



Judgmental Point of View on Marlowe's *Doctor Faustus* (1)

Yahya Saleh Hasan Dahami

Associate Professor, English Department, Faculty of Science and Arts- Al Mandaq AL Baha University, Saudi Arabia

Abstract

The Elizabethan poet-dramatist Christopher Marlowe is one of the most distinguished literary figures who put a touchable print and significantly contributed to the English literature through various masterpieces such as *The Tragical History of the Life and Death of Doctor Faustus*. The main character is Doctor Faustus, who surpasses in many fields of learnings but unfortunately, he detours his track searching for unlimited power and influence. The paper attempts to shed light on some critical and condemnatory points of view on Elizabethan theater with particular reference to Doctor Faustus as a person of extravagant ambition, an experienced philosopher who rejects natural sciences to metaphysical powers. This task might be extended with more investigations to deal with the two broad points fully; the Elizabethan theater and Doctor Faustus. This study comes to an end with a concise summary as an initial conclusion.

Keywords: black magic, damnation, Elizabethan drama, Faustus, infinite power, Marlowe, metaphysical, sin and repentance

1. Introduction

During Marlowe's time, the theater was not purely one form of space; plays had to be flexible, resourceful, versatile and multipurpose. The same play possibly will be produced in a royal palace, an indoor theater, an outdoor playhouse or, for a company on tour, in the yard of an inn. In any of these situations, men and boys performed all the roles of the characters; the roles of both male and female. Acting in the Renaissance period was an entirely male occupation. Audiences and spectators had their preferred performers, looked forward to catching music with the creations and productions, and appreciated the splendid and expensive costumes of the principal characters. The theater itself was moderately empty. On the whole, playwrights used brilliant, dramatic, vivid, energetic, lively, and inventive words instead of scenery to visualize and evoke the scene playing. Christopher Marlowe built his play *The Historical Tragedy of Doctor Faustus* on anecdotes about a professor whose ambitions exceeded the permits of natural powers and possessed with surpassed desires more than the sciences he has acquired. It is magic that he has been influenced by. Doctor Faustus allegedly sold his soul, flesh and body to the devil to gain magical influences for a specific period of time.

Closely dating Renaissance manuscripts can be problematic, but Faustus creates particular challenges. Academics believe that Christopher Marlowe read or took notice of the story of Johann Faust and invented the play *Doctor Faustus* at some point between 1588 and 1592. But the play entered the certified records in 1601, in 1602; however, some writers were paid for additions of the text of the play. "The most striking feature of Marlowe's dramas is the concentration of interest on an impressive central figure dominated by a single passion, the thirst for the unattainable... in Doctor Faustus universal knowledge" (Eliot, 2009, p. 198) [8]. Many critics accept as true that Marlowe inscribed the play's tragic opening and end, whereas his collaborators inscribed a considerable amount of the comical pieces. "Clown scenes in Marlowe's *Doctor Faustus* re-enact the protagonist's

demonic bargain to emphasize its absurdity" (Braunmuller, 2003, p. 289) [5]. The Earl of Nottingham's Men, A theatrical company, generally identified as the Admiral's Men, acted the play more than twenty times between 1594 and 1597. Such reiteration of the performances proves the importance of the play and the significance of what it bears of a social theme. Thomas Busshell issued the play in the year 1604, though John Wright issued a diverse version in 1609. Managing editors commonly combine fragments of such versions of the manuscript to produce the play as it is broadly read today.

Modern theatre records show that in the first performance, Doctor Faustus may have put on the coat of a scholar, ornamented with a cross, whereas the devil Mephostophilis (it is also written as Mephistophile, Mephistophilis, or Mephistopheles) emerged in the costume of a dragon. It has been mentioned that performances of *Doctor Faustus* were so scary that during the seventeenth-century spectators believed that the evil spirit actually rolled up among them. "The devil works through spiritual temptation: since his autonomy is wholly bounded by divine permission, his malign attendance provides occasions for human depravity, the mainspring of suffering" (Macdonald, 2014) [17].

