

Marlowe Vs. Tolstoy: The Workings Of Greed On Man: With Susann Basinet Comparative Lens

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Abstract

The study explores the effects of greed on human mind through a comparative study of the works of Christopher Marlow and Leo Tolstoy, the greatest writers of their ages. The study mainly focuses on Dr. Faustus by Marlow and How much Land does a Man need by Tolstoy to prove the research questions. The study belongs to comparative literature and is qualitative in nature. The framework for the study is Susann Basinet comparative analysis. The study is significantly significant for the readers to know about the workings of greed on man and to avoid its consequences in their real life. By reading this article the reader will become conscious the various workings of greed in man's life and so will abstain from it. The findings of the study show the worst effect of greed on the two protagonists and its dire consequences for their later life. The conclusion sums up various reasons, causes and effects of greed on human life.

Keywords: Greed, Man, Life, Conscious being.

Introduction

Most economic consumer models are based on the concept of self-interest (Schwartz, 1986), which essentially implies the desire to attain and maximize material benefits while minimizing losses. Maximizing profits does, after all, imply limitless desires and avarice (Schwartz, 1986). Individuals are free to employ deception, cheat, steal, mislead, disguise, distort and confuse in order to achieve their purpose. Individuals should act selfishly rather than strive to do "good," according to Adam Smith (Smith, 1776). The only wheel that political economics sets in motion, according to Marx (1884), is greed. According to a Marxian perspective on greed, it is a necessary component of the monetary and political systems. Besides, the Oxford dictionary

defines greed as "a strong desire for more wealth, possessions, power, etc. than a person needs." While Longman dictionary has also a similar definition of greed, "a strong desire for more food, money, power, possessions, etc. than you need". Greed (or avarice) is an uncontrollable desire for more material benefits (food, cash, land, lifeless belongings) or social worth (status, influence, and so forth) greed has been named as un-wanting in recorded human experience since it causes conduct clashes in individual and social goals. The quest for personal or family existence may be the initial motive for (or intention of) greed and the behavior associated with it. It may also mean denying or obstructing rivals' access to potential resources (for simple survival and comfort) or possible opportunities, making it cynical or tyrannical and thereby providing a

negative connotation. Alternatively, the aim may be to defend or circumvent those obstructions that are being challenged by others. Regardless of the motivation, greed aims to establish inequity in access to and allocation of community resources. Even in its early works, modern economic theory often separates greed from self-interest and invests substantial time separating the two. By the mid-nineteenth century, economic and political philosophers had begun to characterize greed as a negative and deterrent to the growth of civilizations, influenced by Hegel's phenomenological theories.

There have been several different descriptions of comparative literature, all of which differ considerably from one scholar to the next, but all accept that it is one of the most modern literary science. Susan Bassnett's book *Comparative Literature: A Critical Introduction* looks at the theoretical history of comparative literature since its inception in the nineteenth century as well as its present and future situation. New critical philosophies such as gender-based criticism, translation studies, deconstruction and Orientalism, Bassnett claims have transformed approaches to literature and, as a result, have had a significant influence on comparatists' work over the last two decades. After a long period of narrowly Eurocentric study in the field, Bassnett claims that comparative literature has been closely linked to the rise of national cultures. Comparative Literature is concerned with the study of literature outside of a single culture's boundaries as well as the relationship between literature and other forms of human discourse such as philosophy. Comparative Literature is the substance of the history of literature, beyond the reach of one culture or language, as it explores the fusion of various kinds of literature and their historical elements of influence, according to critics. The earliest notable influence that we can see is between Greek and Roman literature, as the

latter was influenced culturally and literarily by Greek authors and philosophers.

