to pin him down.

(2001; p. 78)

It appears in the beginning of the plot that Faustus has decided to leave virtuous cycle of nobility and fame for the sake of vicious cycle of ignobility and notoriety. Faustus is victim to the stings of tragic irony; he presumes that with the help of this cursed but dangerously black magic he can enjoy the secrets and blessings of the occult practices. It is only through this occult world that he could personify his dreams and translate his lusty ideals into reality. He is conscious of the cunningly mighty working of necromancy. There is delight and there is profit in it. Delight is conditioned with profit and profit is conditioned with delight. Similarly power, honour and omnipotence are not only interdependent but also components of a transgression that certainly prove the powerful and meaningful existence of lust and licentiousness. The uncontrollable element of unending lust undoubtedly leads Faustus to vulturism. This is the new but capitalist culture of Renaissance and Faustus is an accurate projection of this trend. Out of his blind



frenzy he pledges to metamorphose himself as 'demigod'. The following lines testify his self-willed daring decisions:

*O, what a world of profit and delight  
Of power, of honour, of omnipotence  
Is promised to the studious artisan,  
All things that move between the quite poles  
Shall be at my command:*

*(Dr. Faustus: 1, 52-56)*

Faustus has realized the powers of kings and monarchs and to him they are not mighty kings. They are just obeyed in their respective spheres; they cannot exercise their influence out of their own empires. Their own existence along with their powers is mortal- subject to death and decay. Faustus is determined to excel in power, wealth and knowledge. He has yearned to enslave not only these kings and monarchs but also the invisible spirits. It is only the world of a sound magician that hosts the bounties of endless powers and countless treasures. This knowledge of black magic makes the spirit genuflect the powers of the magician. *A sound magician is a mighty god/ here Faustus tire thy brains to get a deity.* (1:1, 61-2). Faustus starts reading books about necromancy with diabolical and transgressive intentions. Being lusty and licentious man and according to the definitions and cannons of vulturism discussed in the previous chapters he is barely victim to this creed vulturism.

This world of profit and delight becomes more sacred when the belief is not in what is true but virtually what is strong. As it has been discussed before that the Renaissance intellect means the passion to control the environment, nature and universe, it also means to discover and invent all those means and sources that

bring prosperity, success, victory, richness, licentious luxury, and unchallenged might. This nefarious attempt for the absoluteness or to replace the concept of god with man is the result of that megalomaniac cult of hubris that prefers to '*reign in Hell than to serve in Heaven*' (John Milton: *Paradise Lost*, Book I, l 261). Indeed such an astoundingly audacious and daredevil act to close the doors of the traditional and religious morality upon oneself marks the psychological dominance of an inevitable sinful act of transgression. The tutelage of the Machiavellian Prince, as it has been discussed before, legitimized all the varieties of the forbidden and endorsed them further as the doctrines of absolute power which, religiously; bred nothing but corruption and a passionate spirit to profane and sacrilege the sanctity of divine rituals, traditions and values. In his essay *Moral Tragedy of Dr. Faustus*, Brook has rightly discussed the profound Machiavellian implications in Marlowe's works:

In this sense Marlowe's treatment of magic harmonizes with 'Seneca or Machiavellian ideas of 'Princecraft', in each case what he knew to be evil in any accepted sense, he invoked deliberately as a means for the individual to surmount the restrictions of social morality, to realize his potentiality for supreme power .

(Jump: 1969; p. 114)

Transgressions lead individuals to eat the forbidden when the efforts are deliberated against the accepted social morality. Vulturism as a matter of practice needs to go against the lawful for the materialization of the overvaulting desires. For vulturism there is no question of right or wrong, rather it is always carrying a fetish of evil. The line of demarcation between vice and virtue obviously vanishes when there is no consciousness of the prick of the conscience. The prick of

conscience needs a sound consciousness of right and wrong or permitted and prohibited. Absolute power corrupts absolutely and Faustus has lost this consciousness of the crises of the conscience. At a time when Faustus starts thinking about salvation and damnation, the earnest advices of the old man could not shake his faith in diabolical deeds because Mephistopheles assures him the company of his cherished paramour. Faustus could not choose the righteous course of his life because he badly failed to feel the prick of his conscience and choosing the righteous path would have amounted to betraying his very disposition. Once again the temptation of evil overwhelms his nerves. In his essay "The idea of Conscience in Renaissance Tragedy" Wilks clinches the issue in these words:

Marlowe, as a Cambridge divinity student., could hardly have remained obtuse; certainly it is an issue crucial to our understanding of Faustus's repeated crises of conscience , convinced as he is by the Bad Angel's prophecy that 'he never shall repent'(II. ii.17) and that his heart is in some arbitrary sense 'hardened'(II.ii.18) by some inscrutable act of cosmic malevolence. And yet he is at the same time made intellectually aware, at least, of ever-present possibility of forgiveness and repentance, both through the offices of Good Angel and indeed of Old Man, whose vision of the objective availability of 'precious grace' is an offer Faustus is none the less unable to appropriate through lack of faith.

(1990; p.147).

Similarly when his fellow scholars Valdes and Cornelius appear on the stage, Faustus, with full determination and enthusiasm, endorses the plot of his intentions. He never hesitates to mention that besides the teachings of the black magicians his own fantasy is also voluntarily responsible for his voluptuous ventures into the world of odious practices. The episode also becomes evident of his self-willed decisions. Addressing his colleagues, Faustus acknowledges:

*Know that your words have won me at the last  
 Yet not your words only, but mine own fantasy,  
 That will receive no object, for my head  
 But ruminates on necromantic skill,  
 (Dr. Faustus: I, 100-104)*

Here, once again, Faustus curses the branches of knowledge other than occultism; and repeats that despite their reasonable depth and width, they stay vain to serve the appetite, vulturism. So philosophy, being abstract and obscure and Divinity being church fixed are servile and futile intellectual practices.

*Philosophy is odious and obscure,  
 Both law and physic are for petty wits  
 Divinity is the basest of the three.  
 Unpleasant, harsh, contemptible, and vile;  
 (Dr. Faustus: I, 105-108)*

Then Faustus turns to black magic and eulogizes its blessings and delights in a beautiful expression. He has felt ravished and deeply etched by the beauties and bounties of the power of black magic. He requests his fellows to help him in the long-yearned journey of transgression. He is also conscious that the worlds of magicians like Muasaeus and Agrippa<sup>3</sup> is more enchantingly productive and enthrallingly mysterious than the real world of flesh and blood.

*Tis magic, magic, that hath ravished'd me  
 Then, gentle friends, aid me in this attempt,  
 And I, that have with concise syllogisms  
 Gravell'd the pastors of the German church,  
 And made the flowering pride of Wittenberg  
 Swarm to my problems as the infernal spirits  
 On sweet Muasaeus and when he came to hell,  
 Will be cunning as Agrippa was,  
 Whose shadows made all Europe honour him.  
 (Dr. Faustus: I, 109-117)*

Valdes is conscious of the intellectual endeavours and bold attempts of his friend Faustus. He encourages him wholeheartedly and idealizes the luxurious life based upon this occult knowledge. This overreaching tendency of the Renaissance scholars was an important factor that was boldly incorporating as well as propagating heterogeneous ideas in its spirit. The intellectuals of Renaissance, as it has been discussed in the previous chapters, were deeply concerned with personal gains whether they were recommended by Christian values or not. Valdes, like Faustus, is a transgressor, projects temptations and propagates satanic values:

*Faustus, these books, thy wit and our experience  
Shall make all nations to canonize us.  
As Indian Moors obey their Spanish lords,  
So shall the spirits of every element  
Be always serviceable to us three:  
Like lions shall they guard us when we please?*

(*Dr. Faustus*: I, 117-123)

In an utter lust for the life of licentious luxury Faustus invokes the spirits in his incantations in scene III. The incantations of Cabala result into the expected appearance of an evil spirit, Mephistopheles. The unpleasant demeanor of Mephistopheles annoys Faustus and in the fit of his power he speaks ill of holy shapes:

*I charge thee to return, and change thy shape:  
Thou art too ugly to attend on me.  
Go, and return an old Franciscan friar,  
That holy shape becomes a devil best.*

(*Dr. Faustus*: III, 25-28)

For meteoric rise in knowledge, wealth and power, Faustus exploits Cabala and incantations drawing circles 'forward and backward anagrammatized', and hence personifies his status as transgressor and vulture. Abjuring Trinity and to embrace Lucifer, the arch-agent of all spirits, is the very shortest cut for the social vultures which ensures the luxuries of 'Delphi Oracles'. It is the lop-sided cult of mind for vicious circle that denounces 'eternal joys of heaven' for the torments of 'ten thousand hells' and disregards 'repentance, prayer or contrition as illusions' and fruits of lunacy. Utterly beguiled and deluded by the illusions of Mephistopheles Faustus communicates his conviction in his charted designs in order to win the favours of diabolic forces.

*Go bear these tidings to great Lucifer:  
 Seeing Faustus hath incurr'd eternal death  
 By desperate thoughts against Jove's deity,  
 Say he surrenders up to him his soul  
 So he will spare him four and twenty years,  
 Letting him live in all voluptuousness,  
 Having thee ever to attend on me,  
 To give me whatever I shall ask,  
 To tell me whatever I demand,  
 To slay mine enemies and aid my friends,  
 And always obedient to my will.*

(*Dr. Faustus*: III, 85-102)

The conscience of Faustus seems simmering with little remorse but the will of Faustus is resolute not to turn to the blessings of heaven but to the bounties of the satanic world. The temptations of evil are so enthralling and bewitchingly captivating that Faustus surrenders his will to Lucifer, Beelzebub and Mephistopheles. Faustus does 'commute between the polarities'—between hope and despair, eternal delights and plights, salvation, damnation, soul making and

soul breaking and morality and materiality. (Kinney: 2005; p.451) But in the end he pledges to serve Beelzebub even with the heinous crime of shedding the lukewarm blood of a newly born baby.

