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## UNIT 3 THEMES

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### 3.0 OBJECTIVES

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This unit will focus on the various interpretations and themes embedded in the structure of Marlowe's *Dr. Faustus*. The story of *Dr. Faustus* lends itself to wide ranging meanings and can be looked at from the psychological, philosophical and spiritual perspective. This unit explores these areas.

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### 3.1 INTRODUCTION - PSYCHOLOGICAL REALISM IN *DR. FAUSTUS*

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Dear students, you must have come to terms with the story of *Dr. Faustus* by now. It must have thrilled you to the core; I am sure - the mighty lines, the unforgettable stanzas, the symbolic interplay of the Good Angel and the Evil Angel. The unmistakable simplicity and directness with which Faustus lays bare his feelings and thoughts – all are immensely striking. The way the story is told by Marlowe endears *Dr. Faustus* to us, despite his failings and shortcomings as a human being. The process of self identification is quick as soon as we start reading the text. We might feel that what is happening to Faustus may happen to us, or may be, has already happened to us. In the modern world of science and technology, we might not have a Mephistophilis or Lucifer to take away our soul but psychologically and spiritually, we have all confronted Mephistophilis and also have had a dialogue with him at some point in our lives. The pangs that *Dr. Faustus* has felt are experienced by us all at some stage or the other in our lives. Whenever we are confronted with making choices, right or wrong, we are in a typical Faustian situation. The paradoxes of Faustus are very much our own. Isn't it a paradox of essential human condition, true for all times, that God gives us freedom to exercise our choices but at the same time, we are bound by the consequences of our preferences. Doesn't the urge to defy the insipid and the old and try out something new presents our mindset in a critical light? Aren't we facing damnation when we make a wrong choice? Don't we all go through the pangs of conscience when we are in the wrong? Don't we find ourselves more often at crossroads just like Faustus? These and many such similarities at once bring us close to Faustus. And we are at once cast in the Aristotelian mode of 'pity and fear'. Let's cite here the comments of Laura Reis Mayor who has observed along these lines:

“While written in the renaissance language that often challenges high school and college students, Christopher Marlowe’s *Dr. Faustus* is a play for the ages. In a culture laden with books, movies, television shows and video games about black magic, the subject matter alone will captivate contemporary young adults. And with its theme of ambition, desire, fate and free will, Marlowe’s Drama is excellent comparison material to works both old and new. As a genre study, *Dr. Faustus* is a morality play, a historical allegory, the tale of a hero gone bad due to the dilemma presented by an ever changing world. When Faustus is confronted by the Renaissance preference for analytical reason over the medieval deference to God, he must choose the course he believes is right, and in the process, loses his soul”. (Mayor, Laura Reis. “An Introduction.” *A Teacher’s Guide to the Signet Classics Edition of Christopher Marlowe’s Dr. Faustus*. New York: Penguin Group (USA) Inc., 2006, p.3)

This brings us closer to the considerations of our own. We realize that the play indeed relates with us closely.

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## 3.2 THEMES

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The ensuing portion will take up the various themes that emerge from the play.

### 3.2.1 Theme of Sin and Redemption

The story of Dr. Faustus can be read from many perspectives. One of the most explicit ways to interpret the story of Dr. Faustus is through the standpoint of sin in Christianity. The story of original sin comes to us through Adam and Eve who disobeyed God’s command not to taste the forbidden fruit. Man is thus considered to be born as a sinner as he is tainted and can be redeemed only by the grace of God. Marlowe was a student of theology and was well acquainted with the concept of sin. The doctrine of sin is central to Christianity and linked with it is the notion of redemption. Going by St. Augustine’s interpretation, sin is a deed or desire in opposition to the eternal law of God. The situation translates itself in the character of Dr. Faustus. In pursuit for boundless power, Faustus faced a number of constraints and was tempted to woo the devil. The great scholar and philosopher failed to understand that means are as important, nay, all important in the journey to achieve the ends. Faustus only looks at the ends, grossly ignoring the authenticity or legitimacy of means. Faustus is so blinded by a desire for power and knowledge that he rejects God in favour of Lucifer, the Lord of hell.

