

## **The Theme of Sin, Redemption and Morality in Christopher Marlowe's Play Dr. Faustus**

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### **Abstract**

Insofar as Doctor Faustus may be a Christian play, it deals with the themes at the guts of Christianity's understanding of the planet . The basic theme in the play are sin and redemption and also there is theme of wisdom and knowledge is also seen. First, there's the thought of sin, which Christianity defines as acts contrary to the desire of God. during the process of a pact with Lucifer, Faustus commits sin, not only does he disobey God, but he consciously and even eagerly announced submission to devil, choosing instead to swear allegiance to the devil. In a Christian framework, however, even the worst deed are often forgiven through the redemptive power of Jesus , God's son, who, consistent with Christian belief, died on the cross for humankind's sins. Thus, however terrible Faustus's pact with Lucifer could also be , the likelihood of redemption is usually hospitable him. All that he must do, theoretically, is ask God for forgiveness. In this play the characters were personified abstractions of vice or virtues like Good deeds, Faith, Mercy, Anger, Truth, Pride etc. Here in this paper I going to show how the themes of sin, redemption and morality affected the play.

**Keywords** – morality, Lucifer, Mephistopheles, redemption, Christianity

### **Introduction**

The play is basically a fusion of allegory and therefore the religious drama of the miracle plays. The play often ended with a solemn moral. In the light of those points we may call Christopher Marlowe play a kind of moral play in spite tragic ending. Christopher Marlowe greatly follower of Christianity the play explores the alluring temptation of sin, its harsh consequences, and therefore the possibility of redemption for a sinner like Doctor Faustus. Faustus's journey are often seen in reference to the possible trajectory from temptation to sin to redemption: Faustus'

ambition is tempted by the prospect of limitless knowledge and power, he sins so as to realize it, then he rejects possible redemption. He is so trapped in his desire for power that he neglects the results of his affect Lucifer. It's a sin if there ever was one. The play offers countless moments during which Faustus considers doing just that, urged on by the great angel on his shoulder or by the old man in scene 12—both of whom are often seen either as emissaries of God, personifications of Faustus's conscience, or both. Each time, Faustus decides to stay loyal to hell instead of seek heaven. In the Christian framework, this avoidance from God condemns him to spend an eternity in hell. Only at the top of his life does Faustus desire to repent, and, within the final scene, he cries bent Christ to redeem him. But it is too late for him to repent. In creating this moment during which Faustus remains alive but incapable of being redeemed, Marlowe steps outside the Christian worldview so as to maximise the dramatic power of the final scene. Having inhabited a Christian world for the whole play, Faustus spends his final moments during a slightly different universe, where redemption is not any longer possible and where certain sins cannot be forgiven. Actually the basic theme in the play are sin redemption and morality. Morality idea is highlighted in this play. In deeper sense the theme of highest wisdom is also there.

### **Theme of sin, redemption and morality**

Doctor Faustus may be a Christian play, intrinsically it deals with themes at the basis of Christianity and its views on the planet . First, there's the concept of sin, which Christians define as being acts that go against the desire of God. By making a pact with the Devil, Faustus commits the last word sin – not only is he disobeying the word of God, he's willingly pledging allegiance to Lucifer. extremely indulged in Christianity, the play surveys the appealing temptation of sin, its results, and the probability of salvation for a sinner similar to Dr. Faustus. Dr. Faustus journey is may be considered as the possible journey from temptation to sin to redemption: his aspiration is lured by the possibility of infinite knowledge and power, he commits sins to achieve this, then refuses probable salvation and redemption. He is so trapped in his longing for power that he ignores the results of his dealings with Lucifer. Surrendering to his temptations, he refuses God all for Lucifer and Mephistopheles, a sin if there is sin.

In the process of showing his sinful conduct, the author Christopher Marlowe shows the hard impacts of sin on Faustus himself. In spite of his great learnings, Faustus looked up utilizing his magic ,he never take them serious, tricks, and calling for a pretty woman. Faustus was some time ago a respected scientist, yet after dealing with Satan, he looks like just a shadow of his previous self. As the Good Angel told him, it is not late to repent and thus have God's mercy. However, Faustus is convinced not to repent by the Evil Angel, principally by persuading him that he is already cursed that he will never be able to return to God. Both angels may be looked at as

representing the opposition of redemption and the temptation of more sin. Most of the play, Faustus gives his ears to the Evil Angel, but looks as if he repents in the last scene. The question about whether he truly repents at the end or not is arguable and has significant insinuations for whether the play implies that at some point it is already late for a sinner like Faustus to reconsider his decision and repent as well as redemption.