Regardless of a literary career precipitately shortened by his ferocious life, Christopher Marlowe intensely and profoundly influenced the English literature. In particular, critics and scholars praise, credit, and acclaim his play *Tamburlaine* with positively familiarizing blank verse into English theatre and with emerging the Elizabethan perception of tragedy as a way of reconnoitering key moral matters of the Renaissance. Granting not a favorite with early spectators, nowadays critics and theatre-goers comparable believe *Doctor Faustus* Marlowe's chef-d'oeuvre.

The Dramatist

Born in 1564, the same year as equivalent to the dramatist Shakespeare, Marlowe's impressive dramatic successes appeared on London's theater a few years before

Shakespeare came to dominate the English theater. In his day, Marlowe's dramas marked an acme in English theater, particularly because Marlowe first effectively familiarized blank verse into tragedy. "Doctor Faustus is generally regarded as the first blank-verse tragedy in Early Modern English" (Hirt, 2018) ^[10]. This sort of verse is written in poetic stanzas shown by the famous iambic pentameter, which is defined that each line encompasses ten syllables with stress on every second stress; the verse is collected without rhyme. Furthermore, Marlowe's classification helped progress the Elizabethan perception of tragedy as a means of exploring important moral matters of the Renaissance.

Marlowe is a native of Canterbury and the son of a popular shoemaker; he received a scholarship allowing him to join Cambridge, Corpus Christi College, and arrange for a profession. He inhabited at Cambridge for six years from 1581 to 1587, getting his B. A. in 1584. In 1587, he obtained his M.A. During his life; nevertheless, Marlowe caused a disputable argument. Primarily, Cambridge sought to preclude Marlowe from getting his M.A. degree after hearing that he had toured to France with ideas to pursue ordination as a Catholic vicar. Suggestively, however, the Privy Council denied these reports, asserting that Marlowe's trips had been in the benefit of Queen Elizabeth's administration and that he ought to, therefore, obtain his degree. Though rigid evidence does not subsist, these situations have directed some evaluators, and critics to speculate and consider that Christopher Marlowe had been involved by the administration as a spy, on this and succeeding events.

Marlowe's rough and coarse lifestyle challenged social standards and traditions. Marlowe spent time in Newgate jail because he was detained for his involvement in a scuffle that led to his opponent's decease. His delivery followed a legal and permissible ruling of the brawl as self-defense. In May 1593, administrators detained Marlowe's roommate, the prominent dramatist Thomas Kyd for possession of profane and blasphemous writing. Kyd's *The Spanish Tragedy* thought to be the first English tragedy on vengeance. Thomas Kyd claimed that the papers tangled belonged to Marlowe. The Privy Council made a capture warrant for Marlowe, but before the occasion could advance, Marlowe was killed in another skirmish. The quarrel arose over a dispute regarding a bill at a neighboring tavern. Officials reigned the death self-defense; however, some consider that Marlowe's companions murdered him for political or religious motives.

Marlowe's profession as a poet and playwright covered a mere six years. Between his successful completion of the program of study from Cambridge in 1587 and his demise in 1593, he wrote solitary a chief poem *Hero and Leander*, incomplete at his decease and almost six dramas. Seeing as the dating of numerous plays is uncertain, it is difficult to put up a consistent history of Christopher Marlowe's knowledgeable and artistic development.

Tamburlaine the Great, a play of two-parts, was approximately published in 1590, however, was possibly composed some years earlier. The imminent introduction to the first fragment declares a new poetic and dramatic design and quality:

From jiggling veins of rhyming mother wits,
And such conceits as clownage keeps in pay

We'll lead you to the stately tent of war,
Where you shall hear the Scythian Tamburlaine
Threat'ning the world with high astounding terms
And scourging kingdoms with his conquering sword.
View but his picture in this tragic glass,
And then applaud his fortunes as you please (Marlowe,
1992, p. 7)

Tamburlaine the Great is an intrepid demonstration of Tamburlaine's growth to authority and his single-minded, often unfeelingly cruel exercise of that authority. The hero brings about wonder but little compassion.