The consequences of Faustus’s sinful decision take time to show results in the external world. At the same time, his internal innermost psyche is very quick to respond to it. He becomes powerful for which he bargained his life with the devil. Thus, he is losing all will power. The allegoric appearance of the Good Angel and the Evil Angel make Faustus doubt his decision time and again. He gets convinced by the Evil Angel to go forward in his practice of necromancy. There are scenes where Faustus is awakened to the futility of his decisions, yet he surrenders under the threats of Mephistophilis. This shows that Faustus is becoming weak willed. Marlowe shows the negative effects of sin on Faustus. Faustus had entered into a contract with lofty ambitions but he ends up using his magic for petty affairs. Calling Helen to satisfy his amorous desires brings into focus his weakness of mind. The irony is quite striking here. The more he desires to become powerful, the feebler he turns out to be. Douglas Cole has commented:

Dr. Faustus is a man who of his own conscience willfulness brings tragedy and torment crashing down upon his head, the pitiful and fearful victim of his own ambitions and desires. The irony with which Marlowe habitually invests the downfall of his protagonists is here wrought to its finest and sharpest point; it is an irony based on theological concepts of sin and damnation, and dramatically expressed in two major patterns of actions: the repetitive pattern of moral choice leading to the alternative of spiritual destruction and the pattern of contrast between Faustus’s grand imaginative designs and the actual, vacuous accomplishments of his magical career” (Cole,

We see Faustus entering a web from which it is difficult to come out. Connected with the idea of sin is the concept of redemption. Faustus is given repeated chances to reverse his decision through repentance but every time he falters. The Good Angel and the Evil Angel are but two sides of his consciousness. The Good Angel prevails upon him to seek forgiveness of God: "Faustus, repent; yet God will pity thee." (II, i, 54). But Faustus is threatened by the Evil Angel never to turn to God again: "Ay, but Faustus shall never repent" (II, ii p55). Faustus falls a pray to temptation and rejects the idea of redemption. There are many reasons for this, the first being that Faustus committed this sin deliberately and knowingly. Mephistophilis tells him that the easiest way to call the spirits of Hell is to abjure God to which Faustus replies:

So Faustus hath  
Already done! And holds this principle  
There is no chief but only Belzebub!  
To whom doth Faustus declare himself  
The word damnation terrifies not him  
For he confounds hell in Elysium (I, (i), 40).

And then he declares boastfully: "Had I as many souls as there be stars/ I'd give the all for Mephistophilis." (I, (iii), 42). Faustus's decision to align with the devil was very much his own. He is not ignorant of what he is doing. Therefore the onus of the moral responsibility falls on him totally. This proves disastrous for him. Finally, he would cease to be human, with no help coming from God or faith.

### 3.2.2 Renaissance Ideals vs. Medieval Morals

The predicament of Dr. Faustus cannot be restricted to the Christian concept of sin and redemption, particularly when we see the end of the play: "Ugly hell, gape not! Come not, Lucifer! / I'll burn my books! Ah, Mephistophilis!" (V, (ii), 93). In these lines, Faustus is discarding his Renaissance curiosity for knowledge derived through books. He sacrifices the medieval Christian ideals with which he was born. The character of Dr. Faustus has been designed by Marlowe to represent the Renaissance traits like a great yearning for power and pelf, indulgence in sensual pleasures and defiance of the expected norms. Add to them skepticism and a spirit of questioning against the conventional and we shall see him falling further into sinfulness. Renaissance inspired individualism, a spirit of exploration, of putting to test the orthodox dogmas of the church. In the opening speech in scene I, Faustus logically testifies to the pros and cons of all important branches of knowledge. He rejects all these one after the other as they don't offer any scope for individual growth. He first takes up logic as a prospective field but rejects it, then moves on to medicine, law and theology, citing for each an ancient authority. The authorities are: Aristotle on logic, Galen for medicine, Justinian for law and Jerome for Bible are waded through and cast off. To quote from the play:

Philosophy is odious and obscure  
Both law and physic are for petty wits;  
Divinity is the basest of the three  
Unpleasant, harsh, contemptible and vile  
'Tis magic, that hath ravished me. (I, (i), 32)

In the medieval model, tradition and institutional authority were cherished above the individual will and freedom. The spirit of enquiry was not encouraged. But Faustus is convinced by the renaissance ideals, dedicated to the spirit of scientific enquiry for which he chooses to assert his will and freedom. He

resolves to acknowledge no bounds, accept no traditions in his quest to understand the nature of the world. In this sense, Dr. Faustus may be termed as the first Renaissance hero. In the words of Nicholas Brooke:

The Dramatic tension of the Faustus story as Marlowe presents it lies primarily in the fact that Faustus is determined to satisfy the demands of his nature as God had made him to be himself a deity and that is forbidden: and it can only be achieved by a conscious rejection of the God who created him in his own image but denied him (as much as Lucifer) fulfillment of that image. (Brooke, Nicholas. "The Moral Tragedy of Dr. Faustus." *Critics on Marlowe*. ed. Judith O'Neill. London: George Allen & Unwin, 1969, p.100)

The necessity of following the logic of his deeds is restrictive.

