

Anti-Papistical Sentiments in *Doctor Faustus*

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ABSTRACT

This study differs from other studies of modern scholars who attempt to read Christopher Marlowe's *Doctor Faustus* as a morality or anti-papistical play in arguing Faustus misquotes the Scriptures and in presenting clergy as deceptive to show his dissatisfaction with the basic doctrines of Christianity. Faustus, as a doctor of divinity, abandons religion as a way of salvation because he feels that it could not fulfill his desire to live a secular life and reach immortality. As a result, Faustus bargains his soul with the devil in exchange for twenty-four years of living a dissolute life and knowing the secrets of the universe.

Keywords: Arabian Christian, Faustus, Morality, Religion, Magician.

Introduction

In *Doctor Faustus*, Christopher Marlowe creates a conflicted character who struggles between continuing to follow the devil in order to live twenty-four years of complete enjoyment or live an eternal life of morality. Faustus wants to repent and get saved, but the hypocrisy which he finds in the behaviors of the Pope and other religious figures leads him to doubt religion as a way of salvation. Despite her argument that the play reflects anti-papistical sentiments, Kristen Poole (2006: 97) considers that "the play lies at a cultural and theological nexus, where residual modes of Catholicism intersected and competed with emerging concepts of Protestantism". This could be represented in Faustus's cynical attitude toward the Pope which may reflect the campaign of the Protestants against the old practices of the Catholic Church, especially those related to purgatory, by considering them superstitious. I would argue though that *Doctor Faustus* is not only a play that negotiates between different Protestant discourses as Poole argues but also an anti-Christian play that misquotes the Scriptures to show dissatisfaction with the application of the teachings of Christianity.

Critical attention of *Doctor Faustus* has tended to focus on its anti-papistical sentiments. Andrew Sofer (2009: 16) attests that "Faustus's thirst for absolute power and knowledge of occult mysteries has dwindled into

magical tourism (he visits Rome) and the performance of conjuring tricks designed to pander to an anti-Catholic audience, such as turning invisible in order to box the pope on the ear". The scene in which Faustus scorns the Pope at the feast of Saint Peter's day by snatching the food and drinks of the Pope and boxing him in the face establishes the play as a locus for satirical critiques of Catholicism. Furthermore, the belief of the Pope that the invisible Faustus could be a ghost who ran away from purgatory, and therefore cursing him with bell, book, and candle could be viewed as a battle between the magical powers of Faustus and the equally 'magical' practices of the Catholic Church. Kristen Poole (2006: 103) affirms that "the pope ... is presented as the butt of the joke here, and his authority is thus called into question; his response could be designed to evoke laughter from a Protestant audience that might view purgatory as a papist superstition". Protestant radicals in the sixteenth century saw "no difference between the rites and rituals of the Catholic Church and those employed by magicians" (Sales 1991: 152). Catholics were considered as worshippers of idols by the Protestant state and the tools of excommunication were viewed as idolatrous practices. Accordingly, the defeat of the Pope at the hands of Faustus may reflect Marlowe's cynicism of the Catholic faith by "show[ing] the triumph of magic over Catholic spells such as the ritual cursing by bell, book, and candle" (Sales 1991:152).

However, Marlowe is not only attempting to undermine Catholicism by presenting Catholic rituals as superstitious, but he is criticizing the basic doctrines of Christianity by viewing the Scriptures as superstitious

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and clergy as deceptive. *Doctor Faustus* is, I will argue here, a play by Marlowe that denies the existence of divinity, attacks religious figures and misquotes the Scriptures to show discontent with the teachings of organized religions that engaged people in the sixteenth century in constant bloody religious wars for the sake of achieving power. As a scholar of physics and doctor of divinity, the protagonist of the play, Doctor Faustus, realizes that religion cannot fulfill his desires of solving the mysteries of the world, living a secular life and achieving immortality. Therefore, he abandons religion as a repressing force and tool of enslavement that limits the free thinking ability of intellectuals to know the truth. In order to achieve what he desires, Faustus makes a bargain with the devil by exchanging his soul for twenty-four years of living a debauched life, knowing the secrets of the world and becoming the god of himself by using magic to get free from the restrictions of a conventional society. By presenting a theologian who turns his back to religion and cooperates with the devil by transforming into a magician, Marlowe reflects the aspirations of nonconformists in the sixteenth century of living secular and free life away from the constraints of the Protestant state that was executing all those who held beliefs incompatible with its doctrines.

