

**MARTYRDOM FOR KNOWLEDGE IN CHRISTOPHER MARLOWE'S
*DOCTOR FAUSTUS***

OSMAN İŐÇİ

SEPTEMBER 2010

**MARTYRDOM FOR KNOWLEDGE IN CHRISTOPHER MARLOWE'S
*DOCTOR FAUSTUS***

**A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF SOCIAL SCIENCES
OF
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BY

OSMAN İŞÇİ

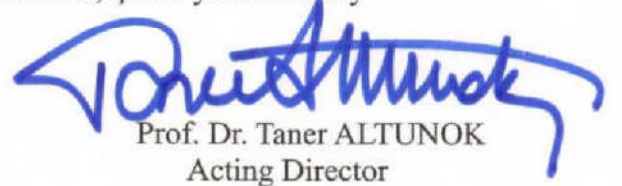
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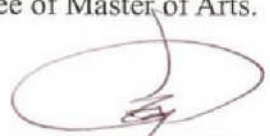
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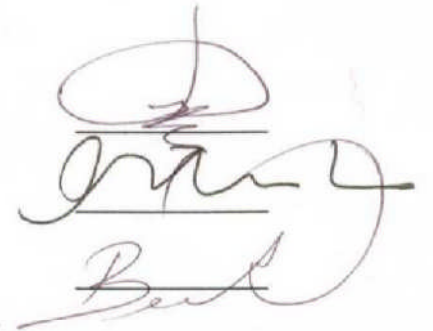
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ÖZ

CHRISTOPHER MARLOWE'nin *DOCTOR FAUSTUS* ADLI OYUNUNDA

BİLİM ŞEHİTLİĞİ

İŞÇİ, Osman

Yüksek Lisans, İngiliz Edebiyatı ve Kültür İncelemeleri

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Doctor Faustus başlıklı oyunun yazarı Christopher Marlowe, dinin egemen olduğu Ortaçağ döneminden, sorgulayıcı insan zihninin evrimi aracılığıyla seküler Rönesans dönemine geçişi sergiler. Oyunun ana karakteri Doktor Faustus, Tanrı tarafından yasaklanan mutlak bilgi alanına girecek kadar cesaretlidir. Aydınlanma yolunda, benliğini öncellerinden aldığı miras ile insanlık adına adamaktan kaçınmaz. O, doğa bilimleriyle sınırlı mevcut bilgiyi aşarak evrensel bilgiye ulaşacak ve bu yolda bir bilim şehidi olarak anılacaktır.

Bunu sağlamasına olanak tanıyan eyleminin beş önemli özelliği bulunmaktadır. Bu özellikler şu şekilde tanımlanır: bir teist olan Doktor Faustus, insan zihninin ötesinde mutlak başarıyı algılar; bunun için Tanrı'nın logos'undan sapar; Tanrı tarafından tanımlanan edilgen bir nesne değil aktif bir özne olarak tarihteki yerini alır; böylelikle, Hazreti İsa'ya bir alternatif olarak, bilim adına şehadet mertebesine yükselir.

Bundan dolayı Marlowe'nin seküler yaklaşımı, Doktor Faustus'u, geri dönüşü olmayan, insanlık adına kaçınılmaz bir yola girmek sorumluluğunda olan bir bilim insanı olarak sergilemektedir. Doktor Faustus, yaşamının kritik bir noktasında, hayati bir karar vererek Tanrı'nın sözünden sapıp, acı çekip, işkence görüp cehenneme sürüklenir. Ancak, Hıristiyan dogmasının buyurduğu şekliyle günah işlediğini itiraf edip, tövbe etmez. Bilgi yoluna girmesi ve kendisini bilim yoluna adayın bir birey olması, bu yolda sonuna kadar devam etmesini sağlayan temel itici güç olduğundan, Doktor Faustus kararlıdır. Özgür iradesi, onu seçiminin sonuçlarını karşılamaya hazırlar. Tanrı'nın iradesine karşı duruşu, onu Hıristiyan dogma temelinde suçlu kılar fakat seküler bakış açısına göre Doktor Faustus bir bilim şehididir.

Anahtar Kelimeler: Christopher Marlowe, Doctor Faustus, Şehit, Şehitlik, Aydınlanma, Yasak Bilgi, Dogma, Pişmanlık

ABSTRACT

MARTYRDOM FOR KNOWLEDGE IN CHRISTOPHER MARLOWE'S

DOCTOR FAUSTUS

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The playwright, Christopher Marlowe lived in an age that experienced transformation from religion-dominant society of the Medieval Age to a more secular one, the Renaissance. In *Doctor Faustus*, Marlowe displays spiritual transformation into secularism through evolution of the inquiring human mind. Doctor Faustus enters in the forbidden zone of ultimate knowledge. He commits himself to the path of enlightenment on the basis of the heritage that he takes over from his predecessors. Due to the evolution in the path of enlightenment that is accomplished with a step surpassing the current knowledge, Doctor Faustus wants to perceive and acquire universal knowledge.

His action has five prominent characteristics that empower him to go beyond the current knowledge and acquire the universal. These are that he is a theist, he perceives a distant achievement, he deviates from the logos of God, he claims to be the active agent, being the subject not a passive object defined by God.

Marlowe introduces Doctor Faustus as a martyr, alternative to Jesus Christ, the Christian martyr.

Marlowe's secular approach reveals his protagonist as undergoing the inevitable course of action: he deviates from the word of God at a critical moment of vital decision; he suffers, is tortured and is dragged to hell. Yet, Doctor Faustus does not repent accepting that he has sinned. As he is the individual whose commitment and dedication to knowledge is the basic impetus that drives him onward, he is resolute and is prepared to face the consequences of his free will and free choice. His stance against the will of God makes him a sinner under the pretext of Christian dogma but Doctor Faustus emerges as a martyr for knowledge from a secular point of view.

Keywords: Christopher Marlowe, Doctor Faustus, Martyr, Martyrdom, Enlightenment, Forbidden Knowledge, Dogma, Repentance

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CHAPTER 1

INTRODUCTION

Christopher Marlowe's timeless character Doctor Faustus in his play with the same title has initiated much debate among critics. The debate is due to the character's enigmatic stance against basic taboos in Christian teachings, the gravest of which being rebellion against God's authority and, therefore, deviating from His word. Faustus, a complex character, who is the outcome of many preceding earlier models, was updated by Christopher Marlowe surmounting the limitations of the prototypes in literature. The character is either depicted as a cliché by critics who account for him as a tragic hero who suffers from a grave error of judgment and blind pride only to fall down to the lowest state of reprobation. Some others depict him as yielding character traits that resist divine disempowerment. While contradictory suggestions are put forward to decipher the dynamics that initiate and guide this character, most of them centre around him being either foolish enough to challenge God or too weak to submit against the Devil. Yet, no example in the literature reveals him as a man of scientific stance with extreme determination to find out and reveal the enigmas of universal knowledge. None depicts him as a martyr who is ready to sacrifice himself in the name of humanity to acquire knowledge as concealed by God. The thesis, therefore, will focus on the darker realm of Faustus' character which lies under the

shade of a Christian taboo: Doctor Faustus trespasses the forbidden zone of darkness which had not been enlightened by current knowledge by the time of his gigantic leap with a scientific urge of curiosity.

Christopher Marlowe, in the play *Doctor Faustus*, creates a character, that has already had earlier prototypes and he updates him to the requirements of the Renaissance by equipping him with an intellectual dimension, scientific capability for inquiry, courage to challenge the unchallengeable and a spirit noble enough not to repent to the last moment when he understands that a step back from God's eternal damnation is inevitable.

1.1 Literature Review

When the related literature is examined, it is found out that a variety of depictions concerning the character of Doctor Faustus falters between his weakness or his claim for power, his foolishness and his gluttonous courage to demand the forbidden. While some portray him as fully egoistic in his claim for power some others find him earnest. To shed light on such conflicting attitudes, a thorough analysis of criticism is as follows:

In his book titled *The Devil and the Sacred in English Drama 1350-1642* John D. Cox says, "Marlowe is the first playwright who uses devils to exploit the religious

secularization of English life that the Reformation had produced.”¹ Christopher Marlowe was a leading playwright because he was one of the first dramatists that used devils in plays to indicate a desire for secular plays.

The author of *Christopher Marlowe Renaissance Dramatist*, Lisa Hopkins writes, “Marlowe does not only rely on existing knowledge, but is also interested in questioning, charting and stretching the frontiers of what is known, practiced, believed and expected.”² Marlowe’s syntheses of the Renaissance did not satisfy his intellectual curiosity, which urged him to use his imagination and surmount the contemporary knowledge, with which he is revealed to have strived to deepen his capacity as an intellectual promising a future shaped by intellection and reason.

Andrew Sander, in *The Short Oxford History of English Literature* writes, “probably stem from a private fascination with ‘forbidden’ knowledge, with ambition and with the disruptive leaps of the human imagination which the Elizabethan political and religious establishment would readily have interpreted as seditious.”³ The critic thinks Christopher Marlowe was a man with ambition for forbidden knowledge-which is prohibited and considered as dangerous for man- because he wrote plays about magic, the devil and taboos of the century. Therefore, he is considered as a man that has ability to raise voice against religious establishment of the Renaissance. Christopher Marlowe was an

¹ Cox, John D. (2004) *The Devil and the Sacred in English Drama, 1350–1642*, p. 110.

² Lisa Hopkins, *Christopher Marlowe Renaissance Dramatist*, p. 106.

³ Sanders, Andrew. *The Short Oxford History of English Literature* p. 148.

intellectual and a leading author regarding his era.

Peter Womack, the author of the *English Renaissance Drama*, says, “Clearly Marlowe was a conscious religious dissident, though how far he was in earnest is hard to judge.”⁴ He is not an unconscious religious protestor. Christopher Marlowe is aware of functions and influence of religion. Consequently, he disagrees with the majority of his society about religion. The critic also writes “It is likely, then, that during his brief life Marlowe managed to violate three of his time’s defining boundaries: class, sexuality and religion.”⁵ The author regards Christopher Marlowe as a man that violates ‘boundaries’ of his society so he did not live in accordance with the norms of the period. As Marlowe developed a highly individualist life style, Womack considers Marlowe a rebel.

Lisa Hopkins, in *Christopher Marlowe Renaissance Dramatist*, puts forward, “Marlowe had an unusually interesting and eventful life...”⁶ He was an unusual character because he was accused of being an atheist⁷ in that time. Even Doctor Faustus was not an atheist; he was not an ordinary man. He faced accusations of being atheist because of his attitudes towards established rules of Christian religion. He is not only a man with ambition for forbidden knowledge or only a conscious religious dissident, but a man that violates boundaries of his society.

⁴ Womack, Peter, *English Renaissance Drama*, p. 110.

⁵ *ibid.* p. 110.

⁶ Lisa Hopkins, *Christopher Marlowe Renaissance Dramatist*, p. 3

⁷ One who disbelieves or denies the existence of God or gods.

Christopher Marlowe was a man who had a political or intellectual agenda. He was a conscious man that followed and got involved in social and scientific developments in his time. The author also writes, “Doctor Faustus sells his soul to the devil, fails to achieve or receive anything notable in return, and is ultimately damned.”⁸ The critic finds Doctor Faustus to be a failure as he does not gain anything notable from his contract with the Devil. He is unsuccessful in his attempt to receive concrete gains from the Devil. Eventually he is subjected to eternal damnation. While this study depicting opinions, by Hopkins, as not true, it will prove the opposite.

H. Tuba Aktaş, in her thesis titled *The Marlovian concept of ‘Hero’ as reflected in Doctor Faustus, Tamburlaine and The Jew of Malta*, explains:

Marlowe basically deals with power, pride and individual self-assertion in his plays. In *Doctor Faustus* desire for forbidden knowledge, which brings the wrath of God is obvious. Faustus’ assertion of power results in his complete denial of the powers of both heaven and hell. He thinks that God’s wrath is similar to the Devil’s power. Faustus wants to destroy the feeling that any other kind of power exists apart from himself, especially that of God’s.⁹

Aktaş depicts Marlowe’s reaction in the character of Doctor Faustus, who rebels against disempowerment of the intellectual whose duty is to have access to knowledge claiming his own power to surpass the boundaries of heaven and hell, God and the devil. The opinion put forward by Aktaş support general framework

⁸ Lisa Hopkins, *Christopher Marlowe Renaissance Dramatist*, p. 30.

⁹ Aktaş, H. Tuba, *The Marlovian concept of ‘Hero’ as reflected in Doctor Faustus, Tamburlaine and The Jew of Malta*, page.23.

of this dissertation.

“*Mark This Show: Magic and Theatre in Marlowe’s Doctor Faustus*, by Sara Munson Deats, states, “These two composite personae-the necromancer/magician and the poet/player-are embodied in the character of the archetypal apostate, Christopher Marlowe’s Doctor Faustus.”¹⁰ The critic considers Doctor Faustus as an archetypal figure of intellectualism, disclaiming his former faith and reclaiming the responsibility of scientific inquiry.

In the essay titled “*Doctor Faustus* and the Early Modern Language of Addiction”, Deborah Willis points out:

Faustus is not born a reprobate, the lines imply, nor did he become one at the moment of conjuring the devil or signing the pact. Rather, repeated actions over time have put him at risk of creating a sinful inner nature that, once fully established, will be impossible to change.¹¹

Willis takes the opposite stance reverting to his error of judgment. As Doctor Faustus has violated the rules of the kingdom of God and trespassed into the kingdom of darkness, he has decided on his downfall as a sinner which he cannot disclaim. Therefore, she believes that Doctor Faustus is an irreversible sinner.

Rick Bowers, the author of the essay titled “Almost Famous Always Iterable: *Doctor Faustus* as Meme of Academic Performativity”, states:

Faustus never plays the role of a real academic bastard. His orientation is open and curious; he is willing to try anything in defiance of a curriculum or even a

¹⁰ Sara Munson Deats and Robert A. Logan ed. *Placing the Plays of Christopher Marlowe*, p.13.

