

# **Dr. Faustus: theist or atheist?**

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## **ABSTRACT**

Dr. Faustus is the best yet the most disputable of Marlowe's plays. Among the reasons for debate, regardless of whether Dr. Faustus is a skeptic or theist merits most extreme consideration. This paper is proposed to manage the issue. Despite the fact that at different phases of the improvement of the activity, Dr. Faustus recants Trinity, resorts to magic, gets blameworthy of demoniality, for which he is called a skeptic, the force of his later desire for having reclamation and the devastation of his self causes him to arise as a theist. Without these characteristics, Dr. Faustus is said to the exemplification of the personality of Christopher Marlowe himself, who was a skeptic or an individual from an skeptic gathering. Hence, it is likewise an object of conversation to relate Dr. Faustus with Marlowe.

Christopher Marlowe's contemporaries give the testimony that both the man and his writings are iconoclastic and profoundly irreverent – both are influenced by charges “monstrous opinions”, “vile heretical conceits” and “diabolical atheism”<sup>1</sup>. Una Ellis-Fermor called Doctor Faustus “perhaps the most satanic play in literature”<sup>2</sup>. His name is often linked with so-called “school of night”, a number of intellectuals keeping Sir Walter Raleigh at the center, which had a reputation for dangerous free thinking, and even for atheism<sup>3</sup>. A manuscript of a heretical treatise “Denying the Deity of Jesus Christ our Savior” was found as one of the belongings in Kyd's room and Kyd, before the interrogators, stated that the blasphemous

document was not to him but to Marlowe 4. Marlowe, later on, was accused not only of holding and producing treasonable atheistic opinions, but also of motivating others to the same beliefs 5. All these views have developed because of identification of Marlowe the man with the dramatic supermen who are his tragic heroes-Faustus and Tamburlaine for example.

Faustus, the excessively aspiring legend, reproves God, swearing the Trinity and Christian principles and sells out his spirit to the Devil to pick up very human forces and to carry on with a daily existence brimming with attractiveness for 24 a long time.

He discovers the constraints of formal scholastic investigations. He takes up Philosophy, medication, law and religious philosophy one after another and step by step dismisses every one of them as uninspiring. In the absolute first talk Faustus lets us know: - - - Divinity goodbye These transcendentalism of entertainers,

And necromantic books are heavenly;" (lines 48-50; scene-1) 6

"A sound magician is a mighty God Along these lines, Faustus forswears God and Trinity readily and is resolved to give up his spirit to the Devil. Faustus articulates "consummatum est" (line-74; scene-5) subsequent to marking the bond with his own blood and this articulation is only disrespectful incongruity. In course of conversation with Mephistophilis about damnation and paradise Faustus tells This is irreverent as indicated by Christian religious philosophy. Once more, what occurs in Faustus-Pope experience in the first scene of Act-iii is amazingly unrefined, profane and disrespectful. Imperceptible to all, Faustus goes into Pope's privy chamber, disturbs, prods and inconveniences the Pope and his gathering and grabs the away cups and dishes from his hand and even mistreats in a frightful way. Such a scene can come exclusively from the pen of a contemptible nonbeliever.

In the life of Faustus, the transgression of pride is the foundation of any remaining sins. Besides, he submits it officially and intentionally, without the shadow of a reason or reason. That is, it isn't one of the wrongdoings submitted in real life, where some reason, in anyway little a measure, is consistently to be found. This wrongdoing may be named as the very wellspring of numerous different sins.

His pride is at such a point that he will not bow to outer authority of any sort. Mephistophilis, who alongside Lucifer and Beelzebub, is now accursed in heck, feels tortured "in being denied of never-ending blisse

Marlowe's Faustus is accursed. He is living on the earth just to represent, to show in all actuality, to a limited extent, the sufferings of the condemned. He has made himself one with the demons to the extent he can. To a surviving, he is one with the Devils. He keeps up connection with heck, relationship with Devil, precisely as they seem to be: not by bullying and denials, however willingly. He feels attracted to evil. The Devils have put themselves so that they can want just what brings them hopelessness. In the event that they had, for instance, the degree to get away from damnation they would not invite it. It is a spot just of torment, which happens due to the deficiency of paradise. A condition of fierce strife and confusion wins in Faustus' spirit. The accompanying entries pass on such emotions figuratively. It isn't just Lucifer who hauls a hesitant Faustus from considerations of paradise:- Faustus likewise hauls himself. Lucifer is here assuming a twofold job: he is demon, yet additionally he is essential for Faustus, who is in this way a specialist just as casualty in his own torture. It isn't, for instance, just Lucifer and Beelzebub who preclude him to proceed with the investigation of "Astrologie"; it his own insidious will, which has just decided not to grasp the realities to which soothsaying is driving.

Faustus pines for a spouse and gets one. Yet, she demonstrates loaded down with firecrackers and winds up in smoke: "A plague on her for a hot prostitute", he cries, and should thusly satisfy himself with the "most attractive mistresses". Faustus' plump cravings are fulfilled, however the outcome is that his otherworldly longings, as they are the more segregated, become the more relentless. The villain, having just provided a book of spells, of planets and of spices, is gathered to question of 'divine astrologie'. The delight of learning, nonetheless, is not any more reasonable to Faustus than that of homegrown ecstasy; for, whenever sought after in due request and in the best possible temper, it can prompt one thing just the information, the adoration and at last the vision of God. And all these, alongside goodness, he has revoked.