The life of the blasphemous Faustus and his dissatisfaction with the Christian lifestyle, exemplified by misquoting the Scriptures, is a representation of the life of the heterodox Marlowe who criticized the diction of the New Testament and considered it, as described by Richard Baines, a central contemporary figure responsible for establishing Marlowe's nonconformist position, of being "filthily written" (Kocher 1962: 35). Furthermore, the story of Faustus as a magician who becomes associated with black arts is synonymous to the story of Marlowe who was associated with Walter Raleigh's School of Night which was considered by Marlowe's contemporaries as a school of unorthodoxy that denied the existence of divinity and glorified the devil. In addition, the death of Faustus at the end of the play for his blasphemies against the Christian God and his scoffing at the Scriptures could be linked to Marlowe's murder in enigmatic circumstances which could have been ordered by the Privy Council for his heretical beliefs and resistance to the politics of the intolerant Protestant state. Therefore, it would be erroneous to completely separate the life of Marlowe from his heroes and read them in isolation of the context

in which they were produced because Marlowe intends to express his rebellious thoughts that are unacceptable to an intolerant society throughout creating fictional heroes who struggle to promote their nonconformist beliefs. Stevie Simkin (2000: 113) argues that "the temptation to interpret Marlowe's own personality in relation to the characters he created, particularly Faustus, has proved an irresistible one for many critics". He also adds that "Marlowe has been seen historically as a radical in his religious perspective, and the accusations of heresy that were levelled against him have sometimes led critics to associate him closely with the skeptical Faustus who is his creation" (ibid. 181). Accordingly, *Doctor Faustus* is not a play that promotes Christian theology as critics such as Margaret Ann O'Brien (1970: 2) claim when she says: "Dr. Faustus's adventures with Mephistophilis, the promptings from a Good and a Bad Angel, the appearance of the Seven Deadly Sins, and Faustus's graphic delivery into hellmouth obviously link Marlowe with the tradition of the Morality Plays". Instead, it is a play that condemns the prejudice practiced against nonconformists in the sixteenth century which is represented throughout the dismembering of Faustus at the end of the play. Therefore, it would be quite possible that the mutilation of Faustus mirrors the fate that dissenters faced during the time of Marlowe. Faustus was tortured and mutilated for denying the existence of God and rejecting the authority of religious figures, a fate which seems to be synonymous to the fate of those dissenters who denied the authority of the Queen, and therefore were murdered for reasons of sedition.

It is important to note that Marlowe's *Doctor Faustus* is an accurate representation of the *Faust Book* that tells the story of the German divinity scholar, Faust, who abandons religion for its failure to satisfy his secular desires and consequently makes an allegiance with the devil. Therefore, it seems that Marlowe found in the Faust legend a source of inspiration to reflect his nonconformist beliefs by recreating Faust's story. However, the appearance of *Doctor Faustus* in two versions, the 1604 version and the 1616 longer version, which are well-known as the A and B texts, respectively, causes controversy between critics about which version could be the original work of Marlowe that therefore reflects his unorthodox thoughts. Most critics agree that the B text which discards 36 lines and adds 676 lines to the A text cannot be more than expansion of the original work of Marlowe because it tries to show Marlowe as an

orthodox writer, thereby contradicting the biographical accounts about Marlowe as rebellious and unorthodox. William Empson (1987: 40) explains the existence of the B version by saying that “most of the added text is generally agreed to be padding, not by Marlowe, written in undistinguished verse and often irrelevant to the story”. Thomas Healy (2004: 183) also attests that “the less directive ‘A’ text has gained critical favour because it can be read against the grain of orthodox Christian beliefs about heaven and hell. Challenging convention, the play’s vision can be more easily related to a popular biographical view of Marlowe that celebrates his heterodoxy”. Accordingly, any reference to Marlowe’s play will be taken from the A text which I consider a valid representation of Marlowe’s unorthodox religious views and his cynicism of some religious figures who show no tolerance toward skeptics.