¹¹ Deborah Willis *Placing the Plays of Christopher Marlowe* (Sara Munson Deats and Robert A. Logan ed), 2008, p. 135.

world that attempts to impose limitations and silence debate.¹²

The author does not see Doctor Faustus as a real academician but a man whose orientation is open and curious. He is ready to try anything without evaluating its nature and consequences.

John D. Cox's, *The Devil and the Sacred in English Drama 1350-1642*, expresses the view that, "According to Mephistopheles, 'pride and insolence' (a strangely orthodox phrase for a devil to use) led to Lucifer's overthrow, and pride is the key concept in Faustus' story: initially he wishes to go beyond the bounds of received knowledge..."¹³ For John D. Cox pride is the main driving force that urges Doctor Faustus to exceed established norms of knowledge.

This thesis purports to reveal Doctor Faustus daring character and locates him as an outstanding figure whose urge towards acquiring paramount knowledge leads him to a point of no return: martyrdom for knowledge.

Doctor Faustus will be revealed as being aware of the difference between God's wrath and the Devil's power. He is a conscious man and, therefore, is aware of his decisions and actions. Damnation is not the only and ultimately, unchangeable end for him.

There is a combination of inherited curiosity and desire for knowledge in Doctor Faustus. He follows a path of knowledge or enlightenment, acting according to his

¹² Rick Bowers *Placing the Plays of Christopher Marlowe* (Sara Munson Deats and Robert A. Logan ed), 2008, p. 119.

¹³ Cox, John D. (2004) *The Devil and the Sacred in English Drama, 1350-1642*, p. 111

urge for knowledge and decides to trace this unusual path to confront his inherited determination and surpass it. Doctor Faustus is a sound academician, as he is decisive about the course to follow. He is a pure man of knowledge because he is open minded, oriented and curious enough to question and force the limits of knowledge, which are the three key aspects of being a man of knowledge. Doctor Faustus contacts and meets the Devil. He accepts and practices what the Devil tells him. He, however, is not a loser, but a winner of knowledge, claiming a historic mission of undertaking the necessary risk, responsibility and executing in vigor the inherited and the coded human will to find out. Doctor Faustus transforms from a medieval scholar to a timeless martyr. His intellectual maturity prepares him for a sacrifice for martyrdom.

The following chapter will focus on the Renaissance intellectual climate and how it shapes the individual mind. While revealing the dynamics of the Renaissance, the chapter will associate Doctor Faustus as an intellectual representative of the age. Therefore, religious dogmatism and scientific developments will be juxtaposed to lead the reader of the dissertation to a better understanding of the martyr hero, Doctor Faustus and his motives by expanding such powerful movements of the time as reformation and humanism.

The third chapter will be about Marlowe's dramatic achievement and the way and how he updates themes, characters and settings of morality plays and becomes innovative enough to create the secular play, *Doctor Faustus*. Similarly, the

chapter will trace the evolution of the protagonist Doctor Faustus by taking him in a historical sense from earlier models and prototypes. Thus, the modeling of the martyr will be the subject matter of the chapter.

The final chapter of the dissertation will mainly focus on the Oath and Ceremony that prepare Doctor Faustus as the martyr and reveal his ascendance to martyrdom through a close textual analysis of the play.

The conclusion is dedicated to enlivening a final portrait of Doctor Faustus, not as tragic or sinful as many critics claim but as a pathfinder, challenger and a martyr of knowledge. While mentioning dynamics that drive him to the path of knowledge, it will be concluded with a final remark that Doctor Faustus is not an unconscious man regarding his decision but a timeless martyr. He is a sound enlightened man, who sacrifices himself to universal knowledge in the name of humanity.

CHAPTER 2

THE RENAISSANCE MIND and INTELLECTUAL ENLIGHTENMENT

Marlowe's *Doctor Faustus* reveals characteristics of the Renaissance which was a movement starting in the 14th Century Italy and spreading to the rest of the European continent during the 15 and 16th Centuries. The period was a revival of the Classics that took their models from nature. Therefore, the Renaissance was the imitation of the imitation of nature. Being an individual that yields characteristics of his age, Doctor Faustus is a scholar that has studied nature. However, the same period also took religious faith as a dominant dynamic. Therefore, the emerging climate of the period gave rise to scientific inquiry and religious faith. Doctor Faustus signifies the intellectual of the period that falters between these two extremes, risking to be stamped out as a non-believer or an atheist and even a theist¹⁴. Transformation of scholastic thought into scientific was at the core of the period. As Doctor Faustus represents the new and scientifically oriented intellectual of the period, he has to carry the burden of the pressures of orthodox Christianity. It is, therefore, required to reveal the dynamics of the period and their impact on Doctor Faustus who is inevitably dragged into one choice: martyrdom.

¹⁴ A theist believes in at least one god but denies the existence of many other gods.

2.1 The Renaissance: Revival of Classical Thought

Renaissance means rebirth of art, literature and learning and the Renaissance is a term used to describe the period from the late 14th Century to the mid 17th Century. Rediscovery of Greek and Latin classical literature abundantly influenced the Renaissance. In this period, scholars and artists tried to do what Greek and Roman intellectuals had done. Although there is a debate about the date and place of the Renaissance, many scholars agree that it started in the 14th Century in Italy. However, the term Renaissance refers to the combined intellectual and artistic transformations of the 15th and 16th centuries including the emergence of humanism, Protestant individualism, Copernican astronomy and the discovery of America¹⁵. Renaissance is a general term to describe the atmosphere of that period in terms of politics, philosophy, and literature. The Renaissance came to England in the early sixteenth century. Siobhan Keenan writes:

The 'Renaissance' (meaning 'rebirth') describes the movement which saw renewed European interest in classical culture between the late fourteenth and mid-seventeenth centuries. Having initially sought to emulate the achievements of the Greek and Roman empires, Renaissance scholars and artists later sought to out-do their ancient predecessors, and therefore engaged in fresh intellectual and artistic exploration. The origins of the 'Renaissance' have been hotly debated but the most scholars agree that it originated in late fourteenth-century Italy, where it was fostered by a new generation of humanist scholars. Its influence was gradually felt all across Europe, reaching England by the early sixteenth century.¹⁶

¹⁵ Zrna Agačević, *Doctor Faustus As A Renaissance Tragedy*, p. 4.

¹⁶ Siobhan Keenan *Renaissance Literature*, p.1.

The Renaissance is a European movement that spread gradually to all Europe and reached England in the early 16th century. Religion continued to keep its importance in Renaissance in England because it had great meaning for England in previous centuries. Religion has great significance as Siobhan Keenan states:

Religion was central to life in Renaissance England. Officially, everyone was Christian. The possibility that God did not exist was barely acknowledged and those who dared to express atheist views confronted harsh penalties*. In such a culture religion was not simply an ideology, but it was a way of life, and to write about any aspect of life was almost inevitably to touch on religion [as seen in *Doctor Faustus*.]¹⁷

Therefore, religion was a central faith to the Renaissance society in England. As a result, non-believers, that were atheist, could not openly expose themselves. If they had done so, they would have been subjected to serious torture and severe punishments. Religion was a dominant way of life in the Renaissance society in England. Therefore, it was difficult for especially two groups to coexist with the believers. Atheists, who did not believe in any God or creator, and theists, who believed in at least one God were under pressure. They were not allowed to express their views because that would be heresy. Christopher Marlowe as it was alleged was an atheist, a claim which was not proved but which reveals him being one of those who were under distress.

¹⁷ *ibid.* p. 2.

*In the spring of 1593, Marlowe again found himself in difficulty with the Privy Council on the charge of atheism and blasphemy. Marlowe was then summoned to the Privy Council, which decreed that he must appear daily before them until he was licensed to the contrary. Then, twelve days later he was killed in a tavern in Deptford, a dockyard adjacent to Greenwich. (Eva Fitzwater, *Cliff Notes on Marlowe's Doctor Faustus*, p. 6).

Doctor Faustus, the Marlovian hero, has affinities of distress with the playwright. He is a theist rather than an atheist as he has observed nature and concluded that God is involved in the worldly affairs and universe. He knows that there is at least one God that exists and he accepts it. However, God cannot be known for theists via revelation but through rationality. Doctor Faustus, therefore, cannot reason and understand why God does not yield the secrets of universal knowledge. He tries to go beyond the knowledge natural dynamics that God has offered to man and reach universal characteristics of God that is concealed by God. Although the play may seem to reveal that Doctor Faustus has renounced God, as a theist he remains attached to Him to the very end of the play. When Christopher Marlowe's stance of faith is traced in line with Doctor Faustus, it may be put forward that there is an affinity between the playwright and his hero, and that they are both theists.

However, even though the Renaissance was religion dominant, magic, black magic and conjuring were also much practiced in line with spiritualism of religion. Magic became popular as it offered metaphysical access to unknown and it sided with religious faith. In parallel, it was also a primitive scientific indulgence. Siobhan Keenan points, "In Renaissance Europe faith in Christianity co-existed with a widespread belief in magic. Even monarchs and religious leaders took magic seriously... The extent of popular interest in magic is reflected in the proliferation of texts about magic in the late sixteenth and early seventeenth

centuries.”¹⁸ Religion and magic existed simultaneously. Religion was considered as science at that time. Due to the given importance to magic, there are literary works about magic. *Doctor Faustus* is one of the examples of using magic in a play that was written in the 16th Century.

Science and scientific developments were key elements of the Renaissance movement in Europe. The Renaissance society was interested in science and scientific developments that became popular and influence the society. Siobhan Keenan points out:

The Renaissance was an age of great scientific discoveries. Initially inspired to imitate the achievements of ancient scholars, Renaissance scientists increasingly realized that there was more to be learned about the world than their predecessors had discovered. In being ready to question classical wisdom Renaissance scientists were rejecting a tradition known as ‘scholasticism’ which asserted the unquestionable authority of ancient and canonical texts. Instead they adopted an empirical approach based on experimentation and direct observation of the world.¹⁹

Any progress in the field of science at that time brought changes into life. At the beginning of the Renaissance period, scholars and intellectuals aimed to imitate what their predecessors had done in the past. The scholars and intellectuals of the Renaissance Europe started to deal with science and they realized that there were many things to learn in their era. Renaissance scientists reject the dominant mentality of knowledge that is scholasticism. This mentality defends indisputable exactness, validity and authority of ancient and canonical texts.

¹⁸ *ibid.* p. 7.

¹⁹ *ibid.* p. 26.

Scientific developments in the Renaissance period based on a heritage from the earlier centuries because it is a cumulative and continuous process. It is also evolutionary and inherited questioning mind that is personified through Doctor Faustus. This mind has been getting established since the origin of human existence in history. The Renaissance scientists and scholars started to adopt a new approach to science and issues that they face. The new approach is called as empirical and based on experimentation and direct observation of the world. This was due to a climate of liberation from the dark medieval pressures of Christian orthodoxy which was counter balanced by two powerful movements in the period: Humanism and Reformation.

2.1.1 Humanism and Reformation

Humanism was a movement that transformed a theo-centric world a man centered world. It was an effort in praising man in terms of his individual capabilities, claiming that there was no superior authority of any significance other than him. Although humanism flourished during the Renaissance it bears a long history. It updated itself in line with the standards of the Renaissance, when the intellectuals of the age began to emerge one by one under the atmosphere of liberation. Humanism was the product but also the impetus for the Renaissance in that it enhanced the significance of man. On the other hand, Renaissance contributed to humanism in terms of providing a suitable atmosphere for the creation of a new

model of man. Such a model resonates with Doctor Faustus whose basic motive is to assert his individual significance over to thwart of God.

On the other hand, as etymology of 'Reformation' suggests it rearranges²⁰ the existing form of Christianity in the aspect of disempowerment of the religious authorities especially the Pope. "Just as Renaissance Humanists rejected medieval learning, the Reformation seemed to reject the medieval form of Christianity."²¹ Its main concern was not about denouncing Christianity but reshaping it by denouncing the authority of religious clergy. Its pretext was based on humanist approach which attributed importance to the individual and considered man as the centre of the universe. As seen in case of Reformation and the Renaissance, there was interaction and interrelation between both. Both terms have prefix "re" that they are not completely new but renovated version of the former. As a result of its attempts, Reformation accomplished to have a new version of Christianity that was moderate in terms of less powerful clergy but powerful individuals comparing to the medieval version. This reinterpreted form of Christianity helped the Renaissance regarding environment of liberation. Similarly, the Renaissance with its atmosphere of liberation assisted reformation in terms of loud articulation of the human voice.

Renaissance and intellectual enlightenment leads humanity to enlightenment through the impetus of Humanism and Reformation.

²⁰ <http://thesaurus.com/browse/reformation>

²¹ http://www.all-about-renaissance-faires.com/renaissance_info/renaissance_and_humanism.htm

2.2 Intellectual Enlightenment in Historical Context

Classics were revived in the Renaissance movement which was a transition period between the Medieval Age and the Age of Reason. Religion was still the prominent factor, inherited from the Medieval Age, as a domineering force that shaped and hindered the Renaissance mind. When the pressure it exerted became much, inevitably silent opposition began to emerge. Christian dogmas were questioned by such deviations from the main stream canonical Christian faith in the form of atheism and theism. Moreover, magic became a significant practice signifying such deviations from orthodoxy and indulgence in scientific practices. Science became, though gradually, an impetus for the Renaissance intellectual to explore and understand his relation with the world, nature and God. As enlightenment enriches and deepens man's capabilities of thinking, critical thinking, it justifies its etymological French meaning '*lumières*' or English equivalent 'light'. The newly emerging intellectualism of the period aimed at shading light on the medieval darkness in which scientific and universal enigmas were buried. Since scientific and intellectual enlightenment has its roots as far back as to Adam and Eve and history of the original sin as accounted for in the Old Testament, it has become a perpetual continuum enhanced by many intellectuals throughout ages. Some of them have been martyred as intellectual martyrs who have sacrificed their lives for the cause of enlightenment, while some others have suffered great torture. However, enlightenment of the human mind, in

line with the reinforcing impact of two prominent movements, namely Humanism and Reformation of the Renaissance, have been sustained and maintained. Such movements have contributed to intellectual enlightenment in terms of constituting contemporary and convenient settings on which the human mind has flourished.

