

From the Bible to the Quran: A Journey of Existence in Christopher Marlowe's *Doctor Faustus*

Ahmed H. Kadhim Al-Abedi

English Department, College of Education for Humanities, University of Karbala, Karbala, Iraq

Zena D. Mohammed Hassan

English Department, College of Education for Humanities, University of Karbala, Karbala, Iraq

Abstract—Christopher Marlowe's *Doctor Faustus* (1588) intricately explores the interplay of religious motifs, cosmic exploration, and themes related to Space, Heaven, Hell, and repentance. By incorporating biblical and Qur'anic references, Marlowe crafts a compelling narrative that deeply resonates with the human experience. The central character, Faustus, embodies the conflict between good and evil and between human ambition and spiritual limitation. The play's depiction of celestial realms parallels biblical narratives like the 'Tower of Babel' and Qur'anic visions, emphasizing humanity's persistent quest for knowledge and divine understanding. This study examines how Marlowe integrates religious concepts, and angelic and cosmic themes with theological and moral conflicts, highlighting the thematic parallels with sacred narratives from the Bible and the Qur'an. To conclude, Faustus' mythology remains a poignant and thought-provoking narrative that resonates across different cultural and religious contexts.

Index Terms—Faustus, Bible, Qur'an, existence, space

I. INTRODUCTION

Christopher Marlowe (1564-1593), a prominent poet and playwright of the sixteenth century, was born in Canterbury, England. During his short life, Marlowe crafted significant theatrical works including *Tamburlaine the Great* (1587), *Doctor Faustus* (1588), *The Jew of Malta* (1590) and *Edward II* (1592) (Cheney, 2004). Known for his innovative use of blank verse and exploration of complex characters and tragic themes, Marlowe's work significantly influenced the development of Elizabethan drama and his literary legacy left an indelible mark on the works of his successor, William Shakespeare (1564-1616) reshaping the trajectory of his writing career, theatrical techniques, 'verbal dexterity', and his adaptability in reshaping conventional genre concepts (Logan, 2016, p. 231).

Despite Marlowe's being a student of theology, he was known for his unconventional and rebellious attitude against religious conventions. Thus, he faced charges of heresy and atheism, a serious accusation in a society where religious conformity was closely monitored and deviations from orthodox beliefs were met with severe consequences (Bezio, 2017). Notwithstanding accusations of Marlowe "showing contempt for religion" (Slotkin, 2014, p. 410), it's important to recognize that Marlowe's writings, demonstrate an intricate engagement with religious themes, including both Islam and Christianity. This nuanced engagement with religious subjects is evident in works like *Dr. Faustus*.

There is no question that *Dr. Faustus* is a play about religion. By hinting reference to biblical and Qur'anic implication in *Doctor Faustus*, Marlowe displays a careful and shrewd selection of ideas in his theatrical presentations. *Doctor Faustus* is a tragic play about a brilliant scholar, Faustus, who makes a pact with the devil, Mephistopheles, in exchange for magical powers. Despite warnings, Faustus squanders his gifts, indulging in worldly desires. As his time runs out, he faces the consequences of his choices, leading to his damnation.

Marlowe's *Doctor Faustus*, as Ahmed (2019) discusses, continues to captivate modern and postmodern scholars, who debate its religious or anti-religious essence when pondering upon Faustus's transition from a philosophy student to an accused atheist. Ahmed's study suggests that Faustus's fate aligns with the religious interpretation, focusing on Islam's perspective on the human mind, repentance, and salvation as instantiated within the play. Accordingly, the eternal battle between good and evil is portrayed through the Good Angel (Ilham) and the Bad Angel (Waswasa).

Faustus's uncontrolled sexual desire, symbolized by the Wolf, prevents him from forming a genuine companionship (Ahmed, 2019). In Marlowe's world, some sins seem unforgivable, contrasting with Islam's belief in God's boundless mercy. From an Islamic perspective, faith and hope are emphasized, as stated: "No one despairs of God's soothing mercy except those who have no faith" (Ali, 2011, p. 87). Faustus rejects the Old Man's Christ, seeking solace in his distorted, individualistic version of Christianity.

