

Introduction





Introduction into English Drama.

Assistant Lecturer : Ali Hussein Ali

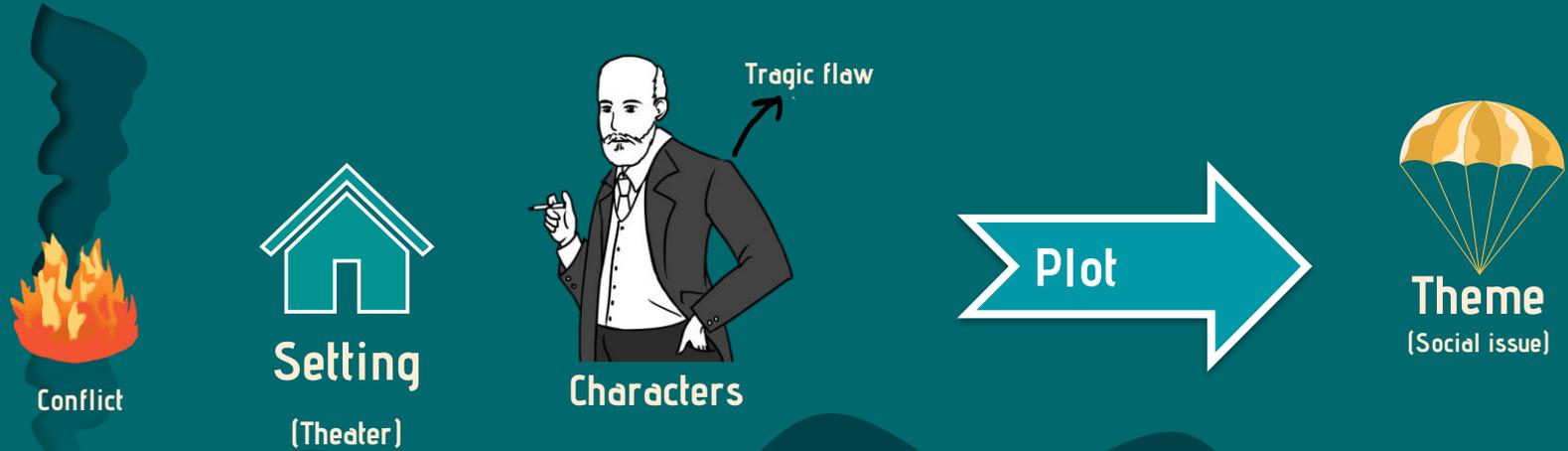


Second Year Syllabus

Drama (First Course)

Subject
Introduction to Drama and What Is a One-Act Play?
Syng "Riders to the Sea"
Strindberg "The Stronger"

The Main Elements of Drama



Drama

Drama is a literary work that is written to be acted out on a stage by actors.

Theater

A **playhouse** or **theater** is a special building where actors perform plays and shows in front of an audience. It's like a place for live storytelling and entertainment.

The Essential Elements of Drama

1. **Conflict:** The central problem or tension that drives the plot forward.
2. **Setting:** The time and place where the story occurs.
3. **Character:**
The individuals who participate in the action of the play.

4. **Plot:** The sequence of events that make up the story.

5. **Dialogue:** The spoken words and conversations among the characters.

6. **Theme:** The underlying message or central idea of the play.

7. **Mood/Tone:** The emotional atmosphere or attitude conveyed by the play.

The main types of Drama:

Tragedy

Tragedy is a type of drama that presents the downfall of a great man towards a sorrowful end."

Comedy

Comedy is a type of drama that aims to entertain and amuse the audience through humor and often features lighthearted and humorous situations.

The Tragic Hero

The tragic hero is the **main character** in a tragic play, usually someone important or very special, who gets caught in a tough situation or problem that eventually causes their very sad downfall."

The Tragic Flaw

The tragic flaw, also known as a character flaw, is a weakness in the character of the tragic hero. It's a crucial element, and without it, there would be no tragedy.