In spite of the fact that *The Jew of Malta* was written sometime between 1588 and 1592, it was not published until 1633. The principal figure, the remarkably affluent merchant-prince Barabas, is one of the furthestmost prevailing Machiavellian dignitaries of the Elizabethan productive theatre. Different from Tamburlaine, who emphasizes his will openly and without treachery, Barabas is shrewd, deceitful, and mysterious. The previous two plays of Marlowe are significant because they paved the way for the advent of *Doctor Faustus*.

Judgmental points on sin-damnation-and-repentance

The ambition, drive, motivation, objective, and desire of any person are rationally accepted the time they go with the mental ability and capacity and its limits, however, when such elements detour from their right path, nobleness, honor morality and magnanimity are changed into damnation. The most significant play, *Doctor Faustus*, has mostly considered Marlowe's utmost work is perhaps his last. "The main thematic idea is the quest for knowledge as rational science of Enlightenment replaces religion and opens new worlds" (Johnson, 2011, p. 21) ^[12]. Such worlds in the mind of Doctor Faustus, as well as his creator, makes the situation debatable since knowledge and science have limits. If a person believes in his limited knowledge, he is in the safe side, but when the mind is occupied with unlimited ambitions, then he is undoubtedly detouring backward not forward. The consequences might be harmful as the end of Doctor Faustus, Icarus and others. The key figure, a professor who senses he has fatigued all the conventional ranges of human knowledge, attempts to gain the eventual and decisive in knowledge, supremacy, and power by selling his body, soul and flesh to the evil spirit. The high argument comes in the depiction of the hero's final minutes, as he awaits the controls of darkness who demand his soul. The chorus arrives, explaining that the performance tells the anecdote of a professor named Doctor Faustus, who, similar to Icarus, "his waxen wings did mount above his reach" (p. 49).

Doctor "Faustus typifies an incomparably nobler passion, the thirst for boundless knowledge" (Verity, 1886, p. 32) ^[21] but of a negative direction. His passion is rationally accepted the time it goes with the mental ability and capacity; however, when it detours from its right path, nobleness is changed into damnation. Doctor Faustus considers his activities, successes, attainments and arranges for his future goings-on. He contemplates, then discards, philosophy, medication, law, and divinity before determining to take in the magic. Considerably, Doctor Faustus attacks theology vigorously because of a confusion of the relationship between godly justice and Christian forgiveness. Doctor Faustus's deal with the evil spirit has

located him in need of supplications and prayers, though the divine authority of the worldly pope, according to Marlowe, continues doubtful.

Two angels appear, a good one and an evil angel, urging the hero Doctor Faustus to struggle against goodness and indulge in temptation, separately. "These two angels are an interesting dramatic device in *Doctor Faustus*. They are allegorical personifications of the sort found throughout the medieval religious drama, here imported into a complex Renaissance tragedy where they take on multiple dimensions" (Bevington, 2014) ^[3]. Then two conjurers, Valdes and Cornelius, pass in, offering Doctor Faustus books of spells and approving to teach him in the dark arts.

In this play, the Chorus is seen only four times; the first time is when it appears to establish the heroic scenery of the play. Next, the Chorus is committed to identifying and categorizes the places and times of the events and actions. It also assesses or comments on the events. As the majority of the Renaissance manuscripts, this play should 'teach and delight', and the Chorus ensures that the spectators and readers understand the message. Later in the final scene, the Chorus infers that there are acceptable limits for human knowledge, portraying Doctor Faustus as a domain that "might have grown full straight,¹" instead, he desired to study illegal things "to practice more than heavenly power permits" (Ashley, 2011, p. 32) ^[2].