*Now, Faustus must  
Thou needs be damn'd, and canst thou be sav'd.  
What boots it then to think of God or heaven?  
Away with such vain fancies, and despair;  
Despair in God and trust in Beelzebub.  
Now go not backward; no Faustus, be resolute:  
Why waver'st thou? O, something sounds in my ears,  
Abjure this magic, turn to God again!  
To God? Who loves thee not;  
The God thou serv'st is thine own appetite,  
Wherein is fix'd the love of Beelzebub:  
To him I'll build an altar and a church  
And offer lukewarm blood of new-born babes.*  
(Dr. Faustus: V, 1-- 14)

At the most crucial stage of his life, the character of Faustus is seen manifesting his cherished ideals to be the part of the pack of devils. The soul of Faustus, already hazarded in many ways, is sold through hell-heated bloody agreement. Lucifer, Beelzebub and Mephistopheles are obliged because an educated human being is blindly engrossed in 'fall-causing deeds. Obviously it is the very vulturous lust that seduces Faustus to utter:

*[Stabbing his arm] Lo, Mephistopheles, for love of thee,  
Faustus hath cut his arm, and with my proper blood  
Assure my soul to be great Lucifer's,  
Chief Lord and regent of perpetual night!  
View here the blood that trickles from mine arm  
And let it be propitious for my wish*  
(Dr. Faustus: V, 53--58)

The theme of vulturism is further strengthened when we see that Faustus is obsessed not with the flesh of the living human beings rather the dead ones. He is

advised by Mephistopheles to make Helen of Troy his paramour not wife. Helen is mythical character who appears in the poems of Homer centuries before the birth of Dr. Faustus. As it has been narrated earlier that vultures never go for the flesh of the living human beings, they only crave for the dead and *Haram*. Magic itself is unlawful-*haram*, having bloody agreement with satanic forces is itself forbidden and to have illegitimate relations with females too is *haram* according to the religious doctrines. All these transgressions evidently confirm the identity of Faustus as vulture in the history of English literature. When Faustus requests Mephistopheles to arrange a wife for him because he is wanton and lascivious in nature, the devil Mephistopheles replies Faustus in these words:

*Meph. Tut, Faustus, Marriage is but a ceremonial toy;  
And if thou lovest me, think no more of it.  
I'll cull thee out the fairest courtesans,  
And bring them every morning to thy bed;  
She whom thine eye shall like, thy heart shall have,  
Were she as chaste as was Penelope,  
As wise as Saba, or as beautiful  
As was bright Lucifer before his fall.  
Hold, take this book peruse it thoroughly:  
(Dr. Faustus: V, 149--157)*

Blind to his follies Faustus remains obsessed with his carnal desires. Faustus, consequently, despite being the upholder of knowledge fails to understand the nature of the nectar in the lips of 'the Succubus Helen', a symbol of damnation. (Alindon: 1988; p.38) It also unquestionably reflects the nature of the vulturous lust which adventurously pounces at the flesh of the forbidden prey:

*Was this the face that launched thousand ships  
And burnt the topless towers of Ilium?  
Sweet Helen, make me immortal with a kiss.*



*Her lips suck forth my soul: see where it flies!  
 Come, Helen, come, give me my soul again.  
 Here will I dwell, for heaven is in these lips.*

-----  
*And none but thou shalt be my paramour*

*(Dr. Faustus: V, 91--110)*

Lucifer dramatically makes Faustus witness the parade of the seven Deadly sins (Pride, Covetousness, Wrath, Envy, Gluttony, Sloth and Lechery) that symbolically mirror the lethal elements of his chemistry. All the attendants like Lucifer, Beelzebub and Mephistopheles are similar in transgressions and vulturism. Lucifer willingly committed hubris and experienced his fall. Faustus too, nourished his tragic flaws and during the course of his actions he had ignored and forgotten that there is a grim piece of irony working against him. The nature of altitudes determines the nature of the falls. Faustus wanted to surmount the sky but he had, since his determination, forgotten that there is a gravitational pull that keeps waiting for the fall of the human beings.

Ironically, four and twenty years are lost in the vortex of deceptive and ephemeral phantasmagoria. Faustus is utterly disillusioned, a sound magician is no more a mighty god, and the presumption to be a superman results into the most terrible cries and agonizing retreat in the tragic history of Dr. Faustus. The kisses with Helen that he thought to be driving forces for the immortality on the surface of the earth prove to be momentary, servile and catastrophic. The absolute greatness that was once cherished by Faustus remains beyond the petty necromantic yielding. In

other words his achievements are but sheer mug's games, tricks, trifles and vulgarities. The fruits of all voluptuousness, licentiousness, lasciviousness, carnality, covetousness and aphrodisia are nothing but reasons for utter doom of despair and damnation. Faustus repents but his earnest supplications to divine forces go unheard, for, the acceptance is conditioned with Adam like submission. The person who pledged to fly above the common human beings and over lands to govern both the physical and metaphysical worlds is seen begging for some breaths in the last episode of the play.

*My God, my God, look not so fierce on me!  
Adders and Serpents let me breathe awhile!  
Ugly Hell, gape not, come not Lucifer;  
I'll burn my books, Ah Mephistopheles!*

(*Dr. Faustus*: V, II: 187--190)

The cosmic reality, nemesis is clear. The theme of transgression and tragedy is reflected through the catastrophic 'fall' of Faustus. Dr. Faustus transgressed and persisted willingly on his heinous and vulturous deeds. At every stage of his life he kept ignoring the divine doctrines that ask humankind to guide its steps, for, our character is our destiny. The fault, evidently, does not lie with the conspiracy of 'melting heavens but with the 'waxen wings' that cause the 'fall' and the tragedy.

Faustus meets his inevitable nemesis; similarly the important characters of the novel *Raja Gidh*, too, face the consequences of their transgressions. The next chapter therefore, is a discussion at length of the theme of subversion, degradation, vulturism and tragedy.

## NOTES

<sup>1</sup>This and all the subsequent textual references have been taken from the book *Dr. Faustus: Christopher Marlowe* edited by John D. Jump published by Manchester university press in 1990.

<sup>2</sup>Bible strongly condemns any kind of evil worship and declares *that those who submit themselves to evil spirits have changed the truth of God into a lie.* (Rome: 1, 25) At other place Bible marks its verdict against every kind of occult technique: *There shall not be found among you any one that makes his son or his daughter to pass through the fire, or that used divination, or an observer of time, or a charmer, or a consulter with familiar spirits, or a wizard, or a necromancer.* (Deuteronomy: 10-11) similarly Quran has also denounced black magic. (Surah Baqara, The Cow; verse 102, al araf ; verse 115 to 122)

<sup>3</sup>Heinrich Cornelius Agrippa was a 15<sup>th</sup> century German humanist reputed magician and scholar in occult sciences. He is also acknowledged by Dr. Faustus: *On sweet Musaeus when he came to hell/ Will be as cunning as Agrippa.* (1:15--16).

**CHAPTER FOUR**

**TRANSGRESSION, VULTURISM AND TRAGEDY IN**

**QUDSIA'S *RAJA GIDH***

From the post-partition socio-cultural matrix Bano Qudsia (1928 \_\_) emerges as a prominent fiction writer of her own themes and style. She has, undoubtedly achieved a tremendous popularity for the rhapsody of emotions which she draws with beauty and grace in her novels and short stories. It is because the diversity of her thoughts and themes that she was honoured with *Sitara-e-Imtiyaz* in 2003 and *Hilal-e Imteyaz* in 2010. It is also her relentless interest in mysticism, philosophy, psychology and sociology which enriches the contents of her fiction. Being the wife of a renowned mystic writer and orator Ashfaq Ahmad she has successfully rooted her characters in spiritual plots and folk Punjabi traditions. After the bloody partition of India she had to move, along with her family, from the Indian Punjab to the Muslim populated Punjab which lives in Pakistan. After this bitter experience of migration she completed her graduation from the Kinnaird College Lahore and it was in 1951 that she did her Masters in Urdu from the Government College Lahore. Besides their literary activities, both husband and wife have been much acclaimed as playwrights and it is known to all Pakistani literates that their television plays are also full of rustic themes, folk wisdom and mysticism. Bano has been a prolific writer since her youth and from daily burdens of living to the serious issues of spiritualism and mysticism there is a wide range of her themes

that makes her distinguished from the rest of the writers. The important novels and the collections of short stories can be named as: *Shehre-be-Masaal*, *Sadhran* (TV play) *Aasay Paasay* (Punjabi), *Bazgasht*, *Hasil Ghaat* (A partially *Stream of Consciousness* Novel), *Amr Bail* (short stories), *Doosra Qadam*, *Moam Ki Galyan*, *Tamaseel* (TV Play), *Saaman-e-Wujood*, and *Twajjo Ki Taalib*. Her novel *Raja Gidh* is inherently the drama of human predicament projected partially through an intriguingly interesting allegory in which different animals and birds are symbolically used to debate human but crucial issues like *Halal* (lawful) and *Haram* (unlawful). It is, certainly because of its themes – bold transgression, spellbinding temptations, human degradation and above all vulturism that the novel proves to be a landmark in the history of Urdu literature. It is on the basis of these issues that the novel stays very much different from the rest of the literary works especially novels written by her contemporaries like Abdullah Hussein, Khadija Mastoor, Shaukat Siddiqui, Qurra-tul Ain Haider, Mustansar Hussein Tarharh and especially the fiction of the Progressive Movement. She predominantly falls to the category of Mystics--Qudratullah Shahab (1917—1986), Mumtaz Mufti (1905—1995) and obviously her own husband Ashfaq Ahmad (1925—2004). These writers can easily be termed as religious reformists and their writings preach spiritual psychology for the crises of heart and soul. In addition to this, these writers keep themselves influenced by the thrill, suspense and poetics of Eastern Romances called *Daastan* and practically all of them have been great orators in their social lives. The people who are culturally intimated with folk tradition can infer that *khaniqah* has ever been a welcome citadel for

such tales for centuries in the folk traditions of subcontinent. Since these writers were enjoying good official posts in the cities so they found sophisticated sources like media and literature for the propagation of their ideas and ideology. Without the Gothic segment of the plot, the texture of these tales is always incomplete and we can see that the works of these writers are tremendously influenced by the mythical as well as Gothic atmosphere and to me it appears that they were also impressed by the mysterious cults of British Romanticism. In many ways the super-naturalization of their plots can be traced back to Daastan-like poetic fictions of S.T. Coleridge.

The words mysticism and Sufism have been taken as synonymous to the religious spiritualism. There is no definite syllabus to learn and teach mysticism since both historically and phenomenologically the world of mysticism or Sufism reflects such a complex texture of diversity of approaches that it is almost impossible, for the researchers of its definition and working, to yield the desired results. It is, in other words, an utterly mysterious and occult world which is considered barely inaccessible to the intellectual efforts and academics. Its paradigms vary from culture to culture and almost all the religions claim their own mystical dimensions as the true paths for the redemption or salvation of the soul through the tortures, trials and tribulations.(Schimmel: 3). It is considered, at large, a voice of heart and those who have deep faith in spiritual and occult values can understand this world. Like all the religions of the world mysticism also focuses on the 'becoming' drawing a line of demarcation between 'being' and 'becoming'. The

spiritual leaders and mystical writers are always found addressing the miseries of the broken, ignored and needy people and their writings primarily focus on the “becoming’ aspect of human life. And thus it is essentially a reformative zeal and zest which is the main theme of their texts. Almost all the religious traditions of the world enjoy this mystical tradition and there exists a meaningful diversity of this spirit and its practice which largely depends upon the subjectivity of belief. Buddha’s towering personality has attracted many writers round the world. Similarly there are many saints all over the world who still enjoy their name and fame in their shrines though they were buried years and centuries ago. The popular schools of Islamic mysticism are Chishti, Qadri, Sohrwardi and Naqshbandi. It is worth mentioning here that there are great names in creative writing who were practicing Sufis like Sheikh Farid-uddin Attar, Mevlana Rumi, Baba Farid, Bulle Shah, Sultan Bahu, Madhu Lal Husain, Khushaal Khan Khatak, Rehman Baba, Sacchal Sarmast, Shah Abdul Latif Bhatai, Waris Shah, Mian Muhammad Boxh and Bu Ali Qalandar Panipati whose famous Persian poetic lines have been sung by many folk singers and Qawwals.

*Haidrium Qlandaram mastam*

*Banda-e-Murtaza Ali Hastam*

*Peshwa-e tamam Rindaanam*

*Ke sag-e koo-e- Sher-e-Yazdaanam*

(The poet pays great tribute to his love for Ali Ibne Abi- Talib).

According to the popular discourse of this tradition, deep meditation and mystical experience bless the people with some queer attributes which distinguish them from the rest. The words of these mystically experienced people have soothing effects on the nerve-racking lives of the common people. The one who slams the door of personal and worldly desires, lust and greed and above all materialism behind him and the one who transcends the cares and worries of the material world is a successful person in the tradition of mysticism and Sufism. In The Novel Siddhartha (1922), Hesse has succinctly incorporated the theme of purgation through tribulation. Mere asceticism, according to the theme of this novel is not the true way to Nirvana. In the same way, not all but many Muslim mystics emphasize asceticism which can be termed as an escape from the harsh realities of life. The same ideas have also been discussed by Annemarie Schimmel in her renowned book *Mystical Dimensions of Islam*.