Christopher Marlowe (1564-1593) was an English dramatist, poet, and translator of the Elizabethan era. Marlowe was the foremost Elizabethan tragedian of his age. He greatly influenced William Shakespeare, who was born in the same year as Marlowe and rose to become the pre-eminent Elizabethan playwright after Marlowe's mysterious pre-mature death. While Leo Tolstoy, (1828-1910) was a Russian author best known for *Anna Karenina* and *War and Peace*, is regarded as a master of realistic literature and one of the world's greatest novelists. He discussed the most complex approaches to human experience, oscillating between cynicism and dogmatism. His works have been described as "pieces of life" rather than of "art." Marlowe, a prominent and renowned Elizabethan dramatist, is known for his best play *The Tragical History of Dr. Faustus*. He also produced many other plays. His first play, *Tamburlaine* (1587) overwhelmed the general population with its sudden power, its tremendous grasp of stanza form, and its affectability to excellence. In this play, Marlowe sensationalized the endeavors of the Scythian shepherd who rose to be "the nightmare of the world", and "the affliction of God". *Tamburlaine* was succeeded by *The Tragical History of Doctor Faustus*, (1588-92) in which Marlowe gave to an archaic legend an enchanting setting. The adventures of the scholar who bargains his soul to Devil for transitory satisfaction and utter control is communicated in a most amazing way. Marlowe's *Faustus* is the exact epitome of the Renaissance essence. *The Jew of Malta*, (1589) the third tragedy of Marlowe isn't so exceptionally great as *Doctor Faustus*, however it has a magnificent opening. His last play, *Edward II*, (1593) is his best play according to technical perspective. Conversely, it comes up short on the power and metrical magnificence of the earlier

plays, it is astounding to them because of its special method of arrangement and outstanding characterization.

Unlike other dramatists, Marlowe is primarily famous because of his unique style of dramas. Drama is the most objective of all the arts, and a dramatist to be successful must efface his personality completely from his work. However, Marlowe was more a poet than a dramatist; his dramas are the drama of a poet genius, and they are full of subjective elements. His heroes are self-portraits, their views and their aspiration are those of their creator himself. Hence a study of the plays sheds valuable light on the man, and knowledge of the biography of the poet helps in understanding the plays. Marlowe had a dual personality. He was an accomplished poet as well as a spy; he associated with noblemen as well as with the men of ill-repute from the underworld of London. Violence of his demeanor is one of the most striking parts of his character. A few examples from his day to day life show him as a vicious, combative, a man prepared at any second to draw his sword. As against a few stanzas he wrote in commendation of benevolence and pity, various scenes in his plays are loaded up with revolting mercilessness

Tamburlaine shows Marlowe's affection for brutality in the embarrassment he inflicts upon his unlucky adversaries. The vanquished kings' concubines are delivered to the soldiery; the Sultana Zabina is ill-treated, imprisoned in a cage, even threatened with flogging; the sufferings of galley-slaves are recalled with relish. The head of Mortimer, the Regent, is presented to the successor of King Edward II, and the murder of the king ranks among the most horrible scenes of Elizabethan drama. If such blood-curdling events afterward became usual in popular melodrama, Marlowe is largely responsible for it. Scenes of violence contributed powerfully to the success of his plays, and it is doubtless for this purpose that they were

introduced. He would not have introduced them so willingly had he not felt naturally attracted toward cruelty. To comprehend his character, two realities should most importantly be thought of, and they ought not to be separated i.e. his modest birth and the famous gifts with which he was invested. Marlowe, the Shoemaker's child, entered a Grammar school, and have startling monetary assistance and a conducive environment. He continued his education at Cambridge, which was the second fortunate turn of his fate. As the companion of youngsters having relations with a more affluent class than himself, he very soon becomes aware of his social lowliness. Simultaneously, the peculiarities which he had got twice and the educational achievements which might have occasioned that qualification, persuaded his predominance in the scholarly circle. In the combination of these two features lies the primary cause of his rebellion against the established order. Indifferent, like Gaveston in Edward II, to poverty he sees around him, he is interested in social inequalities only in so far as he himself is a victim of them. He considers intolerable the contrast he observes between his poverty, although he is a Master of Art and a poet of genius, and the wealth enjoyed by so many fools who have done nothing to deserve it. Therefore, he revolts against fate which showers its gifts upon too many ignorant fools. Like Gaveston, and like Barabbas in *The Jew of Malta*, he refuses to bow down before the superiority conferred by birth alone. Moreover, the revolt against ethical quality, against society, against religion is, nevertheless, the consequence of an aspiration which in him expect exorbitant extents. He needs to correct the injustice whose prey he is. He is persuaded that he can do so.