Anger – Trust – Ambition- Jealousy.....etc

One Act Play

A one-act play is a form of drama well-suited to modern perspectives on reality. These plays are typically concise and aim to deliver a complete dramatic experience in a shorter duration, often ranging from 10 to 60 minutes

The Main Characteristic

The main characteristic of a one-act play is that it's short and to the point. It has to be quick and clear so the audience can easily understand it. It's like telling a big story in less time, so every word and action counts. The best one-act plays are very precise, don't waste words or time, and have a tight structure.

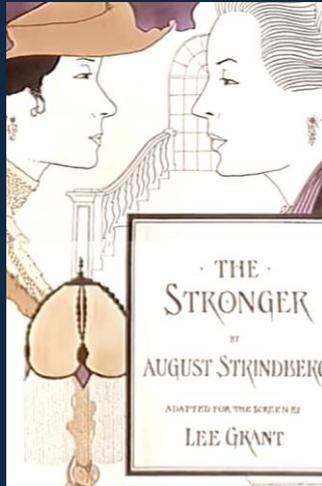
The Origin of one-act plays

One-act plays have been around for a very long time. They started with the ancient Greeks, who performed short plays during festivals. The idea of short plays continued through history, with different cultures and times adding their own twists.

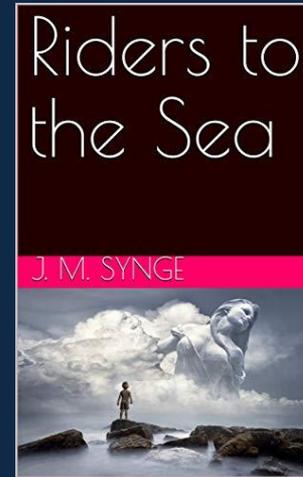
In modern times, playwrights like J.M Synge and Strindberg made them popular. Today, one-act plays are still performed and are a bit like short stories for the stage. They're short and focused, which makes them great for different types of theater events and for exploring specific ideas.

Famous one-act plays from different playwrights and eras.

"The Stronger" by August Strindberg



"Riders to the Sea" by J.M. Synge:



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Second Lecture

Assist Lect. Ali Hussein Ali

Full Length Play

It is extended in time

It can have more than one plot. Thus, it is not necessary to have unity of time and place

It does not deal all the time with realistic subject matters and sometimes the characters are exaggerated

One Act Play

It is limited in time.

It is concerned with one single incident and one single dramatic situation with a definite aim. It has unity of time and place.

Realism in art and literature shows regular life, likely situations, and real people acting like they do in everyday life.

Differences between :

One Act Play and Full Length Play

One Act Play and Full Length Play

It is performed with a break

It is not necessary to have unity of time and place

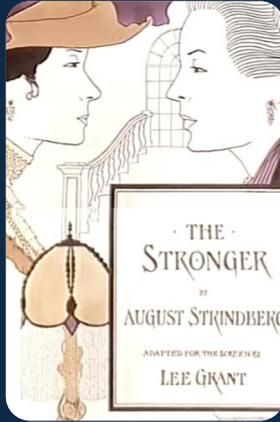
It is performed in commercial theatres by professional actors.

It is usually performed without a break.

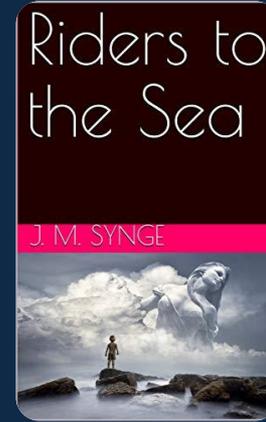
It has a unity of time and place

It is performed by non-professional players in a university, school or experimental theatres.

What is the general idea in these plays?



This short play is an exploration of jealousy and the power struggle between two women. It is known for its concise and impactful dialogue, revealing the characters' emotions and hidden conflicts.



This play is a classic of Irish drama and explores the hardships faced by a family living on the Aran Islands. It deals with themes of loss, fate, and the harshness of life on the sea.

Questions

- What are the major characteristics of a one-act play, and how do they make it suitable for the modern way of looking at reality?
- Who is the tragic hero in a tragic play, and how does their important role lead to a sad downfall?
- What are the key differences between one-act plays and full-length plays, and how can these differences be explained in terms of their length, subject matter, plot, and actors?