Qudsia's novel *Raja Gidh* separates the world of purity from the world of desire and lust. The former is the world of those who overcome or control their desire (Nafs) and the later is obviously the world of endless obsession with bestial deeds committed on account of man's desire. Waywardness in the modern human life is the outcome of man's alienation with the spiritual experience and hence the dreadful doom and despair is the ultimate destiny which modern man has to embrace. The important works of Mumtaz Mufti like *Labbaik*, *Muftiyaney*, *Alakh Nagri*, Ashfaq Ahmad's *Man Chale Ka Soda*, Shahab's *Shahab Nama* and above all Qudsia's *Raja Gidh* are accurate projections of this theme and thought.



It is also meaningfully important to note that Bano Qudsia has dedicated the Novel *Raja Gidh* to a renowned bureaucrat writer Qudratullah Shahab whose non-fictional book *Shahab Nama* (1986) has captured the attention of many readers and critics for many reasons. Mumtaz Mufti has many times praised the depth of his thoughts in his non-fictional works like *Alakh Nagri* and *Muftyayanay*. This mystic circle played a significant role in designing the literary and social currents in different political regimes. Being non-progressives in their essence, they accept the vicissitudes of life with open heart and it is life with all its plights and delights which is the prime concern of their writings. The novel *Raja Gidh* is a vivid example of this candid reflection of the physical, psychological, spiritual and moral problems of modern human beings.

About the salient features of the novel *Raja Gidh* Afzal is of the view:

With reference to its title, subject, the central characters and the philosophy of *Haram o Halal* (prohibited and permitted), it is unique story. This story is divided into two parts; part one is concerned with animals' court of justice in the jungle and the court of humanity. *Raja Gidh* is a bi-layered story. On one level the thematic elements like unrequited love, mental and ideological problems, sex, psychology, human relationship, curiosity and negative as well as positive madness are argued where as on an other level, its verisimilitude seems to pace towards mysticism (spiritualism) and transcendentalism, in which: with reference to *Harm -o-Halal* the creation of man and his status with universe; in spiritual perspectives, has been discussed.

(Afzal: 2003; p. 131)

The central character of the novel and the prototype of the theme-transgression and vulturism is Qayyum. Through the stream of his consciousness, the bleak features of his family, social background and his personal life are revealed to us. Uprooted from the soil of his birthplace—Shaikhupura (Punjab Pakistan) after the sad demise of his beloved mother, he joins M.A Sociology class in nearby city Lahore. The novel starts quite surprisingly with a debate on the crucial issue like the causes of human madness. This debate has deep relevance with the 'Conference of the Birds' with reference to the thematic texture of the novel. The Eve of the novel, Seemy Shah outlandishly outshines the rest of the female students because of some glaring and daring attributes of her personality. The atmosphere of the class forecasts some unusual making or unmaking of the major characters like Qayyum- the narrator, professor Sohail, Aftab and Seemy Shah. She madly falls in love with Aftab and this love makes her fall from the threshold of dignity, for this love remains 'unrequited'<sup>1</sup> till the last breaths of her life. Her love for Aftab drives her into forming a catastrophic intimacy with Qayyum and in this relationship Seemy becomes a helpless victim to the love-guised lust of the vulture. The death of her 'self' is followed by her physical death. Out of the suffocating pains of dejection Seemy commits suicide but, on the other hand, Qayyum is far away from any prick of guilt or conscience or Adam-like repentance. Seemy's death does not bring any revolution in his life and he persistently keeps transgressing the religious doctrines. Like Faustus he is conscious of his evil deeds but unable to control his volitions, ultimately

surrenders before his vulturous lust. The plot of the novel is grounded on the theme of nemesis but has been divided into four parts by the writer of the novel.

- 1) **The Eve of Evening:** The Love-Immaterialized
- 2) **Twilighting the Sun:** The Endless Curiosity
- 3) **Dawning the Day:** Relishing the Forbidden
- 4) **The last Quarter of the Night:** The Consciousness of Death.

While reading the novel, we also come across an interesting allegory in which birds and animals from various parts of the world participate and debate on the issues of predestination<sup>2</sup>, eating the forbidden fruit, madness, evils of greed and lust, and above all transgression and fall. In this conference of the birds, the vulture family becomes the butt of the diatribe that birds of multi-coloured wings launch against them. The destiny of the vultures is in danger as the entire wildlife is seen holding decisive conferences to outcast this lusty race of scavengers. The hawks are simmering with furors for the fear of the forests being infected with 'human-like madness'. This human race, according to the birds is over ambitiously committing some abominable deeds on the name of inventions and discoveries. It is all because of the lusty nature of man and his unending aspirations that many of the social vices are vitiating not only human beings but the neighbouring wild life also. The vulture folk are being heavily blamed for their malignant intentions because they are also suffering from man-like madness. This is the reason—for having a decisive action against the vultures—the birds

are holding conferences. In the first session, one of the hawks addresses the audience in these words:

Dear audience! To victimize any individual does not sound sensible but this Vulture folk behave quite strangely. Once it is near to satiation, it vomits and restarts eating. Since ages it is being observed. In moonlit nights, its lunacy gets augmented and leaving behind meadows it runs on the deserted lands in such a way as it is like a boat going against the winds.

*(Raja Gidh .p.27)*

The meeting of the birds ends with unanswered questions like the reasons behind the predicament and madness of poor vulture folk. The allegory plays an integral part in the entire fabrication of the novel. Like a Greek or Elizabethan chorus it too helps us to understand the predicament of the characters. The wild-life folk hold long conferences and through these discussions the similarities between human race and vultures are drawn with arguments. Through this allegory, the readers come to know that the evolution in human race is quite entwined with the gradual development in the process of vulturism. Lust, greed, lasciviousness, lunacy, madness and other social and psychological diseases are considered to be the result of vulturism. The vulture folk keep listening to the poison-dipped words of the opponents. They also feel that they are inherently helpless before the workings of their instincts<sup>3</sup>. They protest vehemently for their right to relish the forbidden, for, this is an unconditional submission to the duress of their instincts nature has blessed them with. To commit transgression, sin and face tragedy is what they are destined to act on the stage of life. They feel, ridiculed, humiliated and vexed and even overtaxed by the wildlife audience and consequently decide in a self-exiled survival.

At human level, Qudsia has based her story entirely focusing on the vulture culture of Punjab.<sup>4</sup> The accurate epitome of this culture is the character of Qayyum from the allegedly vulture folk of Shaikhupura. Imbibed with spitefulness, avarice, morbidity and unrequited-love, he experiences the traumas of madness and these elements of madness motivate his flesh for lethal transgressions. Like Faustus there is no question of fair or foul, lawful or unlawful, therefore there is no trouble of the consciousness of conscience. Being a blind follower of his instincts he listens not to the voice of his conscience but of his flesh. A renowned Indian critic agrees that:

Qudsia wants to explain that, by eating the forbidden, some changes occur in human nature which make like a marsh of evil. *Zinnah*-the forbidden sex also falls in this category of evil. The salvation of a person lies in avoiding things that are declared prohibited or unlawful by God.

(Alvi: 1999; p, 76)

If Dr. Faustus goes against the biblical teachings of Christianity, Qayyum ignores those words of God that vividly draw a line of demarcation between vice and virtue. On the issue of the forbidden the holy Quran instructs mankind in these words:

Say, My Lord forbiddeth only indecencies such of them as are apparent and such as are within, and sin and wrongful oppression, and that ye associate with Allah that for which no warrant has been revealed, and that ye tell concerning Allah. That which you-know not. (*Al-Araf: 33*)

It must also be kept in mind that, in religious sense, man (including male and female) is not merely a biological being on the surface of earth. His freedom on earth, as discussed in scriptures, is conditioned with some responsibilities. He is not expected to indulge in unlawful activities for the gratification of his carnal desires. Religious consciousness asserts that everything that is forbidden for both of men and women must be avoided because their practice creates degradation, disintegration and disillusionment in the society. The novel *Raja Gidh* is an exact reflection of these social ills and decaying moral values of the Pakistani societies. It bitterly satirizes the vicious ways of a Muslim society which is expected to hold a balance between desire and duty, freedom and responsibility. About the cultural perspective of the novel, Siddique has to express similar ideas in these words:

The whole perspective of Qudsia's story is Pakistani society. It is the story of mental and emotional complexities and the spiritual frenzy of the young race (born after 1947). The society that developed after the emergence of Pakistan was based on the foundations of materialism. Gradually the feudal societies were replaced by capitalist classes. Materialism, vanity and affectation became the vogue of the culture. Consequently the spiritual frenzy and a conflicting state of mind were born to the sensitive minded people. The story that is projected through this novel is mirror to the present state of Pakistani affairs but when Qudsia harmonizes her viewpoint with the canons of spiritualism and religion, this perspective is widened to the extent where it covers the whole world.

(2008; p.194)

According to the laws of divinity, the status of man is of a 'vicegerent'<sup>5</sup> on the earth. The teachings of Islam tend to harmonize the lives of masses to the Quranic injunctions so that the risk of the soul in any kind of involvement into evil deeds can be minimized. In the moments of trials, the soul that is lead astray on the path

of evil from the way of Allah is pledged to be damned and doomed. Quranic injunctions have set certain standards for human race and upholding these values means the establishment of the social equilibrium. It is for this social uniformity in the kingdom of God that that Quran has vividly shed light on humanly possible transgressions and their falls<sup>6</sup> (tragedy). Qudsia's *Raja Gidh*, in this context, is a lamentation of modern Pakistani culture that has brazenly metamorphosed itself into vulture culture. It is a psychological study of some characters that do not resist temptations and accept evil. They are not concerned and worried about their falls and degradations. Satisfaction of the lust is what their soul craves for. A renowned critic of Urdu fiction, Khan notes:

The novel has appeared at the time when there is realization of the utter disintegration of the self, downfall of moral values and an utter directionless in our society. This realization symbolically reflects that our values have decayed for many reasons and if, in this situation, some efforts are not put for some changes in society, the society will become sexton of its own existence. It certainly means that man, despite his tremendous evolution, has been defeated by his own self.

(Khan: 2007; p, 194)

Keeping in view the history of the subcontinent it can be noted that with the end of the Mughal dynasty in the subcontinent a nerve-raking paradigm shift took place which, mutilating the face of the traditional character, changed the entire fabric of the society. The colonial rule replaced the age-old social and moral values of the past with the capitalist ways of thinking and conduct. This means the importance of individualism, class consciousness, liberalism and preference of desire over duty was established. The conflict of these two Islamic and western

approaches created a number of complexities<sup>7</sup> and the Muslims, ultimately, had no choice but to accept an alien bent of mind. Literature, too, took a radical turn and before the division of the subcontinent, Indian Renaissance<sup>8</sup> was spirited to rescue literary themes and forms from the clichés and to deal with the ‘basic problems of human existence’ (Siddique: 1983; p; 191). The new era of imperialism accelerated the process of western liberalism in almost all the branches of knowledge and the inhabitants of modern subcontinent, having deeply fed upon western ideas, launched unending great expectations, lawful or unlawful. After partition, the people of Pakistan were further familiarized with the process of liberalism and skepticism. The same dilemma of duality—‘faith verses skepticism, tradition verses iconoclasm, purity verses eclecticism’ (Ahmad: 1992; p, 5) was experienced by a number of people at social crossroads and theology was dealt with skeptic as well as lukewarm attitude. It is also because of the influence of the western writers that the native writers, infused with new outlook of themes and techniques, embraced ‘life with all its diversity and complexity and nature with all its varying forms and moods’. (Latif: 1924; p, 135).