To fulfill his pact with the devil, Faustus demands that Mephistopheles bring him Helen, a symbol of destructive beauty from Greek mythology. Deluded, Faustus believes that Helen embodies heavenly bliss, unaware that he is inviting damnation. He eagerly anticipates her kiss: "Sweet Helen, make me immortal with a kiss/ Her lips suck forth my soul,

see where it flies” (Marlowe, 2005, 5.1, p. 49). The identity of Helen given to Faustus is ambiguous, as she could either be a demonic entity or the genuine Helen (Lodine-Chaffey, 2021). Unbeknownst to him, Helen is a devil in disguise, and this embrace seals Faustus’s irreversible damnation, depicting his tragic descent into demonic seduction despite his misguided pursuit of immortality. W. W. Greg in “The Damnation of Faustus”, argues that Faustus commits the sin of ‘demoniality’ the moment he longs to have sexual intercourse with Helen’s spirit, who is merely a manifestation of the devil (Cited in Amor, 2024, p. 14). Accordingly, it seems that Marlowe resorts to Christianity and the Quran similarly, though in different manners.

This paper aims to explore the theme of existence and its significance in Marlowe’s mythology, examining how his religious awareness influenced his theatrical works during the Renaissance. By analyzing his portrayal of space exploration, the presence of angels, and the psychological impact on characters, the study provides insight into Marlowe’s desire to provoke thought and evoke biblical and Quranic religious concepts in the minds of his audience.

Throughout theological sources in both the Bible and the Qur’an, it is indicated that Pharaoh “denies and repudiates the invitation of Moses to submit to God and have mercy over his people. Pharaoh arrogantly claims that he needs no God since he is the great god of his people” (Shalabi et al., p. 51). The tale of Moses and Pharaoh is recounted in both the Qur’an and the Old Testament. In these holy scriptures, Moses urges Pharaoh to abandon tyranny, show mercy to the Israelites, and repent before God. The Qur’an describes Pharaoh’s cruelty while the Exodus narrative depicts Moses’ efforts to liberate the Israelites from his oppression. Despite textual differences, both emphasize Pharaoh as a villain- arrogant and defiant against God. Pharaoh’s self-deification is highlighted in the Qur’an, where God instructs Moses to guide Pharaoh toward the right path.

II. RELIGIOUS CONCEPTS IN MARLOWE’S THEATRICAL PRESENTATIONS

In Marlowe’s *Doctor Faustus*, religious concepts are intricately woven into the narrative, reflecting the eternal struggle between good and evil, salvation and damnation. Faustus, the protagonist, embodies the human condition torn between spiritual redemption and worldly desires. His pact with the devil, reminiscent of biblical temptations, symbolizes the lure of sin. The character of Faustus mirrors the biblical figure of Adam, tempted by knowledge and power. By rejecting traditional Christian salvation, Faustus echoes the biblical warning against worshiping false idols. His pursuit of magical knowledge parallels the story of King Solomon, who, according to Islamic tradition, was granted wisdom but later led astray by his desires.

Faustus’s constant internal conflict is akin to the Quranic concept of the struggle between human desires and the guidance of Allah. His ultimate despair and plea for mercy echo Quranic verses emphasizing God’s forgiveness for those who repent sincerely. Marlowe’s nuanced portrayal of Faustus’s internal torment resonates with various religious texts. In “The Faustian Motif in the Tragedies by Christopher Marlowe” (2013), Milena Kostic draws a parallel between Faustus and biblical characters which deepens the understanding of Marlowe’s religious themes. Moreover, Islamic interpretations of inner struggles and repentance shed light on Faustus’s internal conflict from an Islamic perspective. Despite his deepening despair, Faustus struggles to repent sincerely, ultimately sealing his tragic fate. His internal conflict and attempts at repentance are expressed in his remorse over his decision to sell his soul and seek repentance. “I do repent, and yet I do despair:/ Hell strives with grace for conquest in my breast” (Marlowe, 2005, 5.1, p. 48). And Faustus pleads for mercy and laments his fate saying: “See, see where Christ’s blood streams in the firmament! / One drop would save my soul, half a drop: ah, my Christ!” (Marlowe, 2005, 5.2, p. 52). In his desperation for repentance, Faustus realizes the gravity of his actions and confesses: “My heart’s so hardened I cannot repent!” (Marlowe, 2005, 2.3, p. 82). In the final moments, he tries to repent, but it is too late: “O, I’ll leap up to my God! Who pulls me down? / See, see where Christ’s blood streams in the firmament! / One drop would save my soul-half a drop: ah, my Christ!” (Marlowe, 2005, 5.2, p. 52). These textual instances highlight Faustus’s inner turmoil and his desperate attempts to repent, underscoring the tragedy of his inability to find salvation despite his regrets.

