



Dr. Faustus as a Morality Play

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ARTICLE INFO

Article History:

Received: 12/12/2021

Accepted: 15/3/2022

Published: Fall 2022

Keywords:

*Necromancy, divinity,
blood, power,
knowledge.*

Doi:

10.25212/lfu.qzj.7.3.43

ABSTRACT

Dr. Faustus's tragic history embodies a play by Christopher Marlowe, in which a man sells his soul to the evil spirit for power and knowledge. The play begins with the hero at the height of his arrival and ends with his falling into grief, death and curse. Faust entered into a contract with Lucifer, 24 years of life on Earth will be allocated, during which time he will have Mephistopheles as his personal servant and attached to the use of magic; however, in the end, he will give his body and soul to Lucifer as a push and spend the rest of his time as a cursed man in hell. This transaction must be sealed in the form of a contract written in the blood of Faustus. After cutting off his arm, the wound heals divinely and the Latin words *Homo, fuge!* ("Man, run!") Then he shows up on it.

Faust ignores the inscription while asserting that he has already cursed his actions so far, thus leaving nowhere to escape. Faust seems to repent in the end and regret his actions, yet it may be too late or irrelevant, because Mephistopheles takes his soul together, so Faust obviously goes to hell with him. The current research addressed "Dr. Faustus" as a morality play after explanation the importance of "morality play", and then its connection through this tragic drama.

Introduction

Christopher Marlowe, who lived between 1564 and 1593, is a playwright from Elizabethan-era Britain. He's the foremost famous tragic English writer after poet, known for his empty poetry Playwright was born in 1564 the identical year Shakespeare was born. His father was a shoemaker and Marlowe learned from him



that power may be a symbol of existence inherited from his father's power in his plays.

After studying he attended Cambridge University in 1580, where he studied for 3 years but lasted for one more three years if the learner intended to get a priesthood degree. Marlowe received his Bachelor of Arts and Philosophy in 1584 so extended his studies for 6 years, but at the time of receiving his degree, the university inquired about his activities and seemed suspicious of being awarded a degree because he had been absent for a protracted time from Cambridge and seemed terrifying to the authorities who suspected him of being within the French city of Reims and a spy for British Queen Elizabeth protestant, and quoting Catholics. **(Nicholl, Charles. 2002)** He left Cambridge where he spent an honest life and had enough income for his needs and so visited London, where he spent a pleasing and charming life. He was a devotee of the play Thomas Kidd and accompanied Walter Raleigh and other famous intellectuals like the school Group. Marlowe's writings caused violent reactions and earthquakes, both thanks to admiration and hatred. His 1587-1588 play Tamburlaine the nice, which talks about ambition and the way it made him a ghost terrorizing the globe put Marlowe's name at the highest until he was shot by the pen of fireplace, the best line owner, and as a writer who glorifies the eagerness for Renaissance under the banner of unlimited science. This play was followed by his tragedy of Dido, Queen of Carthage, in 1586, and his beautiful play The Jew of Malta in 1589, a mix of the fierce tragedy of disgust and comedy from the purpose of view of a lost man between sordid and materialistic. **(Moss, Stephen. 2016).** His 1592 play Edward II also speaks in an exceedingly historical and tragic way about something modern writers didn't dare to speak about, homosexuality. Perhaps his best play is "Dr. Faust", taken from Dr. Faust's German story, addressing the terrible human sin within the Bible and conjuring up the conscience of the tormented man. His last play in 1593 was the "Paris Massacre", **(Tentler, Thomas N. 1977)** which was another door to ambition from the principle of lust for power.

1. The definition of Morality play.

Moral play may be a variety of play that flourished within the 15th century. His general themes revolved round the struggle between good and evil for the salvation



of the human spirit. The moral form of play was usually figuratively or metaphorically, with actors embodying the qualities of certain characters like virtue, vice, wealth, poverty, knowledge, ignorance, beauty and therefore the seven deadly sins. The play revolved around a symbolic figure sometimes called human. The character represents the final public and their lives **(Tilling, 1996: 75)**.