It was no wonder that *Doctor Faustus* was considered as the “most notable Satanic play in literature” (Hamlin 2001: 257) by some orthodox critics because it expresses Counter-Reformation sentiments by undermining the Christian God and exalting the power of the devil. Faustus is introduced to us in the Prologue by the Chorus with parallels between him and the leader of the Protestant Reformation, Martin Luther. The Chorus says:

Of riper years to Wittenberg he went,
Whereas his kinsmen chiefly brought him up.
So soon he profits in divinity,
The fruitful plot of scholarism graced,
That shortly he was graced with doctor’s name,
Excelling all whose sweet delight disputes
In heavenly matters of theology. (13-19)*

The analogy between Faustus and Luther that makes them appear to be adversaries is represented in the fact that they both emerge from Wittenberg in Germany to promote their new ‘religions’ and that they are both scholars of divinity, except that the former forsakes religion for its finite power and the limited pleasure it provides while the latter considers religion as the avenue for eternal joy. Furthermore, most of the historical sources admit that the historical Faust figure that Marlowe’s protagonist’s name taken from refers to the German magician Johann Georg Faust who lived during

the time of Luther and was considered by the Protestant Reformers as a blasphemer and devil worshipper. Therefore, Marlowe creates a fictional character who promotes Faust’s new ‘religion’ by being dubious about the Christian concepts of salvation and eternal joy. Faustus’s disbelief in the world of metaphysics makes him reject the Christians’ concept of eternal joy in heaven and instead seek secular pleasure that is incompatible with Christian doctrines. He complains:

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. (1.23-26)

The desire of Faustus to go beyond the limits of human beings puts him in opposition to the Christian God who seems to be his major enemy. In addition, Faustus deconstructs the concept of godhead by his craving to become eternal and having the power to raising the dead. However, Faustus finds in religion an obstructing force that prevents him from achieving his ambitions of becoming the god of himself. In his dialogue with the devil Mephistopheles, Faustus finds it hard to accept the existence of an afterlife: “Think’st thou that Faustus is so fond/ To imagine that after this life there is any pain?/ Tush, these are trifles and mere old wives’ tales” (5.135-37). For that reason, orthodox critics consider Faustus’s rejection of the Christian doctrine about the afterlife as the reason that brings him damnation and eternal torture in hell. Douglas Cole (1962: 193) says: “The sinner, confronted with the moral choice between God’s will and what is not God’s will, chooses to cut himself off from God in reaching for the not-God. In doing so, he brings about by his own act the condition of separation from God which, if not altered by the time of death, becomes the basis of damnation and the cause of eternal agony”. However, the unorthodox Faustus remains skeptical of the Christian teachings about morality and sin and considers them “mere old wives’ tales” for their failure to resolve the ambiguities surrounding him and satisfying his secular needs.

Just like Marlowe who did not believe the Scriptures to be the word of God, Faustus doubts the veracity of the Scriptures by intending to misrepresent them and show them as beguiling and deceitful. In two situations in the play, Faustus cites incorrectly what the Bible says by

* All quotations from the primary text are to the same edition by Frank Romany and Robert Lindsey. See references for full documentation.

recalling the verses that talk about damnation while overlooking the closing of the verses that talk about salvation. While Faustus laments: "The reward of sin is death. That's hard" (1.41), the Book of Romans says: "For the wages of sin is death, but the gift of God is eternal life" (*The Geneva Bible* 6:23) and when Faustus forsakes religion because he believes that everyone is a sinner, and therefore he is damned, he says:

If we say that we have no sin,
We deceive ourselves, and there's no truth in us.
Why then belike we must sin,
And so consequently die.
Ay, we must die an everlasting death.
What doctrine call you this? Divinity, adieu!
(1.44-49)