Similarly, in the Quran, it is mentioned that those who die as disbelievers, having rejected faith until their death, are not allowed to repent. The Quran states that repentance is open to all individuals during their lifetime. However, once death approaches and a person is on the verge of passing away, their repentance is no longer accepted. This is emphasized in the verse: “Nor is repentance accepted of those who [continue to] do evil deeds up until, when death comes to one of them, he says, ‘Indeed, I have repented now,’ or of those who die while they are disbelievers. For them, we have prepared a painful punishment” (Ali, 2011, p. 18). This verse indicates that repentance is not accepted by those who die in a state of disbelief or persist in committing evil deeds until their death. It highlights the importance of sincere repentance during one’s lifetime for it to be accepted by Allah.

In turn, individuals who willingly persist in disbelief, reject faith and die without repentance face a different fate. According to Islamic belief, those who die as disbelievers, without accepting Islam and without repenting, are destined for punishment in the afterlife. The Quran mentions various verses about the consequences of disbelief. For instance, Surah Al-Baqarah (2:161-162) states: “Indeed, those who disbelieve and die while they are disbelievers- upon them will be the curse of Allah and of the angels and the people, all together. They will abide therein eternally, and the punishment will not be lightened for them, nor will they be reprieved” (Cited in Rassool, 2021, p. 8). Additionally, in Surah Al-Imran (3:85), it is stated: “And whoever desires other than Islam as religion- never will it be accepted from him, and he, in the Hereafter, will be among the losers” (Cited in Abdelnour, 2023, p. 857).

In the Bible, the concept of "blasphemy against the Holy Spirit" is often interpreted as an unforgivable sin. In the Gospel of Matthew, this is specifically referenced in the New Testament, in the Gospel of Matthew: "Therefore I tell you, every sin and blasphemy will be forgiven people, but the blasphemy against the spirit will not be forgiven. And whoever speaks a word against the Son of Man will be forgiven, but whoever speaks against the Holy Spirit will not be forgiven, either in this age or in the age to come" Matthew (12:31-32) (New Testament, ESV). This verse has been interpreted in various ways within Christian theology. While interpretations differ, some theologians understand the "blasphemy against the Holy Spirit" as a deliberate and willful rejection of God's grace and forgiveness, characterized by persistent unbelief and a hardened heart. In this context, those who commit this sin are seen as incapable of repenting because they have knowingly and persistently rejected the divine guidance and forgiveness offered by the Holy Spirit. When comparing this biblical concept to the fate of Doctor Faustus, his tragedy lies in his persistent rejection of repentance and divine forgiveness despite multiple opportunities for redemption. His pride, arrogance, and pursuit of worldly desires lead him to reject God's grace, paralleling the concept of blasphemy against the Holy Spirit. In this sense, Faustus's fate aligns with the idea of an unforgivable sin, as he knowingly rejects repentance and seals his own damnation.

III. THE EXPLORATION OF SPACE AND WORLDS

Marlowe's *Doctor Faustus* explores the profound theme of bridging the gap between the earthly and the divine. One compelling motif that emerges from Marlowe's oeuvre and specifically *Doctor Faustus* is the exploration of space and the quest to unravel the mysteries of the heavens. This theme resonates deeply with both biblical and Qur'anic references, painting the cosmos as a realm of wonder, spiritual significance, and the eternal pursuit of knowledge.

In the Bible, the Tower of Babel narrative in the *Book of Genesis* serves as a potent metaphor for human ambition and curiosity. In this story, humanity, unified by a common language, attempts to construct a tower that reaches the heavens, symbolizing their aspiration to attain divine knowledge and power. This narrative illustrates the human desire to explore the unknown, transcend earthly limitations, and seek comprehension of the divine (Callahan, 2008). Similarly, in *Doctor Faustus*, the protagonist Faustus embodies this relentless thirst for knowledge and power, akin to the builders of the Tower of Babel. Faustus's pact with Mephistopheles and his pursuit of magic reflects a profound longing to transcend human limitations and explore the mysterious and magical realms beyond ordinary human understanding.