Enlightenment, which is an inevitable process, broadens the intellectual scope of man and improves his knowledge. Enlightened man has power to analyze issues in an objective manner. Ellen Judy Wilson and Peter Hanns Reill, the editors of *Encyclopedia Of The Enlightenment Revised Edition*, put forward the following definition:

Enlightenment is an English translation of the French word *lumières*, meaning “lights”. *Lumières* appeared frequently in the 18th-century discussions, referring both an intellectual program and to the people who were creating it. Everyone claimed to possess light, a symbol borrowed from ancient philosophy by 17th century intellectuals because of its reference to wisdom.²²

The above definition is about the origin of Enlightenment. It explains the meaning of the word of enlightenment. The word of enlightenment as derived from French ‘*Lumières*’ refers to ‘light’, signifying intellectual wisdom associated with reason.

Enlightenment is a phenomenon that mankind experiences. It means light in French and signifies a phase from immaturity to maturity. A man that has passed through process of enlightenment acquires ability to think critically.

Enlightenment is application of reason to any issue that mankind experiences. Its characteristics can be listed as; challenging, collective and dynamic. It is not a

²² Wilson, Ellen Judy. Reill, Peter Hanns (consulting editor), *Encyclopedia Of The Enlightenment Revised Edition*, p. 179.

fragment but continuous course. History of the enlightenment goes to back to ancient times namely Eve's case. There is a desire or at least curiosity for universal knowledge that is inborn. This kind of desire is seen even in the old stories of the mankind. The following story of the Fall of Man quoted from the Bible. According to the Bible the story is about the first two human beings.

Now the serpent was more subtle than any other wild creature the LORD God had made. He said to the woman, "Did God really say, 'You shall not eat of any tree of the garden'?" And the woman said to the serpent, "We may eat fruit of the trees of the garden; but God said, 'You shall not eat of the fruit of the tree which is in the midst of the garden neither shall you touch it, lest you die.'" But the serpent said to the woman. "You will not die. For God knows when you eat of it your eyes will be opened, and you will be like God, knowing good and evil." So when the woman saw that the tree was good for food, and that it was a delight to the eyes, and that the tree was to be desired to make one wise, she took of its fruit and ate; and he ate. Then the eyes of both were opened, and they knew that they were naked; and they sewed fig leaves together and made themselves aprons. (Genesis 3:1-7)²³.

This passage tells the story of Eve and Adam. Although the Lord God forbids eating the fruit, she eats it and also persuades Adam to join her. She decides to eat it because the serpent says that her eyes will be opened and she will be like God. Eve sees the tree and she is tempted by the Devil and then eats the fruit because she is told that she will get paramount knowledge when she eats it. After Eve and Adam eat it, their eyes are opened and they notice that they are naked that signifies not having knowledge or immaturity. Due to the level of knowledge, function of being enlightened or having knowledge at that time is associated with seeing. However, being enlightened has reached to a level of access to any kind of

²³ *The Holy Bible Revised Standard Version Containing The Old and New Testaments.*

knowledge at the time of Doctor Faustus. It is a result of evolution that knowledge is subjected to. Opening of eyes signifies acquiring knowledge, which starts with observation or capability to see rather than to look. The history of desire for knowledge goes back to the first human beings.

And they heard the sound of the LORD God walking in the garden in the cool of the day, and the man and his wife hid themselves from the presence of the LORD God among the trees of the garden. But the LORD God called to the man, and said to him, "Where are you?" And he said, "I heard the sound of thee in the garden, and I was afraid, because I was naked; and I hid myself." He said "Who told you that you were naked? Have you eaten of the tree which I commanded you not to eat?" The man said, "The woman whom thou gavest to be with me, she gave me fruit of the tree, and I ate."(Genesis 3: 8-13)²⁴

After Eve and Adam eat the fruit, they acquire surpassing knowledge. As a result, they act in a way that is not foreseen and designed by God. It is not foreseen and expected by God because it is believed that God provides options to man. Consequently man can choose one of these options. Then, the Lord God questions this unexpected action and learns that Eve and Adam have eaten the fruit. Eve's action is the first rebellion against God's will and authority and the first sin or the original sin as the myth depicts. It is rebellion against the dominant and established rules of the divinity. It is the first reaction in getting universal knowledge.

Then the LORD God said "Behold, the man has become like one of us, knowing good and evil; and now, he put forth his hand and take also of the tree of life, and eat, and live for ever-" therefore the LORD God sent him forth from the garden of Eden, to till the ground from which he was taken. He drove

²⁴ *ibid.*

out the man; and at the east of the garden of Eden he placed the cherubim, and a flaming sword which turned every way, to guard the way to the tree of life. (Genesis 3: 22-24)²⁵

The Lord God realizes that Eve and Adam may know what is good or bad, in other words they have knowledge. God does not want to experience such thing because it is not good for him. Like all the rulers he [God] does not want to have enlightened subjects under his control. Therefore, God punishes Eve and Adam for this action. Eve and Adam are expelled from heaven. It is the cost that Eve and Adam are expelled from heaven which is the price that Eve's curiosity has caused Adam and Eve pay for. Even if, the first man and woman were not martyrs, they were eternally damned as sinful. Their torment, as God commanded, started when they were sent to earth, to suffer. According to the Christian belief, no man could avoid the responsibility of the original sin, let alone Adam and Eve. Although their *Fall* from heaven seems tragic, Eve's action is the first step towards enlightenment. Eve is the first component of the pioneer of chain of enlightenment.

The process of enlightenment goes on since the creation or composition of the world and it is evolution of 'the curious mind'. Enlightenment in this respect means perceive of which dictionary meaning is "to take intellectual cognisance to apprehend by the mind to be convinced by direct intuition"²⁶ to become aware and to become conscious man of reason." The enlightenment is based on knowledge

²⁵ *ibid.*

²⁶ <http://www.seslisozluk.com/?word=perceive>

and science. Stent Gunther, in his article titled *The Dilemma of Science and Moral*, writes:

Ever since the 16th century, when Francis Bacon put forward the then novel creed that science provides a hope for a better world, there have arisen conflicts between science and morals. But right from the very start of modern science and with the case of its founder Galileo, these conflicts were always resolved in favour of science in the long run.²⁷

There is an ongoing conflict and/or struggle between the beliefs that are accepted without being questioned and the science based on reasoning and inquiring. The science has won out up to now. History of the enlightenment process is a long one. Enlightenment is process experienced by man. It requires courage and occurs as a result of rebellion. Adam and Eve, particularly the latter, have curiosity that is basic requirement of scientific approach. That is the reason why this event has been chosen as an example for this dissertation.

In line with his predecessors²⁸, Doctor Faustus yields characteristics of a pioneering intellectual who forces the boundaries of religious dogmas, speeds up the process of intellection and enlightenment, acts as a revolutionary defying the authority of God but not ignoring His existence, thus taking the responsibility and initiative to become a martyr of knowledge.

Enlightenment emerged as a natural right with the impetus of humanism and it marked an evolutionary process for complete freedom from medieval fears of original sin. Moreover, it refers to the courage that is enhanced for attaining the

²⁷ Stent Gunther S. (1974) *The Dilemma of Science and Morals*, page 1.

²⁸ Some of his predecessors are Prometheus, Socrates, Galileo Galilei.

wisdom of questioning nature and limits of knowledge.

Enlightenment is man's emergence from his self-incurred immaturity. Immaturity is the inability to use one's own understanding without the guidance of another. This immaturity is self-incurred if its cause is not lack of understanding, but lack of resolution and courage to use it without the guidance of another. The motto of enlightenment is therefore: Sapere aude! Have courage to use your own understanding!²⁹

Immanuel Kant, in his article titled *An Answer to the Question "What is Enlightenment"*, defines enlightenment as a course that starts from immaturity and ends in maturity or existence of a man in a manner that is appropriate to his function as human being. Maturity is liberation from imposing and dogmatic authority of the established Church that arrests the questioning nature of human mind. In the article titled *What is Enlightenment?*, Michel Foucault writes: "And by immaturity, he [Kant] means a certain state of our will that makes us accept someone else's authority to lead us in areas where the use of reason is called for³⁰." Immaturity is a phase in which an individual accepts the authority of someone else, in other words obeys to him regarding the issues that are related with him. If there is position of immaturity for a man, he cannot make decision with his own mind, reason. Immaturity means lack of power to make decision and lack of courage. Foucault says "Thus Enlightenment must be considered both as a progression in which men participate collectively and as an act of courage to be

²⁹ Immanuel Kant *An Answer to the Question: "What is Enlightenment?"* p.2.

³⁰ Michel Foucault, *What is Enlightenment?*, p.2.

accomplished personally.³¹” There are two sides of the course of enlightenment. These are that enlightenment is a collective process and it requires courage to accomplish it which leads one to revolt against dogmas, then making him get mature, losing the innocence of ignorance. Courage is key element for enlightenment. According to Kant the motto of enlightenment is having courage to use one’s own understanding and function of thinking. Max Horkheimer and Theodor W. Adorno define the enlightenment as:

Enlightenment understood in the widest sense as the advance of thought, has always aimed at liberating men as masters. Yet the wholly enlightened earth is radiant with triumphant calamity. Enlightenment’s program was the disenchantment of the world. It wanted to dispel myths, to overthrow fantasy with knowledge.³²

Enlightenment aims to improve thinking and thought and to liberate man as his ‘master’. It wants to create an atmosphere in which knowledge is over the myths and ignorance. As enlightenment aims to accomplish a life in which knowledge is dominant, it strives to spread knowledge into spheres of life. Thomas Osborne defines the enlightenment as “In its broadest, most banal, sense, the notion [that] refers to the application of reason to human affairs; enlightenment would be the process through which reason was to be applied to all aspects of human existence, above all in the name of freedom.”³³ The enlightenment, in the widest frame, is

³¹ *ibid.* p.2.

³² Noerr, Gunzelin Schmid (ed), *Dialectic of Enlightenment Philosophical Fragments Max Horkheimer and Theodor W. Adorno*, p. 1.

³³ Osborne, Thomas (1998), *Aspects of Enlightenment Social Theory and the Ethics of Truth*, p. 1.

application of reason to issues that man faces. The reason is applied to any issue in the name of freedom. The usage of reason and freedom is key step for enlightenment. T. Osborne also points out “The great thinkers of the Enlightenment all believed that reason as opposed to superstition or dogma was the one sure basis of a free and just society.”³⁴ The Enlightenment thinkers state that reason, not the superstition or dogma, is the only base of a free-thinking life style. They think the reason shall be key solution to the all matters that humankind experience.

There are challenges in way of the enlightenment. Kant says, “Thus it is difficult for each separate individual to work his way out of the immaturity which has become almost second nature to him”³⁵. The process of enlightenment, therefore, contributes to man’s effort in overcoming his long-attained characteristic of developing and unquestioning mind due to orthodox Christianity. Thus, the immature human mind finds for the first time in human history the chance to get mature by imposing questions that need intellectual and satisfying answers via science.

According to Kant “There is more chance of an entire public enlightening itself. This is indeed almost inevitable, if only the public concerned is left in freedom.”³⁶

³⁴ *ibid.* p. 1.

³⁵ Immanuel Kant, *An Answer to the Question: “What is Enlightenment?”* , p. 2.

³⁶ *ibid.* p. 2 and 3.

Kant underlines that a public will enlighten itself, if there is feeling of freedom. Kant says: “For enlightenment of this kind, all that is needed is freedom. And the freedom in question is the most innocuous form of all freedom to make public use of one's reason in all matters.”³⁷ An enlightened man uses reason in all matters and questions issues which brings a satisfactory result. If there is a man that does not use his reason in any matter, he cannot reach right decision. Using reason and questioning the matters in a satisfactory level can be accomplished under a free atmosphere. Regarding the use of reason and questioning, Michel Foucault writes:

On the other hand, when one is reasoning only in order to use one's reason, when one is reasoning as a reasonable being (and not as a cog in a machine), when one is reasoning as a member of reasonable humanity, then the use of reason must be free and public. Enlightenment is thus not merely the process by which individuals would see their own personal freedom of thought guaranteed.³⁸

Foucault expresses that enlightenment is both for individual and public. Foucault thinks that reason must be free to have a man of reason in the universe. There is need for freedom that is not only for some individuals or a particular group but also for the whole universe. Freedom is a key for enlightenment. Individuals and societies move from immaturity to enlightenment when they live in a free atmosphere. Enlightenment is collective progression of intellection. Although Doctor Faustus acts individually, he becomes the emblem, the spokesperson or

³⁷ *ibid.* p.3.

³⁸ Michel Foucault, *What is Enlightenment?* p.3.

eponym of the period.

Enlightenment is a course during which both an individual and a social entity acquires abilities of thinking, questioning, learning and knowledge. It is a process which enables man to question dominant values and rules of the existing order.

Encyclopedia Of The Enlightenment Revised Edition states:

All aspects of traditional life-religion, political organization, social structure, science, human relations, human nature, history, economics, and the very grounds of human understanding-were subjected to intense scrutiny and investigation. On the other hand, proponents of the Enlightenment attempted to establish adequate grounds for a clearer and surer understanding of these topics. In short, the Enlightenment was characterized by the dynamic between criticism and innovation.³⁹

Enlightenment questions and examines all these elements because it is appropriate to its characteristic of critical thinking. Religion, political organization, social structure, human relations are some of the examined aspects of life. The enlightenment aims to reach a social order in which all these issues are plain enough for mankind.

