

7 مسرح: تحليل نقدي للمشهد الثالث

Summary and analysis of scene 3

Faustus, alone in his study, tries to bolster his own resolution to forget God and dedicate himself solely to Lucifer. The Good Angel and the Evil Angel appear. The Good Angel admonishes Faustus to think on heavenly things, while the Evil Angel emphasizes the value of power and wealth. Faustus decides to think on wealth and summons Mephistophilis, who then tells him that Lucifer will agree to the bargain, but it must be signed with Faustus' blood. Faustus stabs his arm, but as he begins to write, the blood congeals. Mephistophilis rushes to get some fire in order to make the blood flow. As Faustus begins to write again, an inscription — "Homo, fuge!" — appears on his arm. Faustus finishes signing the bond and orders Mephistophilis to deliver it to Lucifer

After the bargain has been completed, Faustus begins to ask again about the nature of hell, but while Mephistophilis is describing hell, Faustus becomes skeptical and refuses to believe in hell. Then, all of a sudden, Faustus changes the topic of the conversation and tells Mephistophilis that he wants a wife because he feels wanton and lascivious. Mephistophilis convinces him that he does not want a wife and offers to bring him any courtesan or paramour that he desires. Before Mephistophilis leaves, Faustus demands three books — one for incantations and spells, one for knowledge of the planets and the heavens, and one for understanding plants and animals

Analysis

In the first part of this scene, Faustus' mind begins to waver. There is a conflict within Faustus as to whether he should carry out his plan. This inner conflict is then externalized by the appearance of the Good Angel and the Evil Angel. The advice of the Good Angel and the Evil Angel serves to keep constantly before us the struggle which Faustus is facing and reminds the reader that Faustus is in severe danger of eternal damnation. The problem of salvation and damnation is now central to Faustus' conflict. He is deeply concerned over his own fate. In each appearance, Faustus is more influenced by the advice of the Evil Angel, and thus Faustus centers his thinking on the wealth and power that he is about to receive

In the contract scene, the bond is presented in legal terms. Lucifer demands the security of having the contract written in blood. There is an old superstition that a contract signed in blood is eternally binding. As soon as Faustus signs with his own blood, he commits himself to eternal damnation. He later realizes that only the blood of Christ could release him from such a bond

During this scene, two omens appear to indicate to Faustus that he is in dire danger of damnation. The first is the fact that his own blood congeals, the second is the inscription "Homo, fuge!" which appears on his arm. The inscription warns Faustus to flee. He ignores both of these warnings and continues blindly on his way to damnation by insisting on signing the pact. Faustus even believes that his senses are deceived by the signs, but it is not his senses but his reason which is deceived in signing the contract

At the crucial time in this scene and all through the rest of the play, whenever Faustus begins to ask questions about essential things, the devil or Mephistophilis brings forth something to delight Faustus' mind. Mephistophilis constantly tries to discover things which would divert Faustus' attention away from his search for knowledge. Consequently, however noble Faustus' original plans were, he obviously loses part of his nobility simply by dealing with evil forces. Any association with evil forces causes a person to deteriorate as a result of .the association

Immediately after signing the contract, Faustus begins to question Mephistophilis about hell. :Again the view of hell is essentially the same as expressed in Scene 3

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

Basically, Mephistophilis explains that hell is simply absence from the presence of God. As Mephistophilis tries to describe that he is now in hell because he is away from the presence of God, Faustus is in a state of complete skepticism. Consequently, we see how rapidly Faustus has degenerated. His intellect is so topsy-turvy that Faustus is unable to believe in anything. He does not even believe that death exists. This is paradoxical since the pact was originally made to escape death. Even though his aim was to conquer death, he also maintains that death does not exist. Marlowe is using this paradoxical situation to show that Faustus' logical or reasoning powers are rapidly dwindling into insignificance as a result of .his pact with the devil

Although Faustus asserts that he wants a godlike power over the world, he spends all of his time satisfying his senses. Instead of noble discussions about the nature of heaven and hell, Faustus suddenly begins to feel lascivious and wants a wife. He now wants to yield to coarse .physical desires rather than search for ultimate knowledge

Faustus does not realize that he is being cheated out of all that he was promised. He is unable to have a wife as he demands for marriage is a condition sanctified by God. Later in the scene, he is also denied knowledge that he was promised. He expected to have all of his questions about the universe answered, but when he asks who made the world, he is .refused an answer