The First Epistle of John clarifies: "If we say that we have no sin, we deceive ourselves, and truth is not in us. If we acknowledge our sins, he is faithful and just, to forgive us our sins, and to cleanse us from all unrighteousness" (*The Geneva Bible* 8-9). By suggesting that all people are sinners, and therefore they are damned to hell, Faustus is calling directly on the audience in the sixteenth century, especially the laity who had no knowledge of the Scriptures, to renounce the Bible for its hopeless teachings. Roger Sales (1991: 139-40) affirms that "Faustus easily convinces himself, if not his audience, that the Bible only offers the prospect of 'everlasting death' for sinners". Therefore, As a doctor of divinity who abjures the Scriptures, Faustus seems to be speaking for Marlowe himself who was well-known among his contemporaries of his criticism of the language of the Bible. Marlowe, as a Cambridge divinity student, should have been aware of the closing verses which talk about redemption but which he chooses to ignore in his play; however, his belief that religion is only a tool of hypocrisy to expunge the sinners, as they are described in the Bible, leads him to ignore the concluding verses that talk about deliverance. This unorthodox attitude of Marlowe seems rooted in the eruption of religious wars between Catholics and Protestants in Europe which made Marlowe skeptical about whether religion could have moral grounding at all and offer any salvation.

Faustus convinces himself that "both law and physic are for petty wits;/ Divinity is basest of the three" (1.109-10), and therefore he discards the Bible and embraces witchcraft as a new 'religion' that will guarantee him

satisfaction of his secular needs and "resolve [him] of all ambiguities" (1.82). When Faustus picks up a book of magic, he says: "These metaphysics of magicians/ And necromantic books are heavenly" (1.51-52). For that reason, Faustus's new 'Scriptures' are magic books that substitute the Christian Scriptures which fail to achieve for him "a world of profit and delight,/ Of power, of honour, of omnipotence" (1.55-56). Faustus considers that the Christian religion limits his freedom of achieving eternity and clarifying the vagueness that surrounds him; therefore, he resorts to the devil to solve these mysteries. By resorting to magic, Faustus does not separate himself from the realm of morality or rejecting knowledge as a source of illumination, but he realizes that religion does not provide him convincing answers about his questions. Therefore, Faustus does not only seek power through knowledge as Cole (1962: 197) claims: "[Faustus] does not pursue knowledge for the sake of truth, but for power, superhuman power, the power over life and death"; he also seeks truth through knowledge as he finds that both truth and power are inseparable and you cannot get into one but through the other. Accordingly, Faustus believes that "a sound magician is a mighty god" (1.64) because he considers magic the only way of becoming eternal and omnipotent.

The scene in which Faustus deserts the Christian Bible and elevates the books of magic as holy reminds us of Marlowe who was on John Parker's scholarship in Cambridge and after graduation preferred to pursue a career as a writer rather than becoming a priest in the Church. Religion does not seem to interest Marlowe or Faustus because they both believe that religion only benefits the clergy who use it for their ends claiming to preach the truth to suppress people to their will by intimidating them with images of eternal punishment in hell and by threatening nonconformists with execution and burning. Therefore, Faustus's story seems to be "an utterance of Marlowe's fears for his own destiny as a freethinking rebel from the laws of a Christian cosmos" (Cole 1995: 146) that considers dissenters sinners and damned who deserve the death punishment. Faustus's cynicism of religion is represented in ordering the devil Mephistopheles after his first appearance in his real devil nature to change his shape into the shape of a friar,

I charge thee to return and change thy shape,
Thou art too ugly to attend on me.
Go, and return an old Franciscan friar,
That holy shape becomes a devil best. (3.24-27)

Park Honan (2005: 209) comments on this quotation by saying “that anti-Catholic joke is not surprising in a Protestant divine, but the act of summoning Mephistophilis implies a denial of God’s power and very existence”. Therefore, by allowing his character to openly criticize the clergy by considering their shape the best that befits the devil, Marlowe seems to be unmasking the evil behind their practices that turned England into a battlefield for centuries. He also seems to be cynical of the role that Queen Elizabeth took as a protector of religion to persecute who oppose her bloody politics by considering them sinners.