The enlightenment is a slow process because it is not easy that all these abilities such as questioning, inquiry, critical thinking be achieved. The development of enlightenment is slow particularly for a society which is composed of many individuals. In the article titled *An Answer to the Question: "What is Enlightenment?"* Kant says, "Thus a public can only achieve enlightenment

³⁹ Wilson, Ellen Judy. Reill, Peter Hanns (consulting editor), *Encyclopedia Of The Enlightenment Revised Edition*, p. Ix.

slowly.”⁴⁰ Enlightenment is not a static but dynamic course. It is a process of man’s change in terms of thinking and mentality. According to Albert Einstein “It is harder to crack a prejudice than an atom.”⁴¹ Einstein refers to the difficulty of change. The situation of immaturity and obeying to current dominant rules of a period create prejudices for individuals and societies. Breaking these prejudices takes time in other words; the enlightenment progresses slowly. Since it does not complete its development in a short period, Doctor Faustus is one of the components of enlightenment chain. He is a revolutionary character that is a catalyst to speed up the process.

Right of getting enlightened has been guaranteed for everyone by the Universal Declaration of Human Rights that is the basic human rights instrument in the 21st Century. The Article 26 states “Everyone has the right to education [to be enlightened]”⁴². A man may choose not to follow the path towards enlightenment.

With regard to right of enlightenment Kant says:

A man may for his own person, and even then only for a limited period, postpone enlightening himself in matters he ought to know about. But to renounce such enlightenment completely, whether for his own person or even more so for later generations, means violating and trampling underfoot the sacred rights of mankind.⁴³

⁴⁰ Immanuel Kant, *An Answer to the Question: “What is Enlightenment?”* p. 3.

⁴¹ http://www.notable-quotes.com/e/einstein_albert.html

⁴² <http://www.un.org/Overview/rights.html>

⁴³ Immanuel Kant, *An Answer to the Question: “What is Enlightenment?”* p. 5.

As Kant refers, enlightenment cannot be hindered in terms of any dogma. It may be paused but eventually and ultimately as he believes, humanism will take over the medieval authority of the church that banned all scientific curiosity and its related questions. Foucault says: ...it [enlightenment] as a phenomenon, an ongoing process; but he also presents it as a task and an obligation⁴⁴. It is not only right but also a task for man because using reason is appropriate to man's function as a human being. Enlightenment is a task for man because it is a requirement of man's nature because man has desire that forces him to infinite knowledge. There is an ongoing struggle between reason and ignorance throughout the world history. John D. Cox in his book titled *The Devil and the Sacred in English Drama, 1350–1642*, writes "Reason would inevitably defeat ignorance; the secular would inevitably defeat 'other-worldliness and superstition.'"⁴⁵ Enlightenment is an inevitable course for mankind. Curiosity is one of the basic characteristics of the human mind. It was due to Renaissance liberation of the human mind via two movements namely Humanism and Reformation that encouraged curiosity, cleaned it from medieval fears and opened up scientific pathway towards universal knowledge.

Enlightenment embellishes and advances man considering his functions and capabilities of thinking, questioning and evaluating while transformation him from the shallow ordinariness of the hindered mind to an outstandingly elevated

⁴⁴ Michel Foucault, *What is Enlightenment?* p.2.

⁴⁵ Cox, John D. (2004) *The Devil and the Sacred in English Drama, 1350–1642*, p.9.

form of intellectual capability. It recreates man as fearless as oppose to the horrifying and nightmarish pressure of the original sin that has promised no redemption and salvation. Enlightenment is a return to the original man to his re-essence as Renaissance, the word suggests. Cleansed form the guilt of the original sin and the pressures of medieval Christian orthodoxy, man sustains human heritage of liberation from arresting and hindering pressures of Christian dogma. His legacy urges him to move onward, without the fear of punishment as it does to motivate and urge Doctor Faustus, the Marlovian hero. Doctor Faustus signifies the new model of man whose intellect is perceptive, ready to grasp the enigmas of universal knowledge. The new model of the man, who seeks for universal knowledge, is equipped with determination, courage and craves for transforming himself from the primitive immaturity of the earlier ages and emerges as a mature man. He is aware that the pathway to enlightenment is demanding, challenging and even threatening, yet he does not take a step back. As Doctor Faustus does, all intellectuals who have taken decisive step deserve to be defined as new men in the process of intellectual enlightenment.

CHAPTER 3

DRAMATIC ACHIEVEMENT of CHRISTOPHER MARLOWE: FORCING THE LIMITS

Playwright does not produce his works in vacuum. He not only follows the developments and established standards around himself but also he, as an intellectual, forces them so as to transform his society towards a future that he designs. Christopher Marlowe was a playwright who lived in the Renaissance period. He created Doctor Faustus, who is the protagonist of the play, in line with scientific and philosophical developments. Doctor Faustus represents the new model of man of the Renaissance thought that demands precise, observation, courage and decision. He is not to be superficially evaluated as a typical tragic character that is the victim of his error of judgment and hamartia. Doctor Faustus, as a conscious man, regarding his decision and decisive action, becomes a martyr for universal knowledge. His action unfolds on the Marlovian stage on which he innovatively introduced new devices to drama it is on his stage that Doctor Faustus as a new character makes a dramatic choice and undergoes test of endurance finalizing his life in dignity.

3.1 The Play and Making of the Protagonist

Christopher Marlowe's character, Doctor Faustus being an academician, plays part of a Renaissance 'shepherd' who ushers the medieval mentality to a secular world

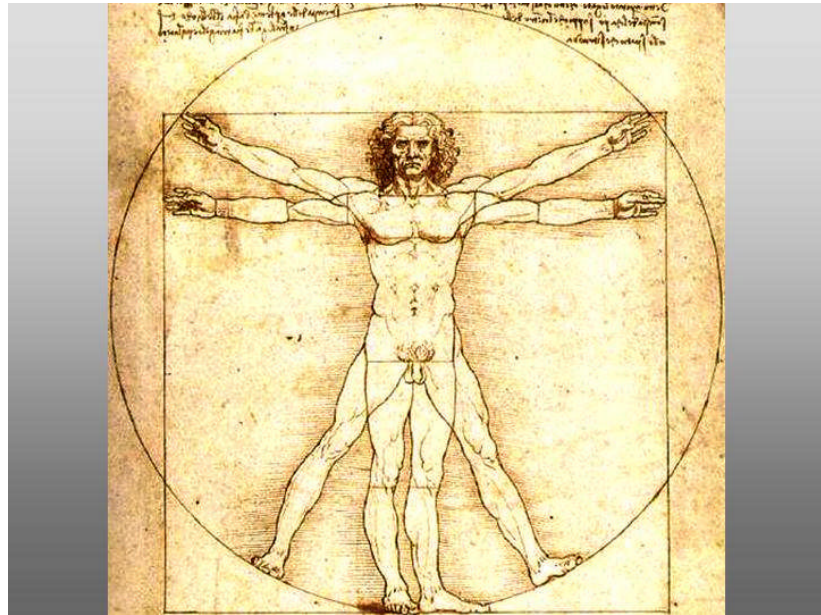
as reflected in his drama. He, being a shepherd, is what Marlowe offers as an alternative to the shepherd of Christianity: Jesus Christ. Like Christ he ushers intellectualism to universal knowledge. Unlike Christ he does not point at a divine way that leads to God. Like Christ he is martyred but unlike him who was crucified on a cross which is the iconic signifier of Christianity, Doctor Faustus is urged to sacrifice himself on the symbols of science.

*And necromantic books are heavenly,
Lines, circles, schemes, letters, and characters
Ay, these are those that Faustus most desires.
(Scene 1, Lines: 52-54)*

There are signs of the science, which are associated with knowledge. These lines make a brief list of these signs namely 'lines', 'circles', 'schemes', 'letters' and 'characters'. These tools are components of his own discourse, which is against the word of God that is the Bible. Doctor Faustus' path is not religious but scientific. The ways towards universal knowledge and science require desire first. Even though, he is not exhibited on stage as being crucified on a triangle or a circle, the implied affinity between him and Christ is obvious⁴⁶. Being the intellectual of the Renaissance Marlowe refers to Leonardo Da Vinci's diagram. Marlowe's deviation from Christian orthodoxy can be revealed from his indication of semiotic signs of science. This is his secularism, transformation from medieval orthodoxy to the Age of Enlightenment that would begin in the 18th Century.

⁴⁶ Refer to illustration 1 and 2.

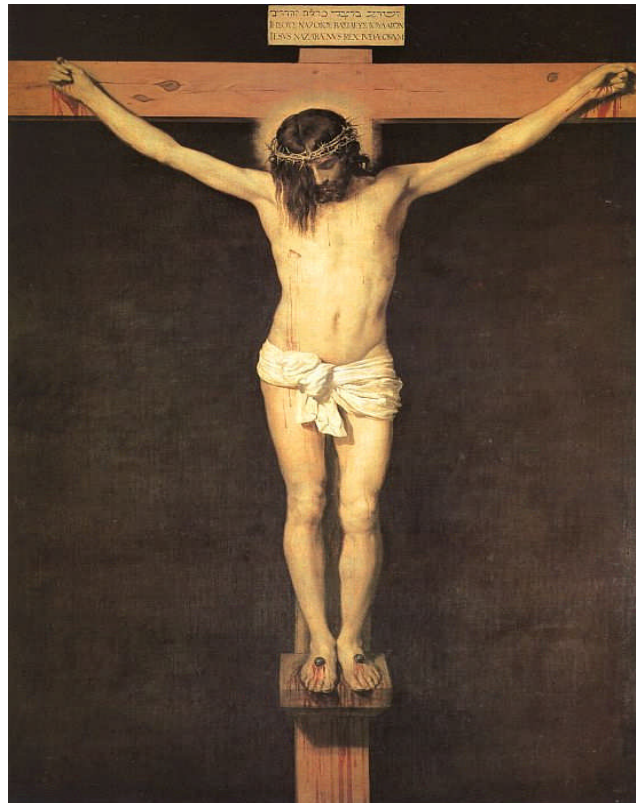
Illustration 1: Leonardo Da Vinci's illustration of human proportion. The illustration signifies scientific precision and it also reveals man as upright, dignified and perfect.



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⁴⁷ http://seritatil.blogspot.com/2007_06_01_archive.html

Illustration 2: The Christian icon, Jesus Christ on the cross. Christ is depicted as enduring but, helpless, suffering in agony and exhausted.



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⁴⁸ <http://www.gotarevolution.com/wesleyates.htm>

On the stage of secularism, Marlowe not only presents Doctor Faustus as an alternative to Jesus Christ but also sets the scene and the decor of the play he is to stage with radical innovations.

John D. Cox points out Marlowe's radicalism in theatre in *The Devil and the Sacred in English Drama, 1350–1642*:

Chambers found the evolutionary goal of early drama in the London commercial theatre, for in his view Marlowe and Shakespeare threw off the rusty shackles of religious tradition so that drama could flourish as fully secular. He [Marlowe] was surely right that what happened in the late sixteenth century was different from what preceded it...⁴⁹

As an intellectual playwright Christopher Marlowe updates content and theme of his plays concentrating on the individual intellect and presenting the conflict between divine power and human mind. By this way, drama in the sixteenth century could be improved as fully secular rather than religious. C. Marlowe knows that his time has radically changed since the previous century.

A point to be mentioned for the examination of Marlowe's play, *Doctor Faustus*, is the Renaissance Orthodoxy. The main part of the Renaissance Orthodoxy has repetitions in which paradigms are constituted and members of the society learn what to desire and be afraid of. Undoubtedly, he, trapped in Orthodoxy dogmatism, transforms the Orthodox paradigm and rules. In fact, Doctor Faustus is the representation of Christopher Marlowe's intellectualism.

⁴⁹ *ibid.* p. 107.

Before the Renaissance period, plays which are called as morality plays⁵⁰ are written by religious men and preachers. Due to the changes in the standards and manners of social life, new dramatists, including Christopher Marlowe, with background, start to write plays that are not religious by focusing on individuals and their worldly desires. John. D. Cox writes that:

At the same time that preachers and teachers withdrew from play-writing because of the increasing stigma attached to it, other playwrights took place with different motives and priorities-and this too was a contingent development. Most important among these were recent university graduates, the so-called university wits, whose upward mobility was frustrated by a static social system, and who therefore turned to play-writing to make a living at just the time the commercial London theatres were establishing themselves.⁵¹

Preachers and teachers stopped their career as playwrights. Subsequently, a group of intellectuals at that time, who had university degree, established a new school of playwrights. Preachers and religious men wrote plays about religious order and God. They defended the world order that is ruled by God. New playwrights, because of their university background and intellectuality, wrote plays about worldly issues. This new group of dramatists such as Thomas Kyd, John Marston including Christopher Marlowe, wrote plays in accordance with their scholarly background which was based on education, knowledge and enlightenment. Some of the themes were love, passion, knowledge.

⁵⁰ These (the morality plays) grew out of the miracle plays, which were dramatizations of Bible stories. The moralities were presentations of Christian doctrine; their characters were personified abstractions linked in plots devised to point the necessary morals. (John D. Jump (ed) *Doctor Faustus by Christopher Marlowe*, p. 25).

⁵¹ *ibid*, p. 109.

Richard Helgerson puts forward, “these men constructed a self-presentational discourse”⁵² These new dramatists had different background from the previous generation of the dramatists. Christopher Marlowe starts his career in an atmosphere. Lisa Hopkins states, “I believed that it is important for an understanding of Marlowe’s career and achievements to have a grasp of the context in which he wrote and in which his works were first received, so attention to his biography certainly has its place in that.”⁵³ Christopher Marlowe lived in the 16th Century in Britain, when and where he was shaped by the current dynamics but also shaping and forcing them.