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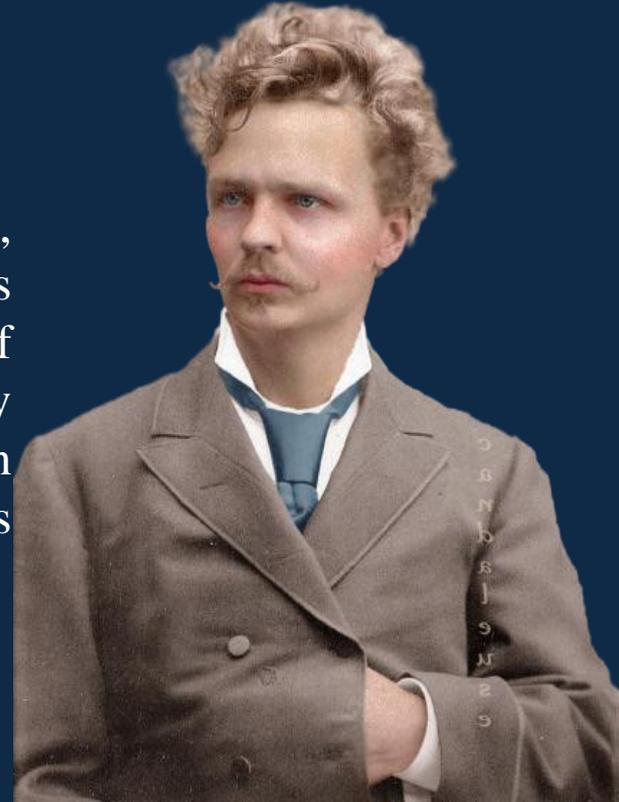
Lecture Three

“The Stronger”

Assistant Lect. Ali Hussein

August Strindberg

August Strindberg (1849-1912) was a Swedish playwright, novelist, poet, and essayist. He is best known for his contributions to the world of theater and is considered one of the most influential playwrights of the late 19th and early 20th centuries. Strindberg's work is known for its exploration of psychological and emotional depth, as well as its innovative dramatic techniques



“Th Stronger”

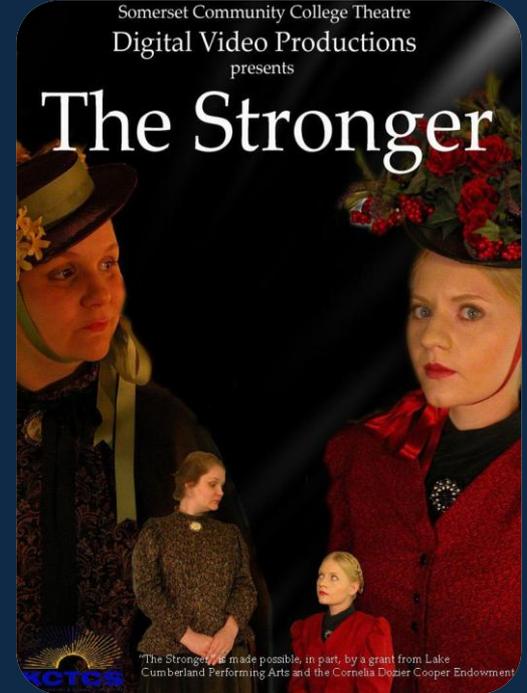
Author: August Strindberg

Genre: One-Act Tragedy

Setting: Christmas Eve

Scene: Coffeehouse

First Performed: In 1889, at the Nya Teatern
in Stockholm, Sweden.



“The Stronger”

By Strindberg



In the brief scene of "The Stronger," Strindberg skillfully captures a powerful snapshot of life. This play is filled with allegorical elements, allowing for multiple interpretations. Despite its short duration, taking just over ten minutes to read and perform, it leaves a lasting impression. It can make you feel like you've journeyed far and experienced much, even though it's quite short.

“The Stronger”

By Strindberg



Mrs. X

Miss. Y

Setting



Setting + (Theater)

"The Stronger" takes place in a café, a place where people gather and talk. This setting provides a familiar and comfortable space for the characters, Mrs. X and Miss Y, to have their private conversation. The café's atmosphere allows for a semi-private interaction between the characters, where they can talk intimately within a public but cozy environment. This choice of setting creates a relatable backdrop for their emotional and personal exchange.