In Islamic tradition, the Qur'an describes the heavens as vast and awe-inspiring realms, inhabited by angels and divine wonders. Qur'anic verses evoke the cosmic wonders, portraying the heavens as a testament to Allah's creative power and majesty. For instance, Surah Al-Mulk (67:5) states, "And We have certainly beautified the nearest heaven with stars and have made [from] them what is thrown at the devils and have prepared for them the punishment of the Blaze." This description of the heavens, as adorned with stars, emphasizes their enchanting beauty and cosmic significance. In Marlowe's *Doctor Faustus*, the portrayal of the heavens aligns with this Qur'anic imagery, capturing the mystery and allure of space as a realm of divine craftsmanship and celestial wonders.

In *Doctor Faustus*, Marlowe weaves a compelling narrative around Faustus whose insatiable curiosity and ambition drives him to explore the realms beyond ordinary human comprehension. When he conjures Mephistopheles, the devil, Faustus embarks on a journey into the supernatural, seeking knowledge and power that transcend mortal boundaries. This quest mirrors the human fascination with the heavens, echoing the ancient biblical tale of the Tower of Babel. In Act 5, Scene 2, Faustus summons Helen of Troy, expressing his desire to explore heavenly beauty and wisdom. He exclaims, "Her lips suck forth my soul: see where it flies!" (Marlowe, 2005, 5.2, p. 90), capturing the essence of his cosmic exploration. Faustus's interaction with Helen symbolizes his pursuit of celestial knowledge and the wonders of the universe, akin to the heavenly beauty described in both biblical and Qur'anic texts.

Marlowe's exploration of space and worlds in *Doctor Faustus* intricately weaves together biblical and Qur'anic motifs, exploring the human fascination with the unknown and the divine. The parallels between Faustus's cosmic curiosity and the biblical Tower of Babel narrative, as well as the Qur'anic descriptions of the heavenly realms, highlight humanity's enduring quest for knowledge, power, and spiritual enlightenment. Through Faustus's journey, Marlowe captures the timeless allure of the cosmos, depicting it as a realm of wonders, mysteries, and eternal significance.

IV. ANGELIC PRESENCE AND PSYCHOLOGICAL INFLUENCE

One of the prevalent motifs in Marlowe's plays is the presence of angels and their profound influence on the characters' decisions and perceptions. This motif is most vividly observed in his magnum opus, *Doctor Faustus*. Drawing inspiration from both the Bible and the Qur'an, Marlowe skillfully employs angelic figures to underscore the moral dilemmas faced by his characters, delving into themes of repentance, divine judgment, and the intricate consequences of human actions.

In both the Bible and the Qur'an, angels are depicted as intermediaries between humanity and the divine realm, serving various roles such as messengers, guardians, and agents of divine intervention. These beliefs form the basis of Marlowe's exploration of the complexities of human nature and the relationship between humans and the divine. Marlowe's central character, *Faustus*, grapples with his decisions and is confronted by angelic and demonic forces, emphasizing the eternal struggle between good and evil. In terms of Biblical implications, Marlowe draws parallels between Faustus's moral dilemma and the story of Job in the Bible, where Job faces immense suffering and is tempted by Satan, highlighting the

theme of divine testing. In *The Fall of Lucifer* (Isaiah 14:12-15), Lucifer's fall, as depicted in the Bible, mirrors the descent of Faustus into darkness, symbolizing the consequences of pride and rebellion against the divine order.

Furthermore, Faustus's encounter with the Good and Bad Angels in the play represents the eternal struggle between good and evil. This dichotomy mirrors the cosmic balance portrayed in religious texts, where the heavens are depicted as a battleground between celestial forces. In *Doctor Faustus*, Act 2, Scene 1, Marlowe presents the Good and Bad Angels, who engage in a dialogue embodying the struggle between Faustus's conscience and temptation. The Good Angel urges Faustus to repent and seek God's mercy, while the Bad Angel tempts him with the pleasures of magic and worldly power. This internal struggle mirrors the cosmic battle between good and evil, illustrating Faustus's internal conflict. Similarly, in the Bible (Ephesians 6:12, ESV), it is stated: "For we do not wrestle against flesh and blood, but against the rulers, against the authorities, against the cosmic powers over this present darkness, against the spiritual forces of evil in the heavenly places." This passage emphasizes the spiritual battle between good and evil in the heavenly realms. It aligns with the cosmic balance portrayed in religious texts, where celestial forces engage in an eternal struggle for influence and control.

