



Ambition as a Destructive Path in Selected plays

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الطموح كمسار مدمر في المسرحيات المختارة

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Abstract

Power, in general, has two sides. It is either to build and get prosperity or to destroy. Ambition is the motive that controls power.. It is the determination to achieve success and reach the desired aim. The argument of this paper is the source of ambition and ambition may destroy the hero. The paper highlights the thematic parallels between the two works, emphasizing the tragic outcomes that result from the protagonists' insatiable ambition. Additionally, it would examine how the characters' trajectories serve as cautionary tales, offering profound insights into the nature of ambition, human desire, and the complexities of moral agency. This paper aims to the theme of a bad ambition and damnation in Christopher Marlowe's *The Tragic History of Doctor Faustus* and William Shakespeare's play *Macbeth*. The paper falls into three sections and conclusion. Section one Focuses on the source of Doctor Faustus and the conflict and the main kinds of conflict. Section two sheds light on Faustus' ambition , his greed and pride and seven deadly sins. How these sins makes him fall down. Section three discuss the hero Macbeth as Classic motif of Shakespearean Tragic Hero. Also discusses his ambition. Then a conclusion that sums up the findings of the study.

Keywords: Ambition, Dr. Faustus, Macbeth, Seven deadly Sins.

المستخلص

في العموم القوة لديها جانبين , اما ان تبني للحصول على النجاح او تهدم. الطموح هو الحافز الذي يسيطر على القوة , انه الاصرار على تحقيق النجاح والوصول الى الهدف المرغوب. النقاش في هذا البحث العلمي هو مصدر الطموح و الطوح من المحتمل ان يحطم البطل. هذا البحث يسلط الضوء على التوازي الموضوعي بين المسرحيتين المختارتين بالتأكيد على النتائج المأساوية التي تنتج من طموح البطل الزائد. بالاضافة الى ذلك , انه يختبر مسارات الشخصيات كيف تخص القصص التحذيرية, مقترحة أفكار عميقة الى طبيعة الطموح, رغبة البشر و التعقيدات في الجانب الاخلاقي. هذا البحث يهدف الى فكرة الطموح السيء واللعنة في مسرحية التاريخ المأساوي لدكتور فاوستس للكاتب كرستوفر مارلو و مسرحية ماكبث للكاتب وليام شيكسبير. يقسم البحث الى ثلاثة اجزاء و الخاتمة. الجزء الاول يركز على مصدر دكتور فاوستس والصراع وانواعه . الجزء الثاني يسلط الضوء على طموح فاوستس , طمعه و غروره و الخطايا المميته السبعة . كيف تلك الخطايا جعلته يسقط . الجزء الثالث يناقش البطل ماكبث كعنصر تقليدي في البطل المأساوي الشيكسبيرى كذلك يناقش طموحه ومن ثم الخاتمة التي تلخص نتائج الدراسة .

الكلمات الرئيسية: الطموح , دكتور فاوستس , ماكبث , الخطايا المميته السبعة .

Section One

Introduction:

1.1 The source of Doctor Faustus

There are several accounts from the first millennium of the Christian era of individuals trying to make a deal with the Devil in order to obtain supernatural abilities or talents. Theophilus, a bishop's seneschal, was unfairly removed from his position during the reign of Emperor Justinian, according to one of the oldest and most popular of these traditions. He signed a contract out of bitterness, rejecting Jesus Christ and the Virgin Mary and admitting Satan as his ruler. His return to his workplace came right away. However, Theophilus quickly started to feel afraid of what he had done. He fasted and prayed to the Virgin for forty nights until she finally showed up and heard his request. Assured of God's grace, he made a public confession of his guilt and announced the miracle of his survival. The contract was destroyed, and Theophilus died in a condition of grace soon after, becoming known as Theophilus the penitent. His narrative is typical of many, since interest in the subject remained throughout the Middle Ages. The fact that Faustus, an actual historical person, existed in Germany in the sixteenth century is proved by documentary evidence. His name is generally stated as Gerog Faustus or Jeorg Faustus; and only Melanchthon, the sixteenth century theologian and educator, speaks of him as Johann Faust, probably confusing the name with that of the Heidelberg student Johannes Faust (Kassir, 1977, p. 6).