Guided by his will to succeed, he follows two different careers simultaneously. One ends in sordid failure, whilst the other rewards him with immortality. With his previous knowledge of the world, he prides himself on knowing the secret of

success. The advice given by youthful Spenser to Baldock in *Edward II* is valuable because it is the fruit of Marlowe's reflections on the means of realizing his worldly ambition. Fortune began smiling on this ambitious young man when a person of fairly eminent position took interest in him and the government entrusted him with a certain mission. It isn't a distortion to say that this essential blunder in the decision of his profession cost him his life whether intentionally killed or in a fight in the wake of drinking, his sudden death was the aftereffect of his political movements. This failure of Marlowe, the man, in his vibrant life cut off the profession of Marlowe, the author.

It was not primarily to earn money that he devoted his leisure to literary work. Neither was it to attain immortality. Like Shakespeare, he showed little concern to hand down his works to posterity. If he took up the pen, it was above all to satisfy the need of expressing his profound ambition and desires. While he attempts to realize his ambition in real life, he makes it at the same time the plaything of his imagination, which enlarges it out of all proportion. Plays such as *Tamburlaine*, *Doctor Faustus*, and even *The Massacre at Paris* are "daydreams of their maker's deep desires". On the other hand Leo Tolstoy started his literary career while serving in the army, with *Childhood* (1852). Followed by the continuation of *Boyhood* (1854) and "Youth" (1857). However, in 1857, he took his first trip abroad and gave up writing to manage his farm. He then established a school and wrote and published a journal that described his philosophy and education. "Who should learn to write from whom, the peasants' children from us or we from the peasants' children?" is the most striking thought. In 1869, he returned to pedagogical practice after a brief hiatus from literature. In 1873, he returned to literature with "*Anna Karenina*," but his pain and despair led him to believe that life had no purpose. "What sense will a person's life have that isn't obliterated by death's

horrible inevitability?" resulting in his conversion to the religion. In his confession (1882), he defined the time of crisis and conversion to the faith, but public disclosure was prohibited. Confession has been his first step down a new path in his life. After that, he published three religious books: "A review in Dogmatic theology," "The Four Gospels of Harmonized and translation," and "What I Believe" (A reasoned statement of his version of Christian teaching). Tolstoy spent the remainder of his time sharing his philosophical beliefs in essays and works. Such as "One life" (1886-87), which is the philosophical core of his teaching and mentions the dualism of body (man's primitive life) and mind. (The true life) followed by "What then we should do?" (1886) "the kingdom of God is within you" (1893) and "What is Art?" (1898). In the mid-nineteenth century, Returning to literature, he published "Stories for the People," a collection of stories written for ordinary people, especially peasants. He used a style of writing that was more familiar to the general public than his normal nuanced style. He expressed his concern for taking the message of his religious teachings to the popular peasants through his stories by using narrative models and subjects from fairy tales and religious legends. Tolstoy teaches the concept of freedom and necessity through these tales, with freedom being the ability to act according to one's moral needs, and necessity being the ability to suppress one's fears and impulses, which is required for the body (animal life) and physical death.

1.2 Problem Statement

There is no doubt that both Christopher Marlowe and Leo Tolstoy embody the greediness in their works but the researcher is going to identify and analyze them comparatively to provide a better platform for the readers to understand them in a better way.