The post-colonial Pakistani character is suffering, in many ways, from the transgressions and falls, for, he is torn between ‘ought to be’ and ‘not to be’ and this conflict is of a grave nature, for it is a threat to certainty and faith. The absence of any sound and unifying behaviour in any society means the dominance of oppressive forces that culminate and cultivate countless social and psychological ills like disillusionment, materialism, hypocrisy, vanity, pretension,



depression and schizophrenia etc. Since unlawful sex—adultery—is prohibited in any Islamic society, individuals uncontrolled by the rational faculties follow the impulse like Dr. Faustus, transgress and face the dire consequence of tragedy. Man is not expected to become a yahoo<sup>9</sup> and if any one idealizes yahoos, this means that he desires to step down from the threshold of humanity. This type of desire transforms a man into a vulture, then the lord vulture who is the arch-epitome of forbidden eaters.

It can also be inferred that in the novel *Raja Gidh*, Qudsia's theorization of vulturism is the reflection of Greco-Christian school of predestination. The main character Qayyum feels his instincts overpowering his actions. He neither resists against temptations nor decides to discover his flaws. As he is doomed to eat the forbidden fruits; he remains engrossed in the materialization of carnal appetites. This tendency is a serious question on his character. Naturally, man is a thinking creature and blessed with remarkable sources of knowledge; emotional or rational faculties, and hence, is expected to stamp his identity on the face of history. He is maker or unmaker of his own destiny and is held responsible and accountable for his deeds. Adultery, as an example, is strictly prohibited in Islam and one who falls victim to temptation and commits adultery, commits transgressions and falls from the threshold of vicegerency. Quran takes adultery as an evil and has warned human beings to experience it:

And come not near unto adultery. Lo! It is an abomination and an evil way.

(The Children of Israel: 32)

Qayyum stands as an antithesis to the religious concept of man and can be better understood in the light of Iqbal's concept of '*Momin*'<sup>10</sup>-- a true believer and paragon of excellence. Being 'Anti-Hero'<sup>11</sup> of his odyssey and the product of post-partition wasteland<sup>12</sup> he fails to 'derive the strength of character, physical and intellectual prowess and integrity of soul from spiritual and religious forces'. (Ali: 1978; p, 50). A *Momin*'s actions depend upon the goodness of his intentions that are necessarily sacred and inspired by lofty aims. (Karzavi: 1979; p, 49). The plight of modern educated man lies with the western cultural invasion that has alienated him from the center. Qayyum is one of those apparently cultured and refined people who never draw the vital line of demarcation between right and wrong--*Halal-o-harem*. Deterioration in his character is owing to his status that he has ignored.

"Surely we created man of the best stature" (Al Quran: Attine: 4)

'Libido'<sup>13</sup> being the nucleus of Qayyum's life not only brings him closer to 'the Freudian discovery -- the centrality of sexuality to psychic life'. (Ellman: 1994; p, 5). but also changes the concept of man that religious doctrines have defined. Insanity that flows through his blood is the cause of his unbridled passions. According to Qudsia those who become slave to their instincts, fall from human level and those who master the control over their carnal desires rise like prophets and saints. She explains this difference in the novel *Raja Gidh*:

The whole of man's power lies hidden in his sex energy. He does not use it merely to increase his race like animals and

birds rather he keeps control of this 'randy black horse (sex energy) within his legs. This electrified sex helps him to cover the miles of world or faith. If the man is running this horse (sex energy) tightly, he approaches the knowledge and wisdom and if it goes uncontrolled, man 'falls madly' and is called lunatic. If it is exploited for the knowledge of the world then it begets poetry, painting, music and art. If the worldly pursuits are not priority and the force employed is extreme, it can help to touch the limits of *nirvana*. If this energy is locked, man commits suicide. If the love becomes immaterialized and the horse (sex) drags the rider headlong, man becomes mad. People pelt stones at him. The actual reason behind the madness is the very love immaterialized--  
*Ishq-e-La-Hasil. (Raja Gidh – 32)*

The idea of determinism is further philosophized as well as psychologically spiritualized in the novel. According to Qudsia, an individual is free in choosing *Halal* or *Haram* but as soon as he makes his choice, the realm of freedom ends and the logical consequences of that choice become preordained. For her, it is the power of *Haram* that creates psychological ills like morbidity, anxiety and lunacy in human beings. She has termed it as *negative gene mutation*. It is also her theory that any individual or society infected with unlawful (*Haram*) bread will certainly mutilate the minds and hearts of his generations. Professor Sohail, an important character of the novel and mouthpiece of Qudsia expresses his views about the role of the forbidden fruit in *gene mutation*:

According to my theory as soon as the forbidden enters into bodies, it affects human genes. A unique kind of mutation occurs that is more fatal than the fatal drugs, vines and radiation. The genes that are mutated because of the forbidden fruits are not only lame or blind but morbid and depressed too. When these genes are transferred from one generation to another, a mental disturbance takes place that we call madness. Believe in me! It is through the forbidden bread that causes lunacy for the next generations. (*Raja Gidh – 276*)

Qayyum is one of those doomed human vultures who are fatally infected with social ills like morbidity, anxiety, depression and lust; for, he has inherited *Haram* from his ancestors. Such overwhelming ills motivate him to commit transgression and sin without any prick of conscience. On page 143 of the novel he narrates the history of his vulture ancestry where the vulture senior, his own father is seen as playing a significant role to shape the physical or spiritual characteristics of his son. It is not clear from the text of the novel what kind of *Haram* he has eaten in his life for which he had to transfer his insanity, lunacy and lust to his generations but it is clear from the discourse of the text that the *Original Sin*<sup>14</sup> is the root cause of all transgressions and Vulturism. The lines like *I was the biggest vulture of my street and my college* (142) and *we were those vultures of Rajput family who took shelter in Rajasthan* (143) become evidence of his confessions. Wanton and vile as Qayyum's impulses are, they never lead him astray from the trodden avenues of vulture folk. Always at the mercy of instincts he leaves no stone unturned to quench his unbridled lust. Thurschwell, a renowned critic of Freudian theories has phrased such type of passionate desire as 'unruly and out-of-control sexuality'. (2003; P, 87). Qayyum knows that Seemy's body is forbidden (*Haram*) for him but being a vulture he knows that her body has experienced death and thus, become a ready meal for his hunger, so, like a vulture he pounces at his prey. He describes his feelings in these words:

Perhaps, this time, was the time of lord vulture, perhaps I had seen the fading Seemy out at the bridge of the barracks. Perhaps the stench of her body had touched my nostrils at airport.  
(*Raja Gidh*: 101)

Like a predestined vulture and opportunist he has to await the last breaths of a dying character and the stench omitting from the carcass metamorphoses him into vulture. Then like a voracious vulture he scavenges the marrow from the bones of soulless Seemy. After the death of Seemy he exploits his seductive rhetoric to trap a domestic woman Abida and finally guided by his nostrils reaches the Red Light area<sup>15</sup> of Lahore. Throughout his quest in the novel there is no evolution in his characterization as he remains a passive puppet to relish or relinquish the forbidden which is nothing but fatalism. Endowed with sin-grafting stimulation there is no end to his ever-increasing curiosity which subsequently augments the scale of lunacy. It does not mean that he is not consciousness of his vicious acts, he is fully aware of his birth, background, the language as well as psychological problems of the flesh and above all this higher level of consciousness fails to create any burden of guilt on his conscience. Just like Dr. Faustus, Qayyum fails to control his natural and instinctive impulses despite his knowledge and the realization of his sins. That is why, after the death of Seemy Shah, he consults many women, but later on the professor enters his life. The professor philosophizes his problems and recommends him the knowledge of intuition and spiritual psychology. He also rationalizes the matter of *Haram* and *Halal* according to his own studies. After the exit of professor from his life, Qayyum is married to an already pregnant girl named Roshan, Much distressed in this situation Qayyum leaves home at night and happens to encounter occult forces in Jinnah Garden. An old man of nine meter height appeared and started approaching him. He is shocked and terrified but overcoming his fears he decides

to ask some questions about life and death. This man's discourse on the lives of the spirits make his bloods curdle and he finds himself in hospital the next day. His questions are similar to the questions of Dr. Faustus who also questioned Mephistopheles on these issues. Meanwhile Sohail reappears in his life and Qayyum is captivated by the secrets of the occult world. He wants to negotiate some spirits to find the solutions of his traumatic life. Like Cornelius and Valdes of the play *Dr. Faustus*, professor Sohail also exposes him to the world of occultism. He even begs the professor to see the spirits of his dead father and mother. Both of them commit necromancy and like Faustus call different spirits one by one:

"Whose spirit are you,,,,,,,,,"  
 "I'm inhabitant of Rayo Grand."  
 "How many years you have passed in death,,,,,,,,,?"  
 "In the battle of Apashi tribe, I was killed with the bullet of a British"  
 "What is the future of the world ,,,,,,,,,?"  
 "Dark -----."  
 "Why-----?"  
 "According to the prophecy of the Hopy tribe, people from the North East will invent Pumpkin of ashes, when they throw it in the air , then the world will come to its end."

(*Raja Gidh*: p; 414)

Then they wanted to call the spirit of St. Francis and for this purpose another spirit was called.

"We want to call the spirit of St Francis-----"  
 "Why-----?"  
 "We want to ask him what can we do to save humanity-----where is the betterment and salvation of humanity-----?"  
 "In poverty, submission and purity, the spirit answered"  
 "Can you call the spirit of St. Francis-----?"  
 "No-----he can't come here."  
 "Why -----?"  
 "He can't come from that place."

(*Raja Gidh*: p; 414)

This act of necromancy is definitely a serious transgression which brings him closer to the character of Dr. Faustus. It shows his lust for knowledge and power that is the salient feature of the character of Dr. Faustus. This unending lust is a vital sin and lives in the genes of the vultures. Throughout the novel, the writer has sustained his status of vulture being. There is no end to his morbidity, anxiety and depression. Later on, he had to divorce Roshan for her real marriage with her boy friend Iftekhhar. The stage of life is full of troubles and sufferings for him.

According to the parallel allegory, the vultures too feel helpless in the hands of fate. Like Qayyum they are conscious of their flaws but they are destined to be the slaves of their instincts which stimulate them to eat the forbidden. In the *Conference of the Birds* the Lord of the vultures confesses an insurmountable flaw in his instincts that causes his catastrophic downfall:

Yes Lord! On certain moonlights I myself happen to fall from tall trees. My own being becomes uncontrollable, I stay unable to recognize my own folk, my own environment and set out for such directions that lead nowhere.

(*Raja Gidh*: 30)

He also confesses that he feels guilty of eating the forbidden that caused his degrading madness. But he is always confused about the causes of his ills that determine his destiny:

Yes Lord! I'm guilty of eating the forbidden – I, myself do not venture to prey but I cannot say whether this forbidden eating caused my madness – or madness forced me to eat forbidden fruits.

(*Raja Gidh* – 290)

Seemy Shah, the victim to the vulturism of Qayyum, is an important female character of the novel. Deserted and dejected by Aftab's refusal to offer love she becomes a masochist and throws her body before the licentious and voluptuous eyes of Qayyum. At one stage, getting repeatedly subjected to sexual gratification by Qayyum, she too reads the genealogy of his 'being' and declares him as vulture in these words:

".....it was your flaw, you contacted a dead girl, and I didn't deceive you, you know! People like you who are often called...I mean the people who love the dead bodies, what a catchy word in English! Vulture -----Gidh----kargas, the roaming birds over the tower of Parisian silence, Bakshoo that beg life from the dead".  
*Raja Gidh, (p: 185-6)*

Dissatisfied and disillusioned with the ways of her domestic world, Seemy had derailed herself from the trodden paths of moral life and now she has decided to join another clan, the vulture family. According to her, she belongs to a family that does not care for their offspring. Wallowing in the lap of forbidden luxuries they often and very badly neglect their duties and responsibilities. Basically it was this immoral, selfish and lusty ways of some Pakistani communities that, at a large scale, changed the whole social fabric of the country and it is because of their ignoble social attitude,

the gentle people of high moral values became very easy victim to selfishness. The homes of those who were upholders



of brotherhood and altruism became the nurseries of myopic visions and narrow sensibility. The age-old values and traditions were replaced with greed and avarice. Peace and the spirit for social amelioration entirely changed and people became obsessed with making money, wealth and properties.