The human enemy is sometimes the character of vice, which sometimes appears within the variety of a demon or under other names. Often, Vice was a comedy character with many tricks and deceptions. But despite this comedic aspect of vice, he was such a stupid individual that vice deceived him. Moral plays are performed by professional actors **(Steenbrugge, Charlotte.2009: 28-56)**.

Morner defines the moral play as a sort of symbolism in a very dramatic form, prevalent at the tip of the center Ages likewise because the beginning of the Renaissance.

The hero, like all men, is surrounded by the embodiment of virtues, vices, angels, demons and death, i.e. all the forces of excellent and evil, who struggle to possess the spirit of the hero. The most heroes during this form of play isn't individual as a personality. He often features a name that distinguishes him from others within the same play. However, this name isn't personal. The reader usually doesn't know anything about his or her community or community status, inclinations or personality. The plain thing here is that the protagonist represents all Christians. The protagonist must face different forces embodied by the pictorial characters. Pictorial characters represent different ethical issues. They're fighting for the spirit of the hero. Fighting for the human spirit could also be the most theme and idea of ethical plays. Usually, the most hero lives in virtue and purity and is then led by the forces of evil to temptation, while good forces try and guide him towards the sacred path. This conflict leads to the autumn of the protagonist. The important aspect of the moral play is that the repentance of the protagonist, the position within which the protagonist regrets his wrong behavior, which could be a key event. God or other good powers often replace or replace the hero and his forgiveness **(Fagles, Robert.2006)**.

The other important aspect of the moral gameplay plot is that the presence of elements of comedy. By the 16th century, variety of ethical plays had learned an



excellent deal of sober and realistic material to create them begins the tradition of English comedy. The needs of the comedy and funny scenes within the drama, which forbidden crucial moral and non-secular issues, is taken in several ways. Maybe they ought to have anticipated upcoming events or addressed the time parts. Moreover, it is often alleged to be a satire and distortion of the central plot (**Harmor, 2003: 18**). The moral play was presupposed to carry an ethical conclusion regarding the standard laws and regulations of fine and evil behavior at that point. The aim of this play was to show and build some moral and moral lessons like religious compliance with peoples.

2- Dr. Faustus as a Moral play.

The play may be largely called an ethical play. By selling his soul to the devil, Faustus has been living a blasphemous life filled with sterile and sensual pleasures for less than 24 years. Insult the Pope with the saints of Rome. There's a pointy conflict in his soul between his ambition and his conscience, between the great angel and also the evil angel that emerges from this internal conflict. However, in the end, Faust is subject to the temptations of the evil angel, paving the way for eternal curse, because the last hour approaches, Faust realizes, with great pain and horror, that his sins cannot be ignored and zip can save him from eternal curse. Before demons hold on to his soul in burning hell, the scourges of the deeply tormented soul find the foremost effective expression in his last progeny (**Gollancz, Israel. 1897**): "Oh my God, my God, don't have a look at me so ferociously! ". The main objective of the moral play was educational ethics. It had been a dramatic guide to Christian life and death. Anyone who ignores the trail of virtue and abandons faith in God and Christ is condemned to despair and eternal curse. This is often the message of Marlowe's play "Dr. Faustus" still. The foremost obvious expression was found within the sad chorus within the last lines. (**Crassons, Kate. 2006: 95-102**)

In moral plays, abstract characters are embodied for vices or virtues. Thus, in Dr. Faustus, we also find the nice angel and therefore the evil angel, the primary symbolizing the trail of virtue and therefore the last sin and curse. The old man then symbolizes the forces of integrity and morality.



Dr. Faustus's comedy scenes belong to the tradition of miracle plays and ancient morals, especially the primary scene of chapter three, where we found Faustus playing sordid tricks on the Pope and therefore the fourth scene of chapter four where the whole horse was shocked and deceived by Faustus **(Arnold, John H, 2005)**. These are the characteristics that are taken to prove that Dr. Faustus may be a moral play while justifying humility, faith and compliance with God's law. Within the first chapter, Faustus had the chance to inquire from Mephistopheles about everything he wanted to induce information about him like crazy. The instant the play begins; he's not afraid to die and so tells Mephistopheles that he believes the story of hell. We can also assume that he believes that the solitary place we track death is paradise. In the end, he believes that paradise and fire exist and one can stay there forever **(Marlowe, 1998:43)**.