Summary and Analysis Scene 6

Summary

Faustus begins to repent that he has made a contract with the devil. Mephistophilis tries to console Faustus by telling him that heaven is not such a glorious place and that humans are more wonderful than anything in heaven. The Good Angel and the Evil Angel appear, and each tries to influence Faustus' decision. Faustus is haunted by the thought that he is damned. He thinks that he would have killed himself by now if he had not been able to

conjure up Homer to sing and soothe him. Now he asks Mephistophilis to argue about theoretical matters. Faustus is not satisfied with the things that Mephistophilis is able to tell him and maintains that even Wagner knows the answers to such questions. He now wants to know about the power behind the universe and who made the world. Mephistophilis tries to get him to think of hell and other things rather than about these heavier philosophical matters

Faustus cries out for Christ to save him, and at this moment, Lucifer himself appears. Lucifer reminds him that he is breaking his promise by thinking on Christ. He tells Faustus that he has brought some entertainment to divert him

The seven deadly sins — pride, covetousness, wrath, envy, gluttony, sloth, and lechery — appear before Faustus in the representation of their individual sin or nature. Faustus is delighted with the show and Lucifer hands him a book and promises to return at midnight. After everyone leaves, Wagner appears and says that Faustus has gone to Rome to see the pope

Analysis

In this scene, we see for the first time a definite change in Faustus. He begins to repent of his pact with the devil. In a reversal of their roles, Mephistophilis now chides Faustus for his lack of resolution, whereas in a previous scene, Faustus had to reprimand Mephistophilis for not being resolute enough. The manner in which Mephistophilis tries to convince Faustus is an instance of logic. He says that humanity is better than heaven because earth "'twas made for man, therefore is man more excellent

Note again that the Good Angel and the Evil Angel appear to Faustus at this point — that is, when he is once again in doubt about his decision. As previously, Faustus follows the path of the Evil Angel. Faustus is torn between two poles of belief which attract him. He desires to have the beauty of the classical world as represented by Homer and in a later scene by Helen, but at the same time he also wants to keep the best of the Christian tradition. Consequently, we have Christianity and classicism juxtaposed in these scenes; they are part of the tension in Faustus' mind. This tension also existed in the Renaissance world, which was interested both in the Hellenistic (Greek) world and the Christian world. The Renaissance tried to unify divergent interests in these two worlds

According to the traditional Christian view, Faustus is now tempted by another sin — that of suicide. Faustus' first sin had been to deny God. Then he also fell into the sin of despair, wherein he lost hope for redemption. In this scene, he considers suicide, which is another cardinal sin

As Faustus begins to demand deeper knowledge from Mephistophilis, he desires to know about the primary cause of the world, but Mephistophilis is unable to answer him. At every point when Faustus begins to question the universe or whenever Faustus begins to think about heavenly things, Mephistophilis tells him to "think on hell." Originally, Faustus made the pact in order to learn about the primal causes of the world; therefore, Mephistophilis is unable to fulfill his part of the bargain. Second, whenever Faustus brings up these questions,

Mephistophilis tries to divert him because he possibly knows that thoughts of heaven would allow Faustus to break his contract with Lucifer

It is a highly dramatic moment when Lucifer himself appears on the stage. Faustus maintains that Lucifer looks extremely ugly, and again the implication is that hell is ugly

At the crucial moments when Faustus wavers, the devils always try to divert him in some sensual manner. When Faustus begins to question Mephistophilis about primeval causes, the devils try to take his mind off these noble questions and force him to think about carnal matters. Consequently, in this scene the powers of hell divert Faustus by bringing forth the seven deadly sins to entertain Faustus and to remove all these troublesome questions from his mind

The appearance of the seven deadly sins is a holdover from the morality plays and becomes another type of interlude in the play. Furthermore, the manner in which they describe themselves is somewhat comic. Whereas in a morality play the seven deadly sins would be paraded before the main character as a warning to abstain from evil, in Doctor Faustus they are presented to Faustus only to delight and distract him from heavenly thoughts

The seven deadly sins do have a philosophical significance and do carry forward the intellectual meaning of the plot, but they also function to appeal to the general audience, who would find entertainment in the grotesque physical appearance of these awesome creatures

Immediately after the appearance of these seven deadly sins, Faustus says "O, this feeds my soul!" Previous to this scene, Faustus had used the same metaphor of eating to express his great hunger for knowledge and power, and now this metaphor is used to show how low Faustus has fallen when the dreadful show of the sins can satisfy his soul

At the end of the scene, Wagner enters and takes over the function of the chorus by making expository explanations, filling in background material, and letting the audience know that Faustus has now flown to Rome, where he will meet with the pope