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**RELIGIOUS PLAY: A STUDY OF CHRISTOPHER MARLOWE'S
'DR. FAUSTUS'**



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ABSTRACT

The British Christopher Marlowe's Dr. Faustus was published in 1592 as author of Elizabethan's time. The example of religious playing seems to be Dr. Faustus. "The Tragical History of Doctor Faustus" represents a play written by the Great Britain author Christopher Marlowe, where a man sells his soul to Satan for power and knowledge. The game starts with the hero of the game and ends in unhappiness, death and damnation at its height of accomplishment. In the end Faustus appears to apologies and laments his deeds, but

maybe it is too late or only irrelevant, because Mephistopheles collects his soul. The research currently examines the play of "Doctor Faustus" as a religious play after the description of the sense of "religious play."

KEYWORDS

Religious play, character, Doctor Faustus, demon, play of morality, damnation, angel, spirit.

RESEARCH PAPER

Introduction:

The British Elizabethan period's biggest author the supreme of Shakespeare was Christopher Marlowe, who was the English writer from the Elizabethan period between 1564 and 1593. After William Shakespeare, he was the most prominent English tragic writer. In 1564 in the same year as the birth of Shakespeare, Christopher Marlowe was born. He knew from his dad that strength was a sign of life and that he was a legacy of the power of his dad. his dad was a photographer. After schooling he entered Cambridge University in 1580, where his studies lasted three years, and then he spent another three years if the student intended to graduate from the priesthood.

Marlowe received his B.A. and Philosophy in 1584 and then extended his study for 6 years but, when he was awarded his M.A., the University inquired about his work and seemed suspicious of his degree for his long absence from Cambridge and the authorities who suspected that he was in Rheims, his affair seemed terrifying to him and that he was in the French city of Rheims.

He went to Cambridge to spend a decent life and earnings are enough for him and then he went to London and spent an enjoyable and fun life. He was a classmate of Thomas Kyd's playwright and joined Walter Raleigh and other well-known intellectuals, such as the Night School party. Marlowe's writings sparked abuse, perhaps out of admiration or hate, and earthquakes. In the years of 1587-1588 the play "*Tamburlaine the Great*," which tells about his arrogance and how it turned him into a frightening ghost of the world, put Marlowe's name on the top before the fire pen and the owner of the biggest rank were called him. This play followed his tragedy Dido in 1586 and his magnificent 1589 play "*The Jew of Malta*," a blend of disgusting fierce drama and satire from the perspective of a man lost between abjection and content.

In 1592 he often talks in a historical and tragic way about something that contemporary authors didn't dare to talk about, namely the homosexuality, according to his play Edward I. Perhaps his finest performance is Dr. Faustus, which derives from Dr. Faust's German tale of the unheard of human sin in the Bible. His final play in 1593 was "The Paris Massacre," another gateway to the ambition of the power desire theory.

The religious game is the variant of the game which flourished in the 13th century. It is a type of religious presentation of mediaeval, essentially Western Europe. The drama of the Liturgy was part of the liturgy for the Church's Easter and Christmas Service, comprised of distinct events from the Evangelical.

The dictionary online merriam-webster.com described religious games. It means reliable related to a recognized ultimate fact or god or manifesting a faithful commitment to it. His general subjects revolved around fighting for the survival of the human soul against good and bad evil. The way religious acts were generally personify, metaphorical or allegorical; the characters embodied the characteristic characteristics of such identities such as goodness, vice, wealth, suffering, intelligence, arrogance, beauty and the death of seven.

Religious action is not the main protagonist of this style of playing. He also has a name which distinguishes him from those in the same game. However, it's not a personal name. The reader usually knows little about his social or community status, trends, or personality. The simple fact that the protagonist stands with all the devout Christians is apparent here. The leading

protagonist should confront different forces represented in figurative figures. There are various legal problems for figurative characters. You struggle for the soul of the protagonist. The fight for the possession of the spirit of men can be regarded as the main theme.

The play concerned a figurative figure often referred to as human beings or mankind. The Christopher Marlowe was representative of the common people. The adversary of man was commonly the vice character, often in the shape of a devil or other names. Often the vice has many tricks and disappointments as a comedic character. Yet it represented a human being that's as dumb as the vice deceits him, in spite of this co medical nature of the character. Professional actors interpret religious plays.