Faustus can even be considered an atheist because in some works he denies the existence of God and believes that religion could be a false ritual, so he tells God that he wants to cry but Satan drains his tears

Since he finally asks for mercy and desires to repent to his Creator, he's forbidden and must remain in hell forever. During this play, we study Faustus' sacred beliefs and the way they relate to cultural studies. The play was made during Shakespeare's reign and what was known about paradise and fire could also be different from what we believe today **(Johnston, Alexandra F. 1975: 55-90)**.

3- Some Themes Related to Morality in the Play.

Temptation and Sin: Highly immersed in Christianity, the play showcases the temptation of attractive sin, its results, and the prospect of salvation for a sinner similar to Dr. Faustus. His journey can be seen in relation to the potential path from experience to sin to redemption: his aspiration for the possibility of knowledge and infinite power, committing sins to achieve this, is tempted to reject possible salvation and redemption. He is so trapped in his longing for power that he ignores the results of his dealings with Lucifer. By succumbing to his temptations, God rejects all of them because Lucifer and Mephistopheles, sin if there is sin. (<https://blc.edu/2019/11/fall-play-dr-faustus>)



In portraying his misbehavior, Marlowe reveals the negative effects of sin on Faustus himself. Despite his initially noble aspirations, Faust finished using his charm in practical jokes, tricks and calling for a beautiful woman. Faustus was some time ago a respected scientist, but after dealing with the devil, he seemed like just a shadow of his former self. While Faustus and others hurt themselves through sins, he has the option of salvation throughout the play. As the good angel told him, it is not too late to repent and thus god's mercy. However, Faustus is convinced not to repent by the evil angel, mainly by convincing him that he is already cursed that he will never be able to return to God. Both angels can be seen as opposed to redemption and experience more sin. In most of the play, Faustus gave his ears to the evil angel, but it seemed as if he repented in the last scene. **(Gary R. Young. 2009).**

The question of whether he really repents in the end or not is introvertible and has important hints about whether the play suggests that at some point, it is too late for sinners like Faustus to repent and get redemption. However, whether he repents late or not, he rejects the opportunity for salvation and is ultimately cursed for his sins. (<https://www.sparknotes.com/lit/doctorfaustus/>)

Flash & Spirit: The struggle between flash and soul was filmed strongly in Dr. Faustus. Flash is linked to man's physical desires and desires, while the spirit relates to faith and God. Flash is more important, while the soul resists these desires and desires. Faustus evaluates the flash more than the soul. **(Kelly, Stephen, and Ryan Perry. 2014:1).**

Good and evil: The subject of good and evil is the most important thing Dr. Faustus has shown. The struggle between good and evil makes a man hesitant and remains as confused as Dr. Faustus in that he must agree either to good or evil, and any way is good and any path is bad for him. **(Ibid: 1).**

Pride and Sin: The factor of pride and sin is the most important factor in the fall of Dr. Faustus. Pride belongs to 7 deadly sins. With regard to himself better than others, he falls into the trap of pride and endures sin immediately to achieve his desires and desires, leading him to hell. **(Mann, 2007)**

Salvation and condemnation: In Christianity, salvation is necessary for every Christian to get rid of hell. If man fails to get salvation, he will be cursed forever. In fact,

salvation relates to repentance, but Dr. Faustus refuses to repent, causing his curse and eternal punishment in hell. **(Thomson, John A. 1965)**

Knowledge and wisdom: Dr. Faustus is keen on knowledge. He studies almost all branches of science in addition to religion, yet he still feels hungry for more knowledge, which is why the banned knowledge of "black magic" is adopted. And that's where wisdom fails him. **(Watson, Nicholas. 1995).**

Man's lust and limited power: Dr. Faustus like any other human being has many desires and desires such as the desire for wealth, beauty and power... Etc., however when he decides to take the wrong path to get his desires and desires fuller, did not succeed. After selling his soul to the devil in order to fulfill his desires, he thought he could do anything in his power, but then realized his limits as a human being when he used his black art or black charm only to entertain the Dukes. He was not able to create something like God, showing the limits of his power. **(Nicholl, Charles. 2002).**

Greed: Like any other heroes in Marlowe's plays, Dr. Faustus forgets his responsibilities and duties towards God and other creatures, but tries to hide his weak personality. He was in a tragic series of greed. (https://www.goodreads.com/book/show/18525.Dr_Faustus)

4- Dr. Faustus is an extension of the traditional morality play.