### 3.2.3 Pride and Arrogance

We have in Act II, Scene ii a show of Seven Deadly Sins arranged by Lucifer for the amusement of Faustus wavering in indecision. Pride is one of the Seven Deadly Sins and it is the mightiest and the most corrupting of all. It gives rise to all other sins. When Faustus asks Mephistophilis how Lucifer, an angel once, was overthrown eternally from heaven, he gives a reply quite revealing in itself: "O, by aspiring pride and insolence! For which God threw him from the face of heaven." (I, (iii), 40-41). This is the height of irony that Faustus, puffed with a sense of pride, could not read the meaning in these revelations made by Mephistophilis. Also, he could not envisage the same fate for himself. Pride blinds him to acknowledge the whole Christian idea of life after death. He shakes off all such notions that pride will lead him to hell. The compelling passion for infinite knowledge and superhuman power drives him crazy and he overlooks the consequences that will befall him at the end of 24 years. In his pride he challenges the authority of God and turns into a demigod himself:

..... Divinity, Adieu!  
These metaphysics of magicians  
And necromantic books are heavenly:  
.....  
O, what a world of profit and delight  
Of power, Of honour, Of omnipotence  
Is promised to the studious artisan!  
All things that move between the quiet poles  
Shall be at my command  
.....  
A sound magician is a mighty God:  
Here, Faustus, tire thy brains to gain a deity" (I, (i), 30).

We note that Faustus wants to become 'lord and commander of elements'. This desire to become God is a dire sin according to the Christian belief and enough to degenerate human beings beyond limits. It is Faustus's pride and arrogance that push him to enter the realms forbidden for human beings. In the words of Roma Gill:

His pride dashed, Faustus becomes increasingly aware of the emptiness of his bargain and the reality of damnation. The pride with which this renaissance superman scorned his human nature and aspired to become 'A mighty god' leads him inevitably to its opposite, despair; and from this there is no salvation. (Gill, Roma. Ed. "Introduction." *Christopher Marlowe: Dr. Faustus*. London: A&C Black Publishers Ltd., 1968, p.15)

The point is made that despair has its own negative logic of inventing deceit against self.

### 3.2.4 Corrupting Effects of Power

Marlowe has effectively conceptualised the phenomenon of power in *Dr. Faustus*. The predicament of Faustus is laden with ironies and antithesis. He gains power through black magic but loses peace of mind as well as the will to utilize power for fulfilling his preconceived plans and ambition. Power is shown as a double-edged weapon. Faustus's problem is that he does not understand the dynamics of power. He yearns to attain power only for his personal gain and upliftment. He is yet to understand that the crux of power lies in giving authority to others. Power is meaningful only when it is utilized for human well being. In case that does not happen, it becomes self destructive with all its corrupting and defiling elements. Marlowe seems to deliver this hypothesis very clearly. For him, the best utilization of power is that which combines vitally with responsibility. Power contains the seeds to become a threat to social structures. That is an issue worth going into. Faustus fails to develop this wisdom. He keeps using power for his limited interest and to successfully materialize his grand designs. Ironically even this doesn't happen as Faustus ends up using his powers to earn trifles like teasing the knights by growing horns on their heads, playing tricks for kings and noblemen, indulging in the pleasures of body by conjuring Helen, among others. After he barter his soul to the devil to gain inexhaustible powers, he sinks gradually into total mediocrity.

The notion of the polluting influence of power as it translates itself in the play can also be understood by going into the basic Christian framework of the play. Under that framework, one can hope to acquire true greatness only by aligning one's will with the will of God. God being the root of our being, we cut ourselves from the root at our own peril. Faustus meets this fate. He cuts himself from the Creator and is damned and degenerated.