Faustus may gain proficiency with an exercise, in the event that he would tune in, that a long way from accepting the intensity of "strong God" (line-62; scene-1) with which he complimented himself and made himself practically visually impaired. There are still circumstances to which he should be lowered and submitted. He is to get only a cost. As it is

reflected, as his spirit is prepared to do magnificence, it is equipped for wrongdoing and condemnation. The two recommendations are ignored; the value, he makes it understood, is to him as meager as no cost, for men's spirits are "vain trivialities" (line-61; scene-3). These or comparable words he rehashes on all events. At the point when Mephistophilis appears to deal with him-offers him to think about the deal, Faustus wishes to finish up-

The initial six and half lines of scene - 5 utilize the logical method of second individual self-address, a procedure which Marlowe as often as possible uses in the play, especially in those discourses where weighty is put upon Faustus' inward unrest. Also, , while it is concurred with W. W. Greg<sup>7</sup> , Michael Keefer<sup>8</sup> , that the question mark toward the finish of line 2 in the A content is most likely planned not as an inquisitive but rather as an outcry point-along these lines contributing to the earnest assertion of Faustus' current condition-regardless of whether the imprint implies cross examination, the subsequent non-serious inquiry just adds to the advancement of the speaker's persona. It is a persona described by certainty, sharp perception, successive retreat to the basic mind-set and assumption. He dares to realize Faustus' condition of inevitable and permanent punishment, and in this way develops a cursorily consistent scrutinize of Faustus' propensity to project questions to turn his contemplations toward God:- What boots it at that point to consider God or paradise? (line-3; scene-5) which is trailed by the preemptory

This order clarifies that inside the suggested mental universe of this persona, musings of God are simple "dreams" when brought about by a relinquished soul, and ought to be supplanted with demonstrations of "trust": explicitly, trust in wicked creatures, for example, Beelzebub, who resembles Mephistophilis and Lucifer, however dissimilar to God and Christ and do indeed show up during the play. Implicit yet verifiable is the arrangement that it does "boot"- it profits to consider and trust in evil presences. Such an idea gives the ramifications of skepticism in the life of Dr. Faustus.

Subsequently Marlowe is a nonbeliever and Dr. Faustus, additionally for every one of these causes, is marked as a nonbeliever. Yet, however Marlowe was a skeptic, Dr. Faustus, whenever took a gander at minutely and in an unexpected way, it is discovered that, was not an agnostic's work. "Richard Hooker might have utilized it as an exemplum to show the right Christian way to God. Luther, Calvin, Knox-the organizers of European Protestantism-have not

discovered anything provocative in it. Marlowe's play is not the slightest bit ruinous of the essential precepts of Christianity

Hence, Mephistophilis, purposely offers Faustus arousing fulfillment to redirect his consideration, divert his mind from otherworldly concern, which may, obviously, lead to apology. This is an essential one in the play, and an comprehension of it will in the long run empower us to decipher really the scene of Helen of Troy. At whatever point there is risk from the Devil's perspective, Faustus goes to God's kindness. The forces of Hell stifle and squash their casualty's inner voice by giving him a few types of arousing fulfillment. In the last scene of the play Faustus asks "Who pulls me down?". The inquiry is rarely replied. Maybe it is the Devil. Maybe, it is Faustus himself. Most likely, a battle is going on among Faustus and "something different", however, regardless of whether that "something different" is outside or interior isn't clarified. It keeps him from looking through his envisioned vision of Christ. At the point when he articulates the call of hopelessness This long mundane assertion of insecure Dr. Faustus conceives the moving experience and most extreme acknowledgment for what he has submitted up until this point. This shows his acknowledgment and his quandary over losing paradise. This is very close to the convictions of a theist. The line in the preface of the play-"And liquefying sky contrived his topple" (line-22) proposes that God Himself is adjusted against Faustus. Is it not practically unreasonable to expect the blame of a man whom God Himself has accused? In accordance with the precisely made a decision about universal strict system, Faustus has trespassed thus he is rebuffed. However, there are a few variables which cause Faustus to show up in another character

Faustus isn't absolutely without Good musings. The extreme mental clash is depicted through the appearance of the Good and Bad Angels. The Good Angel, similar to the Bad Angel, is a projection of inner voice of Faustus, who comes to Faustus to help him to remember "penitence, petition, apology" (line-16; scene-5). He has not totally failed to remember God and at the profundity of his heart, he actually recollects God's significance. James Smith accurately states,- "the more unmistakable job which in the previous scenes tumbled to the Evil Angel, is in the later accepted by the Good Blessed messenger and his partners; the Old man and Faustus' still, small voice 10. Cleanth Brooks concurs that "on an absolutely legalistic premise, obviously, Faustus' case is sad" however all things considered he accepts "reclamation is feasible

for Faustus "The remorse compulsory for all Christians is satisfied by Faustus inside and profoundly.

Faustus' God acknowledges this internal penitence. In the event that one has a certified and unadulterated love for God, its outward presentation becomes insignificant. As the sentimentalists accept, "it was an inquiry less of reason than of feeling, less of contention than of involvement" 14. Subsequently, however C. Marlowe himself was an agnostic and Dr. Faustus additionally for renouncing the Trinity, insubordinate disposition towards God, for falling back on magic and for submitting the transgression of demoniality-is marked as a nonbeliever. Yet, in the light of the above conversation it tends to be reasoned that he has been engaged with all these exercises as a bullied and compromised man as opposed to as a hardheaded man. He is obstinate and unconstrained in a couple of cases. Yet, his later sincere, instinctual and serious longing for recovery, his moving appeal for salvation, acknowledgment of wrongdoing, faith in Christ's delivering of transgression and vision of God give another shading about the character of Dr. Faustus as a theist.

### **Work cited**

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