1.3 Research Objective

- To identify and understand the hold of greed on man's mind.

I.4 Research question

- What are the impacts of greed on man's life?

I .5 Research Significance

The study will explore the selected works of Marlowe and Tolstoy from the perspective of greed. It will help the readers to analyze the selected works from a different angle by giving it a new interpretation. It will be beneficial for the students of literature as well as other readers. It will also help the researchers who want to have research on the works of Christopher Marlowe and Leo Tolstoy.

Literature Review

'The universe is not ruled from above in such a way that private and social interests often align,' wrote Keynes. It is not so well managed down here that they coincide in reality. In today's economic theory, all points of view appear to raise critical questions Greed is a secular psychological concept that refers to an excessive desire to acquire or possess multiple needs. The failure to monitor the reformulation of wants until desires have been removed is linked to the degree of inordinance.

Greed, according to Erich Fromm, is a bottomless pit that exhausts an individual in a relentless attempt to fulfill a desire without ever succeeding. It is commonly used to criticize those who want undue material gain, but it can also be applied to the desire to feel morally, socially, or otherwise superior to others. One personal risk of selfish behavior may be an inability to bear all of the costs or pressures involved with what has been or is being accrued, resulting in a backfire or destruction, whether of oneself or society as a whole. Such consequences may include a decline in socioeconomic status or removal from

community protections. The level of arrogance, animosity, or strain linked with greed defines its degree of inordinance.

Meher Baba (1967) in his book *Discourses Volume II*, insisted on it "Greed is a state of restlessness in the heart, characterized by a need for authority and material possessions. Desires are satisfied by acquiring possessions and power. In his quest to get his needs fulfilled, man is only partly satisfied, and this partial relief fans and raises the flame of longing rather than extinguishing it. As a result, arrogance still seeks an infinite space of conquest, leaving the man perpetually disappointed. Greed's most visible manifestations are linked to man's emotional side of man."

According to Hüseyin BAŞ (2014) in his research "Self-Interest, as a Reason Behind the tragedy in Dr. Faustus and Macbeth" has examined that there is a close connection between self interest and the tragedies that have been produced by the English Renaissance movement. The English Renaissance was a cultural movement that has liberated people from the past dogmatic nature of life and has brought a new outlook towards life based on classical observations. Nonetheless, this liberation has resulted in a huge confusion among the public and has caused a new ethic insight based on "self-interest, money, ambition, power, and desire for status" he said. He also highlighted that the English Renaissance was the Golden age of drama. It was a new alternative lifestyle that rises from the crisis for a new better life in the European continent. The creative mind of the English Renaissance not only resulted in remarkable progress in every aspect of life but has also brought vast chaos and confusion by encouraging "self-interest, individualism and material frailties". He analyzed these frailties as hunger for "power, status, honor, money, pleasure, ambition and lust for joy". All these frailties occurred due to self-interest. Self-interest, he interprets a term that denotes "self-

tendencies and the understanding of personal benefit".

Hayder Ali (2015) explored the spiritual and physical needs of both characters in his study "The Spiritual and Physical Needs in Leo Tolstoy's "How Much Land Does a Man Need?" and "God Sees the Truth, But Waits" in 2015. He demonstrates this largely by the similarities and distinctions between Pahom and Aksinov, the characters of both novels. Ali emphasized the importance of Tolstoy's main character in "God Sees the Truth, But Waits" is a young peasant named Ivan Dmitrich Aksinov, who lives in the town of Vladimir. Over his turbulent twenty-six years in prison, he is the one who represents man's spiritual needs. He's a young, attractive man with a wife and young children. He ignores his wife's warning after she has a bad dream, and he ends up in jail after being falsely convicted of murdering another merchant and stealing his money. And after the true killer confesses his crimes, he dies as a prematurely aged man who has given up all hope at the end of the novel.