Although Dr. Faustus contains a number of these characteristics found in moral plays, it's not a comprehensive moral play because it strongly reflects the spirit of renaissance and Machiavellian ideas, the indomitable spirit of adventure, bold ambition, strong faith within the forces of the individual, the supreme nostalgia of power, limited knowledge and therefore the pleasure of charming sensual life. On the opposite hand, Dr. Faustus will be considered an ethical play because it's educational and includes an ethical lesson; however, it doesn't exactly match the plays of medieval morality because it also deals with the inner struggle of the hero within the play. **(Beckwith, Sarah. 2012: 107-130)**

Moral plays evolved late on within the 15th century. These plays are designed to produce a dramatic guide to the Christian way of life and also the Christian ring. Hence, the final theme of those plays was theological. They proscribed the conflict between the forces of excellent and evil, and good eventually triumphed and evil was



defeated. During this kind of play, Satan worked as a central figure within the play. While there have been no characters but incarnations working within the play, because the characters during this sort of play were only 1 abstract character and failed to evolve because the story evolved, they remained committed to at least one quality, in order that they were called embodied qualities instead of characters. Then because the story evolved, the evil qualities surrounded the devil, repelled the great qualities of Satan, counted him by its goodness, and eventually defeated evil. **(Bynum, Caroline Walker. 2002).**

Dr. Faustus also deals with the struggle between good and evil. Faust is that the main character within the play, has been given an enormous character and every one the opposite characters of his subordinate, Faustus is that the son of Renaissance who wishes to accumulate infinite knowledge and superior human qualities. He was a doctor of theology and an awfully educated man in various fields of data, yet he's dissatisfied and longs for more knowledge. Thus, he seeks to go away God's path and collides with Satan through the art of magic. He sold his soul to the devil for 24 years of blasphemous life, full of false and sensual pleasure. **(Arnold, John H, 2005).**

There's an ongoing conflict between vice and virtue in Faust's mind. Marlowe embodies this conflict within the sort of corners of fine and evil. But Faustus surrenders to the forces of evil and remains cursed forever within the end. Thus, Marlowe seems to be in line with the tradition of morality, depicting the fate of a person who denies God to the cursed forever. So this was also the goal of all moral plays. Thus, Marlowe gives an ideal moral lesson despite the torment of Faustus. This can be evident from the choir's sad display at the top.

“Faustus is gone, regard his hellish fall,

Whose fiendful fortune may exhort the wise.

Only to wonder at unlawful things,”

Besides the main theme and purpose of the elements of the play in Dr. Faustus, as good angels and villains represent the path of virtue and vice, the appearance of the



old man symbolizes the tingling of conscience in Faustus and the power of righteousness, as the "old man" claims to Faustus: "To guide thy steps unto the ways of life." **(Craig, Hardin.1955).**

The use of "seven deadly sins", i.e. the lust for pride, envy, lust, laziness and corruption, is also a famous and preferred tradition of morality. Here, in Dr. Faust, they also represent an evil tendency. The old character familiar to satan is not missing in this play. Mephistopheles is a follower of Lucifer. Somehow, Faust himself represents a demon. The entire play focuses on the Faustus conflict. All the time he appears in great psychological torment, torn between two ends. This conflict continues to its end, when he is afraid of the curse. But now he has to reap what he planted. The use of clowns and comedy scenes was not actually related to morality, yet they were actually associated with entertainment and laughter. But here we find comedy scenes in Dr. Faustus like the clown scene with Wagner just to make a laugh. Previous moral plays also suffer from the softness of the plot. Dr. Faustus also lacks the unity of the plot. It has a valid start and a suitable ending, but it is not a suitable medium. **(Lutton, Robert. 2006)**