Characters

Mrs. X :

In August Strindberg's play "The Stronger," Mrs. X is a character who speaks during the play. She is considered the 'stronger' of the two characters. Mrs. X is typically seen as more assertive, expressing herself through dialogue. She holds the ability to articulate her thoughts, feelings, and experiences openly within the conversation. Throughout the play, she engages in a one-sided dialogue, expressing various emotions, thoughts, and reflections about her relationship with Miss Y.

Mrs. X



Characters

Miss. Y :

Miss Y is the other character in August Strindberg's play "The Stronger." Unlike Mrs. X, Miss Y remains entirely silent throughout the play. She is the 'weaker' character in terms of dialogue, expressing herself solely through non-verbal communication such as gestures, facial expressions, and actions. Despite her silence, Miss Y's presence and responses convey significant emotional depth, allowing her to express herself in a different, non-verbal manner. Her silence plays a critical role in the dynamic interaction between the two characters, adding depth and complexity to their relationship.



Miss. Y

Basic Plot Diagram

Opening
Exposition

Exposition:

Mrs. X meets Miss Y in a corner of a Women's Café on Christmas Eve. Mrs. X begins greeting and talking to Miss Y. Criticizing Miss Y for her loneliness, Mrs. X reveals memories about Miss Y's relationship with Mrs. X's husband. Mrs. X tells Miss Y that this relationship is destroying her marriage; however, she feels stronger in light of all that has happened. Their meeting comes to an end when Mrs. X announces that she will leave the café and go home to make love with her husband.



Conflict + Rising action

In the story "The Stronger," things get more intense as Mrs. X tries to act calm, but her true feelings start to show. At first, everything seems normal, but under the surface, Mrs. X is feeling angry, jealous, and sad. The tension builds up as she can't hide these emotions anymore. The story is all about Mrs. X's point of view, so we only hear things from her side, making it more personal. The big moment comes when Mrs. X finally blurts out, "I hate you! Oh, how I hate you." This is the peak of the conflict, showing just how much she's been keeping inside. The whole drama revolves around her feelings, making it a powerful and emotional story.



Climax:

This uneventful plot reaches its climax when Mrs. X says: "I hate you! Oh, how I hate you". Before uttering these words, Mrs. X tries to pretend that she is calm. However, her mask of calmness and self-esteem falls apart and thus her anger, jealousy, and sadness are well-recognized. According to this, the play is marked by its subjective point of view because the audience listens to one voice, namely Mrs. X's voice.



Falling Action:

After Mrs. X expresses her strong feelings, the falling action in "The Stronger" is like a calming down. The tension lessens, and the characters start to deal with what happened. Mrs. X might spend some time thinking about the consequences of her honesty and how things are in her relationships. It's a quieter moment, setting the stage for what comes next in the story.



Resolution

In the end of "The Stronger," after Mrs. X expresses her strong emotions, there's a sort of calm. Mrs. X faces the truth about her feelings and the situation. What happens next is not completely clear. The story leaves us wondering if things will get better or stay complicated between the characters. It's a moment of understanding for Mrs. X, even though we're not sure what comes next.

Themes



Themes
(Social issue)

Power in Relationships

Jealousy and Betrayal

Silence and Communication

Power in Relationships



Themes

[Social issue]

The theme of power in relationships in "The Stronger" revolves around the unequal balance of influence, control, and dominance between individuals. It highlights how one person might exert more emotional, psychological, or social power over another within their relationship, often leading to dynamics of control, manipulation, or dominance. This theme explores the complexities and consequences of such imbalances in human connections.

Silence and Communication



Themes

[Social issue]

The theme of silence and communication in "The Stronger" shows how not talking and using gestures or expressions can be really important in relationships. It focuses on what is not said and how silence or non-verbal signs can have a big impact on how people understand each other. The play highlights how the lack of talking from one character says a lot and affects the relationship between the characters.