(Butt: 2009; p, 283)

Barely victim to the ugly, hypocrite and malignant culture Seemy Shah, like a true eastern devotee goes through traumatic experiences and according to a renowned Urdu critic Akhtar 'cremating herself in the fire of idiopathy'<sup>16</sup> becomes fuel of vulturism. (Akhtar: 1988; p, 50). Spiritually she has merged with Aftab, the one who left her in lurch. Seemy and Qayyum are in the fix of an 'eternal triangle' and it is Seemy's death that is the most forceful celebration of Qudsia's hypothesis, that, *suicide is the result of lunacy which may be inherited or the outcome of repression*. (13-14). This social repression begets the idea of oppression in individual characters and as a reaction certain subversive and transgressive tendencies and techniques take birth. (Brooker: 1991; p 94). More than that Seemy's suicide harmonizes with Aftab's prediction which he has already made in the classroom: "*whether someone agrees or not ... lunacy has just one cause ... just one ... the unfulfilled love.*" (Raja Gidh: 14). Since there is always some space for possibilities and probabilities in art and literature, therefore, Seemy's transgressive reaction against her desertion may not be digested in the eastern tradition but a modernized and bourgeoisie<sup>17</sup> girl of a liberal family is expected to transgress in many ways whenever she finds some place. Being an eastern girl she was not expected to violate her body in any case, but she happens, too, to relish the forbidden sex with Qayyum. Thus she makes a

Faustian pact with Devil transgressing all moral values, falls from the threshold of vicegerency. Her falling in love connotes her subsequent fall in vulturism. Like Faustus, she sins and persists on sinning in eating the forbidden which is certainly out of her free will. Eve happened to transgresses owing to some external agent, she repented and her repentance was accepted. At no place Seemy Shah is found repenting like Eve. Undoubtedly it is for refreshing the memories of Aftab she becomes intimated with Qayyum, this kind of ambivalent relationship proves her being fatally divided by circumstances. The same ambivalence<sup>18</sup> can clearly be observed in the character of Qayyum. She herself confesses that mating with Qayyum has helped her recover from (idiopathic) love for Aftab and its anxiety:

When Aftab left me for London, my self-esteem got utterly lacerated; I used to think, some times, that I'm that dead lizard no one would pick up with *Chimta*<sup>19</sup>--had you not loved me --  
- this physical love--how could have I discovered my confidence??

(*Raja Gidh*, p: 179)

In the subcontinent the concept of traditional love is sacredly conditioned with suppression as well as repression of the innermost thoughts and emotions. It is her (modern) character that has been given a space for the catharsis<sup>20</sup> of her emotions. Otherwise most of the female characters in Pakistani society and literature keep suffering the pains of dejection and melancholy. Ironically her meetings and mating with Qayyum never result in real peace of her mind. She keeps imagining Qayyum in different ways and at the same time her physical relationship results in guilty pleasure and consequently dissatisfied with such type of life she commits suicide. Her suicide is an example of nemesis or transgression and a tragedy at an

individual level, but seen from the prism of reality it is a bitter satire against all the social maladies which have infected the simple and pure social existence. At a broader level the tragedy of Seemy is an epitome of cultural suicide already versified by Iqbal:

'With her own dagger shall suicide your civilization'

*(Piyam-e-Mashriq)*

The tragic destiny of Seemy's character stands as a vital metaphor which projects the value of nemesis. Symbolically, she happens to sell her soul to a vulture. Faustus did not commit suicide but the agreement which he signed for the twenty four years is a proof of his suicidal disposition. Both of these characters are cheated by the arch vultures of vicious circles, not for life-long delights but for more transgressions, and in the end they are utterly disillusioned. This metaphorical relationship between Seemy and Dr. Faustus further strengthens the idea of transgressions and tragedy. Their tragedies are about the fates which are the result of their respective cultures. Analyzing this bleak human aspect an Islamic scholar Nasr writes:

Modern man has burned his hands in the fire which he himself kindled when he allowed himself to forget who he is. Having sold his soul in the manner of Faust to gain dominion over the natural environment he has created a situation in which the very control of the environment is turning into its strangulation, bringing in its wake not only ecocide but also, ultimately, suicide. (1994; p, 4)

Keeping in view the novel *Raja Gidh* and the Play *Dr. Faustus*, we can conclude that among the bounties of liberal human values there also exist many types of human wrongs and countless social maladies. Devils and vultures are everywhere to pounce at their prey. Despair of any kind itself is a tragic flaw in human beings that can be exploited by external or diabolic forces at any time. The characters of Qayyum, Seemy and Dr. Faustus are the symbols of human fallibility as part of their tragic flaw is despair in the infinite mercy and benevolence of divinity along with transgression. The fruits of human wrongs, in the eyes of divinity are 'great troubles of soul; a false life, a false death, a false activity and a life of dissipation which ultimately casts the soul into vortex of miseries and sufferings. (Schuon: 2001; p, 222). There is no repentance, no self discovery or turning point in Qayyum's life. Relishing the forbidden makes him prey upon any type of female flesh. He could not mate with Abida and Amtal but his lust keeps stimulating his appetite. Of course, there is a turning point in the plot of the novel when Aftab returns from London with his abnormal child. Miraculously there is super normality in abnormality, for Ifrahim, Aftab's son is blessed with a sense of unique visions through which he can reach Medina and see celestial bodies coming from the moon. Qayyum is amazed to see Ifrahim murmuring strange things before his eyes. Qayyum himself had tried, throughout the plot of the novel, to reach any truth of his existence, even through contacting spirits and trying necromancy but he could not do so. He is a degraded human vulture who is

destined for anything which is forbidden and the forbidden fruits always beget degradation, disillusionment and tragedy.

## NOTES

- <sup>1</sup> This word is used for the Urdu phrase *Ishq-e La Hasil*
- <sup>2</sup> A philosophy that human conduct is pre-determined and his fate governs his actions in the world.
- <sup>3</sup> Pamela Thurschwell in her book *Sigmund Freud* defines instincts as: *instincts are energetic, bodily drives to certain kinds of action. All instincts originally have biological sources—the aim of every instinct is satisfaction, which it attempts to find in objects—the people, things, body parts etc. one looks towards to satisfy erotic desires.* (Routledge, P. 81)
- <sup>4</sup> It means the popular culture of lust, greed and power in the feudal families of Punjab.
- <sup>5</sup> *Behold, thy Lord said to the angels: "I will create vicegerent on earth".* (Al Baqarah: 30)
- <sup>6</sup> *(And it was said unto him): O David! Lo we have set thee as a viceroy in the earth, therefore judge aright between mankind, and follow not desire that it beguile thee from the way of Allah. Lo! Those who wander from the way of Allah have an awful doom, forasmuch as they forgot the Day of Reckoning.* (Saad: 26)
- <sup>7</sup> There are many differences between Muslim and the western thought. For example, For the Muslims of Hindustan the past was perfect, present tense and future indefinite. On the other hand, the imperialistic doctrine focused on past indefinite, present perfect and future continues. Modern western thought is geocentric whereas Islamic approach is Theo-centric in its essence.
- <sup>8</sup> The phrase Indian Renaissance is used to indicate emergence of great writers and their experiments in literature. The influence of English literature left indelible marks on themes and techniques of Urdu literature and as a result great short stories and novels and poems were penned down before and after partition. The writers like Iqbal, Manto, Bedi, Prem Chand, Ghulam Abbas, Krishan Chandar, Qudrat Allah Shahab, Mufti, Qasmi, Ashfaq Ahmad, Qurat ul Ain Haider, Rashid, Meeran Jee, Firaq and many more are the products of the same tumultuous time.
- <sup>9</sup> With reference to the renowned travelogue *Gulliver's Travels* the word yahoo can be taken as a symbol of lust, greed, uncontrollable passions and licentiousness.
- <sup>10</sup> I have quoted a verse about the difference between *Shaheen* (Eagle) and *Kargas* (vulture). Similarly Iqbal's *Momin* is *Shaheen* who representative of the virtuous cycle but his *Kargas* is an embodiment of vices and evil.

<sup>11</sup> A modern concept that denotes inactiveness and indecisiveness. According to Martin Grey's *Dictionary of Literary Terms*, an anti hero is an unheroic protagonist of literature, a character whose attractiveness or interest consists of the inability to perform deeds of bravery, courage or generosity. Eliot's Prufrock and Joyce's Bloom are unheroic protagonists of modern English literature.

<sup>12</sup> Pakistani society

<sup>13</sup> A term used in Psychology for sexual desire,

<sup>14</sup> An act of transgression committed by both Adam and Eve in the Garden of Eden, despite God's Warning: We Said! "O Adam! Dwell thou and thy wife in the Garden; and eat of the beautiful things therein as (where and when) ye will, but approach not this tree, ye run into harm and transgression.( Al Baqara:35) Similarly in the Bible this incident is quoted as: *And the LORD Allah commanded the man, "You are free to eat from any tree in the garden; but you must not eat from the tree of the knowledge of good and evil, for when you eat of it you will surely die!* ( genesis: 2, 16-17) / *Wherefore, as by one man sin entered into the world, and death by sin; and so death passed upon all men, for that all have sinned.* (Romans: 5.12). It is also imperative to note here that Qudsia relates all the social and moral vices with the event of Original Sin.

<sup>15</sup> A very old centre of prostitution in Lahore.

<sup>16</sup> The *Oxford Urdu English Dictionary* has translated this word as *Andha Roag*.

<sup>17</sup> A Marxist term used for upper social classes.

<sup>18</sup> A Freudian term used to denote coexistence of two contradictory but valid attitudes like love and hate relationship. After his transgression Faustus is seen torn into conflict because of this ambivalence, similarly Seemy is also suffering this bitter experience after her illicit relationship. In her book *Sigmund Freud*, Thurschwell holds that Freud considered *the battle between conscious and unconscious desires causes the repression which leads to neurosis.* (P. 79). Both of the characters—Qayyum and Seemy -- undergo neurosis which is clear in their individual actions.

<sup>19</sup> A fork like tool used to pick burning wood, ashes and ambers.

<sup>20</sup> An Aristotelian term which means purification, or relief from some burden and stress. Thurschwell has also discussed the issue of cathartic effect in relation to repression.

## CHAPTER FIVE

### CONCLUSION

The purpose of my research was to intersect transgression, vulturism and tragedy with reference to *Dr. Faustus* and *Raja Gidh*. It was my hypothesis that the known history of tragedy is based on the theme of transgression and tragedy throughout the evolution of mankind. According to my findings the transgression of Adam and subversion of Satan resulted into the idea of nemesis all over the world. This sad incident has also given birth to two parallel circles, virtuous and vicious. Now any one who crosses the religious boundaries is considered as transgressor and according to my hypothesis those who violate the religious and moral values deliberately for the sake of lust are vultures. Mythical stories have different names and characters but as a matter of research the themes of mythical tragedies are entirely founded on the similar components like transgression, hubris, subversion and nemesis. I also intended to trace the transgressive footsteps in religious and mythical stories which were popularized in literatures of the world and for that I have given some important examples of Satan<sup>1</sup>, Prometheus, Oedipus, Dionysius, Faust and finally Dr. Faustus. All of these characters, including Adam, have become the archetypes of transgression and tragedy. In order to prove the validity of my thesis I set out to seek the answer to the following questions.