Marlowe established the fundamentals of a new drama, namely secular. His drama does not continue the tradition of the medieval morality plays. He creates the protagonist of the play as a derivation from earlier models but he adds human necessities to the character reshaping him as a new model of man, Marlowe saves his character from being a typical tragic hero whose fall from nobility to the lowest is inevitable. Though some of his critics may find Doctor Faustus such a tragic hero, this dissertation puts forward that he is a man of dignity without fear and repentance, he proceeds on with his decision. He is the product of new humanistic values and scientific enlightenment as he relies on observation, critical thinking and questioning mind, courage and determination.

⁵² Richard Helgerson, *Forms of Nationhood: The Elizabethan Writings of England* p.200.

⁵³ Lisa Hopkins, *Christopher Marlowe Renaissance Dramatist*, p. 3.

CHAPTER 4

MARTYRDOM FOR KNOWLEDGE DOCTOR FAUSTUS

Having been relieved from the haunting guilt complex created by the original sin, Doctor Faustus the new intellectual shaped by the Renaissance, Reformation and Humanism develops a secular and amoral attitude towards achieving universal knowledge. Although the character, Doctor Faustus as created by Christopher Marlowe, has earlier models from whom he was derived, he emerges as a new man. His desire to acquire forbidden knowledge and his determination in getting it make him a new model. As he breaks through the frontiers of Christian dogma, he takes a step in the forbidden zone of darkness. He knows that he will be faced with eternal damnation without any possibility of salvation but he still moves onward on new frontiers of intellectual enlightenment. The whole process from the earlier models of the character to his final moment when he is dragged to hell mark him as a man determined to experience martyrdom for knowledge because it is the only way to acquire universal knowledge.

Doctor Faustus can be variously dated 1588-9 and 1591-2. There are two versions of the play. These versions are known as A and B texts. The main source of *Doctor Faustus* written by Christopher Marlowe is *English Faust Book*.⁵⁴ It is a translation of the German Faust-book. Legends of the magician Johann Faust who

⁵⁴ Its title is *The Historie of the Damnable Life and Deserved Death of Doctor John Faustus*.

sells his soul to the devil developed in the 16th Century Germany. These legends have been collected and published by Johann Spies in the German Faust-book of 1587. The earliest extant edition of this book dates from 1592, which might seem to make the case for the later dating of the play, but there are grounds for thinking that Marlowe knows an earlier, now lost, printing. In this thesis mainly the A text will be used. Most modern editors regard the B text as an interesting theatrical adaptation and the A text as the more authentic version of the play.

The format of the play is that of the old morality plays which include the struggle of the human being in terms of two opposite powers. John D. Jump writes “Moreover, the subject of the play is the central morality subject, the struggle between the forces of the good and evil for the soul of man-in this case, of Renaissance man.”⁵⁵ It is the common subject of the morality play. Mankind carries out a struggle between the forces of good and evil in various eras. However, *Doctor Faustus* is not a morality play because there is a struggle not between the above mentioned ‘forces’ but two opposite components of man: his unexplored darker realms which bear access to universal knowledge and his lighter realm, the mind, which has only limited access to natural sciences. It is a man-oriented play rather than a play of religious content.

4.1 Dynamics Behind Martyrdom

In *Doctor Faustus* desire for forbidden knowledge that empowers him to go

⁵⁵ John D. Jump (ed) *Doctor Faustus by Christopher Marlowe*, p. 26.

beyond level of his existing knowledge and brings anger and wrath of God to Faustus. He is not concerned with either heaven or hell because he is a scientist, who cares only about course not end. He wants to obey neither of these powers. On the other hand, Doctor Faustus chooses to follow the way of the Devil, which signifies the rebellious impulse. Faustus makes this decision because he wants to break the dominant moral values of the Christian God and to become man of pure intellect and reason. The decision is demanding and, therefore, Doctor Faustus knows that the consequence of such a decision will eventually end in severe punishment and damnation. He, however, takes the inevitable step and to die at least as a martyr. A martyr is a privileged being, who is determined to face and bear any agony for his faith, ideal and ultimate objective. It means “a person who is put to death or endures great suffering on behalf of any belief, principle, or cause: a martyr to the cause of social justice.”⁵⁶ The martyr commits great sacrifice in the name of his either religious or any other achievement. Great sacrifice, which requires determination and being decisive, regarding the path to be followed, causes suffering. In addition those, who follow the demands of a great sacrifice, are not ordinary men. In other words, they do not act in fear of established threatening. Suffering in this sense is test for human endurance. It may demoralize and intimidate those accomplish great sacrifice. Yet, the martyr does not submit against suffering. Endurance is a tool that prevents man from falling

⁵⁶ <http://dictionary.reference.com/browse/martyr>

into mood of pessimism and hesitation. Death is another component of martyrdom as martyrdom is associated with the sacrifice of life for a sublime cause. Therefore, martyrdom is that sublime state of non-being which is achieved by determination, endurance and decision for commitment to the very final end. Doctor Faustus represents such a man who accepts his end which is the wrath of God because he knows that martyrdom for universal knowledge is more dignified than a life without it.

Doctor Faustus' ideal has been achievement of knowledge of natural sciences and the related knowledge in line with the teachings of the enlightenment. He has achieved the utmost point of satisfaction by having learned all that is about worldly knowledge. He has become a prominent scholar and honored with a university degree.

*The fruitful plot of scholarism graced,
That short he was graced with doctor's name,
(Prologue)*

The above lines indicate the significance and advantages of the knowledge. These are the lines from the prologue of the play and show 'grace', in other words, satisfaction out of "scholarism". The protagonist is a scholar with an academic title, 'Doctor'. The title indicates his mastery of natural sciences and their related knowledge, which situates him over the ordinary man but which is limited with the established standards of science. The play, in this respect, is about Doctor Faustus' effort in surmounting the contemporary knowledge and through

enlightenment, achieving universal knowledge. Jump D. John states:

This, he [the speaker of the chorus] tells us, is not a play about ancient wars, or love in high places, or great deeds. It presents the career of a scholar, a man of humble origin who has acquired great learning. His arrogance will cause him to overreach and ruin himself.⁵⁷

Doctor Faustus, unlike classical tragedies whose subjects were mainly centered on death, love and great deeds, is about demand for infinite knowledge. It is about the unusual decision of a scholar, Doctor Faustus, for universal knowledge and commitment to it, facing its consequence, which eternal damnation without any possibility of salvation. As the result of the contract with the Devil, he equips himself with the capability of learning, the key for enlightenment. Even, the name of the play gives an idea about the subject and the theme of the play. Aktaş says, “Faustus, Wittenberg scholar, is a solitary figure who constantly argues with himself. He is not an ordinary man whose education has cut him off from the rest of the population and his family. He is a prototypical Renaissance man; marginal and fighting against medieval authority.”⁵⁸ The main character of the play is a scholar, who is dissatisfied with his knowledge and practices of traditional sciences. His curiosity causes internal conflict in terms of acquiring paramount knowledge. Due to his questioning mind and desire for forbidden knowledge, Doctor Faustus is different from people around himself. He is forerunner of the Renaissance and thinks in a manner that is contrary to the medieval authority,

⁵⁷ John D. Jump (ed) *Doctor Faustus by Christopher Marlowe*, p. 27.

⁵⁸ Aktaş, H. Tuba, *The Marlovian concept of 'Hero' as reflected in Doctor Faustus, Tamburlaine and The Jew of Malta*, page.28.

which is associated with scholasticism and provides power to the Christian dogmas to dominate life.

*And gluttoned more with learning's golden gifts,
He surfeits upon cursed necromancy
(Prologue)*

The above lines reveal the character of Doctor Faustus, which yields an understanding of Faustus' approach to knowledge that is associated with access to universal knowledge. He interprets desire for infinite knowledge as 'golden gifts'. He uses the expression of 'golden gifts' to underline significance of learning, a step to be enlightened. Steve Simkin, in his book titled *Marlowe: The Plays* states, "Faustus, a glutton for learning who remains unsatisfied while confined within the boundaries of what humankind is permitted to know, turns to forbidden knowledge.⁵⁹" The critic expresses that Doctor Faustus was man who was not satisfied with his existing level of knowledge. He was limited with frames that God allowed man to explore. As he desires, which was explained with expression 'a glutton for learning', for ultimate knowledge, he turns his way to forbidden knowledge that leads him to contact the Devil and makes him a martyr in the name of humanity at the end. The author does not use statement "a glutton for learning" in a negative connotation because Doctor Faustus acts in accordance with his urge to acquire universal knowledge. He is a person, who is not satisfied with his knowledge and wants to improve it. Zrna Agačević explains that Faustus

⁵⁹ Steve Simkin *Marlowe: The Plays* page, 21.

could never be a divine scholar because he was always a Renaissance thinker. No matter how much he studied he was always dissatisfied with the amount of knowledge.⁶⁰ As a Renaissance intellectual, who is dissatisfied with natural sciences, he wishes have to access to paramount knowledge and to be enlightened. He is not believer of any religion or religious faith because he questions issues and matters, which are explained in the religious boundaries, that he faces. However, there is no proof to depict Doctor Faustus as an atheist. He is a theist considering the faculties of the Renaissance and his position of being man of the Renaissance. He follows a path that reflects his characteristics as a Renaissance man in terms of intellection.

The protagonist is an individual, who defies contemporary stereotyped opinion regarding human limitations. He believes that man is able to accomplish any course to which he commits himself. John D. Cox expresses that Faustus' determination to enhance his power led him naturally to reject traditional affirmations of human limitations, because to acknowledge them would be to give up before he began.⁶¹ Unless a man cuts himself off from established standards of human limitations, he cannot advance with his capacity of being a man of reason. Doctor Faustus terminates his current potentials of knowledge when he decides to acquire universal knowledge. He accepts to give his soul to the Devil because of his thought regarding there is no human limitation. Similarly, unless a man of pure

⁶⁰ Zrna Agačević (2008), *Doctor Faustus As a Renaissance Tragedy*, p. 20.

⁶¹ Cox, John D. (2004) *The Devil and the Sacred in English Drama, 1350–1642*, p.115.

reason exists without having limitations, he remains ordinary and he gets stuck with limitations.

*Yet art thou still but Faustus, and a man,
Wouldst thou make man to live eternally,
Or, being dead, raise them to life again,
Then this profession were to be esteemed.
(Scene 1, Lines: 23-26)*

Doctor Faustus describes his existing capacity through above lines. Although he is a scholar that means having a substantial level of knowledge, he is not satisfied with that. He depicts the type of science or the level of knowledge that will satisfy his curiosity for universal knowledge. He inquiries himself whether he is a pure man of intellect and reason via examining his existing power. In fact, he is questioning his knowledge about the world and mankind. Max Horkheimer and Theodor W. Adorno say, “Knowledge, which is power, knows no limits, either in its enslavement of creation or in its deference to worldly masters.”⁶² According to both thinkers, ‘knowledge’ is free from any limitations. It is the most powerful tool that man may have. It is not kept under hegemony of any ‘worldly masters’. Knowledge is not associated with limitations but broadening horizons. John D. Jump expresses, “In the first scene, Faustus reviews the traditional subject of study, to which he has devoted himself so far. Philosophy, medicine, law, and

⁶² Noerr, Gunzelin Schmid (ed), *Dialectic of Enlightenment Philosophical Fragments Max Horkheimer and Theodor W. Adorno*, p. 2.

divinity have come to seem mean and constricting to him.”⁶³ In the Renaissance mind, scientific studies were not specified but general. The protagonist asks these questions to himself because he thinks over ways to get ultimate knowledge. He wants to get surpassing knowledge since he is not satisfied with his situation in terms the level and type of his capacity. Fitzwater points out that Faustus became dissatisfied with his studies of medicine, law, logic and theology; therefore, he decided to turn to the dangerous practice of necromancy, or magic*.⁶⁴ The main character of the play strives for acquiring universal knowledge to get answer of all questions that he has. He decides to practice necromancy because it is the only way and option for him to access infinite knowledge. The central problem of those times is the contradiction of Christian dogma and intellectual freedom. Christian dogma is a reflection of the dominant moral values. Intellectual freedom indicates individual that desires for infinite knowledge and pure enlightenment. He endeavors to find ways to become an esteemed man for himself. The only way for this esteemed position through getting paramount knowledge is enlightenment, which is paralleled with ‘sin’. Therefore, the process is tough, risky and threatening, definitely ending in death. *The reward of sin is death. That is hard.* (*Scene 1, Line: 41*) There are actions and decisions that bring about horrid ends.

⁶³ John D. Jump (ed) Doctor Faustus by Christopher Marlowe, p. 27.

⁶⁴ Fitzwater Eva (1999) Doctor Faustus Notes, (ed. Gary Carey), p. 11.

* In Renaissance magic, necromancy (or nigromancy, by popular association with niger "black") was classified as a forbidden art.

The 16th Century society considers knowledge, which is not defined within its boundaries, as sin that is a reason to be damned. Doctor Faustus lives under a particular society, so; he cannot think in a different way from his society's dominant values. He accepts death as result of getting ultimate knowledge. This line is important for two aspects; a) it foreshadows the end of Faustus or the play, b) gives an idea that Doctor Faustus is full of courage to follow the way of enlightenment though he knows his end.

Fitzwater says that:

At the beginning of the play, Marlowe established the image that Faustus had a great hunger for knowledge. When the devil brought various apparition⁶⁵ before him, Faustus commented that these things feed his soul. Each time that Faustus wanted to enter into a discussion of the noble things of the world, Mephistopheles showed him something which would appeal to his baser nature and thus satisfy his physical desires.⁶⁶

When the play begins, Doctor Faustus displays that he has desire for infinite knowledge. The more paramount knowledge he acquires, the more satisfied he becomes. Fitzwater states that knowledge feeds his soul. While contemplating on the ways in which to have access to ultimate knowledge, Doctor Faustus reveals his desire to be a man of pure intellect, which at the time, he believes would be enough. Nicole Smith in her article titled *The Forbidden Quest for Knowledge in Doctor Faustus and Paradise Lost* makes a comment that is similar to Fitzwater's comment. Smith writes:

⁶⁵ It means: the coming into view, especially of a ghost or spirit of a dead person.