William L. McBride (2016) in his research "Evil in the philosophy of Karl Marx," said that Karl Marx believed "avarice and the desire to become wealthy" were the governing impulses in the heart of any emerging capitalists who later had a "Faustian conflict" in their hearts between their passion for expansion and their desire to enjoy their riches. He said, also, that "with the choice of maintaining and keeping exchange-value in form of a certain product, the lust for gold emerges as well, and that, thus, the hoarder's three major qualities are hard work, saving and avarice, selling a lot of his political economy and purchasing a small amount.

Arun Malhotra (2021) in his article "greed begets more greed and only leads to troubles in life" said, when a person is born, he is born in the totality of who he is. Size is irrelevant because it changes throughout time. However, that man is

born because he needs something. His wish is for him to live. His birth provides him with the possibility to realize his dreams. Most males, on the other hand, wind up producing more unmet needs, which continue to lend them new births, causing them to cycle in circles. Most men eventually die unhappy and unfulfilled.

According to Dr. Carl, the ideological climate which liberal materialism established overcomes personal interests. Richness has been our biggest talent, and the success of currency bills is now calculated. A nation that concerns economic affairs will never tend to an ethic that demands absolute compliance with the rules of life. An individual who does not deal with anything other than economics can't listen to the natural laws of life. Morality undoubtedly guides us to reality and organizes in harmony with the human system all of our physical and psychological behaviors. Good engines that work correctly will equate to moral goodness. Dissension is not but the product of immorality in a culture. Spirituality is the authentic purpose of existence. Spirituality is man's most essential and precious matter. Many who keep their souls limited to spiritual jewels seldom need this world, and in the shadow of the spiritualities which accompany them for the rest of their lives, they achieve spiritual fulfillment. Such an individual will under no circumstances trade his spiritual riches for material benefits.

Dr. Schopenhauer said, since an individual's happiness differs greatly and there is no fixed measure on which people's desires can be measured, it is difficult to classify the inclinations that are linked to gaining money. Some people are content with tiny sums of money that cover their basic needs, while others lament their lack of satisfaction despite having a lot of money (which vastly surpasses their needs). As a result, everyone's desires are constrained by the means by which he realizes his dreams. When a man encounters difficulty on this course, however, he complains and can give up.

Dr. Mardin said, wealth isn't everything in life, and accumulating wealth isn't the only way to be happy. Nonetheless, many young people make the error of thinking that wealth is the most important aspect of their lives. As a result, they spend their prime years of life in pursuit of money while neglecting everything else. This is a rather erroneous way of thought, and it is one of the causes of a lot of people's misery. Furthermore, he said that certain emotions arising from envy, covetousness, and other psychological responses have negative consequences not just for the body but also for the mind. As a result, they rob us of a decent standard of life and divert us from the road of peaceful coexistence. Greed and covetousness annihilate all of our normal human characteristics.

Imam 'Ali (a.s.) is quoted as saying: "Greed pollutes the soul, corrupts religion and destroys youthfulness." The afflictions and calamities that result from greed are explained by Allah's Messenger (S). He said, "A selfish individual is confronted with seven serious issues: 1) Anxiety, which harms his body and is harmful to him. 2) A never-ending state of depression. 3) Exhaustion, from which the only escape is death—and with that relief, greed will become ever more exhausted. 4) Fear, which obstructs his life in effectively. 5) Sadness, which unnecessarily disrupts throughout his life. 6) Judgment, which does not save him from Allah's wrath until Allah pardons him. 7) Punishment from which no exemption or evasion is possible." Greed is an immoral appetite that leads to shame and sin in man. According to Imam 'Ali (a.s.), "Greed is a driving force behind evil." In addition, he (a.s.) stated: "Complaining over flaws is the fruit of covetousness."