Doctor Faustus, a figure from the early 16th century, is said to embody the old notion that an individual may attain immense power by exchanging their soul with the devil. After abandoning the disinterested pursuit of knowledge in favor of its worldly exploitation, this itinerant scholar met his demise and became well-known as a necromancer, brag artist, and super quack. Faust is the genuine Faustus, who lived during the Renaissance period. His life was the more common tragedy of tremendous intellectual abilities being misapplied and decaying. The understanding of historical Faust is based on a dozen allusions in little read material by those who are predisposed against him. The mythology of Faust is sad in its broken promise of greatness. Why is this or that historical figure chosen to be the focal point of legends? It is rare to claim that Faustus was a more typical embodiment of that popular "spirit of the age" that generates legend but not literature than the bigger people who have gone down to historical renown. Faustus is the main character of

a traditional German mythology based on the actual Johann Georg Faust. Christopher Marlowe popularized the narrative in England, who gave it a classic treatment in his play *The Tragic History of Doctor Faustus*.

Following his death, in 1587, a book titled *Faust buch* (or, *Faus _book*) was published in German. This book was designed to contain Doctor Faustus' experience and journey. It was translated into English as *The Historical of Doctor John Faustus' Damnable Life and Deserved*

Death. Marlowe must have drawn inspiration for his play from his English translation. He has the distinction of being one of the first people in any country to see the dramatic potential of this compelling narrative.

1.1 The Character of Faustus:

Faustus is the type of character Aristotle would have approved of as a tragic hero. A tragic hero, according to Aristotle, is a man who is inherently human and noble but is led astray by some excusable sin or error. Marlowe's audience would recognize in Faustus a man and a Christian like to themselves, driven too far by ambition and a desire for pleasure. He is neither an extreme atheist, a pagan, a natural partner for the devil, or a conscienceless person. Instead, he is a devout protestant who tenaciously adheres to every aspect of the religion that articulates his irrational feelings. He is fundamentally a fine guy who, in a moment of infatuation, signed his soul away, driving him against his will to misery and damnation.

Faustus is not the victim of a straightforward temptation; instead, he faces persecution at the outset due to nothing more than his own dissatisfaction. One may argue that this is just a subtle type of temptation. That, however, would be a smart method of reasoning. Faustus' self-destruction is the result of an assertion of will power rather than a failure of will power. And when Mephistophilis reflects on the tortures he must endure as a result of his fall from heaven, he accuses him of being feeble. Marlowe introduces his Faustus figure to the

audience through the prologue. He describes Faustus humble birth, his successful study in Wittenberg and its culmination in the graduation as doctor of divinity. He further tells of Faustus' fascination with necromancy, which is the cause of his down fall and destruction(Kassir, 1977, p. 23).

1.1 Conflict:

Conflict is inevitable in every context, institution, or organization due to differences in people' perspectives, preferences, interpretations, and requirements. Conflict is a comprehensive term that refers to a state of animosity, disagreement, or incompatibility between two or more parties (Patzak, 2012 & Wilmont and Hocker, 2001). Conrad (1991) Conflicts arise when interdependent individuals perceive their interests as incompatible, inconsistent, or in tension. A conflict can be described as a clash of values and interests, representing the discrepancy between the current state and the desired state according to certain groups. According to this perspective, conflict stimulates societies and gives rise to new economic systems, technologies, and institutions. The author's main contribution is the identification of the functional and dysfunctional functions that conflict may assume (p. 135-138). In addition, Conflict, as defined by Robbins, occurs when one party believes that another party has adversely affected, or is likely to adversely affect, something significant to the first party. This concept emphasizes the notion that conflict is mostly influenced by subjective interpretations rather than objective evidence. According to Fleetwood and Karen L.

(1987), conflicts may arise due to individual variations in ideas, goals, and competition for resources. Additional differentiations, particularly within the business domain, include characteristics such as context, environment, experience, personality, and peer group. These elements contribute to variations in needs, values, views, and personal attitudes. In addition, Hocker and Wilmontin (1985) provided a definition of conflict as a clearly expressed battle between two or more parties that rely on each other, but have opposing interests that cannot be resolved. This conflict is characterized by limited benefits and the obstruction of each party's objectives by the other (Hussein & Al-Mamary, 2019, p. 10).