⁶⁶ Fitzwater Eva (1999) *Doctor Faustus Notes*, (ed. Gary Carey), p. 47.

At the beginning of Marlowe's *Doctor Faustus*, the reader quickly learns that the central character is highly educated and ambitious, as well as remarkably arrogant. Before we are introduced to him as he sits in his study, we are told that he is "swollen with cunning" and has grown tired of traditional studies and seeks a new darker path of study.⁶⁷

Christopher Marlowe creates his protagonist as an educated man, who has experienced traditional practices of science and exhausted them all. However, he still has not given up dealing with these studies because of his desire for universal knowledge. While *Doctor Faustus* attempts to take an initiative to acquire universal knowledge, he recalls the dominant pattern of thought of the society, according to which, any book of necromancy is blasphemy and, therefore, prohibited by God. The good angel says:

*O Faustus, lay that damned book aside
And gaze not on it, lest it tempt thy soul
And heap God's heavy wrath upon thy dead!
Read, read the Scriptures. That is blasphemy.
(Scene 1, Lines: 71-75)*

The Good Angel suggests *Doctor Faustus* not to follow that course, which will lead him to damnation, but to obey the word of God and renounce 'blasphemy'. The Good Angel represents *Faustus*' conscience ruled by the word of God and his consciousness ruled by the limitations of natural sciences. While the former commands submission and obedience to God, the latter recommends thinking critically and questioning but leading one to a dead end.

On the other hand, the Evil Angel suggests *Doctor Faustus* to follow the way of

⁶⁷ Nicole Smith (2009), *The Forbidden Quest for Knowledge in Doctor Faustus and Paradise Lost*.

sorcery book. The Evil Angel expresses:

*Go forward, Faustus, in that famous art
Wherein all nature's treasury is contained.
(Scene 1, Lines: 76-77)*

The advantages of knowledge are revealed through Doctor Faustus' words. Being a man of knowledge, he becomes powerful since he is armed with the ability to overcome any issue. "Treasury of nature" is regeneration, immortality that is different from man's nature. Doctor Faustus wants to be an immortal man with his action. Therefore, there is a similarity between his action and treasury of nature. The Evil Angel signifies rebellion, which is the first step to get surpassing knowledge.

The process of enlightenment and getting knowledge requires decisiveness. While Doctor Faustus thinks of the way towards universal knowledge and enlightenment, he becomes decisive. The following lines are about his decision:

*Then fear not, Faustus, but be resolute,
And try the uttermost magic can perform.
(Scene 3, Lines: 14-15)*

Everything has dichotomic characteristics such as science and magic. When two components are combined, its creation and establishment is fully accomplished. Therefore, magic and science compose a unified perception. Although the first impression of performing magic by Doctor Faustus is contrary to scientific approach that recommends exercising process with concrete methods rather than magic and black magic, it proves that he is a full man that has two opposite

characteristics. By integrating them, he can rise to a level of more sobriety to take further initiative.

Doctor Faustus becomes a self-confident man because he has knowledge and does not fear from religion, which signifies Christian dogmas. Knowledge empowers him to manage tasks that seem impossible to accomplish. With the knowledge of magic and science he feels less weak and more determined. He, then, begins to reveal more of confidence and feels that he can even disempower Mephistopheles.

*I charge thee wait upon me whilst I live,
To do whatever Faustus shall command,
Be it to make the moon drop from her sphere,
Or the ocean to overwhelm the world.
(Scene 3, Lines: 37-40)*

Doctor Faustus the self-confident scholar surmounts any fear and develops more courage to challenge universal knowledge further. He has found the opportunity of his lifetime to go beyond the limitation of 'nature and art' as William Hazlitt remarks:

This character [Doctor Faustus] may be considered as a personification of the pride of will and eagerness of curiosity, sublimed beyond the reach of fear and remorse. He is hurried away, and, as it were, devoured by a tormenting desire to enlarge his knowledge to the utmost bounds of nature and art, and to extend his power with his knowledge...Faustus in his impatience to fulfil at once and for a moment, for a few short years, all the desires and conceptions of his soul, is willing to give in exchange his soul and body to the great enemy of mankind. Whatever he fancies, becomes by this means present to his sense: whatever he commands, is done.⁶⁸

Hazlitt's claim about Doctor Faustus selling his soul to "great enemy of mankind"

⁶⁸ MacLURE, Miller (1998) (ed), *Christopher Marlowe The Critical Heritage*, p. 87.

denotes the Devil that is the evil figure as created by the Christian myth. However, for an intellectual as Doctor Faustus, the myth signifies nothing more than a sham that is created to terrify believers. Therefore, the nature of the Devil as Doctor Faustus takes it is to be explored.

4.2 The Nature of the Devil

Mephistopheles becomes a signifier for Doctor Faustus' darker inner potential to have command over the enigmas of the universe. The Devil, therefore, is not the Christian devil that is to be feared from but it is the inner being of Doctor Faustus in whom Doctor Faustus observes and understands that there are superior capabilities. Such an inner being has found also the name 'Lucifer'⁶⁹ in Christianity, which signifies light or enlightenment. Therefore, Lucifer, Mephistopheles or Belzebub, no matter which, are the aspects of the same inner being that has the potential to shed light in front of Faustus' pathway to universal knowledge. The more the light is shed into his darker realms the more powerful he feels himself. The original name of the character, Doctor Faustus, in different plays, has various versions. The surname is shared by all predecessors of Doctor Faustus. It is the Latin version of Faust, which is used as eponym to remind the word "faust" which means "fist;" in German, and the Latin adjective "faustus" means "auspicious" or "lucky;" while "fustum" is the Latin word for those who

⁶⁹ The word "Lucifer" comes from 2 Latin words: Lux (=light) + ferous (=to bear or carry). Thus the name "Lucifer" means: Light-bearer or Light-bringer.

assist a doctor in his operation.⁷⁰ Despite some critics interpret the fate of Doctor Faustus as to be damned to live in hell forever; his surname indicates that he signifies power, luck and of many beings whose integration will eventually help Doctor Faustus to proceed on the pathway of universal knowledge.

The 16th Century was an era when the society was not interested in universal knowledge as it should have done. John D. Jump writes:

Marlowe, however, takes a much more complex attitude towards his material. His Faustus has the restless curiosity, the riotous imagination, and the audacious desires of a man responding fully and delightedly to the new trends in his age and the possibilities they seem to open up.⁷¹

As a scholar Doctor Faustus decides to follow the way to become a man of universal knowledge, which will prepare an end for him as a martyr. He expresses his decision in the following lines:

*Had I as many souls as there be stars,
I'd give them all for Mephistopheles.
(Scene 3, Lines: 104-105)*

Doctor Faustus is so eager to acquire infinite knowledge that he is ready to consent whatever the Devil, his darker inner voice, asks. His position before the Devil does not indicate weakness but his determination to acquire paramount knowledge as well as mentality that leads him to martyrdom. There is knowledge, which will make Doctor Faustus go beyond his current knowledge, which he wants to get. In order to accomplish this task, Doctor Faustus seems to trick, via

⁷⁰ <http://www.faust.com/>

⁷¹ John D. Jump (ed) *Doctor Faustus by Christopher Marlowe*, p. 25.

giving his soul and seeming to a man that would submit against the Devil. That is the reason why he makes a contract with the Devil. He thinks that any means is acceptable to get knowledge from the Devil. He is not weak but a strong man.

Steve Simkin states:

Enthralled by his own power and by visions of what he [Doctor Faustus] will conjure when Mephistopheles becomes his servant, he eagerly awaits news from the evil spirit, who has carried his proposed bargain to Lucifer: Faustus will give up his soul to Lucifer in exchange for twenty-four years of service from Mephistopheles.⁷²

Frances Yates states: “He [Doctor Faustus] turns to ask Mephistopheles about divine astrology, about the elements, and the spheres of the planets. He still has scholarly instincts, and can hear echoes of the universal harmony [universal knowledge], although damned.”⁷³ Doctor Faustus knows he is damned because of the contract that he has made with the Devil. However, he does not lose his curiosity, desire and determination for paramount knowledge that shall enable him to be a pure martyr of enlightenment in the name of humanity. Doctor Faustus asks questions to Mephistopheles continuously without worrying about his end.

He accepts giving his soul to his darker self, the Devil because of his desire for universal knowledge and to become a man of enlightenment. Otherwise, he does not have access to his darker realms of knowledge owing to which Doctor Faustus will overcome and degrade God’s divine authority. David Hawkes, in *The Faust*

⁷² Steve Simkin *Marlowe: The Plays* page, 94.

⁷³ Yates, Frances (2004), *The Occult Philosophy in the Elizabethan Age*, p.140.

Myth Religion and the Rise of Representation states, “Although the idea of the soul mutates and evolves through various historical manifestations, it is consistently understood as the essence of a living individual.”⁷⁴ The soul is unique for each individual. When Doctor Faustus decides to give his soul, it means he is ready to sacrifice anything that he has got to acquire the knowledge. The issue of soul is on mankind’s agenda since the early times. David Hawkes writes:

The early history of the soul reveals three distinct but overlapping oppositions. One is initiated by the recognition that individual human beings possess an essence, something that defines their identity and distinguishes them from others.⁷⁵

The existence of a man is composed of two elements body and “essence” or personality, which makes the concerned individual unique. It is shaped on the basis of man’s mentality.

A related concept of the soul arises from the recognition of a distinction between subject and object. From the fact that we have experience of ourselves, human beings deduce the existence in us of something that is experienced (an object) and something that experiences (a subject), and the soul is often identified with the latter pole of this opposition.⁷⁶

Human existence is defined also with the terms of “object” and “subject”. The soul is associated with the term of “subject”, which signifies being active rather than passive. Being a subject in this universe indicates active thinking and acting

⁷⁴ Hawkes David (2007) *The Faust Myth Religion and the Rise of Representation*, p.7.

⁷⁵ *ibid.* p.7-8.

⁷⁶ *ibid.* p.7-8.

that are requirements of being a man of enlightenment. Doctor Faustus becomes an active agent, a claim which leads him to martyrdom in the name of humanity. He does not hesitate to take the necessary risk and take step onward. To become a fully integrated individual, he understands that he must neither disclaim his soul nor his body as Platonic concept of being suggests:

By the time of Plato, a third conception of the soul had emerged, characterized by its immaterial or spiritual nature, and contrasted with the material flesh of the body. These dichotomies (essence/appearance, subject/object, spirit/flesh) are no mutually exclusive...⁷⁷

According to the definition, whose origin goes back to the time of Plato, the soul composed of “flesh” and “spirit”. The word of dichotomy marks two aspects of a term, which in this case is the entity. As a man Doctor Faustus is composed on the basis of dichotomy, too. He is an ordinary man in terms of the body; however, is an extraordinary man in terms of his mentality that indicates desire and determination regarding the path to the intellectual enlightenment to become a martyr.

One of the soul’s basic properties is its inconvertibility. It is a unique essence, and so cannot legitimately be exchanged with anything else. It can, however, be made artificially equivalent to other things by a sinful act of human thought, and this process has conventionally been described as “selling” the soul. The idea that the soul must not be “sold” emerges almost simultaneously with the concept of the soul itself.⁷⁸

As the soul is “unique” for each individual, it is inconvertible. The soul is private

⁷⁷ *ibid.* p.7-8.

⁷⁸ *ibid.* p. 8.

and peerless to individual, therefore; religion prohibits denouncement, selling of the soul for any reason. Man is not allowed to pass his soul to anyone else. Religions suggests that no reason can justify selling of the essence. Doctor Faustus' initiative regarding his soul is based on reason, which does not make sense for the Christian dogma. His reason signifies that the soul belongs to the individual as his body does and as the subject of his actions, he has all the right to exploited them as his mind commands. This reason is based on a rebellion against being treated as an object or being a slave. The author, David Hawkes states, "Historically, the taboo on selling the soul appears to reflect a deep rooted fear of slavery, which was a constant threat to the peoples of the ancient Middle East. In slavery, the essence of an individual is indeed sold.⁷⁹" Essence of a man constitutes his independence, and freedom, which indicates position of being a sound individual. Selling the soul is considered as enslavement of man which is true as long as man continues to have the same mentality. However, if man transforms his mentality, as the protagonist of the play Doctor Faustus does, it becomes rebirth of man's spirit rather than enslavement.

The selling of the soul is forbidden because it is the gift of God to man. Therefore, if it is sold or renounced as Doctor Faustus does, one is left with nothing but enslavement to the Devil as it is accounted for in the Bible as the Christian teaching suggests. The soul is the only faculty which guides man on the pathway

⁷⁹ *ibid.* p. 10.

of divine logos. Therefore, the soul is the essence of the human being as David Hawkes says:

The soul is essential, spiritual and, in principle, immortal. Its path to immortality lies through the logos, which connects the highest faculty of the soul with its Creator. But the soul can also be alienated from God, if it violates its own nature and becomes dominated by its lower faculties of passion and sense. Such alienation constitutes a form of slavery, since it involves the orientation of our essence toward a telos that is not proper to us.⁸⁰

Christianity believes that essence of man lives forever and has links with God. Soul of man obeys to logos⁸¹ of God. There is no problem for a man as long as a he lives according to “rational divine intelligence”. However, if he breaks the rules of the divine power, in other words, follows his telos⁸², he deviates from God. According to the Christian teaching deviation from the order of God will cause eternal damnation. Yet, Doctor Faustus does not regard his end as damnation but being a martyr in the name of humanity. If God equips man with ability of inquiry, then there is no contradiction regarding usage of the ability. That means breaking moral values is a subjective evaluation. There is no eternal slavery but freedom when a man uses his mind and access to knowledge. Doctor Faustus traces his meaning of his individual logic or “telos” that is the pathway of

⁸⁰ *ibid.* p. 18.