The leading character usually lived in goodness and pureness, and then led to temptation by bad religious forces, where he was guided into holy course by the good authorities. The protagonist falls as a result of this confrontation. The key part of the ethics game is the repentance of the actor, i.e. "The case where the actor deplores the misconduct, which is considered a necessary occurrence. "The protagonist and his forgiveness are always substituted by God or another benevolent force". (Bevington, 1998: 45) The nature of elements of humor is another important aspect of the ethics storey. By the 16th century, a certain number of plays in ethics recognized a lot of religious, sober and genuine components to create them begin the English comedy convention.

The play can be examined in relation to a number of societal changes since the Renaissance, especially the recently realized pressure on the strength and skill of the personality rather than the total strain on religious conformity and piety. The fight between the Evangelical English and the Roman Catholic Church undeniably influences the critical depiction of the Pope in the playing. During the play, Calvinism in the Church of England increased but continued to be a reason for discussion. The status of the people, according to Calvinism, whether saved or cursed was fated. The readers and researchers have continuously discussed the position taken by Marlowe's play towards the Calvinist principle of fate: Is Faustus fated to fall into hell? (Fredericksen, 2013: 1)

In dramatics that address critical ethical and religious issues, the aims of comedian and funny scenes can be taken in many directions. Perhaps the next events should be predicted or temporal fragments should be addressed. In addition, they can be imagined as a parody and a key narrative fabrication. A moral final in terms of customary rules and provisions on good and bad behavior at the time was supposed to take place. The aim of the game was to teach and to build some moral and ethical lessons, such as religious observance of the people.

The game can be considered a spiritual game in large part. Faustus leads a blasphemous life filled with sterile and sensual pleasures for just 24 years by selling his heart to the devil. With the Holy Fathers of Rome, he insults the Pope. In his soul there is a heavy tension between his desire and morals, between the good angel and the bad angel who bursts out of this inner battle. However, at the end Faustus surrenders to Evil Angel's temptations, opening the way for everlasting curse. With the deepest agony and horror as the final hour approaches, Faustus knows his crimes cannot be ignored and nothing will rescue him from the everlasting curse. Before the demons grab his soul into the burning hell, the scourges of the much tormented soul find the most effective expression in his last soliloquy.

"My God, my God, look not so fierce on me..." (Marlow's Dr. Faustus .113)

Education ethics was the key objective of the moral play. It was a dramatic guide to the

life and the death of Christians. Anyone who ignores the course of righteousness and renounces belief in Christ and God is doomed to despair and everlasting malignancy. This is also the message of Dr. Faustus, Marlowe's play. In the sad choir in the final lines the palpable word The most was discovered. Abstract characters of vices and virtues have been incorporated in moral plays. Thus in the Dr. Faustus, we see the good angel and the bad angel, the first one which symbolizes the journey of goodness and the last one of sin. The old man then symbolizes the strength of justice and morals. The comic scenes of Dr. Faustus belong to the tradition of miraculous plays and ancient morals, especially the first scene of the third chapter, where we found Faustus playing despicable tricks on the Pope and the fourth scene of the fourth act, "where the entire horse player was overwhelmed by shock and deceived by Faustus"(Tilling, 1996: 72). These are the characteristics taken to prove that Dr. Faustus is a morality play with the justification of humbleness, belief and compliance to the law of God. In the first act, "Faustus had the opportunity to inquire from Mephistopheles about everything he wanted to have information about such as hell. At the moment the play begins, he has no fear of death and tells Mephistopheles afterwards that he thinks hell fable."(Marlowe, 1998: 43)

The play examines the appalling temptation of sin, its consequences and the possibility of redemption for a sinner close to Dr. Faustus, who was quite indulgent in Christianity. He should examine his quest in reference to the potential road of temptation to the sin of redemption: his aspiration is lured by the promise of limitless wisdom and authority. In his quest for power he is so stuck that the consequences of his encounters with Lucifer are ignored. He subdued his temptations and for Lucifer and Mephistopheles refused any of God a sin, if sin was found there. We may assume too that he thinks the solitary place we go to post death is paradise. It is believed that paradise and hell exist and that one may be and stay there forever. Faustus can also be considered an atheist because during some acts he denies the existence of God and believes that the religion is a fake rite, so he says to "God that he wants to weep but his tears are depleted by the devil".(Marlowe, 1998: 96). As he, at last, asks for mercy and wishes to repent to his creator, he is forbidden and obliged to be eternally in hell. In this play, we are familiarized with Faustus' sacred beliefs and in what way they are related to cultural studies. The play was made during the era of Shakespeare and what was known about heaven and hell might differ from what we think today.