In addition, in the Qur'an, Surah 15:16-17 states: "And We have certainly made firm the heaven with Our hands and We did not create them to waste away. So, we protected them with Our hands, that they might return [to obedience]." This Qur'anic verse describes the heavens as being protected and maintained by divine hands, symbolizing the cosmic order established by God. The reference underscores the idea of the heavens as a battleground, where celestial forces preserve order and combat forces that seek to disrupt it. Similarly, in the Bible (Revelation 12:7, ESV), it is stated: "Now war arose in heaven, Michael and his angels fighting against the dragon. And the dragon and his angels fought back." This passage portrays a heavenly battle between the archangel Michael and the dragon, representing the eternal struggle between good and evil. It highlights the celestial conflict, echoing the cosmic balance depicted in religious narratives.

In the Qur'an, the story of Iblis refusing to bow to Adam serves as a cautionary tale, reflecting Faustus's defiance against divine authority and his ensuing damnation. In case of divine mercy and repentance (Qur'an, 39:53), the Qur'an emphasizes God's mercy and the possibility of repentance, offering a contrasting perspective to Faustus's ultimate fate and highlighting the significance of human choice. One poignant moment illustrating this theme occurs in Act 5, Scene 2, where Faustus is tormented by his impending damnation. Mephistopheles urges him to repent and seek God's forgiveness, but Faustus remains unyielding in his defiance. As Faustus laments his fate, he exclaims:

Faustus: See, see, where Christ's blood streams in the firmament! One drop would save my soul, half a drop: ah, my Christ!

Mephistopheles: Ah, rend not my heart for naming of my Christ! Yet will I call on him: O, spare me, Lucifer!

Faustus: Where is it now? 'Tis gone: and see where God/ Stretched out his arm and bends his ireful brows! / Mountains and hills, come, come and fall on me, / And hide me from the heavy wrath of heaven! No!

Good Angle: Faustus, repent; yet God will pity thee.

Bad Angle: Thou art a spirit; God cannot pity thee.

Faustus: Who buzzeth in mine ears I am a spirit? / Be I a devil, yet God may pity me; Ay, God will pity me, if I repent.

Bad Angle: Ay, but Faustus never shall repent. (Marlowe, 2005, 5.2, p. 52)

In this passage, Faustus is confronted with the opportunity to repent, and Mephistopheles, despite being a devil, acknowledges the possibility of God's mercy if Faustus repents. However, in his pride and stubbornness, Faustus refuses to repent and declares that he never will. This moment encapsulates the significance of human choice in the play, emphasizing Faustus's free will and the tragic consequences that result from his refusal to seek redemption.

Free will suggests that human beings have the power to shape their own destinies through their actions and decisions. It emphasizes the significance of individual freedom and personal responsibility, denoting that "existence precedes essence", suggesting that individuals exist first before they determine the very essence of themselves through actions and decisions (Mallah, 2016, p. 2). As stated by Jean-Paul Sartre, humans are radically free, but this freedom comes with the burden of responsibility: "Man is condemned to be free; because once thrown into the world, he is responsible for everything he does. It is up to you to give [life] a meaning" (Sartre, 2007, p. 12). According to this view, even in modern times, prosperity and domination depend on individuals' decisions. Sartre's words underscore the existentialist belief in human freedom and the imperative to take responsibility for one's own existence. According to Sartre, individuals are not predetermined to be a certain way; they define themselves through their choices, actions, and the values they embrace. This perspective emphasizes the profound impact of free will on the course of one's life and the importance of conscious decision-making in shaping one's identity and destiny. The contrasting ideas of Marlowe and modern materialist views in depicting the fate of the protagonist highlight Marlowe's focus on the religious discourse and dependence on angelic influence. Angels appear as moral guides, attempting to steer Faustus away from damnation, which underscores the psychological and spiritual struggles within Faustus's conscience. Despite this angelic intervention, Faustus succumbs to his desires and the influence of demonic forces, leading to his tragic downfall.

V. CONCEPTS OF HEAVEN, HELL, AND REPENTANCE

Rooted in religious awareness and drawing inspiration from the Bible and the Qur'an, Marlowe crafts a narrative that intricately weaves together the concepts of heaven, hell, and repentance. Marlowe's excerpt, "Oh, I'll leap up to my God!