In drama, the chorus is mostly more than one actor whose role is to interpret and comment on the action displaying on theatre. Finally, it relates the moral and helps the audience understand the significance of the closing scene. Marlowe has written *The Tragical History of the Life and Death of Doctor Faustus* "for an audience that was inclined to see Faustus's despair not as a natural function of his predestined state but as a headstrong refusal to acknowledge his sin, turn to god and amend his life" (Deats, 2012, p. 33) ^[7].

When Marlowe's *Doctor Faustus* performed on the London theater in 1594, spectators did not call it a great accomplishment. However, theatre-goers and critics alike consider it Marlowe's magnum opus. Fashionable critical negotiation concentrates on several, related critical questions: does the play have a midpoint? What stimulates Doctor Faustus's character? And when does his eternal punishment occur? Here is the main point of this investigation.

Several critics interested in evaluating the play's quality reflect the unity of the play's composition to be central. For some critics, it has an opening, for instance, Doctor Faustus's deal with the devil Mephostophilis — it has a conclusion known as Faustus's damnation with slight significance in between. The inconsequential ways Doctor Faustus uses his authorities to support this spot, signifying that the leading actor learns or changes little as the descriptive action progresses. Bluestone (1970) ^[4], mentions that the "unity of *Doctor Faustus* is in many respects, something that we have to create for ourselves, answering questions that were for Marlowe insoluble, pursuing implications further than he was able or prepared to pursue them (p. 113)".

¹ Marlowe, C. (2005). *Doctor Faustus*. Edited by John D. Jump. London and New York: Routledge. p. 113. [All passages on Doctor Faustus are quoted from this source (of XX scenes) unless mentioned otherwise; number of pages will be added.]

Doctor Faustus's complex verbatim history does not make the issue easier. Two unlike printed versions of the play are seen in 1604 and 1616, in which Philip Henslowe, a theatre manager, reduced modifications by other writers. This leaves the authorship of the play's midpoint segments open to argument, though Marlowe unquestionably wrote the play's opening and end. Few critics believe that Christopher Marlowe wrote the midpoint of *Doctor Faustus* alone, and some accept as accurate that he had little share in it in the least.

Many agree that this play is also critical of the official political and religious ideology of its day. But few have linked this critique to the play's comic elements. This is probably because most critics have thought of the comedy of *Doctor Faustus* as confined to a few farcical scenes that have often been deemed irrelevant or even, as Roma Gill among others suggests, as material 'added by different authors at different times, and not always with the same purpose (Ladegaard, (2017) ^[14].

Spectators, Viewers and critics approve that *Doctor Faustus* seems a basically selfish, superficial fellow who uses immeasurable power unwisely. The critic Knights, investigates Doctor Faustus's motivations as principally immature, obsessed by "the perverse and infantile desire for enormous power and immediate gratifications" (Jump, 2017, p. 205) ^[18]. It does not tone down or underestimate that desire, however, for "we should see the pact with the devil and the magic . . . as dramatic representations of the desire to ignore that 'rightness of limitation', which . . . is essential for the growth of reality" (Knights, 1981, p. 22) ^[13]. While *Doctor Faustus*'s energies to go above limits confuse him from apprehending reality, the spectators gain insight from the magician's blunders. Doctor Faustus's extreme ambition must be convicted, whether in stipulations of Freudian psychoanalytic philosophy, where the ego's authenticity principle must bargain between the unpolluted desire of the "id" and the complete law of the "superego" or Renaissance Aristotelianism, that legalizes moderate conduct and manner. The viewers learn to question extravagant conduct or manner, but the play leaves the viewers discontented about Doctor Faustus's motivation. Conceivably Doctor Faustus is doing so to realize what the spectators already know, that perpetual suffering is of high worth to pay for the sovereignty to perform a few, insignificant jokes.

If *Doctor Faustus*'s distressing over whether or not to atone forms the play's theatrical and histrionic middle, the play's dramatic unity depends on the control of his damnation. If he can hunt for clemency until the last moment—an option open to him religiously and spiritually, though one he fails to see—then the play has a sort of uncertainty until the end as viewers wonder if Doctor Faustus is going to see his fault and atone. If, in contrast, Doctor Faustus seals his destiny at the beginning when signing the deed, then, as Brooks thinks that all that follows would be purely elegiac. Still, "we can sympathise with his fear and lamentations, yet we cannot but feel that his end is the appropriate conclusion of his career" (Tydeman, 1984, p. 19) ^[20].