1.1 Kinds of conflict

1.1.1 Internal conflict

Man Vs. Self : Internal conflict is the struggle that exists within the character. It is a battle between morality, fate, desire, and belief. This type of conflict is fundamental to the character or characters and must be handled alone by them (Hussein & Al-Mamary, 2019, p. 10). Faustus is tormented by inner struggle once more before signing the deed of donation with the devil. He sits in his study, contemplating his return to God in order to save himself from eternal damnation.

“O, something soundeth in mine ears,/ Abjure this magic, turn to God again!” (I, v.: 20-21).

1.1.1 External conflict

External conflict, as opposed to internal conflict, deals with global issues. Characters will struggle in the face of external conflict. They may also experience internal conflict as a result of external conflict difficulties, but this is not as easy as internal conflict. External conflict arises when characters are entangled in the world's problems, such as man versus man, nature versus man, society versus fate, and fate versus fate (Hussein & Al-Mamary, 2019).

Man Vs. Man : The most fundamental sort of external conflict is man vs. man. This type of external conflict happens when one character opposes another. These confrontations can be emotional, verbal, or violent, and can stem from moral, religious, or societal disagreements. When a hero faces a villain, the confrontation is nearly usually one of man vs. man. This type of conflict can exist on its own or in conjunction with other external conflicts (Hussein & Al-Mamary, 2019).

Man Vs. Nature : Man vs. nature conflicts occur when a character or characters come into confrontation with natural forces. Characters hit by lightning, whose boat collapses in a storm, and who battle against freezing in a severe storm are all examples of man vs. nature conflict (Hussein & Al-Mamary, 2019).

Man vs. Fate: Man vs. fate happens when a character is forced to pursue a predetermined path (ibid). Faustus used external strife as an example, saying, "The god thou

serv'nt is thine own appetite" (I, v. 21). Good and wicked angels come here, externalizing his battle with his conscience. Good angels show him that remorse, prayer, and repentance are ways to go to paradise. The evil angel, on the other hand, refers to these methods as illusions and the products of madness. "Mephistopheles' refusal to say who created the world reignites the inner conflict." This reluctance causes Faustus to have concerns, and he considers repenting" (Hussein & Al-Mamary, 2019).

Frequently, two angels accompany Doctor Faustus; the first angel is good, while the second is evil. The two angels attempt to counsel him to select a course of action. Usually, the wicked guy has greater control over his thoughts. The internal struggle that is going on inside of Faustus is personified by these two angels. On the one hand, he is driven by a voracious hunger for power and knowledge.

However, Faustus comes to the realization that it is insane to give up heavenly joys for fleeting worldly delight. Faustus choice to go with the desires takes him into completely desolation, therefore; evil wins the upper hand in the life of Faustus. At Faustus' pleasure and direction, innocent and frequently religious men are tormented. He partakes in numerous devilish delights and is even shown the seven deadly sins in person. As a result, Faustus is portrayed as doomed from the start. Despite having regrets, he soon trusts a side notion of God and transitions to evil. Marlowe attempted to convey to his audience that, while prayer and penance are the roads to paradise, sin and earthly pleasure are

extremely difficult to resist (Hussein & Al-Mamary, 2019). The dominating feature, which Marlowe's Faustus figure presents in the exposition of the play, is the expression of conflict. Faustus is consumed by an one word desire to satisfy his intellectual curiosity, to command the world he lives in , to become lord over life and death as far as does the mind of man(Kassir, 1977, p. 29). At the same time he realizes that conventional means deny the fulfillment of these longings and therefore rejects them. This rejection in itself does not constitute the conflict. The conflict is brought about the fact that traditional thought has sufficient hold over Faustus to make him feel obliged to justify discarding orthodox opinions . His attempt of justification takes the form of reversing the aims of orthodox studies. As has been shown, he replaces the contemplative search for truth in the study of philosophy by the theory of argument for argument's sake and he substitutes the gains of external trash for the ideals of justice. Medicine becomes a means of obtaining fame instead of attaining a new lease on life and the means to relieve pain, and the study of divinity concentrates on man's salvation through Christ (Kassir, 1977, p. 29).

Section Two

2.1 Seven deadly Sins

Instead of displaying particular scenes of Faustus dealing with the faults, Marlowe portrays the abstract notions of the sins to the viewer. They are meant to show that in Faustus' twenty-four years, he will partake in all of them in his diverse experiences. They are personified by Lucifer in the same manner that big theological and philosophical notions might be personified in a medieval morality play. They would have been dressed in a comedic costume.