Thomas Aquinas "The vices opposed to liberality, and in the first place, of covetousness" points out that avarice, like all human sins, is a crime against God because man condemns immortal things for the sake of earthly things. He

also wrote that envy can be a sin against one's neighbor because one man cannot overabundance (great amount) of outward wealth without leaving another man in need. After all, temporal resources cannot be owned by multiple people at the same time.

In Dante's 14th-century epic poem *Inferno*, those who commit the mortal sin of corruption are sentenced to the fourth of Hell's nine rings. Misers, hoarders, and spendthrifts populate the region, and they are continually at odds with one another. The poet's leading spirit, Virgil, advises him that these souls have lost their personalities and are no longer identifiable because of their disorder. The ignoble existence, which made them vile before, now makes them black, and to all comprehension indistinguishable. Avaricious unrepentant sinners were tied and lay face down on the ground in Dante's Purgatory for concentrating so hard on worldly thoughts.

In his Prologue to *The Pardoner's Story*, Dante's near-contemporary Geoffrey Chaucer wrote of greed: "Radix Malorum est Cupiditas" (or "the root of all evil is greed"), but the Pardoner himself serves us as a parody of churchly greed.

The scriptures of the sole deity are recorded in Exodus (20:2-17) and Deuteronomy (5:6-21) in the Books of Moses; two of these specifically deal with corruption, banning stealing, and covetousness. These commandments are the spiritual pillars of many religions, including Judaism, Christianity, Islam, Unitarian Universalism, and the Bahá Faith.

The Quran warns against wasting money, as wasteful people are devils' brothers..., but it also states, "Do not make your hand as if bound to your waist..." According to the Christian Gospels, Jesus said, "Keep an eye out! Be on the lookout for all sorts of greed; a man's life does not revolve around his possessions" and "Everything in the universe, including the lust of the body, the lust

of the eyes, and the pride of life, comes from the world, not from the Father.

The literary researchers approached Marlowe and Tolstoy's works in a variety of ways. Most of these critics have analyzed them from a psychological perspective ultimately revealing the psychic reality of human beings. Nevertheless, one cannot neglect the theme of greed and its impact on man's life to be a major theme of Marlowe and Tolstoy selected works.

Data Analysis

Throughout Christopher Marlowe's 'Doctor Faustus', greed is what drives Faustus' foolery and frivolity, and as such, it is greed that shapes the play's quasi-tragic form. Blinded by the intensity of his desire for omniscience and omnipresence, Faustus struggles to realize the wider truth that Marlowe allows the audience to comprehend: the fleeting pleasure a man derives from practicing evil is insignificant as compared to the permanent joys awaiting the virtuous in heaven. Greed, further condemned by Thomas Dekker in his "The Seven Deadly Sins of London" (1606), reaps no everlasting benefit, in fact, quite the opposite. Greed is damnation and in Faustus' determination to pursue a reprobate course to the bitter end, the audience recognizes the inevitability of the protagonist's fate from the very beginning. The audience and critics agree that Faustus is a selfish, superficial man who uses infinite power foolishly. In further exploration, L.C Kinghts saw Faustus' motivation as essentially immature, driven by "the perverse and infantile desire for enormous power and immediate gratification." This does not trivialize that desire, however, for "we should see the pact with the devil and the magic as a dramatic representation of the desire to ignore that 'lightness of limitation', which, according to Whitehead, is essential for the growth of reality. While Faustus' efforts to transcend limits because of his drastic desire for omnipotence and