The damnation of *Doctor Faustus* arises "not because he is a reprobate but because of his actions and inactions throughout his life; repentance, grace and salvation are always at hand, but Faustus is at ease in the realm of sin and will not repent" (López). Determining the particular moment of Doctor Faustus's damnation can be hard. Some

critics believe that his damnation shadows his signing the pact. On a morally legalistic root, Faustus's case is seen as desperate. Doctor Faustus "has made a contract and he has to abide by it" (Jump, 2017, p. 213) ^[18]. Furthermore, "The active 'agreement with the devil' proves, however, a form of ensnarement in which the sorcerer is victimized by the devil: they fall into the snares of Satan, and become Sorcerers" (Lemon, 2016) ^[15].

The play proposes other choices that even after Doctor Faustus has signed the pledge, the Good Angel is seen, impelling and urging him to repent; confirming that God will pity him. Also, at several points in the play, it appears significant to Mephostophilis to befuddle Doctor Faustus from expressing sorrow for his sins, so some form of reunion between Faustus and God might be probable. Ultimately, the Old Man attends just in time to stop Doctor Faustus from committing suicide, at Mephostophilis's provocation and instigation, and he as well holds out the likelihood of mercy. In every case, though, Doctor Faustus fails to accept as true that forgiveness can alleviate his sin, which he understands deserves castigation.

According to Peter Davison, the particular moment of Doctor Faustus's damnation comes when he kisses the incarnation of Helen of Troy. As Doctor Faustus first summons up her spirit, he cautions the audiences neither to talk with nor touch her because verbal or corporeal association with spirits is inexcusable. Later, however, Doctor Faustus makes his act of delivering from sin or saving from evil impossible by giving a kiss with the sense of Helen asking her to make him immortal, not God. As he kisses, he says, "Her lips suck forth my soul" (p. 106). By doing so, Doctor Faustus substitutes the 'heaven' of Helen's lips for the real paradise of divine happiness. The critic Davison stated that Doctor Faustus has prevailed in going beyond man's earthly limits; nonetheless, he has been concurrently cursed and it is as a cursed soul that he will be 'eternalized. The Old Man is seen before Doctor Faustus kisses Helen still having the opportunity of salvation, nonetheless when the Old Man comes back after the kiss, he declares:

Accursed Faustus, miserable man,
That from thy soul excludest the grace of heaven
And fliest the throne of his tribunal seat (p. 106)!

The play *Doctor Faustus* raises and creates a desire in behaviors both medieval and modern similar to the Renaissance period itself, that mixed antique and contemporary thoughts. The play, known as morality where Doctor Faustus sees the procession of the Seven Deadly Sins, displays a medieval view of sin. If we take the thoughts of Sanders, we might say that Marlowe's introduction of the evil spirits who are medieval in mood resuscitates the earlier psychomachia form (the combat for the soul of which eleventh century *Everyman* is the finest example. The more contemporary clue that punishment may be emotional comes from Mephostophilis's portrayal of Hell as not a residence but a mood or a state of mind or mentality. As stated by a critic, Marlowe's practice of demonic apparatus to express emotional states and in such sense, his example of enticement appears essentially contemporary and psychological. It is said that "the devils are always in some sense mirrors of the inner states of the persons to whom they appear" (Jump, 2017, p. 217) ^[11].

These two places share a common view that would no doubt approve that the dramatist has been studying the conflict between the ancient wisdom of sin, blessing and salvation, and the recent wisdom of humanist flawlessness.