Jealousy and Betrayal



Themes

[Social issue]

The main theme of jealousy and betrayal in "The Stronger" by August Strindberg revolves around the emotions and actions of envy and disloyalty within relationships. The play primarily focuses on how these feelings and behaviors influence the interactions and dynamics between the characters, emphasizing the complexities and conflicts that arise when trust is breached or when one person feels envious of the other.

Why the writer uses X and Y for the characters' name not an ordinary name?

The author uses 'X' and 'Y' instead of specific names in "The Stronger" so that the characters represent universal people. This means the story's conflicts and relationships could happen anywhere in the world, involving anyone. The use of these letters allows the audience to see the characters as symbols of broader human experiences rather than specific individuals tied to a particular place or time.

Why does Miss Y sit in a corner of a women's café in "The Stronger," and what does it symbolize?

Miss Y sits in the corner to be by herself, showing that she doesn't want to be with others. Even on Christmas Eve, a happy time, she seems lonely. The choice of Christmas Eve adds a contrast between the joyful occasion and Miss Y feeling alone. The women's café setting is picked because the play is about the role of women in the early 20th century. This way, the characters, especially Miss Y, can express their feelings without being influenced by men.

“Mrs. X: “I hate you! Oh, how I hate you.”

“Mrs. X: "I hate you! Oh, how I hate you.”

Mrs. X declares, "I hate you! Oh, how I hate you." This moment is significant because it marks the climax of the play. It reveals the intense emotions Mrs. X has been hiding and adds a powerful and emotional dimension to the conflict between the characters. Mrs. X's declaration of hatred is a turning point in the drama, showcasing the depth of her emotional turmoil.

"Hello, Amelia darling! You look as lonely on Christmas Eve as a poor bachelor."

"Hello, Amelia darling! You look as lonely on Christmas Eve as a poor bachelor."

When Mrs. X first meets Miss Y, she says, "Hello, Amelia darling! You look as lonely on Christmas Eve as a poor bachelor." This statement reveals that Mrs. X perceives Miss Y as lonely, emphasizing the isolation she feels, even on a festive occasion like Christmas Eve. The choice of words, comparing her loneliness to that of a "poor bachelor," adds a touch of sympathy while highlighting the starkness of Miss Y's solitude.

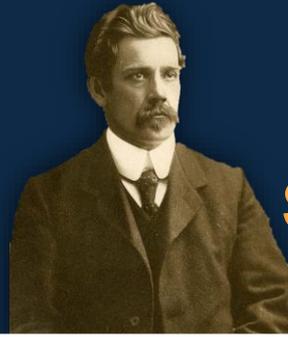
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Lecture Four

"Riders to the Sea"

Assistant Lect. Ali Hussein

JOHN Millington Synge



Name: John Millington Synge (1871-1909)

Time Period: Irish Renaissance (The Irish Renaissance occurred mainly from the late 19th century to the early 20th century, with its peak around the late 19th and early 20th centuries.)

Portrayed : Harsh Rural Life

Famous Works: Notable plays include "The Playboy of the Western World."

Unique Language Style: Synge's works featured a distinctive language style with Irish influences.