omniscience distract him from understanding reality. Christopher Marlowe at the very beginning of the play demonstrates that greed is Faustus' hamartia. In contextualizing the play through the Chorus, Marlowe ensures the audience can expect nothing less than the plight of a rogue tragic hero whose rebellious pride and ambition will, undoubtedly, be his downfall. The Chorus, a typical feature of Ancient Greek Tragedies, confess that the once-revered scholar has become "glutted now with learning's golden gifts, and "surfeits upon cursed necromancy. Unable to refrain from expressing their distaste at Faustus' newest endeavor, the Chorus subverts the tradition of unbiased passivity, knowingly manipulating the Elizabethan audience's piety. Rendering Faustus sinful in the eyes of a wholly Christian England through the semantic field of greed in "glutted" and "surfeits, the usually impartial Chorus prompt the audience into negative predictions of Faustus' "aspiring pride." The contemporary audience, undoubtedly aware of Lucifer's fall from Heaven, are thus lead to consider the subtle biblical allusion. Faustus' greed for magic echoes Lucifer's avaricious ambition, and therefore Marlowe appears to be foreshadowing the grisly ending of his ill-fated protagonist. Magic, the "devilish exercise", provides Faustus with the perpetually satisfying quality of "omnipotence, allowing him to detach himself from the divine will and fulfill his greedy desire to become a "mighty God" as Faustus said, "a sound magician is a mighty god." Condemning divinity as the "basest of the three/ Unpleasant, harsh, contemptible and vile" establishes this naive resoluteness. Faustus' diatribe against religion exposes the true extent of his greed, and through the derogatory syndetic list, Marlowe's implies that it is this narcissistic greed that ultimately causes his downfall, just as it did for the 'Angel of Light', Lucifer, whose expulsion from Heaven is depicted in countless pieces of Renaissance artwork, coincidentally seeming to exemplify Faustus' parallel fate. Furthermore,

Marlowe strives to highlight that greed and ambition have not benefited Faustus. Faustus wants a "world of profits and delight, of power, of honor, of omnipotence." Once Faustus gains his long-desired powers, he does not know what to do with them. This long-desired and absolute power corrupts Faustus; and once he can do everything, he no longer wants to do anything. Instead, he traipses around Europe, playing tricks on yokels and performing conjuring acts to impress various heads of state. His body and soul were in the grip of the devil. Instead of performing noble things, Faustus invest all his energy in trifling entertainment. At the end of his twenty-four years contract, he failed to repent due to his pride, ambition, and inflamed greed. And ultimately, Mephistopheles and his cohort to whom Faustus agree to give up his soul in exchange for twenty-four years of "voluptuousness" and power rip up his body and has carried damned Faustus soul to hell for eternal punishment. Greed brings no tangible benefits, only disappointment. By emphasizing the pettiness of evil in the scenes of *Low Comedy*, Marlowe establishes a psychological truth sin is not worth the effort. As the stock characters parody Faustus' avarice, we are invited to ridicule the damned protagonist. Imagining himself turning into a flea "to tickle the pretty wenches plackets", the robustly debauched attitude of the Clown Wagner traditional jester who parodies the action of the main character, encounters in Scene Two, dramatically parallels Faustus. Capable of formulating an argument yet physically destitute, the Clown ignorantly agrees to trade his "soul to the devil" for a "shoulder of mutton", unaware that his bargain will only reward him with insubstantial fripperies parallel to Faustus' greedy deal with Mephistopheles in the previous scene. Like the insolent Clown, greed brings no long-lasting benefits to the stock characters, Robin Scene six and seven, a thief and an ostler who steals Faustus' book and works magic with it. With the assistance of Faustus'

book of magic, he raises Mephistopheles. He is perceived Faustus parallel foolish. He is ambitious, greedy and wants to practice magic and corrupt his friend Rafe with temptation similar to that of Faustus the greedy.