2.1.1 Pride

Pride derives from the Latin *superbia* (pride) or *vanagloria* (vain glory or vanity, in the contemporary narcissistic sense). Pride involves excessive admiration or boasting of oneself. In his classification, Thomas Aquinas lists pride first because it is the source of all sins. When someone is completely full of it, honoring only his own will, pride is said to be “complete” A person with complete pride makes himself a false god, and self-worship becomes the worst a form of idolatry. Arrogance is the enemy of spirituality. Pride is the downfall of those who think of themselves as powerful or omnipotent. As stated in the Book of Proverbs, “Pride goeth before destruction, and a haughty spirit before a fall” (Proverbs 16:18). The phrase haughty spirit is often translated as a spirit that is arrogantly superior and disdainful. By whatever name it is called, arrogance can permeate a

culture and society as well. A culture that worships itself cultivates a sense of entitlement in its members. At best, self-interest manifests itself as individualism or “What’s in it forme?” (Kelly, 2002, p. 17). At worst, self-inflation reveals the ugly face of pathological narcissism. The co-founder of Alcoholics Anonymous states, “It is not by accident that pride heads the procession. For pride, leading to self-justification, and always spurred by conscious or unconscious fears, is the basic breeder of most human difficulties, the chief block to true progress” (Alcoholics Anonymous World Services, 1953, p. 48-49).

2.1.2 Greed

derives from the Latin *avaritia* (avarice, covetousness). Avarice is “the inordinate love of having possessions or riches” (Prümmer, 1957). It involves an excessive acquisition of money, status, or power. An fixation with obtaining, possessing, or hoarding more because there is never enough can result from greed. Being miserly that is, being stingy or unwilling to share with others is another manifestation of greed. Being thrifty means managing money and resources wisely and not squandering them. It could include acting exclusively in our own best interests rather than that of others. Additionally, greed can render us oblivious to and uncaring about the needs of people who are less fortunate. Greed can distort our attributions, such as when people attribute our fortunes to our own efforts and people attribute the misfortunes of others to their laziness. Greed can also manifest as a fear that people

will not get what people want or that someone will take what people already have. In this sense, greed is at the core of envy the resentful desire

to have what others have and jealousy the resentful anxiety that someone will takewhat you have. Envy involves two people, whereas jealousy involves three.

2.1.1 Wrath

derives from the Latin *ira* (rage, anger, rabies). It involves a strong and no cooperative response to a perceived hurt, provocation, or threat. In contrast to righteous anger, which involves perceiving an injustice and a desire to restore justice, wrongful anger involves “the inordinate desire for revenge” (Prümmer, 1957). In this sense, wrongful anger offends restorative justice by seeking revenge. St. Catherine of Siena (1347-1380), a lay member of the Dominican Order, once observed, There is no sin or wrong that gives a man such a foretaste of Hell in this life as anger and impatience. A more subtle and silent form of wrath is resentment. Resentment is a multilayered a mixture of anger, bitterness, and disappointment at having been treated unfairly. It is like taking a poison in the hope that it will kill the other person. Its covert toxic effects can be as deadly as more overt forms of rage. In the words of the Big Book of Alcoholics Anonymous, “Resentment is the ‘number one’ offender. It destroys more alcoholics than anything else” (Alcoholics Anonymous World Services, 1976, p. 64).

2.1.2 Envy

is derived from the Latin *invidia* (insatiable desire). Aristotle defined envy as an emotional pain at the sight of another's good fortune, stirred by those who have what it ought to have. It occurs when a person lacks another person's achievement, possession, quality, or skill, and either desires to have it or wishes that the other person not have it (Parrot & Smith, 1993). It is a type of mental greed or sense of entitlement. Envy is a more specific, narrower, and personalized type of greed. That is, whereas greed is a strong desire for possessions, envy is a strong desire for the possessions or success of another person. In this sense, envy is more personalized whereas greed can be depersonalized. One of the roots of envy may be low self-esteem, especially from very early unmet childhood needs in which one feels inherently not good enough, lacking, or unworthy. An envious person may thus "compare and despair" and find themselves wanting and falling short. In this sense, envy is a type of self-resentment that is projected onto others. To quote a line from *Courage to Change*, "Envy is nothing more than a hostile form of self-pity" (Al-Anon, 1992, p. 170).