In a culture that considered all those who held nonconformist beliefs with the Protestant state as heretics, *Doctor Faustus* recounts the prejudice which was practiced against witches and magicians who were dismissed by Martin Luther as “hav[ing] a pact with the devil” (Simkin 2000: 103). Faustus is shattered into pieces at the end of the play by the devils who could be representing the clergy in the sixteenth century and their cruelty against magicians. Sixteenth century Protestant society raised a campaign against witches that was manifested into torturing, burning and dismembering all those who were accused of practicing witchcraft. Keith Thomas (1971: 438) affirms that “witchcraft had become a Christian heresy, the greatest of all sins, because it involved the renunciation of God and deliberate adherence to his greatest enemy”. However, witchcraft was not only considered a heresy in the sixteenth century because of the denial of the existence of God, but because of the denial of the authority of the Queen who was believed to be the manifestation of God in action. For that reason, “the laws against witches were divine, not secular, and no prince had the power to avoid prosecuting or to pardon such an offender” (Kors and Edward 2001: 260). Accordingly, the persecution of witches was encouraged by the Church which was threatened by the increasing number of dissenters. Martin Luther (1659: 390) says: “Forasmuch as witchcraft is an abominable offence, in that one giveth himself from God (to whom hee hath promised, sworn, and vowed himself) over to the devil, who is God’s utter enemy, so is the same well worthie of Death’s punishment”. Regardless of the attempts of the Church to distort the image of witches by introducing them as enemies of God to justify their killing, witchcraft remains a form of free expression and an attempt of individuals to overcome their fears in a society that restricts their freedom. Kors and Edward

(2001: 1) talk about practicing witchcraft from a psychological outlook by saying:

We know, and we find nothing unusual in this, that in a number of worldviews men and women, when they are fearful and helpless before the awesome forces of the visible world, traditionally seek to reach normally inaccessible forces beyond that world in order to increase their meager human powers and their abilities to control their own destinies. They then assign to other men and women, or acknowledge in them, the extraordinary role of causing events not normally within the province of human determination. We regard the beliefs, rites, and institutions of such ‘magic’ as purposeful, whatever our views on their legitimacy and efficacy, and we speculate freely on the psychological, social, and explanatory functions which they serve.

Accordingly, it would be inaccurate to consider witches in the sixteenth century as amoral people who countered illumination and were seeking to corrupt society throughout appealing to external evil forces. It would also be an error to support the bloody politics of the Protestant state of extirpating witches by exaggerating the threat they caused on Christendom.

Marlowe never presents the devils as deceptive creatures who attempt to beguile Faustus to win his soul; however, he aims to undermine religion and jibe at religious figures for their hypocrisy. Faustus is the one who summons the devil and puts the terms of the pact in exchange of twenty-four years of sensual pleasure. The most exciting about Mephistopheles that makes him respected by his audience is his honesty even before signing the pact with Faustus. Mephistopheles states clearly to Faustus the reasons that make him show up:

For when we hear one rack the name of God,
Abjure the Scriptures and his Saviour Christ,
We fly in hope to get his glorious soul.
Nor will we come unless he use such means
Whereby he is in danger to be damned.
Therefore, the shortest cut for conjuring
Is stoutly to abjure the Trinity
And pray devoutly to the prince of hell. (3.48-55)

Consequently, the veracity of the devil Mephistopheles lies in his confession that he is damned eternally in hell for his denial of the existence of divinity.

However, Faustus replies to Mephistopheles that “this word ‘damnation’ terrifies not him” (3.60) and by this he rejects one of the basic doctrines of Christianity that is the Trinity. The denial of the Trinity by Faustus reminds us of the Arian document in 1593 that was attributed to Marlowe before his murder in mysterious circumstances in which he denied the deity of Christ and jested at his miraculous works. It is no wonder that Marlowe expresses his heterodox beliefs in a society that takes anyone who denies any of its laws to the gallows by creating rebellious characters like Faustus who hold the same beliefs as their author.