The 1886 short tale "How Much Land Does a Man Need?" by Leo Tolstoy is about Pakhom, a peasant farmer whose obsessive need for land leads to his demise. Pakhom makes an unintentional dare to the Devil, stating that if he had enough land, he would have nothing to fear. "My only grievance is that I don't have enough land. Give me enough of that and I'd fear no one—not even the Devil himself". This is false, as his avarice is fueled by his fear of returning to peasant life. Pakhom's character exemplifies the societal and personal ramifications of covetousness and pride. Following unquenchable desire for land takes Pakhom down a road of growing selfishness and avarice, until he dies in his desperate search for more. Tolstoy's novel is a cautionary tale and morality lesson, highlighting the corrupting character of greed and the consequences of placing too much importance on worldly goods. Pakhom regards land as a source of comfort and security, and he will go to any length to get as much of it as possible. However, rather than contentment, all this extra land gives him is a yearning for more. Pakhom must sell all he possesses, borrow money from his merchant brother-in-law, and contract out his children's work in order to purchase his first plot of land. Even yet, it would take Pakhom more than two years to pay off the property. Pakhom's desire to buy property is so great that he is prepared to go into debt and exploit his children and family in order to fulfill his ambition. "We need to get ahold of twenty acres, or thereabouts," Pakhom tells his wife. We won't be able to survive if we don't." Pakhom purchases "about thirty acres of partially forested land" while calculating his needs to be about twenty acres. Pakhom has confessed that he does not require

that much land to survive, therefore he chooses a plot that is larger than he requires. Pakhom then sells this freshly acquired land for a profit, which he subsequently invests in further land. Pakhom's hunger has grown despite the fact that he now owns more than three times the amount of land he needs "to survive." Pakhom pushes himself to the brink of fatigue when faraway landowners tell him he can have as much property as he can circle on foot in one day. Pakhom's avarice has blinded him to the point that he is actually walking to his own death and damnation. Of course, greed isn't confined to Pakhom in Tolstoy's narrative; it also expresses itself in the penalties imposed on small peasants by larger landowners. When a nearby landowner employs an old soldier to oversee her estate, Pakhom's ambition to possess property grows even stronger. Pakhom, a tenant farmer, has a tiny plot of rented land next to the nameless woman, whom he characterizes as kind and well-liked by her peasant neighbors. Her newly-hired manager, on the other hand, immediately begins levying absurd penalties on Pakhom and the other peasants for small offenses like wandering horses and stray cows, putting a strain on Pakhom's finances. When Pakhom becomes a more dominant landowner, he imposes trespassing penalties on the peasants as well. Despite his understanding that "the peasants weren't doing it purposefully but because they were short of land," he "teaches them a lesson in court, then another, making some of them pay fines." After serfdom was abolished in 1861, land scarcity became a major issue in 19th-century Russia. Despite the fact that liberated serfs were legally allowed to possess land, there was not enough of it, and what was available was over-farmed and of poor quality. Due to a lack of farmland, peasants trespass on Pakhom's property, and despite having witnessed their misery firsthand, Pakhom nevertheless expects money. In fact, Pakhom wants fines so repeatedly and aggressively that he falls "out with the magistrates as well as his neighbors, who threaten

to burn his cottage down." Pakhom's endeavors to exploit money from peasants demonstrate too great for even the Russian courts to endure, and the peaceful and friendly farmers, once only mildly infuriated, now imperil arson in revenge. Pakhom's visionless pursuit for additional land thus upends his ethical principle and strips him of tenderness for his fellow man, resulting in resentment and social chaos. "How Much Land Does a Man Need?" contends, in the end, that greed simply breeds greater greed. Throughout the narrative, Pakhom is always seeking more property and power, often at the expense of others, and he pays the ultimate price for his greed. Pakhom loses fundamental human decency as he obtains land and security, yet he is still unable to fulfill his ever-increasing hunger. Pakhom's actions isolate him not just within his society, but also within his own family; Pakhom relies on his family to obtain his first piece of land but neglects them with each successive piece of property until they are entirely abandoned when Pakhom travels far away to buy the Bashkirs' land. Tolstoy further implies that the actual tragedy is not Pakhom's premature death, but the harmful influence of his greed on the world around him, by concentrating on the repercussions of Pakhom's excessive greed on his family and neighbors. "Pakhom's workman picked up the spade, dug a grave for his master—six feet from head to heel, which was exactly the right length—and buried him"

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