### 3.2.5 The Split Self of Man

Man is an eternal victim of the split self. The play very strongly underlines this essential human condition. The Good Angel and the Evil Angel in the play stand for the same conflict and duality in Faustus's mind. The play transcends the limitations of topicality in its marvelous rendering of this eternal character of human mind. The tug-of-war situation is rewardingly presented in the plight of Dr. Faustus. What makes it even more remarkable is that this psychological peep into the double mindedness of Faustus emerged at a time when psychological theory as a separate discipline did not exist. The Elizabethan Drama abounds in such examples. Faustus is till last undecided whether he should listen to the advice of Good Angel and repent or continue his bargain with Lucifer. Part of him always remains attached to God but another part of him is lured by the promise of power, wealth and knowledge. Even his language betrays him and in his most avowed resolutions to side with the devil, he uses the words from the dictionary of the Divine: A sound magician is a mighty "God". Necromantic books are "heavenly". It is ironical that God whom he has willfully rejected continues to figure resides in his speech and in his unconscious mind. The divine consciousness characterizes even in his rebellion. Try howsoever he might, he cannot be disjointed with the thoughts of God in his inner consciousness.

The split consciousness of Faustus presents an enduring irony in the play. The paradox that surrounds him is that he revolts against something which constitutes his essential being. Irony intensifies when we see that with every act of revolt against God, the imprint of God in his mind is strengthened and accentuated.

### 3.2.6 Knowledge vs Wisdom

One way to interpret Faustus's fall is to say that he ran after knowledge for gaining material pleasures and prosperity but couldn't understand that knowledge was only a means to getting wisdom. Any knowledge in fact is a matter of increased awareness in a particular area. But wisdom is earned through life's experiences. Faustus had a rare thirst for knowledge but he could not acquire wisdom. One really wonders how Faustus, a Doctor in Theology and a scholar of a high rank was found deficient in the

understanding of simple and easy truths of life. Even the comments of Mephistophilis serve as eye-opener for him:

Think'st thou that I, who saw the face of God  
And tasted the eternal joys of heaven  
Am not tormented with seven thousand hells  
In being deprived of everlasting bliss (I, (iii), 41)

Or when Faustus asks Mephistophilis: “ ..... Tell me who made this world?” (II, ii, 58), to which Mephistophilis replies: “Move me not, for I will not tell thee.” (II, (ii), 58). Towards the end of the play in Act V, Scene I, Faustus commands Mephistophilis to torture the Old Man who had come as the last ray of hope for him. Mephistophilis refuses saying: “His faith is great; I cannot touch his soul.” (V, (i), 86). It needed wisdom to see through these statements of Mephistophilis that clearly indicated the meaning that Faustus was deceived. This is the tragic flaw of Faustus. Faustus could not use his knowledge to better himself or the world around him. It is sad that Faustus dies with his mind as a storehouse of knowledge, facts and information about the world. Ironically when wisdom finally dawns upon him, it is too late.

### 3.2.7 Limitations of Being a Human

Another tragic flaw that brings Faustus to the tragic end is his failure to acknowledge limitations of the human potential. This Christian worldview endorsed that God was omnipotent and omniscient and in the matrix of ‘Man vs. God’, Man was placed below God. Not only this, it was believed that God had conferred limited potential on human beings because the human race was the descendant of Adam and Eve. As a consequence of this original sin, man was born a sinner and burdened with the weight of perpetual guilt. This restricted his potential and imposed certain limitations on him so his place remained lower than that of God.

Marlowe brings in the Renaissance attitude into the Elizabethan world dominated by the medieval values of Christianity. This Renaissance attitude was diametrically opposed to the medieval Christian worldview and propelled human beings to realize their potential to the maximum. For them, sky was the limit. Marlowe brings this tension as the focal point of the play. We have the central character Faustus who represents this urge to master the forces of nature, try the extents of knowledge and be inordinately ambitious. He does not doubt his potential, nor does he question his limitations for a single minute. There is nothing wrong in this spirit of confidence. What is wrong is Faustus’ revolt against God, his defiance which stops him to appreciate the law of nature. What Faustus lacks is a balanced outlook, a down-to-earth attitude. In his urge to become a demigod, he falters and therefore falls. There is no harm in realizing one’s potential to the fullest but Faustus’s view is too individualistic to allow him a perceptive outlook on humanity. His concerns are too self-centric and shallow, his thoughts too haughty to recognize the limitations of being human. There is no denying that God has endowed man with immense potential but the issue is of realising the boundaries.