Who pulls me down? See, see where Christ's blood streams in the firmament! One drop would save my soul, half a drop: ah, my Christ!" (Marlowe, 2005, 5.2, p. 52), refers to heaven and salvation deemed by Christ. In turn, Marlowe writes about hell, stating: "Hell hath no limits, nor is circumscribed in one self-place, ribbed in one self-place, but where we are is hell, and where hell is there must we ever be" (cited in Lazar, 2019, p. 133). Furthermore, Faustus reflects: "Why, this is hell, nor am I out of it. Think'st thou that I who saw the face of God and tasted the eternal joys of Heaven am not tormented with ten thousand hells in deprived of everlasting bliss?" (Marlowe, 2005, 1.3, p. 17). Observing heaven and hell, when Faustus repents, he laments: "I do repent, and yet I do despair. Hell strives with grace for conquest in my breast. What shall I do to shun the snares of death?" (Marlowe, 2005, 5.1, p. 48).

The internal struggle of Faustus regarding his choices, the temptation of worldly pleasures, and the eternal consequences of his actions, reflect the themes of Heaven, Hell, and the possibility of repentance. In both the Bible and the Qur'an, the concepts of heaven and hell are deeply ingrained in religious teachings. Heaven is portrayed as a place of eternal bliss and reward for the righteous, while hell signifies eternal punishment for those who stray from the path of righteousness. Marlowe's characters grapple with the fear of damnation and the allure of worldly pleasures, reflecting the eternal consequences that hinge upon human actions and faith.

Repentance, a fundamental tenet in Christianity and Islam, embodies the concept of seeking forgiveness and turning away from sin. Marlowe's characters, especially Faustus, exemplify the struggle for redemption. The parable of the prodigal son, who squanders his inheritance but is welcomed back by his father, mirrors Faustus's journey. This story emphasizes divine mercy and the possibility of redemption even after straying from the righteous path (Parable of the Prodigal Son Luke 15:11-32). In 'The Rich Man and Lazarus' (Luke 16: 19-31), the parable illustrates the consequences of living a life characterized by selfishness and neglect of the poor. It serves as a cautionary tale, reflecting Faustus's choices and eventual fate. Faustus's inner conflict and wavering between repentance and damnation serve as a powerful allegory for the human condition, illustrating the constant struggle between temptation and the desire for salvation.

The story of Pharaoh's repentance (Ali, 2011, pp. 90-92) recounts how Pharaoh sought repentance when faced with imminent death. This narrative emphasizes the opportunity for repentance even in the face of grave sins, resonating with Faustus's internal struggle and his fleeting moments of remorse. Additionally, Divine Mercy and Forgiveness (Ali, 2011, p. 53) emphasize God's infinite mercy and forgiveness, highlighting the possibility of redemption for those who sincerely repent and turn back to God.

The Quran emphasizes God's infinite mercy with numerous verses highlighting His willingness to forgive sincere repenters, regardless of the gravity of their sins. This mercy is often portrayed as boundless and all-encompassing. The Quran often narrates stories of individuals, including Pharaoh, who repent at the last moment before their death or punishment, highlighting the availability of repentance until the final moments of one's life. While the Bible also emphasizes God's mercy, it places significant focus on His love and grace. Repentance is often viewed as a response to God's love, with forgiveness granted through God's grace. In many parts of the Bible, there is a requirement for atonement for sins. In Christianity, the concept of atonement through the sacrificial death of Jesus Christ is central. Repentance is often linked with accepting Jesus as the Savior. In the New Testament, particularly within Christian theology, repentance is often associated with faith in Jesus Christ. The idea is that repentance and faith in Jesus lead to salvation, highlighting the importance of a personal relationship with Christ. Although both the Quran and the Bible stress the importance of repentance, the nuances lie in the specific theological beliefs and narratives of each religion. Islamic repentance emphasizes God's mercy, the opportunity for repentance until the last moment, and sincere turning back to God. In contrast, Christian repentance is often closely tied to God's love and grace, with a focus on atonement through Jesus Christ. However, in both religions, procrastination of repentance until the last opportunity can undermine the chance to gain divine grace.

VI. THEATRICAL REPRESENTATION AND AUDIENCE CONTEMPLATION

Through its theatrical representation and emotional intensity, the play not only captivates the audience but also serves as a reflective mirror, compelling spectators to ponder their spiritual dilemmas. Marlowe's dramatic portrayal prompts deep introspection in the audience, encouraging them to confront their beliefs, doubts, and moral choices.