2.1.1 Lust :

originates from *fornicatio*, or fornication, and *luxuria*, or great desire. It is the extreme or overindulgent desire for something (power, money, sexuality) while already possessing a large quantity of it. *Luxuria* is not grounded on true necessity, but in want. One of the worst forms of lust is when it is acted out by someone in a

position of power over someone who is vulnerable. Sexual relations in psychotherapy are considered “professional incest” (Bates & Brodsky, 1989). In their survey of 958 patients who had engaged in sexual intimacies with a psychotherapist, researchers Kenneth Pope and Valerie Vetter (1991) found that one-third (32%) of these patients had experienced incest or other sexual abuse as children and 10% had a history of rape. Lust is an excessive desire, whose goal is gaining pleasure for oneself, which contrasts to passion, which is intense love, enthusiasm, or excitement directed towards another person or activity. Lust is negative demotivating energy, whereas passion is positive motivational energy. Lust is the unrealistic expectation that hedonic pleasures will lead to happiness. Lust is excessive focus on hedonism or “If it feels good, do it!” (Kelly, 2002, p. 18). Overt sexual impropriety expressed by acting out of sexual behavior.

2.1.2 Gluttony :

derives from gula (from Latin *gluttire*, “to gulp or swallow”) means overindulgence and over-consumption of food, drink, or wealth items particularly as status symbols. In particular, it is seen as a serious sin and transgression if the overwhelming need for food leads one to deny it to those in need. Five types of gluttony were identified by St. Thomas Aquinas: *laute* (excessive eating), *studiose* (dainty eating), *nimis* (overeating), *praepropere* (eating too quickly), and *ardenter* (eating too enthusiastically). According to The Catholic

Encyclopedia (see Broderick, 1986), Because it is a love for a single earthly pleasure, ardent is typically considered the most serious sort of gluttony. Ardent may cause a person to eat impulsively, and it can even limit life's aims to eating and drinking. The impetuous Esau, who gave his inheritance to his twin brother Jacob for a bowl of the same crimson pottage, is a typical example of ardent. The excessive desire and compulsive behavior of withholding food from oneself can be viewed as a type of reverse gluttony. Reverse gluttony (Doverspike, 2021) refers to forms of restrictive eating, purging, or self-starvation characteristic of deadly disorders such as anorexia nervosa. Reverse gluttony does not refer to the physically and spiritually healthy practice of fasting for religious purposes.

2.1.1 Sloth:

derives from *acedia* (discouragement) or *socordia* (laziness). Interestingly, sloth is considered to be the only sin of omission (omission Latin: *omittere*, "to lay aside, to pass over"). It is an act of the omission of desire or performance. In contrast to the other deadly sins that are considered acts of commission (i.e., resulting from actions performed), sloth is an act of omission. According to Delany (1911), an act of omission is classified as a sin of omission only if it is done deliberately, voluntarily, and purposefully by failing to carry out a specific activity that one is capable of and should accomplish. In his discussion of Omission, Joseph Delany provides more context: The degree of guilt caused by an omission is judged similarly to the degree of guilt suffered by a

commission sin, by the dignity of the virtue and the enormity of the precept to which the omission is opposed, as well as the amount of contemplation. According to St. Thomas Aquinas, the sin of omission, which includes a positive putting up with evil, is less heinous than the sin of commission, which requires a positive taking up with good. Naturally, there are instances when an omission might be more egregious due to the unique topic matter and circumstances. One may wonder whether they commit the sin of omission when they neglect to take action that they are unable to take due to a cause that they are solely accountable for. For example, if a person fails to execute a responsibility in the morning because they were drunk the night before [sic]. The guilt is not incurred at the moment the obligation should be fulfilled since he is incapable of moral blame when inebriated. "The answer appears to be that he becomes responsible for the omission when, despite having sufficiently foreseen that his neglect will result from his intoxication, he surrenders himself to his craving for liquor" (Delany, 1911, p. 251).