- 1) How is the archetype of vulture used in literature and what is the relation of transgression with vulturism?



- 2) How does the character of Dr. Faustus, like Qayyum of *Raja Gidh* transgress and become a vulture?

To find the answer to these questions, first of all I have studied the evolution of transgression in the known history and literature. I have quoted examples of the religious and mythical characters that transgressed and faced dire consequences. For me, both Adam and Satan are tragic figures and I have explained that Adam repented and was pardoned but Satan, owing to his unshakable hubris, persisted on his transgression and faced his eternal fall. Secondly, while discussing the history of transgression I have explained that from the 'Miracle and Morality plays'<sup>2</sup> to the Renaissance Tragedy, Adam was idealized as a protagonist on the stage of life but it was due to the radical changes in human thought and conduct that not only the concept of man but also the concept of protagonist was changed. With reference to the play *Dr. Faustus* I have tried to explain, how Marlowe sets Lucifer as an ideal before the Renaissance culture for the personal gains and individual glorification. Thirdly, the play *Dr. Faustus* was written when Renaissance movement was replacing the medieval religio-social cult of mind with individual pride, desires, aspirations, and above all new human values. It was, apparently, a freedom from the slavery of God but ironically it was another kind of slavery of desire, of passion, of lust and above all of subversion and transgression. Obviously Faustus speaks against the medieval trammels and conventions and out of his personal unbridled pride, lust and desire he decides to transgress against all religious and moral values. Fourthly, it must be kept in mind

that religion does not support social disintegration; therefore, religious values are also social values because they are meant for the betterment of the societies and communities. The Faustian pact with Devils and the act of selling soul not only negate and challenge religious doctrines but also support social disintegration, anarchy and disorder. There is visible difference between God's kingdom and man's kingdom. God's kingdom does not allow any individual to exploit common people through practicing evil deeds like Black Magic or Necromancy or violating all the moral human values. Faustus is a strong radical of the Renaissance era and being well versed in different branches of knowledge, starts worshipping his hubris and violating the divine doctrines. Fifthly, this hubris (*Takabbur*) is the strongest factor behind his fall, because man's desire to become infallible makes him fall. Man's desire, according to the religious doctrines, should not exceed to the extent that he happens to forget the difference between the permitted (*Halal*) and the forbidden (*Haram*). Faustus deliberates his efforts to eat the forbidden and his unending lust turns him into a vulture, he keeps feeding his desire throughout the life of twenty four years without realizing that his moral degradation will lead him to the dreadfully dire consequences. Faustus is a tragic character whose painfully private catastrophe is the result of his deliberated will for self-annihilating decisions and deeds. (Neill: 1998; p, 38). The tragedy of Faustus is the tragedy of Faustian ideology as well as the nemesis for transgression and vulturism. The philosophy of nemesis is based on the universal formula of action and reaction and undoubtedly central part of any classical

tragedy, for it is an anti-deterministic approach. That is the reason one of Shakespeare's character sums up the philosophy of nemesis in these words:

*If you prick us do we not bleed?  
If you tickle us do we not laugh?  
If you poison us do we not die?  
If you wrong us shall we not revenge?*  
(*The Merchant of Venice*, III: I)

Sixthly, without taking Machiavellianism into consideration, the vulturism of Marlovian heroes and works cannot be understood in full width and depth, so I discussed how the philosophy of Machiavelli's *The Prince* has been a matter of serious concern for Christopher Marlowe. In addition, it was quite imperative to locate the emergence of the Faust myth, and to rationalize why Marlowe was fascinated by the adventures of Faust. In this case, I have quoted references of some writers to supplement my thesis, but obviously Marlowe's rebellious attitude had to be fascinated by a mysterious character who dared to surrender his soul to the devils for the sake of worldly pleasures. Since the play *Dr. Faustus* is largely grounded on the classical norms of tragedy, therefore, I have discussed the evolution of the genre of tragedy and the place of *Dr. Faustus* in the history of literary tragedy. But, I have discussed earlier that it was not my purpose to prove the play as a tragedy on Aristotelian norms. The end of the play reflects the theme that violating the divine codes means jeopardizing the soul and life alike. Human beings ignore the lethal ironies of life many times and by acting blindly on the stage of life, face dreadful consequences. So this research highlights the motives,

practice and consequences of vulturism in the play *Dr. Faustus* besides discussing it as tragedy.

Seventhly, the occult world, owing to its breathtaking stories, has always been fascinating the credulous but overambitious people since ages. It is essentially a vicious world and an antithesis to the virtuous world of prophets and saints. With the fall of Adam and Satan, both of these approaches have been confronting each other to prove their supremacy and productivity. The world of Lucifer, Beelzebub, Mephistopheles and other evil spirits is meant for those who, getting despaired in the blessings of God, become transgressors and utterly attracted by this world keep persisting on transgressions and sins and consequently face blood-curdling tragedies. Since religion speaks against every kind of evil and the periphery it has created for the protection of the plausible personal freedom is often misinterpreted as taboo. From Lucifer to Dr. Faustus there is a long list of tragic characters that revolted against the system or taboo and were destined to face catastrophic ends of their lives. That is the reason; religion discourages all those human trends and tendencies that cause disintegration, disillusionment, disgrace and disappointment in any society

Lastly, the relationship of transgression with vulturism is quite concomitant since vulturism is entirely based on transgression of religious doctrines and then

conditioned with transgressions. To support my hypothesis I have provided the denotative and connotative definitions of vulturism and according to these definitions the overreaching desires cause licentiousness, lasciviousness and vulturism. In this context, I have explained the archetype of vulture with reference to the ancient Greek, Egyptian, Turkish and Hindi myths and cultures. Though almost all the recorded myths of the world have copiously deliberated this bird as a strong symbol of marvel and mystery with sometimes heroic and many times hideous characteristics, there is a dearth of this vulturistic aspect with reference to human characters in English literature. It is the Urdu fiction writer Bano Qudsia who has luxuriously exploited it in her novel *Raja Gidh*. I have discussed the symbolic value of the bird vulture from the ancient times to the recent literatures. This archetypal study of vultures was meant to highlight that they have been considered, in ancient history and myths as symbols of lust, greed and power, mystery, wonder and black magic. (Wippler: 2004, p, 22).

As far as the second question is concerned, the Faust motif proves itself to be vulturism and for this reason I have quoted the critics like Block and Freud who hold Faust as vulture. The vulturism of the mythical character is based on his lust greed and black magic. Similarly the character of Dr. Faustus also commits such transgressions and proves himself to be incarnation of vulturism. In the light of the archetypal study of vulture, also, Dr. Faustus confirms his status as vulture. The symbolic significance of the vulture bird for the subcontinent writers from Iqbal to Abdullah Hussein do strengthen the idea that characters of Dr. Faustus

and Qayyum are epitome of vulturism because they are transgressors, evil, lusty and forbidden eaters. Unlike Urdu literature the Western literature hesitates to nominate Machiavelli, Shakespeare's negative characters like Iago and Edmund, and other evil and lusty characters as vultures. Not only this, I also include Machiavellianism, imperialism, dictatorship, colonialism, capitalism, and utilitarianism in the category of vulturism because all of these systems are based on lust, greed, subversion and transgression.

The novel *Raja Gidh*, primarily, is the story of the transgression, vulturism and human tragedy. Like the Renaissance Play *Dr. Faustus* it is also the allegory of human aspiration and volition. Bano Qudsia, being conscious of the works of her predecessors, has successfully created her vulture keeping in view her own culture and traditions. Between the novel *Raja Gidh* and the play *Dr. Faustus* there is a little difference of transgression but sin is there because relishing the forbidden is there; damnation is there because lust is there. There is no Mephistopheles directly involved to stimulate the impulse to sin, no Satan to sign the agreement with the blood of the protagonist but the gravity of sin itself is the potent force that proves its worth. The seven deadly sins are not directly mentioned in the novel but the deadliest of them like lust, greed and relishing the forbidden are there, quite innately active to pounce at opportunity, to commit transgression and confirm vulturism. The characters of the novel are symbols of different approaches, cultures and tendencies. The novel is basically written keeping in view the human vulture, Qayyum; whose unending lust makes him transgress all

the religious and moral values. As a student of sociology he is expected to ameliorate the sociology of the people but he stays as a man of vulturistic lust and projects himself as the personification of vulture culture. The forbidden fruits (adultery) are the root cause of his depression, anxiety and madness. According to the hypothesis of Qudsia, when the individuals of any society deviate from the moral and religious values, resultantly they are inclined towards the forbidden bread that is the root cause of lunacy and licentiousness. (Wani: 2007; p, 281) The human mind and body, being prone towards many vogues of society, imitate the actions of transgression and sin and this tendency drives the whole existence for the materialization of the carnal desires. Qayyum's life is a quagmire of miseries and day by day he masters his scavenging techniques. Like Faustus, he fails to curb his bestial designs. The first sin that he commits is his insurmountable despair which is also his tragic flaw. There is also a strong element of spiritual crises in both of these characters. Both of them violate the taboos for their volitions and even enter into occult worlds. But, consequently they have to pay the price of their transgressions.

The seamy side of Seemy Shah's life is the projection of that particular culture-Gulberg society Lahore, which stays unable to care for the emotional needs of its children. They are worried about the luxuries of life but these luxuries could not save her life. She kills herself after living a miserable life of sins and degradation. She herself raised this question in the beginning of the story: *Sir! Can any individual, in your views, commit suicide in an ideal society?* (P, 11). But it is

Aftab who knows the answer to this question. *Madness always takes its roots from the soil of unfulfilled desires.* (P, 11). He also gives reference to repression as a motive for the madness. Ironically it is him who is the only cause of her madness though repression and plays a vital role in her mental disorder. And thirdly he refers to the immaterialized love or *Ishqe – la – Hasil*. Left in lurch by Aftab she feels utterly doomed and psychologically destroyed. But in the moments of trials human beings, especially the university students of sociology are expected to respond rationally to the emotional crisis of life. She, too, agrees to transgress and relish the forbidden. Qayyum, the vulture takes advantage of the available and helpless flesh and further brings nothingness and meaninglessness in her existence. Since vultures need dead bodies to satisfy their hunger, Qayyum finds other preys like Abida and Amtal, the prostitute from the Red light area, but both of them had a narrow escape. In the last phase of the plot he is married to another dead body named Roshan who is already in love with Iftekhar. Since she is already pregnant, Qayyum has to resist his instinctive force, lust. The only and direct victim of Qayyum's lust is the character of love-stricken Seemy Shah. I have spared two separate chapters on the issue of vulturism in the play *Dr. Faustus* and the novel *Raja Gidh* and the textual references have been analyzed in the light of religious books and relevant criticism.

Qudsia's theorization of human vulturism is quite thought-provoking in the history of literature(s) but certainly some flaws are there in the theory that she embedded in the plot of the novel. Qayyum's vulture being raises many doubts in



the minds of the readers. According to the novel, being by birth and by race a vulture he cannot avoid temptations of the forbidden fruits. Naturally he is ordained to scavenge the dead bodies in his surroundings. This is certainly a deterministic and fatalistic viewpoint about human conduct that cannot be completely accepted since the human will and right to choose the good and evil is not given importance in the novel.