⁸¹ The Greek philosopher Heraclitus appears to be the first to have used the word logos to refer to a rational divine intelligence, which today is sometimes referred to in scientific discourse as the "mind of God."

⁸² Telos means aim, end, or fulfillment. The striving to find a concrete meaning in personal existence, that is to say, the will to meaning.

the enlightenment. He becomes not only an enlightened man but also martyr that is the highest level of sacrifice. He exceeds existing norms of Christian orthodoxy.

Nicole Smith states:

Faustus rejects just about all forms of institutionalized belief structures. Faustus is looking for something more substantial than academia, much as Marlowe himself was engaged with looking beyond academic religious pursuits.⁸³

Faustus wishes to get surpassing knowledge, which goes beyond level of knowledge that he already has. He denies the current forms of Christianity, linked with dogma and obedience to divine powers without questioning because of his urges that take him to the enlightenment and makes him a candidate for becoming a martyr in the name of humanity. Doctor Faustus is not satisfied with current knowledge that he already has. He is interested in paramount knowledge. When he gives his soul to the Devil, he broadens the horizon and edges of human limitations. He decides to give his soul to the Devil namely Mephistopheles in exchange of knowledge to become a spiritual martyr.

Making decision is a process that takes time and energy. Doctor Faustus is in the process of making decision, too. He explains the reasons why he decides to follow the way towards enlightenment. He says:

*Now, Faustus, must thou needs be damned,
And canst thou not be saved.
What boots it then to think of God or heaven?
Away with such vain fancies and despair!
Despair in God and trust in Beelzebub.*

⁸³ Smith, Nicole (2009) Atheism in "Doctor Faustus" by Christopher Marlowe.

*Now go not backward. No, Faustus, be resolute.
(Scene 5, Lines: 1-6)*

In the above lines, the protagonist depicts his inner world which falters between “God”, the creator and ruler of the existing order, and “Belzebub” which signifies the devil, the prince of darkness, who is associated with the rebel spirit against dogmas. Doctor Faustus goes between his current position and the pathway towards enlightenment. He convinces himself to be determined to acquire universal knowledge. He states that he will trace the way of “Beelzebub” and not take a step back from this path.

The process of enlightenment is demanding to follow as in the case of Doctor Faustus who knows that he has to pay its price. When he accepts to give his soul after twenty four years, he pays for it. It does not matter for him much whether he will suffer eternally but what matters is that he knows that even if hell, he will attain the knowledge of immortality which was taken away from man with Eve’s temptation.

4.3 The Oath and Ceremony for Martyrdom

In order to actualize the contract between the Lucifer, the highest rank devil, and Doctor Faustus, the Devil requires promise from the protagonist. Doctor Faustus vows that he will give his soul to the Devil. He signs the contract with his blood that signifies no return. Due to his strong desire to acquire ultimate knowledge, he is sincere about his oath. His scientific stance and determinism to access

universal knowledge prepares him to become a martyr. Doctor Faustus does not get personal benefit from the contract that he makes with the Devil. On the contrary, he accepts to give his soul up that is unique for each individual and reaches the position of martyrdom at the end. Doctor Faustus is a scholar, which indicates he has earthly knowledge and privileged position. However, he is dissatisfied with his existing knowledge and wants to be enlightened through infinite knowledge. His questions are not for personal benefits but have intellectual content. He is aware of his end and initiates his action intentionally, to which there is a resistance personified with the voice of the old man in the play. Doctor Faustus acts against conservative mentality, in other words, dogmas of Christianity with his decision to reach universal knowledge.

Mephistopheles, the servant of Lucifer and mediator between its master and Doctor Faustus, says:

*But Faustus, thou must bequeath it solemnly
And write a deed of gift with thine own blood,
For that security craves great Lucifer,
If thou deny it, I will back to hell.
(Scene 5, Lines: 34-37)*

The Devil asks Doctor Faustus to write an official letter, which assures that he will give his soul to Lucifer in exchange with ultimate knowledge or enlightenment. Mephistopheles specifies conditions of the agreement, which will empower Doctor Faustus to acquire paramount knowledge and leads him to become a martyr. The mediator underlines that unless he accepts to sign the letter

with his blood, the agreement will not come into force and Mephistopheles will go back to hell. This letter is the first price that he pays because he uses his blood to sign it. Doctor Faustus consents to conditions stated by Mephistopheles, he says, “Ay, *Mephistopheles, I give it thee*” (Scene 5, Line: 48). It is the oath, which confirms Doctor Faustus’ price regarding the agreement. He declares that he gives his soul to the Devil. Faustus acts in accordance with his promise to Mephistopheles. The following lines are about the practice of Doctor Faustus regarding his promise:

Faustus:
So. Now the blood begins to clear again,
Now will I make and end immediately. [He writes.]
Mephistopheles: [aside]
O, what will not I do to obtain his soul?
Faustus:
Consummatum est. This bill is ended,
And Faustus hath bequeathed his soul to Lucifer.
But what is this inscription on mine arm?
'Homo fuge!' Whither should I fly?
If unto God, he'll throw thee down to hell,
My senses are deceived; here's nothing writ.
I see it plain. Here is the place is writ.
'Homo, fuge!' Yet shall not Faustus fly.
(Scene 5, Lines: 71-81)

As the ceremony is described, it imposes sanctions on Mephistopheles, which become his obligations, to accomplish whatever Doctor Faustus asks as well as on the protagonist to denounce his soul after a 24-year period. This pact requires the main character not to follow the word of God and Christian orthodoxy signifying obedience. Doctor Faustus expresses that he will not take a step back from his

commitment. Faustus knows that he will be bound to the hell if he shall turn his back to God. He is aware of his end because he acts against God's will. Sara Munson Deats in her article titled "*Mark this show*" *Magic and Theatre in Marlowe's Doctor Faustus* writes:

During the signing of the fatal contract, Faustus's blood congeals and stigmatic script appears on his arm warning, "Homo, fuge!" or "man flee". Understandably, Faustus hesitates to put his name on the dotted line; however, his infernal familiar diverts him from his wavering with a demonic dance and gifts of royal regalia hollow crowns without kingdoms, robes without offices. In accepting this accoutrement, Faustus identifies himself with the much-maligned actor, who frequently dressed in the raiment of his supposed "betters," playing the roles of kings and nobles and thus assuming a sartorial position above his station.⁸⁴

The critic interprets the "contract" between Mephistopheles and Doctor Faustus as the one, which brings about lethal end of the protagonist. She expresses the view that the main character has "hesitations" to sign the "contract". Yet, his desire to acquire universal knowledge convinces him to be the party to the agreement. Doctor Faustus is in dilemma regarding the requirements of the contract and his desire for surpassing knowledge. He is in dilemma because he is not yet aware of the fact that the Devil is nothing but his inner being that is detached from him by the order of God. This detachment has alienated him from his inner being. Now he has to reconcile both beings under one contract. Therefore, he is urged to proceed to sign the contract. Mephistopheles seems to become his servant but, in fact, the contract signifies a reunion between two beings that merge as of "us".

⁸⁴ Sara Munson Deats and Robert A. Logan ed. *Placing the Plays of Christopher Marlowe*, 2008, Ashgate Publishing Limited, England, p.19.

Mephistopheles says:

*Faustus, I swear by hell and Lucifer
To effect all promises between us made.
(Scene 5, Lines: 93-94)*

The Devil assures that there will not be any problem with regard to implementation of promises that are determined with the contract. Doctor Faustus, as a martyr, does not need such a promise from the Devil. Promises are bribes that a martyr does not look for. He thinks of only achievements that he will get as an enlightened man. He does not have any further concern.

Doctor Faustus desires for universal knowledge rather than a personal benefit or privilege. He starts with asking questions about unknown issues to Mephistopheles when he gets power to access to infinite knowledge that goes beyond his existing level of intellection. When Mephistopheles says “*Now, Faustus, ask what thou wilt*” (Scene 5, Line: 116), Doctor Faustus asks hell first. He starts with this question because the concept of hell is unknown and scary because of Christian dogmas. Although he gets power to achieve benefits in favor of him, he asks questions with intellectual content that signify his determination to acquire universal knowledge and telos that in the name of humanity. Zrna Agačević says, “Faustus’ concerns during the discussion with devil are intellectual, for example he wants to know the geographical location of Heaven and Hell.”⁸⁵ Doctor Faustus does not ask questions to Mephistopheles to get

⁸⁵ Zrna Agačević (2008), *Doctor Faustus As a Renaissance Tragedy*, p. 20.

answers of the questions which may bring successes, benefits that are not for humanity.

Frances Yates points out: “Faustus is not a medieval sorcerer; he is a Renaissance scholar who has taken all learning for his province with a particular bent towards the natural sciences.”⁸⁶ He is not interested with sorcery but just science, knowledge and enlightenment because his only concern is to acquire knowledge. He only consorts to sorcery to surmount the limitations of natural sciences.

Although he has an academic title which, proclaims a high level of having existing earthly knowledge, he aims to access to a type of knowledge that goes beyond his all knowledge. He says:

Nay, let me have one book more, and then I have done, wherein I might see all plants, herbs, and tress that grow upon the earth. (Scene 5, Lines: 175-177)

Doctor Faustus is a forerunner of the Renaissance society because he follows the path towards pure enlightenment. He, unlike Robin his servant, does not have intention to use power for his own benefits. The following lines are from the play:

*Robin:
O, this is admirable! Here I ha' stol'n one of Doctor Faustus' conjuring books, and, i'faith, I mean to search some circles for my own use. Now will I make all the maidens in our parish dance at my pleasure stark naked before me, and so by that means I shall see more than e'er I felt or saw yet.
(Scene 6, Lines: 1-5)*

⁸⁶ Yates, Frances (2004), *The Occult Philosophy in the Elizabethan Age*, p.141

Robin is a man, who is ready to exploit knowledge for his own sake. His attitude shows difference, between Doctor Faustus and his mentality. The former is ready to sacrifice himself in the name of humanity and the latter develops his telos as an ultimate objective to satisfy his own ego. Therefore, not everyone can become martyrs it requires intellectual background telos directed to human cause and benefits and will to sacrifice one's self in the name of humanity.

Duke: Believe me, Master Doctor, this makes me wonder above the rest, that, being in the dead times of winter and in the month of January, how you should come by these grapes.

Faustus: If it like your grace, the year is divided in to two circles over the whole world, that when it is here winter with us, in the contrary circle it is summer with them, as in India, Saba and farther countries in the East; and by means of a swift spirit that I have, I had them brought hither, as ye see. How do you like them, madam? Be they good?

(Scene 12, Lines: 18-26)

Duke wonders how Doctor Faustus can bring “grapes” though it is not the right season. The protagonist's response signifies his level of intellection. His answer proves that Christopher Marlowe, who reflects his universal knowledge through Doctor Faustus, follows scientific and philosophical developments around himself. Due to being a man of enlightenment he is aware of developments in the universe. Duke admires Doctor Faustus because of his capacity as an enlightened man which indicates that he is dissatisfied with existing knowledge and has desire for universal knowledge. The critic Eva Fitzwater states:

The Renaissance scholars, however, revived an interest in the classical knowledge of Greece and the humanism of the past. They became absorbed in the great potential and possibility of man. According to the Renaissance view, Faustus rebels against the limitations of medieval knowledge and the restriction put upon mankind decreeing that he must accept his place in the universe without challenging it. Because of his universal desire for enlightenment, Faustus makes a contract for knowledge and power. His desire, according to the Renaissance, is to transcend the limitations of individual man and rise to greater achievements and heights.⁸⁷

The critic evaluates Doctor Faustus from the Renaissance point view. She starts this evaluation with a short description of the conflict of the time regarding questioning the Medieval and Renaissance views. She mentions the deficits of the Medieval period that is practiced through Christian orthodoxy according to which no one is allowed to question the order of the universe. However, Doctor Faustus goes beyond such mentality via his initiative and accesses to opportunity of being an enlightened man and a candidate for martyrdom.

The pathway towards universal knowledge is challenging which discourages ordinary man to pursue it and requires to be determined to accomplish the initiative of acquiring universal knowledge and martyrdom in the name of humanity. The following lines are about challenges that the protagonist faces in his journey to enlightenment.

*Faustus:
But fearful echoes thunders in mine ears:
'Faustus, thou art damned!' Then swords and knives,
Poison, guns, halters, and envenomed steel
Are laid before me to dispatch myself;*

⁸⁷ Fitzwater Eva (1999) *Doctor Faustus Notes*, (ed. Gary Carey), p. 45.

*And long ere this I should slain myself
Had not sweet pleasure conquered deep despair.
Have not I made blind Homer sing to me
Of Alexander's love and Oenone's death?
And hath not he that built the walls of Thebes
With ravishing sound of his melodious harp
Made music with my Mephistopheles?
Why should I die, then, or basely despair?
I am resolved Faustus shall ne'er repent.
(Scene 7, Lines: 20-32)*

Doctor Faustus depicts his inner world with this monologue, which has two parts. In the first part, he describes challenges, which aim to terrify and discourage him to go on the pathway towards enlightenment. The word of “damned” signifies pressures and distress that come from Christian orthodoxy and logos of God. However, the second part is about his achievements as a result of ultimate knowledge, which satisfy his inner world in terms of being a man of enlightenment. The word “repent” is a key word in this play. It reveals the dominant mentality of the Christian dogmas which require obedience to established norms of the world order. Existing influences of Christian dogmas at least lead Doctor Faustus to thinking about repentance but he never does so. He compares fear, a product of Christian dogma, with satisfaction, which is accomplished via paramount knowledge in the above passage. Then, he expresses his decision, which reinforces his determination to become a man of enlightenment and a martyr.