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## 3.3 MOTIFS

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M H Abrams defines Motif as: “A motif is a conspicuous element such as a type of incident, device, reference or formula which occurs frequently in works of literature”. (Abrams, M.H. *A Glossary of Literary Terms* 7<sup>th</sup> Edition. USA: Thompson Learning Inc. 1999, p.165) Motifs are recurring structures or devices that are used for the development of themes in a work of literature. Marlowe has made an extensive use of motifs to highlight the thematic patterns of the play. Let’s take into account these motifs:

Living in the modern scientific and technological era, it becomes a subject of consideration for us to draw an affinity with the supernatural elements as used in *Dr. Faustus*. The all pervasive presence of the supernatural figures like devils and angels and the magic spells abound in the play. What needs to be

understood is to see the importance of motifs in a work of art. A work of art is a larger than life phenomenon and the writer needs certain tools and devices to bring forward the themes and central ideas thereof. Themes would become insipid if these were stated in a theoretical manner. Eliot calls them “objective correlative”. These motifs present the predicament of the central figure in a magnified manner to achieve a universal applicability. Dr. Faustus’s story, in one sentence, is the story of a man who sold his soul to the devil and faced eternal damnation. This has to be artistically rendered for being transformed into a piece of art. To this end, the writer employs certain literary devices like allegory, symbols and motifs for defining the fate of the central character. Let us at this point take the symbols, motifs and allegory in *Dr. Faustus*.

### **3.3.1 Motif of Magic and Supernatural**

The play opens with Dr. Faustus conjuring the devil. Even the servant Wagner addresses two devils Biliol and Blecher in the play. Not only this, the minor characters Robin and Ralph know enough magic to conjure the demon. It was partially in keeping with the tradition of Miracle and Mystery plays to employ the agency of the supernatural. In the Middle Ages, supernatural used to be an integral part of the lives of people. It used to be their natural way of life. Faustus is seen playing tricks on the people and noblemen, showing magical feats to the kings and emperors. But the supernatural in the play is not presented in a horrid or weird manner. The supernatural can be understood by looking at the psychological viability and relevance of it in the play. The demons and angels are interpretable in psychological terms as two opposing pulls of our inner self. This antithesis vindicates the supernatural in the new context.

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## **3.4 SYMBOLS**

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Blood plays a significant symbolic role in the play. Faustus signs the contract deed with the devil in his own blood which symbolically puts a seal of permanence on the contract. At another level, it enhances the thrill that was an urgent requirement of the Elizabethan theatre. At yet another level, it provides a supernatural tinge to the story. While writing the terms and conditions of the contract, Faustus’s blood congeals. This can also be interpreted symbolically at two levels. First, his own body revolts against his decision to side with the devil. Secondly, some divine powers are thriving to save him from paving his way to damnation. In the last scene of the play as his end draws near, he sees the blood of the Christ running across the sky. He urges Christ to bestow him just one drop of his blood which will be enough for his redemption. This again symbolizes the sacrifice that Christ made on the cross which saved humanity.

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## **3.5 ALLEGORY**

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Allegory, according to M H Abrams, is “a narrative, whether in prose or verse in which the agents and actors, and sometimes the setting as well, are contrived by the author to make coherent sense on the literal or primary level of signification, and at the same time to signify a second, co-related order of signification.” (Abrams, M.H. *A Glossary of Literary Terms* 7<sup>th</sup> Edition. p.5) We might think of the play in the light of this elaboration. There does appear a sense of parallel growing as the plays unfolds.

### **3.5.1 Good Angel and Evil Angel**

The presence of the Good Angel and the Evil Angel underlines the conflict between quest and conscience, law and desire, religion and scepticism, the medieval and the Renaissance in the character of Dr. Faustus. The Good Angel stands for harmony, peace and order while the Evil Angel represents the base in Dr. Faustus, his overpowering and blinding desires, his irrational and crude self. These are externalizations of Faustus’s innermost sensitivities and vulnerabilities.

### **3.5.2 Helen and the Old Man**

Similarly Helen and the old man play a small but important role in the play. Faustus is fascinated by Helen, the paragon of excellence. At one level, she stands for the Renaissance love and adoration of beauty. At another level, she stands for sensual pleasures which are short-lived and transient. Helen was the cause of Trojan War which lasted for ten years. She being the symbol of destruction completes the cycle of Faustus's damnation to hell as well. Her introduction in the last Act of the play is symbolically meaningful and well-timed. The Old Man represents Christian faith and obedience to the dictates of Christ that ensures peace, harmony and bliss. Helen and the Old Man represent two extremes—one stands for beauty, transience and destruction; the other for the eternal and the permanent. Faustus had two choices at the end. If he had paid heed to the Old Man's advice instead of being carried away by Helen's charms, he could have averted his ruin. . Both Helen and the Old man are placed intermittently in the last Act of the play. It is symbolic that Faustus was given two choices even at the point of his damnation. But Faustus, caught in the vicious circle of evil, wrote his own ruin by choosing Helen over the advice of the Old Man.