In almost all the civilizations of the world the intellectuals have always been debating on the issues of Fatalism and Free Will<sup>3</sup>. Deeply entwined with these issues is the question of the fall of man, since, most of the religious people think that it is Predestination and on the other hand some philosophers believe that it is Free will which caused the fall of man. Between these two schools lies the perennial question of Evil-whether it is written in the fate of man or a self willed act. According to the discourse of Renaissance humanism and the textual evidence of the play *Dr. Faustus*, the protagonist has the choice between good and evil. The repeated appearance of Good and Bad Angels indicates that in the moments of trials human beings will opt for duty not for desire. The evil always seduces mankind for the materialization of the unfulfilled dreams. They visit Faustus for their own motives and Faustus decides in the favour of the vicious circles. This heinous act ultimately results in tragedy. In fact, the grandeur of the tragic character of Dr. Faustus and the whole meaning of tragedy depend upon his freedom in choosing the path that leads towards his damnation.

In one view, the grandiose scheme of universe stays beyond the narrow and limited human understanding. This deficiency in his comprehension of the divine scheme made Adam take a wrong step and the punishment of that was eternal fall from heaven to the earth. According to this Christian conviction:

The fall of man is an archetypal account of the crisis that occurs when divine and the human clash with each other. In the Old Testament, God's concern for man and man's deficient comprehension of God's design are incompatible. As soon as the original, ordered relationship between God and man is disrupted by man's fall from innocence, man must be expelled from the paradisial garden, which was a manifestation of the physical world as God's original design had intended it.

(Staden: 1971; p, 5)

I have already discussed in the chapter about Literature Review that much of the human discourse in religious societies reflects the supremacy of Predestination on Free Will. Human beings are considered weaker creatures and above all the course of action they undertake in their lives is also believed as predestined. Analyzing this gloomy aspect of human life in literature Tischler says:

Fate, luck, fortune, necessity, predestination, foreknowledge, providence---- our language is full of words that point to a grand design in human life over which the individual has little or no control. Whether random chance, Lady Luck, a mechanical wheel of fortune, a blind force leading even the gods, or a wise deity ordaining human activity, humans have sensed from early history that their free will is sorely limited.

(2007; p, 206)

The discourse of the novel *Raja Gidh* also propagates the supremacy of fatalism over free will. Sins and punishments, according to this view, are written in the

texts that are invisible from a common eye. Our lives are miserably caught in the vortex of fate, luck and fortunes etc. All transgressions and tragedies are the celebrations of the sinful ritual that started with Adam and Eve. The theory of gene mutation propounded by the writer is certainly the discourse of the medieval Christianity which I have discussed in the chapter of Literature Review. This lopsided exegesis of religious doctrines naturally causes disappointment for the independence and freedom of human will. But, in many ways, it is the human will and not psychology that governs and designs human destiny because:

If we consider man as a toy of psychological elements or instincts, he is no more accountable for his deeds and when he is not independent, there is no question of moral standards.

(Askari: 1994; p, 30)

There may be an endless chain of seductions but mankind, being blessed with reason and rationality, is expected to fulfill the moral prerequisites. Man may not have control over the biological mechanism but much of the human sociology and morality is determined by the socio-political factors in a society. The worth of human character lies in challenging or avoiding temptation and it is the test of human mettle in the moments of trial. The 'Tree of Knowledge', according to another viewpoint 'was set apart as an instrument to test the obedience of Adam and Eve.' (Bryant: 1967; p, 592). Such kind of ill-directed decisions are obviously very fatal in one's life but it cannot be concluded that these happenings are utterly fatalistic in their essence<sup>4</sup>. Among the Muslim scholars the issue is still very

crucial but it becomes clear if it is judged in the light of the rationalistic and philosophical spirit of Islam.

No man's conduct is the outcome of fatality, nor is he borne along by an irresistible decree to heaven or hell; on the contrary, the ultimate result is the creation of his own actions, for each individual is primarily answerable for his future destiny.

(Ali: 1997; p, 336)

Qudsia's theorization of vulturism is quite novel and a striking one. Accusing merely genes but not the socio-politico-economic factors, it promotes a non-resistant cultural pessimism. It opposes the idea that the worth of human deeds determines the destiny. The morbidity and anxiety of the characters of *Raja Gidh* are the foregrounds of those social factors that have never been the priority of the ruling classes. So the plot of the novel needed to be more intensified with the freedom of the human will. In literature, the themes of metaphysics, theology or mysticism are often treated unsuccessfully even in the West. James tries to couch his observation in these words:

The controlling motive which moved the author to write is decisive, if he knows what he is at. The writer whose object is to record or establish a truth, to promote a cause, or to stir us to action, has before him a clearly defined didactic object, and the art with which he may present his subject is subsidiary. (1948; p, 360)

Apart from the improbabilities in the plot, the novel *Raja Gidh* has deep philosophical and theological bearings. It makes us think and evaluate our existence. Bano Qudsia has successfully popularized the term vulturism in the history of Urdu literature. Marlowe borrowed the Faust-motif from history and shaped it into a masterpiece, similarly Qudsia has also borrowed a very befitting symbol to prove that social vices like lust and greed are essentially transgressions which result into vulturism and tragedy.

In the end I would like to say that the significant worth and value of the cross cultural literary expressions cannot be underestimated in this age of multiculturalism and multi-nationalism. The world literatures, owing to the inevitable culture of export and import, are being incessantly influenced with the gradual growth of modernization and globalization. The introduction, promotion and proliferation of the new ideological frameworks are encouraging a very conducive intellectual environment for literary comparisons and contrasts. The surge of information and its easy access to the students all over the world has provided them with multidimensional aspects of comparative studies of religious, political, economical and cultural questions. The Comparative Literary Studies distinctively and effectively embellishes our learning with the consciousness of the presence of similar and dissimilar themes and techniques in the prominent literary works all over the world. This particular and capacious field of critical studies assimilates the literary relations between the rich literary traditions of all the cultures of all the continents across the globe, across languages, across genres

and across time and space. Especially for the students and critics of the subcontinent, the literary and cultural relations between the East and the West have ever been the focus of their interest and research. The influence of the western socio-political and literary forms and movements has been so deeply rooted in subcontinent literary soil that it almost becomes a futile activity to critically appreciate the twentieth century literary works without keeping in view Romanticism, Modernism, Marxism, Existentialism, Surrealism, Feminism, Imagism, Symbolism, Dadaism, Stream of Consciousness and Postmodernism. The books written on the issues of *Comparative Literature* by Susan Bassnett, Henry Gifford, Manmohan K. Bhatnagar, John Denney, Francois Jost, Swapan Majumdar, Meeran Jee, Dr. Sadiq and some others have significantly contributed to this field by opening new dimensions for our academicians and researchers. Translation Studies have further magnified this field, besides, the postcolonial literatures of the Common Wealth States is a superb manifestation of comparative studies that indicates how the psychological hegemony of colonial literary heritage and its discourse are understood, analyzed and responded by the native critics and writers. To update the learning is something inevitable and indispensable for a student of literature since he is socially intimated with the process of multiculturalism. The literatures in English and translated works from diverse cultures with heterogeneous con (texts) have unfailingly and invariably attracted many readers and critics of the world. It is through the course of such studies I developed my interest in tracing important patterns of connection between Urdu and English literature and finally I decided to focus on the causes

and consequences of vulturism with references to *Dr. Faustus* and *Raja Gidh*. Similarly there are many other areas which need to be explored by the researchers and I hope that university scholars will continue the tradition of comparative studies. It is also my observation that translations are playing very important role in defining patterns of literary studies all over the world. Keeping this factor in view it is expected that the students of English as well as Urdu literature can accomplish comparative studies in future, besides exploring new areas and patterns of connection.

## NOTES

<sup>1</sup>Although he appears as a tragic hero in Milton's Epic poem *Paradise Lost*, the negativity of his character is very complex for he deliberately violates the laws of God. According to the laws of Aristotelian tragedy, tragedy cannot be possible with Evil characters. Lucas, in his book *Tragedy*, holds that a tragic hero is a man with good who is deficient in practical insight and so liable to error. P. 124. So Satan does not fall to this category of goodness. He can be termed as a tragic character but not a tragic hero. Adam, Macbeth and Dr. Faustus do repent like Adam and prove that they are human beings with errors of judgment or *Hamartia*. In the light of Aristotle's *Poetics* Lucas narrates that a tragic hero must be capable to arouse sympathy for himself.

<sup>2</sup> A tradition of medieval drama

<sup>3</sup> A renowned philosophy that man is the architect of his own fate.

<sup>4</sup>In part (Sura) *The Sun*, Quran has vividly drawn a line of demarcation between the good and the evil and divine rewards and punishments are entirely based upon the well or ill deeds that we perform on the stage of life: *And inspired it (with conscience) of what is wrong for it and (what is) right for it. He is indeed successful who causeth it to grow, And he is indeed a failure who stunteth it.* (The Sun: 8-10)



## BIBLIOGRAPHY

- Afzal, I. (2003) *Bano Qudsia: Shakhsiyat aur Fun*, Haiderabad, Insha.
- Ahmad, M. (2003) *Urdu Novel k Chand Eham Zawyey*, Karachi, Anjman Traqqi -e- Urdu.
- Ahmad, M. (2007) *Urdu Novel k Badaltay Tanazur*, Lahore, Urdu Academy,
- Ahmad, S. (2005) *Freud ki Nafsiyat kay do dor*, Lahore Sang-e-Meel.
- Ahmad, U. (2007) *Manno Salva*, Lahore, Ilm-o-Irfan Publishers.
- Akhtar, S. (1988) *Pakistan me Urdu Adab: Saal be Saal*, Lahore, Sang-e-Meel,
- Akhtar, S. (1991) *Dastan aur Novel*, Lahore: Sang-e-Meel.
- Akhtar, S. (2001) *Adab aur Culture*, Lahore, Sang-e-meel publications.
- Ali, A. (1997) *The Spirit of Islam*, New Delhi, Kitab Bhawan,
- Ali, P. (1978) *The Political Philosophy of Iqbal*, Lahore, United Publishers.
- Alvi, V. (1999) *Bourgeois bourgeois*, New Delhi, Modern Publishing House.
- Anderson, W. (2001) *Freud, Leonardo da Vinci, and the vulture's tail: A refreshing look at Leonardo's Sexuality*, New Hampshire, Wayne Anderson.
- Ashraf, K. (2005) *Barre Sagheer me Urdu Novel*, Lahore Fiction House.
- Askari, H. (1994) *Majmua*, Lahore, Sang-e-Meel.
- Attar, F. (2000) *The Conference of the Birds*, London, Continuum.
- Bassnett, S. (1993) *Comparative Literature*, Oxford, Blackwell publishers.
- Beadle, R. (2003) 'The Cornish medieval Drama' by Brian O Murdoch in *Cambridge Companion to Medieval Theatre*, Cambridge, Cambridge University Press.
- Bishop, P. (2004) *Nietzsche and Antiquity*, New York, Camden House.
- Black, R. (2001) 'From Renaissance Movement or Period?' By Dickens in *Renaissance Thought: A Reader*, London, Routledge.
- Blei, K. (2002) *Freedom of religion and belief*, Groningen, Van Gorcum.