Marlowe reveals the passive effects on Faustus himself by portraying his sinful conduct. Faustus finishes using his magic for practical jokes, tricks and appeals for a lovely princess, beyond his originally noble ambitions. Faustus had been a respected scientist sometime before, but he appears like a shadow from his predecessor after meeting with Satan. Though Faustus and other people injure themselves through sin, they have the choice of redemption in the game. As the Good Angel told him, repentance and thus the grace of God is not tardy. However, the Evil Angel does not apologies, mostly by persuading Faustus that he had always been cursed that he will never come back to God. Both angels can be seen as the opposite of salvation and the temptation of further sin. Faustus much of the game giving the Evil Angel his ears, but he appears as if in the last scene he is repenting. He really repents or does not argue, and he has important hint as to whether the play means that it is too late to confess and have repentance in a sinner like Faustus. However, whether he repented too late or did not truly repent, he refuses the opportunity of salvation and is cursed in the end because of his sins.

The struggle between flesh and spirit is robustly portrayed in Dr. Faustus. Flesh is connected to man's physical desires and lusts, whereas spirit concerns faith and God. Flesh regards worldly joys more significant, whereas spirit resists these lusts and desires. "Faustus

evaluates flash more than spirit". (Saleem, 2019: 1) The most important problem in Dr. Faustus is one of good and bad. The fight for good and bad makes man reluctant and disconcerted like Dr. Faustus, so he has to commit to good or wrong, and which way is good and which way is bad for him.

The most important element in the demise of Dr. Faustus is greed and sin 'The 7 deadly sins' of Pride affiliates. In terms of himself, he lies in the pit of vanity his quickly takes sin and fulfils and wants and leads him into hell. He is more proud of all others. For a Christian to be spared from hell in Christianity, redemption is necessary. If a person fails to have salvation, he will be cursed forever. Actually, salvation concerns repentance, but Dr. Faustus rejects to repent, causing his damnation and eternal punishment in hell.

Dr. Faustus is anxious to learn. He learns nearly every division and branch of science, but still hungers for more knowledge which is the reason behind the banned "black magic" knowledge. Wisdom is failing him here. Dr. Faustus has a lot of wants and lust like any other human being, including lust for money, appearance, strength etc, but he does not succeed as he tries to choose the wrong path to satisfy his wishes and lusts. Since selling his soul to Satan for fulfillment of his wishes, he felt he could do something in him, but then, when he used his black art or black magic for only entertaining dukes, he realized his limits as a human. His strength was limited; he was unable to make anything like God.

Dr. Faustus forgets his obligations and roles, like every other protagonist in the Marlow play, towards God and other creatures but then attempts to mask his poor personality. He's been in a tragic gauntlet.

The abovementioned conclusion shows that Christopher Marlowe is both an English biblical playwright and an Elizabethan poet. He is the first editor of Elizabethan's tragedy. In the personalities and roles reused, Marlowe fits the traditional style of religious playing remarkably: all are figurative characters. Good and bad angels, for example, will take these characters into account. The first obviously signifies Faustus' positive power to repentance, and the bad power that causes him to heal. However, once you look at the playing text, you can see that the Good and Evil Angels always come up temporarily and act often as a break for speech by Faustus. They disappear again afterwards. This means that Faustus's theories and suspicions and religious characteristics are not genuine. Doctor Faustus may be regarded as a religious play, notwithstanding all its associations with the miracles or the ethics of mediaeval times. Because of its immense strain and emotional strife in an elevated soul, this is the most heroic drama. We believe that Dr. Faustus is both the accomplishment and best and finest of Marlow's heroic plays in English religious traditions. It shows modesty, faith and conformity with the rule of God, as a religious play. As a hero, it rejoices in strength, grace, riches and wisdom as well as "Tamburlaine the great" plays. It seems like a complement.

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