Faustus speaks for all secular dissidents in the sixteenth century who “[thought] hell’s a fable” (5.129) and were worried about losing their lives in a Protestant state. The fear of punishment makes the question about hell the first to be raised by Faustus in which he demands answer by Mephistopheles. In a skeptical language, Faustus asks Mephistopheles about hell: “First will I question with thee about hell./ Tell me, where is the place that men call hell?” (5.117-18), the definitive answer comes by Mephistopheles in a lamenting way:

Hell hath no limits, nor is circumscribed
In one self place, for where we are in hell,
And where hell is must we ever be.
And, to conclude, when all the world dissolves,
And every creature shall be purified,
All places shall be hell that is not heaven. (5.123-28)

Mephistopheles may be considered the most truthful character in *Doctor Faustus* for his honesty in preaching to Faustus about morality and salvation; however, Faustus seems to be intentionally ignoring the morality in the words of Mephistopheles. Furthermore, Mephistopheles seems to be adding nothing new to what Faustus, as a doctor of divinity who has good knowledge of religion, knows about the spiritual torture experienced by those who deny the existence of hell. Therefore, by asking about hell, Faustus is expecting the devil Mephistopheles to renounce hell as a superstition rather than confirming its existence. Most shocking is when Mephistopheles confesses to Faustus that selling his soul to Lucifer is what makes him damned to hell. Mephistopheles tells Faustus when he insists on his opinion of the nonexistence of hell: “But, Faustus, I am an instance to prove the contrary,/ For I am damned and

am now in hell” (5.138-39). However, by providing tangible evidence about the existence of hell, Mephistopheles fails to save Faustus from damnation.. It is important to note, as David Riggs affirms, that anyone who denied the existence of hell in the sixteenth century was considered an ‘atheist’. David Riggs (2005: 30) explains that “anyone who rejected the immorality of the soul, the existence of heaven and hell (especially the later) and the operations of Providence qualified as an atheist”. Most important, Faustus’s inner struggles about hell and the afterlife seem to reflect Marlowe’s skepticism about the Christian story of damnation and hell. Michael Hattaway (2003: 56) proclaims that “Marlowe ... may well have been a true but tentative atheist – the kind who is going to need to blaspheme – standing above and beyond that desolate battlefield between good and evil that defines the religious life in *Doctor Faustus*”. And indeed, just like Faustus, historical documents argue that Marlowe was a blasphemer, who denied the existence of heaven and hell, who was cynical of the Christian teachings by jibing at religious figures and the Scriptures.

Faustus announces that divinity, if it exists, will not be able to cause him any harm when the devil turns to be his protector. He boasts: “When Mephistopheles shall stand by me,/ What god can hurt thee, Faustus?” (5.24-25). Therefore, Faustus substitutes divinity with the devil and starts calling the devil “Mighty” (3.100) to affirm his relinquishment of all that is heavenly. Kuriyama (1980: 101) comments on Faustus turning his back to religion: “He habitually regards God as a threat rather than a refuge, as is evident in his vaguely nervous attempt to reassure himself that his magical potency will protect him”. This speech affirms that divinity fails to satisfy the desire of Faustus for power and sensual pleasure which he thinks that he will fulfill throughout cooperating with the devil. However, Mephistopheles does not seem to be providing full satisfaction to what Faustus demands. After Mephistopheles’ disappointing answer to Faustus about hell, Mephistopheles refuses to find Faustus a wife because of his “impotence to provide anything sanctioned by God” (Cole 1962: 211). In answer to Faustus’s demands of a wife, Mephistopheles says:

Tut, Faustus, marriage is but a ceremonial toy.
If thou lovest me, think no more of it.
I’ll cull thee out the fairest courtesans
And bring them ev’ry morning to thy bed.

She whom thine eye shall like, thy heart shall have,
Be she as chaste as was Penelope,
As wise as Saba, or as beautiful
As was bright Lucifer before his fall. (5.152-59)

Mephistopheles' refusal to provide Faustus with a wife represents a complete separation from all ceremonies that are supported by the Church which in this case is the sacrament of marriage. For that reason, Faustus enjoys a debauched life by prostituting with devils in the shape of human beings and remains unable to have a wife. It is vital to note here that Marlowe himself did not have a wife and it was common among his contemporaries that he was a homosexual. This means that Mephistopheles could be speaking for Marlowe himself by considering the institution of marriage "a ceremonial toy" which may represent Marlowe's rebellion against the doctrines of the Church that considers marriage holy and authorized by God.