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### 3.6 LET US SUM UP

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Dr. Faustus has its pitfalls with respect to its weak form and farcical sub-plot. The weak form accounts for the lack of proper division of the play into Acts. We have only scenes put together one after the other. The elevated, lofty style is also not consistent throughout the play. It rather belongs to individual scenes which achieve a high dramatic effect. The middle portion of the play, particularly Act III and IV where Faustus is shown travelling far and wide and enjoying his rising popularity are rather sterile in nature. Despite all these shortcomings, *Dr. Faustus* has a tremendous appeal to the audience of the twentieth century as it particularly relates to the psychic condition of the modern man who is a victim of the split personality and is struggling to cope with it through various means and strategies. As Kenneth L Golden says: "Like modern man Faustus is the victim of a splitting of the will. He rejects Christianity because it would hamper his boundless desires. Yet he also cannot escape Christianity, or at least certain aspects of it – especially guilt and the sense of sin that leads to despair... Faustus's neurosis – the split, dissociated nature of his psyche – is a match for any of the "double thinking of the modern mass mind". (Golden, Kenneth L. "Myth, Psychology and Marlowe's Dr. Faustus." *College Literature*. 12, 3, 1985, pp. 203-4)

The tragedy of Dr. Faustus is the tragedy of indulgent knowledge and half truths. Faustus exhibits both the strong yearning for knowledge for the sake of it and half truths, never bothering to delve deeper to make the experience wholesome. Faustus was a rebel and an irrepressibly impatient man. Marlowe did not draw the rebellious Faustus heroically, but the point was that his act of rebellion against God, howsoever lopsided, unmethodical and weird, was immeasurably heroic. Dr. Faustus, among other rebel heroes of Marlowe stands apart and is unique in its composition.

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### 3.7 KEY WORDS

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**Paradox:** A paradox is a statement that seems at first glance self-contradictory but on deeper contemplation, true Paradoxes are contrary to our general beliefs, ideas and concepts. A paradox is an effective literary device used to force the reader to think more deeply about the statement.

**Tragic Flaw:** Tragic flaw or 'Hamartia' (Greek word) was used by Aristotle in *Poetics*. It means that the 'error of judgment' of the central protagonist brings his downfall at the end of the play. It is a tragic flaw that makes the reader see logically that the tragic downfall of the hero is not due to fate or destiny but because of the person's flaw.

**Motif:** In a literary work motif can be seen as an image, action, recurrent symbol or a character that is used consciously by the writer to highlight the theme. It is an independent source of knowing the truth of a literary work.



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### 3.8 QUESTIONS

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1. Discuss in detail the theme of sin and redemption in *Dr. Faustus*.
2. In what ways can a modern reader relate to the predicament of *Dr. Faustus*? Discuss.
3. What is Motif? Explain the motifs used by Marlowe in *Dr. Faustus*.
4. Elucidate upon the efficacy of allegory of Good Angel and Evil Angel in *Dr. Faustus*.

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### 3.9 SUGGESTED READINGS

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1. Abrams, M.H. A Glossary of Literary Terms 7<sup>th</sup> Edition. USA: Thompson Learning Inc. 1999, p.165
2. Abrams, M.H. A Glossary of Literary Terms 7<sup>th</sup> Edition. p.5
3. Brooke, Nicholas. "The Moral Tragedy of Dr. Faustus." *Critics on Marlowe*. ed. Judith O'Neill. London: George Allen & Unwin, 1969, p.100
4. Cole, Douglas. *Suffering An Evil in the Plays of Christopher Marlowe*. New Jersey, Princeton University, p.191
5. Fermor, U.M. Ellis *Christopher Marlowe*, 1927
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8. Mayor, Laura Reis. "An Introduction." *A Teacher's Guide to the Signet Classics Edition of Christopher Marlowe's Dr. Faustus*. New York: Penguin Group (USA) Inc., 2006, p.3