Marlowe wants to show the triviality of magic through frivolous activities and the desires of witches. Despite all these similarities, some critics consider Dr. Faustus a unitary document, as it offers the triumph of evil or Satan in the end. These critics believe that Marlowe himself was an atheist, so he introduced the fall of divinity in his play. But this accusation does not carry much force. Because the end of the play does not reflect the fall of divinity, it reflects the defeat of the Mephistopheles and the fall like renaissance, in the form of the curse of Faust. The apparent disagreement in the play is not between God and Satan, it is between man and satan. Here Marlowe condemns himself, when he resents Faustus that any man, who leads to some diabolical ambition leaves God's way, will be punished for his infidel work, just like Faustus. That's why the critic says:

"Dr. Faustus is an inverted morality play." (Dillon, Janette. 1998)

Thus we can conclude that Dr. Faust can be pronounced as a link between medieval morality plays and illustrious Elizabethan drama.



Morality is in fact a combination of symbolic story and religious plays of miracle plays. In this play, the characters were abstract ideas of vice or virtues such as good deeds, faith, compassion, anger, truth, pride, etc. The subject of morality was the struggle between the forces of good and evil to seize the spirit of man and goodness always, won. The play of morality often ends with great morals.

In moral plays, the characters were embodied in vice or virtues. In Dr. Faustus, also find good and evil Angels; the first represents the path of virtue and the last of sin and curse, one for conscience and the other for lust. It symbolizes the forces of integrity and morality. The seven deadly sins are also present in a great spectacle to delight Faust's desperate spirit. If the general theme of moral plays is theological handling of the struggle of the forces of good and evil for the human spirit, then Dr. Faustus may call it a largely religious or moral play. We find Marlowe's hero, Faust, lagging behind the Scriptures, Trinity and Christ. He delivers his soul to the devil because of his excessive ambition to win: "----- a world of profit and joy" power, honor and absolute ability. **(Boas, 1953: 101)**

On the books of magic, he says: "These metaphysics of magicians and necromantic books are heavenly." By selling his soul to the devil, he lives a blasphemous life full of false and sensual pleasures for only twenty-four years. There's a fight between his overwhelming desire and the morality of the good and the evil angel. But Faustus has already accepted the evil angel's opinion, which says, "Be on Earth like the Lord in heaven." As the final hours approach, Faust finds himself on the brink of eternal curse and shouts with deep sadness: "Oh my God, my God, don't look at me so fiercely!" **(Beadle, Richard. 2001: 7-47)** Through this story, Marlowe gives a lesson that a man who wishes to be God is condemned to eternal curse. The main objective of the moral play was educational. It was dramatic evidence of the lives and death of Christians. Anyone who ignores the path of virtue and faith in God and Christ is destined for eternal despair and judgment - this is also the message of Dr. Marlowe Faustus. The chorus tradition is also preserved. The chorus presents the story just before the beginning of the first scene, and then fills the gaps in the narrative and announces the end of the play with very serious morals. The appearance of seven deadly sins indications that Marlowe in "Dr. Faustus accepted some of the customs of ancient moral plays.



CONCLUSION

Christopher Marlowe is an English playwright and Elizabethan poet. He is the first writer of the Elizabethan tragedy of his time. Marlowe follows the model of the moral play remarkably in the characters and characters he uses: many of them are symbolic characters. For example, Good and Bad Angels can be considered such characters. The first clearly demonstrates the good power that tries to guide Faustus towards repentance, and the evil power that drives him to curse. However, if one takes a look at the text of the play, one will notice that good and evil angels often appear temporarily, often serving as a pause for Faustus' speech. They disappear again.

Their characters are not real, but are the embodiment of Faust's ideas and doubts. For all its connections to medieval wonders or morals, Dr. Faustus may not be treated as a moral play. It is the greatest heroic tragedy because of its enormous pressures on characterisation and internal conflict in the spirit of the lofty personality. Dr. Faust is an achievement of English moral tradition and finally the finest and finally Marlowe's heroic plays. As a moral play, they demonstrate humility, faith and compliance with God's law. As a heroic play, it rejoices in strength, beauty, wealth and knowledge as it seems to complement the plays "Tamburlaine the Great".