Marlowe's *Doctor Faustus* employs powerful imagery and symbolism to create a vivid representation of heaven, hell, and the human condition. Faustus's pact with the devil, Mephistopheles, unfolds through a series of intense and visually striking scenes. One such instance is Faustus's summoning of Mephistopheles, during which the stage is brought to life, with supernatural elements, captivating the audience's attention. The vivid description of hell in Act II, Scene 1, serves as a chilling reminder of the consequences of Faustus's choices. Marlowe's masterful use of language and stagecraft intensifies the emotional impact, evoking a range of feelings from awe to terror among the spectators.

Faustus's moments of remorse and his genuine desire to repent highlight the human capacity for change and spiritual redemption. In Act V, Scene 2, Faustus pleads for mercy, expressing his willingness to repent: "See, see where Christ's blood streams in the firmament! One drop would save my soul, half a drop." This poignant moment challenges the audience to consider the power of genuine repentance and its potential to alter the course of one's destiny. Through Faustus's ultimate fate, Marlowe compels the audience to reflect on the importance of moral choices and the possibility of redemption, even in the face of overwhelming despair. In her article "The Theatricality of Marlowe's Doctor Faustus," Smith (2018) explores how Marlowe's use of spectacle and visual effects creates a transformative theatrical experience.

Smith argues that the play's visual elements, such as Faustus's magical feats and encounters with supernatural beings, enhance the audience's emotional engagement, prompting reflection on the play's profound themes. Similarly, Johnson (2017) examines Marlowe's manipulation of time and space, emphasizing how the play's non-linear narrative structure intensifies the audience's sense of foreboding and moral reflection. These scholarly perspectives underscore the significance of Marlowe's theatrical craftsmanship in eliciting contemplation among spectators.

The character of Faustus becomes a medium through which the audience contemplates their own moral choices and desires. Faustus's ambition and thirst for knowledge resonate with human aspirations, making him a relatable figure. As the play progresses, Faustus's internal conflict and eventual despair become palpable, forcing the audience to question the limits of human ambition. In Act V, Scene 1, Faustus's soliloquy reveals his deep regret and the realization of his impending damnation: "O, I'll leap up to my God! Who pulls me down?" This moment of profound despair invites the audience to empathize with Faustus's struggle, leading them to reflect on their desires and the ethical boundaries they might cross in pursuit of their goals. However, Faustus's skepticism and eventual defiance of religious teachings mirror the audience's uncertainties, forcing them to confront their beliefs and consider the consequences of disbelief. In Act II, Scene 2, Faustus represents the Renaissance's uprising against religion and medieval views of heaven and hell, embodying the era's spirit of skepticism (Gaddawi, 2023). This scene prompts the audience to question established norms and contemplate the nature of salvation. Faustus reflects on his torment with the following lines:

Faustus: Why, this is hell, nor am I out of it. Think'st thou that I, who saw the face of God and tasted the eternal joys of Heaven, am not tormented with ten thousand hells in being deprived of everlasting bliss?" (Marlowe, 2005, 1.3, p. 17)

Faustus challenges the conventional beliefs about heaven and hell, suggesting that he is already in hell due to his deprivation of heavenly joys. His skepticism forces the audience to confront their own beliefs and consider the consequences of disbelief, encouraging them to question established norms and contemplate the nature of salvation. However, drawing on Biblical and Quranic implications, Marlowe established a discourse of skepticism that remains somehow ambiguous, seemingly due to the constraints of his time, an ambiguity that is addressed more directly in Shakespeare's plays.

VII. DISCUSSION AND CONCLUSION

Christopher Marlowe's *Doctor Faustus* stands as a timeless masterpiece that implores the intricate intersections of religious beliefs, human nature, and the eternal struggle between good and evil. Marlowe's *Doctor Faustus*, drawing inspiration from both the Bible and the Qur'an, weaves a complex narrative that challenges the audience to confront their own spiritual dilemmas and moral choices. Through Faustus, Marlowe presents a character whose insatiable thirst for knowledge, power, and worldly desires mirrors the timeless human struggle between spiritual redemption and material indulgence. Marlowe's masterful theatrical representation intensifies the emotional impact, prompting deep introspection among spectators. Through Faustus's skepticism and defiance, Marlowe encourages the audience to question established beliefs, making the play a profound exploration of faith, free will, and the human struggle for salvation in the face of eternal consequences.