Faustus's schism from the Church seems to represent Marlowe's cynicism of religion and denial of the hypocritical practices of the clergy who claim to be truthful and godly. An example of Marlowe's derision of the Christian belief is when he makes Faustus parodies the last words of Christ on the Cross. Faustus announces "consummatum est" (5.74) after signing the pact with Mephistopheles to verify the sacrifice of his soul to the devil. This act by Faustus seems to represent a satire of the Christian belief that Christ sacrificed his soul to mankind by crucifixion and who Marlowe criticized bitterly. Marlowe's disbelief in Christ as God is reflected in the cynical language used in the play which substitutes Christ with Mephistopheles as Faustus's savior. Faustus tells him that he will build an altar and church and provide a sacrifice as a parodic gesture of the Christian belief which considers Christ as the mediator who will save mankind. Faustus says: "To him I'll build an altar and a church,/ and offer lukewarm blood of new-born babes" (5.13-14). Constance Kuriyama (1980: 114) comments on this speech by saying that "this parody of Christian devotion, including the use of Mephistophilis as a diabolical intercessor, is a form of rebellion against God, and certainly it is blasphemous". Accordingly, *Doctor Faustus* is not a morality play as orthodox critics claim, but rather a counter Christian play that represents a rebellion against Christian doctrines. The rebellious Faustus states:

And Faustus vows never to look to heaven,
Never to name God or to pray to him,
To burn his Scriptures, slay his ministers,
And make my spirits pull his churches down.
(7.95-98)

This speech by Faustus represents explicit challenge of the Christian God who seems to be completely absent in the play. Faustus dares the Christian God by promising to burn the Scriptures, kill the clergy and destroy the Churches, but we never see divinity interfere to stop Faustus. On the contrary, the devil seems to be the controller of actions and the one who holds the fates of human beings in his hands. Even at the end of the play when Faustus starts calling upon Christ to save his soul by saying: "See, see where Christ's blood streams in the firmament!/ One drop would save my soul, half a drop" (14.75-76), divinity still does not interfere to save those who are in distress. This leads us to say that Faustus's last speeches by praying to Christ could represent Marlowe's outlook that prayers to false God do not save peoples' lives. In other words, Marlowe seems to be criticizing the Christian belief of salvation throughout the blood of Christ on the Cross.

In the end, Marlowe aims not only to narrate the story of Faustus who sells his soul to the devil for twenty-four years of carnal pleasure, but also to show Faustus's dissatisfaction with the practices of some hypocritical religious figures. Therefore, misquoting the Scriptures and deriding the Pope at the feast of Saint Peter's Day represent critique of the basic doctrines of Christianity rather than particular religious denomination. Furthermore, the scene of Faustus disfigured by the devils at the end of the play parodies the fate of dissenters during the time of Marlowe rather than moments of repentance and morality. Accordingly, Marlowe's *Doctor Faustus* mirrors the fate of magicians and dissenters in the sixteenth century who were burned at the stake for violating the laws of the Protestant government. This may reflect Marlowe's fears about his own destiny, especially when he was associated by his contemporaries with Sir Walter Raleigh's School of Night. Therefore, by presenting Faustus as a doctor of divinity who abandons religion as a way of truth and resorts to the devil to achieve his secular aims, Marlowe challenges the laws of the Protestant government which was leading a campaign against nonconformists.

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أحاسيس معادية للكاتوليكية في مسرحية الدكتور فاستوس

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ملخص

تتميز هذه الدراسة عن باقي دراسات الباحثين المعاصرين الذين يحاولون أن يقرأوا مسرحية كريستوفر مارلو الدكتور فاستوس كمسرحية ذات طابع أخلاقي أو عمل معادي للكاتوليكية بأنها تتناقش أن فاستوس يسيء اقتباس الكتب المقدسة ويقدم رجال الدين كمخادعين ليظهر استيائه من التعاليم الأساسية للدين المسيحي. بالرغم أن فاستوس دكتور في علم اللاهوت إلا أنه يستبعد الدين كطريقة للخلاص لأنه يمنعه من أن يحقق رغباته الدنيوية ووصله إلى الحياة الأبدية. في النتيجة، فإن فاستوس يبيع روحه للشيطان مقابل أربعة وعشرين عاما من الحياة الفاسقة ومعرفة أسرار العالم.

الكلمات الدالة: مسيحي، فاستوس، أخلاقية، مذهب ديني، ساحر.

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