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پوخته

میژووی تراژیدی دکتور فاستوس شانۆیهکی کریستوفهر مارلۆ بهرجهسته دهکات که تپیدا پیاویک رۆحی خۆی به رۆحی خراپه دهفرۆشیت بۆ دهسهلات و زانست. شانۆگه ریه که به پالەوانیک که له لوتکهی بهرزایی بۆ ژبان دهست پیدهکات و به کهوتنه ناو خه م و مهرگ و نه فرهت کۆتایی دیت. فاست چوووه ناو گریبهستیکه وه له گه ل لوسیفره، 24 سال له ژبان له سه زهوی تهرخان ده کریت، له و ماوه یه دا میفیسٹوفیلی وهک خزمه تکاری تاییه تی خۆی ده بیته و په یوه ست ده بیته به به کارهینانی جادوو، به لام له کۆتایدا جهسته و رۆحی خۆی ده داته لوسیفره وهک پالنانیک و باقی کاتهکانی وهک پیاویکی نه فره تی له دۆزه خدا به سه ر ده بات. ئەم مامه له یه ده بیته مۆر بکریته له شیوهی گریبهستی که له به خوینی فاستوس نووسراوه. دواي برینیکي قۆل له قۆلیدا، برینه که خودایی سارپژ ده بیته و وشه ی لاتینی هۆمۆ، فوج! (پیاو، راکه!) له سه ری ده رکه وت.

فاوست له کاتی سه لماندنێ ئه وهی که تا ئیستا نه فره تی له کرده وه کانی کردوو، فاست ئه و نوسه ییه ی سه ر قۆلی پشتگۆی ده خات، به و شیوه یه هه چ شوینیک بۆ ده ربازبوون به جی ناهیلایته. فاست وا

دياره له كۆتاييدا بيهوئ تۆبه بكات و په شيمان بيټ له كرده وه كانى، به لام له وانه يه زور درهنگ بيت يان بى سود بيت، چونكه ميفيستوفيلس رۆحى خوى پيكه وه ده بات، بويه فاوست به ئاشكرا له گه ليدا ده چيته دوزه خه وه. تويزينه وه كه ي ئيستا دواى رپوونكر دنه وه ي گرنگيى "شانوگه رى ره وشت" دكتور فاوستوس وه ك شانوگه ريبه كى ره وشتى ناوزه دا كر دووه و دواتر په يوه نديه كه ي له ريگه ي ئه م درامايه تراژيديه وه.

الملخص

يجسد التاريخ المأساوي للدكتور فاوستس مسرحية لكريستوفر مارلو ، حيث يبيع الرجل روحه للروح الشريرة من أجل القوة والمعرفة. تبدأ المسرحية ببطل المسرحية في ذروة وصوله وتنتهي بسقوطه في الحزن والموت واللعة. أبرم فاوست عقدًا مع لوسيفر ، سيتم تخصيص 24 عامًا من الحياة على الأرض ، وخلال هذه الفترة سيكون لديه ميفيستوفيليس كخادم شخصي له ومرفقًا باستخدام السحر؛ ومع ذلك ، في النهاية ، سيتم منح لوسيفر جسده وروحه كدفعة ويقضي بقية وقته كرجل ملعون في الجحيم. يجب أن تكون هذه الصفقة مختومة في شكل عقد مكتوب بدم فاوستس. بعد قطع ذراعه ، يلتئم الجرح إلهيًا والكلمات اللاتينية هومو ، فوج! ("يا رجل ، اركض!") ظهر عليه.

يتجاهل فاوست النقش بينما يؤكد أنه قد شتم أفعاله بالفعل حتى الآن ، وبالتالي لم يترك أي مكان يهرب منه. يبدو أن فاوست يتوب في النهاية ويندم على أفعاله ، ومع ذلك قد يكون الوقت متأخرًا جدًا أو غير ذي صلة ، لأن ميفيستوفيليس يأخذ روحه معًا ، لذلك من الواضح أن فاوست يذهب إلى الجحيم معه. وتناول البحث الحالي "دكتور فاوستس" باعتباره مسرحية أخلاقية بعد شرح أهمية "المسرحية الأخلاقية" ، ومن ثم ارتباطها بهذه الدراما المأساوية.