Christians believe, however, that even the foremost evil wrongdoings are often forgiven through the facility of Christ, son of the Lord, who died on a cross for the sins of mankind, so that they may have ever-lasting life. Meaning, that regardless of how horrible Faustus's pact with Lucifer could be, the prospect for redemption always exists. All he must do is seek God's forgiveness. In the play, there are several times when it appears that Faustus is weighing out the chances of redemption, however, he continues to stay loyal to Lucifer. Only when it's too late does Faustus truly desire to repent. Dr Faustus at the end of the play he wants to repent for his sin but the time has gone. He request God to take care of him but God gave him a warning at the beginning of the play but he ignored it. Now he has in the situation of submitting to Lucifer.

In the process of showing Dr Faustus sinful, the author exposed the negative effects of sin on Faustus himself. Despite his originally lofty ambitions, Faustus finishes up using his magic for practical jokes, parlour tricks, and therefore the summoning of a gorgeous woman (Helen of Troy). because the play's scholars lament, Faustus was once an esteemed scholar but after his affect the devil he seems a mere shade of his former self. While Faustus hurts himself et al. through sin, he still has the likelihood of redemption throughout the play. because the Good Angel tells him, it's never too late to repent and thereby gain God's mercy. But Faustus is persuaded by the Evil Angel to not repent, primarily by convincing Faustus that he's so damned already that he would never actually be ready to return to God. These two angels are often seen as representing the opposing pulls of redemption and therefore the temptation to sin even more. Faustus listens to the Evil Angel for the foremost of the play, but seems to repent within the final scene. Or does he? The question of whether Faustus really repents at the top of the tragedy is debatable and has important implications for whether the play suggests that at some moment it really is just too late for a sinner like Faustus to repent and be redeemed. In any case, whether because he repented too late or didn't repent truly, Faustus rejects the likelihood of redemption and is ultimately damned for his sins.

The play is basically a fusion of allegory and therefore the religious drama of the miracle plays. during this play the characters were personified abstractions of vice or virtues like Good deeds, Faith, Mercy, Anger, Truth, Pride etc. The play often ended with a solemn moral. In "Dr. Faustus" also we discover the great and Evil angels, the previous represent the trail of virtue and therefore the latter for sin and damnation, one for conscience and therefore the other for desires. Dr Faustus shows the forces of morality and sin. The seven deadly sins also are there during a grand spectacle to cheer up the despairing soul of Faustus. If the, general theme of morality plays was theological handling the struggle of forces of excellent and evil for man's soul, then "Dr. Faustus" could also be called a spiritual or play to a really great extent.

Dr Faustus declares By selling his soul to the Devil he lives a blasphemous life filled with vain and sensual pleasures only for only twenty-four years. there's struggle between his overwhelming ambition and conscience which are externalized by good angel and evil angel. But Faustus has already accepted the opinion of Evil Angel, who says: "Be thou on earth as Jove within the sky." Faustus may be a additionally fascinated by the thought: "A sound magician is a mighty god, Here, Faustus, tire thy brains to realize a deity." When the ultimate hours approaches, Faustus find himself at the sting of damnation and cries with deep sorrow: "My God, my God, look not so fierce to me!"

Through this story Marlowe gives the lesson that the person , who desires to be God, is doomed to damnation . The chief aim of play was didactic. it had been a dramatized guide to Christian living and Christian dying. Whosoever discards the trail of virtue and faith in God and Christ is destined to despair and eternal damnation--- this is often also the message of Marlowe's Dr.Faustus. The tradition of chorus is additionally maintained. we discover the chorus introducing the story just before the start of the primary scene and subsequently filling within the gaps within the narrative and announcing the top of the play with a really solemn moral. the looks of seven deadly sins shows that Marlowe in "Dr. Faustus" adopted a number of the conventions of the old Morality plays.

## Conclusion

Marlowe follows the typical model of moral play remarkably in the personalities and characters he utilizes: a lot of whom are figurative characters. For instance, Good as well as Bad Angels may be considered such characters. The first one evidently signifies the great power which attempts to direct Faustus towards repentance, and therefore the evil power which leads him to curse. Nevertheless, if one takes a glance at the play text, one will observe that the Good and Evil Angels often emerge temporarily, and frequently serve as a pause for Faustus' discourse. Afterwards, they vanish once more. This thing implies that their personalities are not real, but the incarnation of Faustus' ideas and suspicions.

Despite all its connections to the wonders or morals of the Middle Ages, Doctor Faustus may not ever be treated as a morality play. It is the best heroic tragedy due to its enormous pressure on characterization and internal strife within the soul of a lofty character. We can conclude that Dr. Faustus is both the fulfilment of the English moral traditions and the finest and final of Marlow's heroic plays. As a morality play, it proves humility, belief and compliance to God's law. As a heroic play, it rejoices power, beauty, wealth and knowledge as well as it seems to be a supplement to "Tamburlaine the great" plays.

## References

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