Having universal knowledge and intellection provides nothing but fame and admiration to Doctor Faustus. The chorus says:

*They put forth questions of astrology,
Which Faustus answered with such learned skill
As they admired and wondered at his wit.
Now is his fame spread forth in every land;
(Chorus 3, Lines: 9-12)*

He is admired not only his fellow but also others, who hear his power of knowledge. The agreement that he makes with the Devil equips him with the ability to answer questions, which have intellectual content. He gets this ability because of his determination to be a man of enlightenment and accepts his end, martyrdom.

Doctor Faustus knows the teachings of the Christianity. Consequently, he knows his end, which is damnation, according to religion based order of theo-centric universe.

*What art thou, Faustus, but a man condemned to die?
Thy fatal time doth draw to final end.
(Scene 11, Lines: 29-30)*

Christian orthodoxy commands that if a man acts against its established norms, which teaches obedience, his “final end” is “condemnation” and burning in hell. However, the “final end” for martyrs, who sacrifice their lives for their ideals, principles in the name of humanity, is not hell but heaven. There is no downfall from nobility to the lowest for them. There is transformation from stage of ordinariness to a higher rank, which is martyrdom.

Old man, one of the characters in the play, represents the conservative mentality of the Christian orthodoxy. In the following lines he suggests Doctor Faustus to

stop his commitment.

*Old Man: Ah, stay, good Faustus, stay thy desperate steps!
I see an angel hovers o'er head,
And with a vial full of precious grace
Offers to pour the same into thy soul
Then call for mercy and avoid despair.
(Scene 13, Lines: 52-56)*

The protagonist is subjected to pressure, which is introduced by Old man in the play, from traditional mentality of the Christian dogmas. Old man attempts to discourage Doctor Faustus from his initiative to acquire universal knowledge. He advises him not to take step against the logos of God but to repent.

Accomplishment of acquiring universal knowledge and pure enlightenment requires being decisive and yielding the mentality of the martyr.

*Faustus: Lucifer and Mephistopheles. Ah gentleman!
I gave them my soul for my cunning.
(Scene 14, Lines: 34-35)*

Doctor Faustus explains why he accepted to give his soul to the Devil. He uses the word of “cunning” which signifies his wit as well as determination to become a martyr in the name of humanity. Therefore, his “cunning” commands him to cast away his former soul and to be reborn with a new soul that can embrace without any limitations the paramount knowledge. He is determined to acquire universal knowledge, so; he even collaborates with the Devil to accomplish his telos.

*That sometime grew within this learned man.
Faustus is gone. Regard his hellish fall.
Whose fiendful fortune may exhort the wise
Only to wonder at unlawful things,
Whose deepness doth entice such forward wits*

To practise more than heavenly power permits.
(Epilogue, Lines: 3-8)

The chorus, which is the voice of the Christian orthodoxy, summarizes the story of Doctor Faustus. According to the summary, a twenty-four-year period given to him is finished and he will be sent to hell because of his involvement in “unlawful things” and his “practice more than heavenly power [God] permits”. However, there is no sign that the protagonist repents or takes a step back from his commitment that leads him to martyrdom in the name of humanity. The story can be evaluated on the basis of two different perspectives. Jr. Garret A. Sullivan (2005) states:

Dr. Faustus as a whole can be compellingly read as either religiously orthodox or heterodox. Similarly, the play can be seen as either radical in its celebration of Faustus’s worldly pursuits or conservative in its condemnation of his transgressive actions.⁸⁸

The play can be interpreted in two ways depending on two opposite view points. If it is reviewed from established religious perspective, which is Christian orthodoxy, it may be evaluated as a decision against divine power. On the other hand, if it is examined through opposite perspective of the accepted religious rules, which is based on universal knowledge and enlightenment, it may be decided that it is a play that broadens the horizons of mankind. Similarly, *Doctor Faustus* is to be taken as a “radical play” depending on its “celebrations” of Faustus’s desire for knowledge. Or it may be asserted that it is a “conservative”

⁸⁸ Jr. Garrett A. Sullivan, *Memory and Forgetting in English Renaissance Drama Shakespeare, Marlowe, Webster*, p.83.

play because it disapproves the actions by Doctor Faustus.

Mephistopheles, the servant devil of the Lucifer which is the highest rank devil, asks signature from Doctor Faustus to put the contract into force. Doctor Faustus, the protagonist of the play accepts to sign the contract with his blood to strengthen credibility of the contract. He does not refuse to give his soul to the prince of darkness forever because the contract will reunify the being with the darker being with which he will explore the power to access to ultimate knowledge. He is not insincere about his promise regarding giving his soul because he does not lose it. He only lets his disintegrated soul to be reintegrated with his inner soul that lies in the darkness. He trespasses the realm of darkness that lies in the depth of human being which Christian dogma has prohibited to be revealed and to be enlightened.

CHAPTER 5

CONCLUSION

Doctor Faustus is a martyr of science who has sacrificed himself for knowledge. He is open-minded and curious enough to question and force the limits of knowledge. He accomplishes a historic mission of shouldering the necessary risk, responsibility and conducting in vigor the inherited and the ciphered human spirit to discover. He meets his inherited determination in achieving the ultimate knowledge. A pathfinder, challenger, voyager, man of reason and martyr, Doctor Faustus does not deal with religion and he defies Christian dogma such as sin, damnation. He sacrifices his body to burn in hell and his soul to be damned eternally but his determination in reaching ‘Ultima Thule⁸⁹’ of knowledge is not in vain. Doctor Faustus’ exploration of the zenith of knowledge becomes a willingness and dedication to transmit it as heritage to mankind. He becomes a frontier man whose tragedy is relatively insignificant to his great contribution to human intellectual evolution. He has to be hailed as a timeless martyr.

Doctor Faustus’ death is not a tragedy in the sense that his downfall compares much less with his achievement. Even though he rebels against God’s authority, and Christian taboos intentionally finally, doing the worst, declining his soul to the Devil. The Devil, in Faustus’ case is not the Devil in Christian myth. It is

⁸⁹ The farthest possible place. Used often in the sense of a remote goal, an ideal and mysterious country. (Quoted in Nüzhet Akın. *The Organic Project of American Literature*. Ankara: Barış-Platin Yayınları, 2007. p. 81).

rather the inner being, which lies in the darkness of the human soul, detached from man by the order of God. Faustus' effort in signing a contract with his inner being is for reuniting his being, his soul. This heroic effort is to be evaluated as the urge of a martyr to recover from disintegration and re-emerge, through enlightenment, as a unified individual. The Devil, therefore, is not a signifier of darkness for Faustus. He, Lucifer, in the Old Testament means bringer of light or light bearer. Therefore, Lucifer should not be defined as prince of darkness but signifier of the light. Although he deserves punishment as expressed horribly in the Bible, the fear it creates is not much of a concern for Doctor Faustus whose intellectual enlightenment over ways the mythical nightmare of the Book.

The process of enlightenment is challenging, as it demands isolation, commitment, sacrifice, endurance, torture and martyrdom as in the case of Doctor Faustus. His martyrdom indicates much about his determination to find a remedy for death, or to reclaim immortality that God had forbidden after Adam and Eve's ignorance of having eaten from the tree of knowledge rather than from the tree of immortality.

In line with his predecessors, Doctor Faustus yields characteristics of pioneering intellectual who forces the boundaries of religious dogmas, speeds up the process of intellection and enlightenment, acts as a revolutionary defying the authority of God, thus taking the responsibility and initiative to become a martyr of knowledge.

Selling the soul to the Devil signifies, in this play, the beginning of a demanding, challenging and torturing pathway towards enlightenment that began, in the actual sense, in the 18th Century under the name of “the Age of Reason or Enlightenment”. The process of enlightenment extends with such extraordinary ushers like Doctor Faustus to the 20th and 21st Centuries. Therefore, Doctor Faustus’ seemingly wrong choice in Christian terms becomes an impetus for the regeneration of oncoming scientists who have sacrificed their lives in exploring the darker realms of the unknown. Doctor Faustus cannot be superficially evaluated and discarded in the waste bin of history. Simply taken as a tragic hero because his character is worth praising, in that he rises from being an ordinary man to becoming a noble scientist. He is a lucky man let alone being tragic, miserable and ill-starred. Marlowe’s handling of the character is to be depicted from the name “Faustus”. The character’s original name has several versions in various plays based on the legend. However, the surname, which connotes as ‘powerful’, ‘lucky’ and of the many remains the same in all. The meaning of Faustus has positive connotation rather than negative. Considering with a comparatively average mentality of the Renaissance the meaning of Faustus, there is no falling down from a noble stance to the lowest, hinted. Rather evolution from a man with an average mentality to a newly emerging man that has found historic opportunity, luckily, to acquire universal knowledge.

The character with such a name reveals 5 basic characteristics that enable him to

surmount ordinariness and achieve infinite knowledge. These are that, he is a theist, he perceives the distant achievement, he deviates from the logos of God and he claims to be the active agent, being the subject, but not an object defined by God and, finally, he is introduced by Marlowe as an alternative for Christian martyr, Jesus Christ.

As Doctor Faustus reflects the intellectual climate of the Renaissance, he observes nature and concludes that God is involved in the worldly affairs, natural dynamics and universal enigmas. He is confronted with three choices in this respect, in line with his faith. He is either an atheist or he is to choose between theism and deism⁹⁰. Since he knows that that there is at least one God that exists and that God cannot be known via revelation, but rationally he is a theist. Doctor Faustus cannot reason why God does not yield the secrets of universal knowledge. He craves to go beyond the knowledge of nature, the only realm of knowledge which God permits man to acquire, and reach universal knowledge prohibited by Him. Similarly bearing affinities, he and Christopher Marlowe were neither atheists though it was alleged nor deists. They were both theists, who believe in God.

With the impetus of theism, Doctor Faustus confronts with the dilemma between having faith in the existence of God and being scientifically urged to be evolved as of questioning mind and to deviate from the word of God. Because of this, the

⁹⁰ Deism is the recognition of a universal creative force greater than that demonstrated by mankind, supported by personal observation of laws and designs in nature and the universe, perpetuated and validated by the innate ability of human reason coupled with the rejection of claims made by individuals and organized religions of having received special divine revelation.

character that takes step against God's word and is reflected by Doctor Faustus has been subjected to evolution through ages. While earlier models, like Eve, have basic abilities such as looking at things and seeing some facts, the protagonist of the play is able to perceive intuitively that ultimate knowledge is concealed by him in the darker and unexplored realms of his consciousness associated with the Devil in this thesis. He acts in accordance with a heritage, which is continuously accumulated, throughout ages from earlier models. Evolution is a permanent process of intellectual becoming. The main character does not experience the pathway to martyrdom in the name of humanity with the same steps taken by his predecessor. His steps are directed by the Renaissance insufficiency to attain ultimate knowledge, intellectual enlightenment that sheds light onto the pathway he is meant to follow and his developing capability in perceiving that the paramount knowledge lies ahead. The distant achievement he perceives is in the darker realms of his unexplored inner self, introduced as the realm of the Devil, the prince of darkness.

In order to trespass the forbidden zone, the darker realms of knowledge, Doctor Faustus has to deviate from the *logos* of God and become an active agent that initiates a quest. The *logos* of God, being His word, has directed Doctor Faustus to have access to the knowledge of natural dynamics. However, on his way to ultimate knowledge, he understands that he has to make a critical decision in deviating from His *logos*. He also, as a theist, knows that this deviation will cause

his eventual punishment. Still he decides on following the deviated route, his ultimate objective, *telos*, by sacrificing his soul that is dwarfed by God. He reclaims a new soul which Christianity condemns as serving to the Devil. However, Faustus believes that it is with this soul that he can attain freedom of achieving the knowledge for universal enigmas. It is with this soul, therefore, that he achieves self-esteem and independence from God. It is also with this freedom and self-esteem that he becomes a martyr. Thus, he leaves behind his former soul that is ruled out by God, making him a slave to Him, and becomes an active agent, the subject rather than an object. He claims, as the subject of his life course, self identity, not constructed by God but made by himself.

Doctor Faustus emerges as an individual by getting separated from the Christian flock and he becomes a martyr as introduced by Christopher Marlowe, as an alternative for the Christian martyr, Jesus Christ. Like Christ he suffers much and he does not take a step back through repentance. Both martyrs have evolved in terms of determination to sacrifice themselves for an ultimate cause. Just like Christ, who was crucified at Golgotha near Jerusalem, he suffers from a similar destiny of affliction and Calvary. Like Christ he seeks for God's presence but he finds none. He, therefore, does not repent a stance which may horrify Christians but which definitely refreshes scientific determination. He faces the consequence of his original choice and gets ready for a horrible end. Yet, his end does not suggest much about perpetual torture as the reader does not know what really

happens to him if he ever was taken to hell. Hell, the cliché for horrid punishment is left ambiguous by Christopher Marlowe, which may be extended by the scientific mind to suggest a heaven for universal knowledge. However, if left unexplored, hell may suggest the worst of spiritual agony and torture for Christian believers. Doctor Faustus, therefore, has terminated his life by getting access to what is unknown. He has not spent his life with the fear of unknown.

Doctor Faustus is a martyr for knowledge in the name of humanity. The martyr is that who is determined to bear any suffering for his ultimate belief. He is that who commits in the name of his principles either religious or any other. Great sacrifice demands great suffering and it requires determination, being decisive regarding which path to follow. In addition, such a man as Doctor Faustus, therefore, is not an ordinary man that is afraid to deviate from established rules. As fear triggers demoralization and intimidation, it does not fit him to norms of the great martyr who is courageous enough to challenge the fear itself. He suffers and endures which hinders him from demeaning himself into worthlessness and being engulfed by pessimism and hesitation. Therefore, that is an inevitable component of martyrdom, a fact which becomes a basic impetus for the martyr. In Marlovian terms, Doctor Faustus deserves all appraisals to be hailed as a martyr. He is one of the many martyrs on the pathway for knowledge.

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German: Beginning

Arabic: Beginning

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