2.2 Ambition :

Ambition is a motivating formation that symbolizes a person's desire to be a noteworthy and recognized figure in the eyes of others (Barsukova, 2014). In other terms, ambition is a person's drive to enhance one's standing and place in the world; to find popularity, glory, and power; to succeed, achieve a certain outcome, and reach new heights. Everyone has the

right to be ambitious. Yet , ambition has two kinds, one of them is good for motivation in order to set goals and achieve aims. The second kind is malignant ambition, which refers to an excessive amount of ambition. This particular situation may pose a significant risk, perhaps leading to burnout and a decreased lifespan for the individual involved. A positive

ambition refers to a strong desire to attain certain goals, particularly those related to accomplishments, influence, and financial prosperity. There is a motivating mechanism in place that is focused on achieving certain results. Scott Cairns remarked that having aspiration for significant achievements is not only commendable but also befitting for those who are molded in the divine image and called to embody his resemblance. The scholars would argue that possessing such a commendable aspiration is, in itself, a valuable endowment. In contrast, negative attributes such as vanity, pride, desire, greed, and so on, serve to strengthen ill ambition. Unhealthy ambition fosters selfishness and incites violence against others. The underlying purpose of all wants is the drive for self-affirmation and recognition, sometimes referred to as greed. These reasons cause an individual to elevate oneself and seek attention that feeds their narcissistic tendencies (Barsukova, 2015, p. 8).

2.3.1 Faustus' Ambition, Pride, and Greed:

Later in the play, Faustus's thirst for power and lack of vision lead to his downfall. One may argue that Marlowe's own collapse was due to ambition. Historians frequently speculate about the reasons behind Marlowe's violent death in a London bar in 1593; his ambition for success would have made some individuals jealous and angry. It's likely that other characters in *Doctor Faustus* are jealous of Faustus as well as, Faustus explains why he wants these magical powers in the first few scenes. He articulates his eagerness to acquire knowledge about the world and the cosmos, specifically requesting a comprehensive book including "all celestial bodies" and "all flora that thrives on the planet." Mephostophilis has the ability to fulfill both of these requests. The audience regards Faustus' intellectual objective as praiseworthy, if not admirable, and the genuineness of his desires is enhanced by the eloquence of his previous soliloquies. Faustus uses his boundless authority for personal amusement and to deceive others, rather than for any virtuous objective. His power has not metamorphosed him into a malevolent and wicked sorcerer, but instead into little entertainments and delights (Blog, 2014, p. 1,2). He endeavors to achieve more than is humanly possible; he wants to comprehend, own, and encounter everything imaginable. The play praises ambition and the aspiration of mankind (Blog, 2014, p. 3). His boundless authority has relegated him to the position of "a man sentenced to death." His rejection of God, reluctance to repent, and hardened heart have predetermined his fate to be one of

mediocrity, devoid of God's rescue. He has become deeply absorbed in his

boundless power, and his impressive aspirations have deteriorated into trivial pastimes and a need for admiration. Marlowe implies that power eradicates both foresight and aspiration. He seems to have squandered his supernatural abilities, which may be the reason why spectators feel sorry for him at the conclusion of the performance. The individual had full awareness of his actions when he entered into the agreement, and he bears whole responsibility for the consequences (ibid.). Pride, conversely, denotes a feeling of being exceptional and valuable. The phrase "pride" may have both good and bad connotations. Positively, it denotes possessing a feeling of self-esteem. Individuals may experience satisfaction with their achievements. They may take pride in whatever achievement they have attained. They are entitled to have a sense of pride in their employment (ibid.). Pride, when seen negatively, might suggest an exaggerated perception of one's own happiness and satisfaction. This suggests that a someone lacks consideration for the actions of others and only focuses on their own actions, resulting in them being characterized as arrogant. The demise of Faustus was a result of his insatiable greed and excessive pride. He already has everything that a person of his day could possible require or utilize. However, in his thirst for greater power than he was born with, he gave his soul to Satan. This would eventually lead to his death, both earthly and eternal, only to satisfy his greed and ego. Faustus' Greed is revealed in the opening scene. He is

already enormously wealthy, a master of logic, medicine, and law, and he has achieved all of his financial and intellectual objectives. He is still dissatisfied, however, because he feels confined by financial affluence and human knowledge. Faustus imagined a world of prosperity and pleasure, power, honor, and omnipotence through necromancy, or magic. Out of greed and a thirst for omnipotence, Faustus sells his soul to Lucifer. He is prepared to suffer eternity in Hell for merely twenty-four years of all-out power (power to fulfill his greed and ego).