- Bradbrook, M.C. (1980) *Themes and Conventions of Elizabethan Tragedy*, 2nd edition, New York, Cambridge University Press.
- Braunmuller, A. R. et al. (1990) 'Tragedy' in *The Cambridge Companion to English Renaissance Drama*, Cambridge University Press.
- Brooker, M. K. (1991) *Techniques of Subversion in Modern Literature: Transgression, Abjection and the Carnavalesque*, Florida University Press
- Bulfinch, T. (1993) *The Golden Age of Myth and Legend*, Hertfordshire, Wordsworth Reference.
- Butcher, J. (1995) *Doctor Faustus: Christopher Marlowe*, Essex, Longman.
- Butt, A. (2009) *Urdu novel men samaji shauoor*, Islamabad, Poorab Academy.
- Cassirer, E. (2000) *The Individual and the Cosmos in Renaissance Philosophy*, London, Routledge.
- Celoria, F. (1992) *The metamorphosis of Antoninus Liberalis: a translation with commentary*, London, Routledge.
- Clark, K. (1960) *Looking at Pictures*, New York, Holt Rinehart and Winston.
- Croft, S. et al. (2002) *Literature Criticism and Style*, New York, Oxford University Press.
- Cuddon, J.A. (1998) *The Penguin Dictionary of Literary Terms and Literary Theory*, London, Penguin Books.
- Culianu, L. et al. (1987) *Eros and Magic in the Renaissance*, Chicago University Press.
- Culler, J. (2000) *Foucault on Sex in Literary Theory: A very Short Introduction*, Karachi, OUP.
- Cunningham, J.S. (1999) *Tamburlaine the Great: Christopher Marlowe*, Manchester University Press, Manchester.
- Darsch, T.S. (1965) *Classical Literary Criticism: Aristotle / Horace/ Longinus*, trans. London, Penguin Books.
- David, C. (2007) *Christopher Marlowe: A Critical Study*, Delhi, Anmol Publications.
- Dollimore, J. (1984) *Radical Tragedy*, Sussex, The Harvester Press.
- Draper, R. (1980) *Tragedy*, London, MacMillan.

- Dyson, A. et al ( 1969) *Marlowe: Dr. Faustus: A case Book Series*, London, Macmillan Press.
- Easterling, P. (1997) 'Myth and Muthos: The Shaping of Tragic Plot' in *The Cambridge Companion to Greek Tragedy*, Cambridge University Press.
- Ellman, M. (1994) 'Introduction' in *Psychoanalytic Literary Criticism*, London, Longman.
- Encyclopædia Britannica. 2009. Encyclopædia Britannica Online. 26 Nov. 2009  
<<http://www.britannica.com/EBchecked/topic/581485/talion>>.
- Fazle-rab, S. (1992) *Sociology of literature*, Delhi, Common Wealth Publishers.
- Frazer, J. (1995) *The Golden Bough*, Hertfordshire, Wordsworth Reference.
- Freud, S. (2001) *Leonardo de Vinci: A Memoir of his Childhood*, trans. by Alan Dyson, London, Routledge Classics.
- Freud, S. (2003) *Totem and Taboo*, London, Routledge.
- Frye, N. (1957) *Anatomy of Criticism*, London, Penguin Books.
- "Gabriel and Lucifer" 15 March 2009.  
<http://www.urdustudies.com/pdf/20/04AlaviLucifer.pdf>
- Goldhill, S. (1986) *Reading Greek Tragedy*, Cambridge University Press.
- Grande, T. (1999) *Marlovian Tragedy: the play of dilation*, London, Associated University Press.
- Guenon, R. (2001) *Fundamental Symbols*, Lahore, Sohail Academy.
- Guerin, W. (1999) *A Handbook of Critical Approaches to Literature*, Oxford university press.
- Gwinn, R. et al (1973) *The New Britannica Encyclopaedia*, vol. 12, London, Encyclopaedia Britannica, Inc.
- Haar, S. (2003) *Simon Magus: The First Gnostic*, Berlin, Walter de Gruyter GmbH and Co.
- Hass, A. et al. ( 2007) *The Oxford Handbook of English literature and Theology*, Oxford, Oxford University Press.
- Hassan, S. (2007) *Maazi K Mazaar*, Karachi, Danyal.

- Hastings, J. (1981), (ed.) *Encyclopaedia of Religion and Ethics*, Vol.VI, New York, T&T Clark.
- Hattaway, M. (1990) *The Cambridge Companion to English Renaissance Drama*, Cambridge University Press.
- Heller, A. (1984), *Renaissance Man*, London, Routledge.
- Hopkins, L. et al. (2008) *Renaissance Literature and Culture*, London, Continuum
- Horlacher, S. et al (2010) *Taboo and Transgression in British Literature from the Renaissance to the Present*, New York, Macmillan Palgrave
- Hunter, L. (1989) *Modern Allegory and Fantasy*, London, Macmillan.
- Ikram, S. (2006) *A Critical Survey of the Development of the Urdu novel and Short story*, Karachi, Oxford University press.
- Jaffrey, D. (1992) *A Dictionary of Biblical Tradition in English literature*, Michigan, Aerdmans,
- James, S. (1948) *The Making of Literature*, London, Seeker and Warburg.
- Jasper, D. (1992) *The Study of Literature and Religion*, 2<sup>nd</sup> edition, London, Macmillan.
- Jenks, C. (2003) *Transgression*, New York, Routledge.
- Jump, J. (ed.) (1969) 'The Theme of Damnation in Doctor Faustus' by Helen Gardner in *Marlowe: Doctor Faustus*, A Case Book Series, London, Macmillan.
- Jump, J. (ed.) (1969) 'The Moral Tragedy of Doctor Faustus' by Nicholas Brooke in *Marlowe: Doctor Faustus*, A Casebook series, London, Macmillan.
- Karzavi, Y. (1979) *Al Halal-o-Haram*, trans. Lahore, Ahhab Publications.
- Khan, M. (2007) *Urdu novel k badaltay tanazur*, Lahore, Urdu Academy Pakistan.
- Kiernan, V.G. (2004) *Poems from Iqbal*, Karachi, Oxford University Press.
- Kilvert, I, et al. (Gen. Ed.)( 1979) *Tragedy in England in British Writers II*, New York, Charles Scribner's Sons.
- Kinney, A. (2004) *A Companion to Renaissance Drama*, Oxford, Blackwell.

- Knellwolf, C. (2008) *Faustus and the Promises of the New Science*, England, Ashgate Publishing Company.
- Kolenda, K. (1982) *Philosophy in Literature* MacMillan, London.
- Latif, A. (1979) *The Basics of Islamic Culture*, Lahore, Islamic Book Service
- Latif, A. (1924) *The Influence of English Literature on Urdu Literature*, Delhi, Adam Publishers.
- Lehrich, C. (2003) *The language of Demons and Angels: Cornelius Agrippa's Occult Philosophy* Leiden, Brill.
- Lesko, B. (1999) *The Great Goddesses of Egypt*, Oklahoma, University of Oklahoma Press,
- Lewis, C. (1998) *Studies in Medieval and Renaissance Literature*, Cambridge, C U P.
- Levi, E. (1979) *Transcendental Magic*, London, Rider and Company.
- Lucas, F. (2005) *Tragedy: Serious Drama in Relation to Aristotle's Poetics*, Delhi, A.I.T.B.S.
- Machiavelli, N. (1996) *The Prince*, trans. by George Bull, Penguin, NY.
- Magnus, B. et al (1999) *The Cambridge Companion to Nietzsche* New York: Cambridge University Press.
- May, M. (1990) *Nietzsche and the Spirit of Tragedy*, London, Macmillan.
- McAlindon, T. (1986) *English Renaissance Tragedy*, London, Macmillan press.
- Misra, K. (1992) *The Tragic Hero through Ages*, New Delhi, Northern Book Center.
- Nasr, S. (1994) *Islam and the Plight of Modern Man*, Lahore, Sohail Academy.
- Negri, P. (2002) *Tamburlaine the Great: By Christopher Marlowe*, Toronto, Dover Publications.
- Neill, M. (1998) *Issues of Death: Morality and Identity in English Renaissance Tragedy*, Oxford, and Clarendon Press.
- Neumann, E. (2001) *Art and Creative Unconscious*, London, Routledge.
- Norman, R. (2004) *On Humanism*, London, Routledge.
- Patrick, J. (2007) *Renaissance and Reformation*, New York, Marshall Cavendish.

- Pinch, G. (2002) *Handbook of Egyptian Mythology*, California, abc-clio.
- Qudsia, B. (2005) *Raja Gidh*, Lahore, Sang-e- Meel.
- Rose, W. (2003) *History of the Damned life and the deserved Death of Doctor John Faustus*, Montana, Kissinger publishing.
- Ruggiero, G. (2007) *Machiavelli in Love: Sex, Self and Society in the Italian Renaissance*, John Hopkins University Press, Maryland.
- Sadiq, M. (1983) *Twentieth Century Urdu Literature*, Karachi, Royal Publishers.
- Schmitt. C. et al (1992) *The Cambridge History of Renaissance Philosophy*, Cambridge University Press.
- Schimmel. A. (2006) *Mystical Dimensions of Islam*, Sang-e-Meel Lahore
- Schuon, F. (2001) *Spiritual Perspectives and Human Facts*. Trans. By Townsend Lahore, Sohail Academy.
- Shaukat, P. (1978) *The Political Philosophy of Iqbal*, Lahore, Publishers United Ltd.
- Siddique, N. (2008) *Pakistai khawateen k rujhan saaz novel*, Lahore, Izhar Sons.
- Simkin, S. (2001) *Marlowe: The Plays*, London Palgrave
- Spinrad, S. (1987) *The summons of Death on the Medieval and Renaissance Stage*, Ohio State University Press.
- Staden, H. (ed.) (1971) *Western Literature: The Ancient World*. New York, Harcourt Brace Jovanovich.
- Stallybrass, P. et al. (1991) *Staging the Renaissance: Reinterpretations of Elizabethan and Jacobean Drama*, London, Routledge.
- Sylvan, B. (2001) *Doctor Faustus: Christopher Marlowe*, New York, Penguin
- Thieselton, A. (2002) *A Concise Encyclopedia of the Philosophy of religion*,  
Oxford, Oneworld
- Thurschwell, P. (2000) *Sigmund Freud*, London, Routledge.
- Tischler, N. (2007) *Thematic Guide to Biblical Literature*, Westport USA, Greenwood Group.
- Usman, F.(2002) *Urdu Novel me Muslim Saqafat*, Multan, Gulgisht.

Wani, M. A. Dr., *Taqseem key Baad Urdu novel me Tehzibi buhran*, Delhi, Educational publishing House.

Watt, I. (1997) *Myth of Modern Individualism*, Cambridge University Press.

Whitmore, C. (2005) *The Supernatural in Tragedy*, Cambridge, Howard University Press.

Williams, R. (1966) *Modern Tragedy*, London Chatto and Windus.

Wilks, J. (1990) *The idea of conscience in Renaissance Tragedy*, London, Routledge.

Wippler, M. (2004) *The Complete Book of Spells, Sermons and Magi*, New York, Llewellyn.

Yates, F. (2001) *Occult Philosophy in the Elizabethan Age*, London, Routledge.

Zepetnek, S. (2003) *Comparative literature: theory, method, application*, Amsterdam, Heck.

Zunder, W. (1994) *Elizabethan Marlowe: writing and culture in the Renaissance*, Hull, Unity Press.

#### WEB SOURCES:

<http://www.urdustudies.com/pdf/20/04AlaviLucifer.pdf>

<http://www.usao.edu/~facshaferi/FAUST.HTML>

<http://westmanpreacher.blogspot.com/2007/09/vulture-as-totem.html>

<http://www.wildspeak.com/vilturj/totems/wvulture.html>

[http://www.bibliotecapleyades.net/cienciareal/esp\\_chaman\\_08.htm](http://www.bibliotecapleyades.net/cienciareal/esp_chaman_08.htm)

<http://sped2work.tripod.com/vulturespeak.html>

<http://www.pantheon.org/articles/p/prometheus.html>

[http://www.vedah.com/org2/literature/deeper\\_meaning/symbolism\\_rigveda.html](http://www.vedah.com/org2/literature/deeper_meaning/symbolism_rigveda.html)