As first printed in 1604, *Doctor Faustus* has no act divisions; however, it comprises thirteen scenes. The Chorus presents and comments on the prologue and as well as the epilogue. Most of the dialogues of the main character, Doctor Faustus and other characters of high rank are in the famous blank verse or what is known as the unrhymed iambic pentameter. The dialogues of ordinary characters such as his servant Wagner are inconsistent prose. In the prologue, the Chorus comments and clarifies that *Doctor Faustus* is not about bold actions, war, or even love, but about the affluence, and good and bad of the leading actor Doctor Faustus. He was born of unprivileged parents in Roda, Germany, and raised by kinsfolks in Wittenberg. There he joined the university, in which he studied theology, divinity and mysticism and achieved the degree of Doctor of Divinity. Doctor Faustus did extremely well on everyone in the argument on matters of divinity until he became distended with pride and, comparable with Icarus of classical legends, who flew too high in the sky but fell with the same speed to his ruin. By his father's craft, the boy Icarus used wings of feathers fixed with wax in order to fly close to the sun, at which point the wax melted consequently Icarus fell into the sea and died. Saturated with learning, Doctor Faustus fed his craving for knowledge by turning to the magical spells that harness occult forces or evil spirits to produce unnatural effects in the world, which became to him the pleasing thing in the world but it is during this point in which his catastrophe started. It is the wrong pleasant thing, magic.

The German humanist Heinrich Agrippa of Nettesheim, who died in 1535, demonstrates the relations between magic and other features, characteristics and phases of Renaissance humanism. Of that period, of the historical Faust, Agrippa studied philosophy, medicine, and science, as well as various occult ethnicities as magic, alchemy, and neoplatonic mysticism. In *Three Books of Occult Philosophy* (2004), Agrippa followed some humanists of the Renaissance, notably the Italy's P. d. Mirandola (1463-94), in declaring magic practices as a way of grasping confirmed knowledge of nature and God. However, shortly later he rejected both science and the occult arts, criticizing them in a composition translated to English in 1569. After his passing away, he has supposed feats of magic merged with anecdotes of the historic Faust; Christopher Marlowe has his imaginary *Doctor Faustus* mention Agrippa as a prototype whose wisdom, learning, knowledge and experience he yearns to emulate and contemplate what he has learned.

Doctor Faustus longs for a superior issue to fit his genius and mastermind. He is familiar with the philosophy of life and recognizes the works the earliest Greek medical specialists used by medieval physicians known as Galen; indeed, his medical dexterities have protected many cities from the plague. However, he is a man who cannot make others eternal, that might be a medical achievement worth studying. Pertaining to the area of law, Doctor Faustus confirms that it is appropriate only for an avaricious worker. He declares:

This study fits a mercenary drudge
Who aims at nothing but external trash,

Too servile and illiberal for me. (p. 52).

According to him, Divinities is best, on the one hand, as it is seen in the first scene, he quotes two passages from the scripture that propose all people are sinful and must ultimately die. On the other, he decides, what he most wishes is to study the undisclosed books of conjurers:

O, what a world of profit and delight,
Of power, of honour, of omnipotence,
Is promis'd to the studious artisan!
All things that move between the quiet poles
Shall be at my command: emperors and kings
Are but obey'd in their several provinces.
Nor can they raise the wind or rend the clouds;
But his dominion that exceeds in this
Stretcheth as far as doth the mind of man: 60
A sound magician is a demi-god;
Here tire, my brains, to get a deity (p. 52)!

The philosopher Doctor Faustus asks Wagner, his servant to summon his friends Valdes and Cornelius, who might assist him. Wagner leaves, and as Doctor Faustus waits, a Good Angel and an Evil Angel visit him. "Good and evil angels vying for the attention of the protagonist, but at the same time Marlowe's potent verse internalizes the struggle within Faustus's soul" (Hattaway, 2003, p. 481). The Good Angel advises Doctor Faustus to lay the study of mystery books aside and focus on the scriptures before his soul is drawn and then suffers the anger of God. On the other hand, the

Evil Angel encourages him:

Go forward, Faustus, in that famous art.
Wherein all nature's treasury is contain'd:
Be thou on earth as Jove is in the sky, (p. 52)
After doing their roles with advice, the angels leave, and Doctor Faustus imagines the material and intellectual returns that magic brings him. He contemplates:
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,
Ransack the ocean for orient pearl,
And search all corners of the new-found world

For pleasant fruits and princely delicacies (p. 53);
He dreams of fetching gold from India, treasures and pearls from the deep seas, delightful foods from the recently discovered Americas. He is going to command spirits to read him books of striking philosophy and reveal to him the secrets of ancient overseas kings. He dreams also achieve political power, becoming sole emperor of the land and charging the spirits to create prevailing new weapons of fighting for him.

In the third scene, Doctor Faustus commences conjuring. He pronounces a Latin spell rebuffing the Holy Trinity and welcoming a demonic trinity of Lucifer and other influencing devils like Beelzebub and Demogorgon, the mysterious and terrifying deity of the underworld - and then calls the executive devil Mephostophilis. Mephostophilis is seen but is very ugly that Doctor Faustus sends him back, compelling him to reemerge in the shape of a friar. The time Mephostophilis does so, Doctor Faustus imagines that the

evil spirit has come to accomplish his bidding. Mephostophilis instead declares that he obeys only Lucifer's orders. It was not Doctor Faustus's summons that brought him too much as the renunciation, disavowal and renunciation of the Trinity, which is "the shortest cut for conjuring" (p. 58) and always brings evil spirit hoping to imprison the abjurer's soul.

Doctor Faustus asks about Lucifer, the leader of the evil spirit. Mephostophilis informs him that Lucifer was some time ago God's most greatly loved angel, until his "aspiring pride and insolence" (p. 59) made God to expel him "from the face of heaven" (p. 59). Mephostophilis and other evil spirit are those who disobeyed and defied God with Lucifer and were thus ejected with him. Doctor Faustus asks to Where they were cast. Mephostophilis responses, they were cast out to Hell. Doctor Faustus continues asking Mephostophilis: in that case, why is he now out of Hell? The evil spirit replies that Hell is not so much a residence; it is the nonappearance of heaven.

Doctor Faustus disdains Mephostophilis's fervent longing for the "joys of heaven" (p. 59) and notifies him to acquire and obtain some of Doctor Faustus's own "manly fortitude" (p. 59). Here readers and critics realize a clear portrait of the influence of desire, lust and gluttony urged by the evil spirits against moderation, goodwill, mind, and virtue. Doctor Faustus then sends Mephostophilis back to Lucifer with a bargain: such a bargain tells that if Lucifer will permit whatever Doctor Faustus requests for twenty-four years, Doctor Faustus will subsequently submit his soul, body and flesh to Lucifer in trade. He tells the evil spirit to see him during his learning at midnight with a response. "Mephostophilis distracts him by giving Faustus a book that reveals the answers to all his questions about natural science and that gives him control of riches and power over warriors" (Cook, 2006, p. 167). Then he leaves and Doctor Faustus envisages all the authority that his deal, bargain, and pact with Lucifer will offer him.

Conclusion

Doctor Faustus exceeds in many areas of learnings; nevertheless, unfortunately, his over ambitions led him to detour his path searching for indefinite power and authority but negatively. The paper challenged some critical and judgmental areas in Elizabethan theatre and on the behavior of Doctor Faustus as a person of excessive ambition. His vast experience in learning made him rejects natural sciences and seeks metaphysical powers. Such ontological power and authority work in Faustus through spiritual temptation. This study in this first part could raise to the readers the malign result to Faustus through eternal suffering.

The realms in the mentality of Doctor Faustus make the situation controversial since experience and science have restrictions. Doctor Faustus does not believe in his limited knowledge; consequently, he is not in the safe side, but he has been detouring backward to his destruction; to his doom. It is the natural result because he insisted on refusing all the invitations, offers, and requests to seek the mercy of God. It is the natural result to wait for the hegemony of darkness eternally demanding his soul.

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