Section Three

3.1 Macbeth a Classic Example of Shakespearean Tragic Hero:

It is obvious that Macbeth's story is a tragedy in the formal sense. He himself dominates the play, "it is the story of his rise and fall" (Lott, 1960. p. xiv). Shakespeare emphasizes Macbeth's greatness early at the beginning of the play even before his first appearance and the aim is to make his downfall more tragic and poignant. He has received several accolades. He ends up being completely by himself. Everything is lost for him, including his life. Because of his choices, he

has lost some of the qualities that have made him a remarkable guy. While it is true that a multitude of forces have shaped Macbeth, he is not exempt from accountability. He must accept full responsibility for his acts, as he is accountable for whatever he does. Since he is the mastermind behind his own demise, his passing is a

certain. The tragic aspect of Macbeth's personality is evident in his profession following Duncan's death and, most importantly, in his choice to continue in the same direction, even if that means that he will bring upon himself greater suffering than the murder of the king. He takes this decision because of his feeling that Banquo fits the kingship more than him (Lott, 1960. p. xiv). In this context, one has to ask the following questions: -Why do the researchers keep our attention focused on Macbeth? Is Macbeth a tragic hero or no more than a villain? Admittedly, in characters such as Hamlet and Othello one can find something to admire, there is something in their characters or their Patron, situations upon which one can build his sympathy. But Macbeth is a mass murderer who goes on in killing for no satisfactory reason other than his own desires to the point that "Even the most elementary forms of life have been threatened by Macbeth's crimes" (Mehl, 1986, p. 124). A very common definition of the tragic hero is a man who falls towards a sorrowful end as a result of his tragic flaw. This definition, as John Harvey says, requires the idea that "the tragic hero is a sympathetic character" (Harvey, 1960, p. 23). At the outset, it seems that this definition fits the character of Macbeth. His greatness is stressed early, from then his tragic flaw, ambition, leads him to his expected downfall. But, as much as one reads the play carefully, he will find that it is not an easy task to apply this definition on Macbeth's character. Macbeth bravery and loyalty are stressed briefly and only by report. One never sees him as brave and loyal in actual situations. The stress of Macbeth as a whole is not on his good qualities, the stress

is on the perversion of Macbeth's qualities in serving the evil. The play appears as if it "defines a particular kind of evil-the evil that results from a lust for power"(Knight, 1955, p. 24). That is why Stephen Siddall says that "the play is unusual in giving greater focus to the tormented criminals than to their victims"(Siddall, 2002, p. 4). Macbeth is corrupted by the evil in the form of the witches and their evocative prophecies on the one hand and his ambition and Lady Macbeth's on the other hand. So, one has to ask this question: How can the researcher consider Macbeth a sympathetic character? It is not acceptable to use the word "sympathetic" in the moral Sense. It means that they admire and respect Macbeth in spite of his crimes instead of condemning him. This should make him a villain, not a hero. Then, in a psychological sense, one must deal with the nature of his mind, his horrifying desire to see the entire awful operation through. He can't let go of the responsibility for scorching his wants now that he's taken ownership of the circumstances that form his existence with Duncan's murder. He suffers horribly, but he will not crack up or seek any other remedy than what he alone delivers. This situation certainly does not make Macbeth likeable. However, it may give his sad course of action a heroic character. He will pay the penalty. It is precisely what made him great in the first place. For no sooner does he become king than he is overcome with panic and nameless psychic terrors that will not let him rest "Macbeth has been shaken by his guilt"(Jeffares, 2000, p. xx).

Finally, It is necessary to come to the conclusion that Macbeth has chosen to disregard all morals and caution in favor of living life on his terms and pursuing his wants. He no longer feels the need to make any allowances for his community in order to fully take control of his own life. His sense of anger, futility, and meaninglessness grows upon realizing this.

3.1 The Main Factors of Macbeth's Degeneration:

Most people agree that a tragic hero's tragic mistakes lead him towards a somber conclusion. Usually, death is the tragic conclusion in a Shakespearean tragedy. One could argue that a number of factors influence Macbeth, the tragic protagonist of Shakespeare's Macbeth, to embrace evil and carry out multiple murders. The three main elements that lead to Macbeth's degeneration are his ambition, which stems from his sick desire to rule, Lady Macbeth's influence, which continuously feeds his desire by pressuring him to commit the murder, and the prophecies that the three witches have told him. When these elements are at play, Macbeth's character degenerates from a man of high social status to a violent and an isolated killer and then to the expected end, death. These factors are very important in defining the signification of the tragic hero in Macbeth, and that is why it is very important to discuss each of them in detail.