The play's exploration of religious concepts, such as heaven, hell, and repentance, is profound and multifaceted. Marlowe deftly incorporates Biblical and Qur'anic motifs, creating a rich tapestry of symbolism and allegory. Faustus's internal conflict, vividly depicted through his moments of remorse and despair, resonates with the audience, prompting deep introspection about the nature of free will, divine mercy, and the consequences of one's choices. Through the character of Faustus, Marlowe forces the audience to grapple with essential questions about the human condition: the pursuit of knowledge and ambition, the temptations of the material world, the power of repentance, and the concept of divine judgment.

The exploration of space and worlds in *Doctor Faustus* further amplifies the play's thematic depth. Marlowe's portrayal of Faustus's cosmic curiosity mirrors the Biblical story of the Tower of Babel, symbolizing humanity's ceaseless quest for knowledge and understanding of the divine. The play's vivid imagery of the heavens and the cosmic balance between good and evil, drawn from both religious traditions, immerses the audience in a world of wonder and mystery. This exploration not only captivates viewers but also challenges their perceptions of the universe and its place within it.

The presence of angels and their psychological influence on Faustus adds another layer of complexity to the play. Marlowe's use of angelic characters underscores the eternal struggle between good and evil, free will, and the human conscience. Faustus's moments of remorse and his desperate attempts at repentance evoke empathy from the audience, leading them to reflect on the nature of divine forgiveness and the significance of sincere repentance in the face of damnation. The play's portrayal of angels as both moral guides and tempters highlights the constant battle within the human soul, encouraging viewers to examine their own inner conflicts and moral choices.

Marlowe's theatrical representation and the emotional intensity of the play serve as a catalyst for audience contemplation. The vivid imagery, striking visual effects, and powerful soliloquies create a transformative theatrical experience, drawing the viewers into Faustus's moral quandary. The play serves as a mirror, reflecting the spectators' own beliefs, doubts, and ethical dilemmas. Through Faustus's journey, the audience is compelled to question their aspirations, ambitions, and spiritual convictions. They are confronted with the boundaries of human knowledge, the allure of material desires, and the potential for redemption even in the face of profound despair.

In the grand tapestry of *Doctor Faustus*, Marlowe synthesizes religious doctrines, philosophical inquiries, and human emotions. He explores the complexities of faith, skepticism, and the eternal struggle between good and evil. Through Faustus, Marlowe challenges traditional religious norms and societal expectations, inviting the audience to engage in a profound introspection of their own beliefs and values. The play's enduring relevance lies in its ability to evoke timeless questions about the human condition, the nature of divinity, and the moral choices that define our existence.

In the realm of *Doctor Faustus*, Marlowe invites the audience to confront the very essence of their humanity. Through the character of Faustus, he beckons the viewers to consider the consequences of their choices, the depths of their desires, and the possibility of redemption. In the amalgamation of religious symbolism, cosmic exploration, angelic presence, and psychological turmoil, Marlowe crafts a narrative that transcends the boundaries of time and culture. *Doctor Faustus* becomes not merely a play but a profound philosophical discourse, challenging each generation to grapple with the profound questions it poses.

Marlowe's *Doctor Faustus* serves as a timeless testament to the complexities of the human soul and the perennial struggle between the divine and the worldly. It stands as a monumental work that continues to inspire contemplation, debate, and self-reflection, urging audiences to confront their existential dilemmas and seek meaning amid life's profound uncertainties. Through its rich tapestry of religious concepts, cosmic exploration, angelic presence, and psychological depth, *Doctor Faustus* remains an enduring masterpiece that resonates with the deepest recesses of the human spirit, prompting us to question, seek, and reflect upon the very essence of our existence.

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Ahmed H. Kadhim Al-Abedi was born on April 28, 1979 in Baghdad, Iraq. He obtained his Bachelor of Arts degree in English Language from the College of Arts, University of Kufa in 2012. He obtained a Master's degree in English Literature from the Faculty of Foreign Languages University of Tehran, 2018. He contributes his expertise to the English department at the University of Karbala. He specialized in English Drama and Literary Criticism.



Zena D. Mohammed was born on April 17, in Baghdad, Iraq. She got her Bachelor of Arts degree in English Language from the College of Languages, University of Baghdad in 2002; subsequently, she pursued and achieved a Master of Arts in English Literature in 2014. Presently, she contributes her expertise to the English department at the University of Karbala. Her areas of specialization and passion encompass Comparative Literature, American Drama, and Literary Criticism.