3.2 Ambition:

At the start of the play, Macbeth appears to be a truly noble individual. It is his valiant and winning defense of his nation that forges a solid bond of allegiance. As a national hero in his introduction, Macbeth eventually gains the title of Thane of Cawdor, demonstrating his honor in the eyes of the nobility. Duncan commands "the treacherous Thane of Cawdor be executed and that Macbeth be rewarded with his title"(Siddall, 2002, p. 6). Duncan's order is represented by the following speech with Ross, a Scotland nobleman:

Duncan: Go pronounce his present death. And with his former title greet Macbeth
Ross: I will see it done.

Duncan: what the hath lost, noble the Macbeth hath won. (I.iii.66-69)

Now, a critical issue must be asked: What is the source of Macbeth's dissatisfaction with his high social status and the respect bestowed upon him by his peers?

In order to answer this question, one has to deal with Macbeth's ambition. His main problem is that he is too ambitious. According to Martin Stephen and Philip Franks, ambition can be seen as "a sin, an attempt to jump over the natural order and make a new one, a desire so intense it can lead a person into the hands of evil."(Stephen and Franks, 1984, p. 64). The natural order or the great chain of being is a classical and western

medieval conception of the order of the universe, whose chief characteristic is a strict hierarchical system. The events of the play turn on a deed of disorder represented by "Macbeth's crime, and the disorder which it creates"(Knight, 1930, p. 150).

Macduff: Confusion now hath made his masterpiece. Most sacrilegious murder hath broke ope

The Lord's anointed temple, and stole thence The life o' th' building. (II.iii.65-68)

This suggests that killing the monarch in order to assume his throne disrupts the natural or divine order's process or system. The artificial substitution of Macbeth for Duncan upsets the natural order of the royal bloodline. The king is selected by God. Thus, by the unnatural replacement, the natural order is disturbed and thrown into turmoil. "One murder leads to other crimes and we learn later how Scotland suffers under the tyranny of Macbeth"(Harvey, 1960, p. 8). This case is clearly reflected by the following speech of Malcolm:

I think our country sinks beneath the yoke; It weeps, it bleeds; and each new day a gash

Is added to her wounds.

In his book, *Shakespeare: Macbeth*, Stephen Siddall confirms that Macbeth "already has within him

the seeds of ambition and the witches have startled him by expressing what he had hoped were private thoughts"(Siddall, 2002, p. 8). Siddall wants to tell us that the witches are the source of Macbeth's defect, which is his ambition. Using their predictions, they implanted the idea into Macbeth's head with the intention of making him deceive himself and become blind to the truth. Because of this, Macbeth can no longer be trusted because his thoughts are poisoned with lies and evil. He describes his wish to become king as ambition:

Macbeth:

I have no spur

To prick the sides of my intent, but only Vaulting
ambition, which o'er-leaps itself, And falls on th' other.
(I.iii.25-28)

Although ambition is to blame for Macbeth's ascent to power, it is also to blame for his sad end. He would not be able to attain power as King of Scotland or carry out his horrible crimes if it were not for his desire. According to this viewpoint, ambition helps Macbeth achieve his goals to some extent. As a result, Macbeth's ambition takes on a new face, which leads to his terrible fall from favor.

Conclusion:

The themes of ambition and its effects on the heroes are explored in both "Doctor Faustus" and "Macbeth". The characters' unbridled ambition ultimately brings them to an end in both works. In "Doctor Faustus," the title character strikes a deal with the devil due to his ravenous thirst for power and knowledge. Because of his ambition, Faustus is unable to see the moral ramifications of his acts, and in the end, his arrogance costs him dearly. His pursuit of forbidden knowledge and willingness to give up his soul for material gain are his tragic flaws. Similar to this, in "Macbeth," the title character's ambition pushes him to take the throne and commit regicide. The witches' prophecies, which make Macbeth think he is unstoppable, feed his ambition. However, when he is overcome with remorse and paranoia, his unbridled ambition sends him down a destructive path. Macbeth's ambition finally brings him to ruin and death. Both Macbeth and Faustus display a

deadly mix of moral remorselessness and ambition. They meet disastrous ends because their ambition for wealth and power makes them oblivious to the consequences of their acts. These pieces serve as warning tales about the pitfalls of pursuing one's desires without taking the ethical ramifications into consideration, as well as highlighting the dangers of unrestrained ambition.

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