JOHN Millington

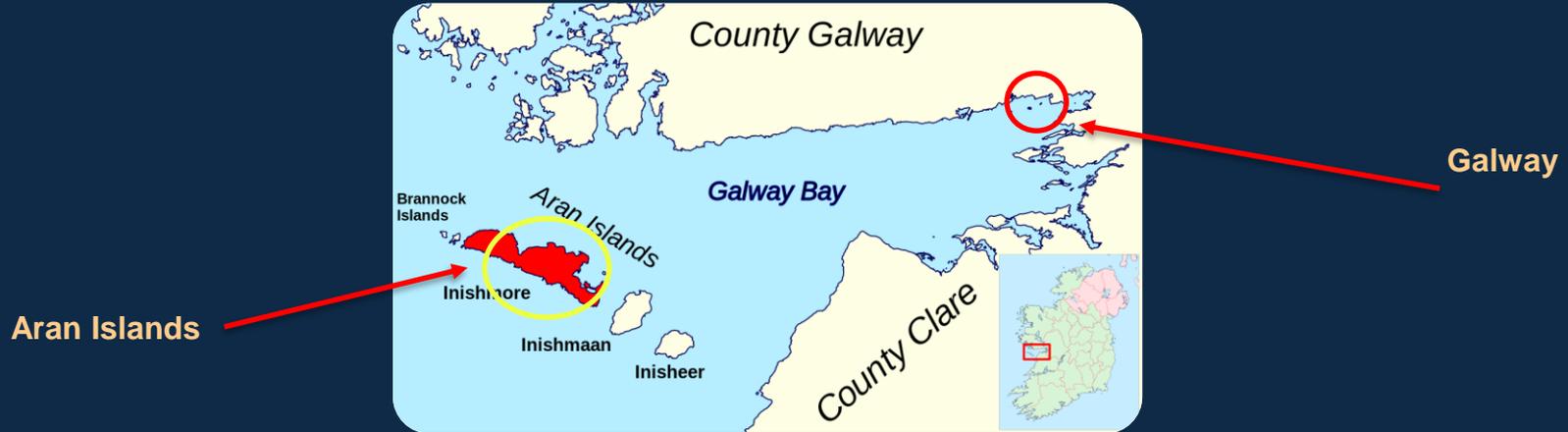


Synge

J.M. Synge was an Irish dramatist who depicted rural Irish life. He abandoned music to focus on literature, inspired by W.B. Yeats. He lived in the Aran Islands, observing the people and their language, which influenced his plays. His famous work, "The Playboy of the Western World," caused riots for its portrayal of Irish boasting. He created a unique, musical dramatic style infused with Irish language and imagery. His plays remain notable contributions to Irish literature and theater.

Aran Islands

In 1898, Synge visited the Aran Islands off Ireland's west coast, profoundly impacting his later work. He immersed himself in the culture, learned Irish Gaelic, and drew inspiration from the islanders' lives, influencing his writing.



"Riders to the Sea"

Author: JOHN Millington Synge

Genre: One-Act Tragedy

Setting: Aran Islands

Scene: An Island off the west of Ireland

First Performed: February 25, 1904, Molesworth Hall,
Dublin



Simple Summery

"Riders to the Sea" is a one-act play by J.M. Synge set on the Aran Islands in Ireland. It tells the story of a grieving family, the Maurya's, who have lost several men to the sea.

The central character, Maurya, worries about her last surviving son, Bartley, who plans to ride his horse to sell horses in Galway. Despite her fears and a premonition of his death, Bartley sets out, and the play explores themes of loss, fate, and the harshness of life in a remote, sea-bound community. In the end, Maurya receives the news of Bartley's death at sea, completing the tragic cycle of loss for her family.

Cathleen: One of Maurya's daughters.



Maurya: The mother of the Maurya family.

Nora - is Maurya's another daughter.

Bartley: Maurya's son.

Conflict



Conflict

The main conflict in the play is both internal and external. The external conflict is between the characters and the relentless, destructive power of the sea. It has already taken the lives of Maurya's husband and several sons, and she fears that her last son, Michael, has also been claimed by the sea. The internal conflict revolves around Maurya's internal struggle to come to terms with the repeated tragedies and losses her family has endured.

Setting



Setting + (Theater)

The setting of "Riders to the Sea" is the cottage of Maurya and her family on Inishmaan, one of the Aran Islands. The play's setting is a small, impoverished, rural environment, and it reflects the harsh and unforgiving nature of the natural world, particularly the sea. This atmospheric backdrop serves to underscore the bleak and unforgiving conditions faced by the characters.

"Riders to the Sea" was first performed on February 25, 1904, at Molesworth Hall in Dublin, marking the debut of this tragic and evocative work in the world of theater.

Characters - 1



Maurya: Maurya is the central character and the mother of the Maurya family. She has experienced profound loss, having lost her husband and several sons to the sea. She is a deeply superstitious and fatalistic character, haunted by premonitions and fears for the safety of her remaining son, Bartley.

Bartley: Bartley is Maurya's last surviving son. He is determined to make a living and support the family by selling horses in Galway. Despite his mother's pleas and premonitions of danger, he sets out on this perilous journey.

Characters - 2

Cathleen: Cathleen is one of Maurya's daughters and plays a supportive role in the family. She helps her mother and siblings as they navigate the challenges of their harsh island life.

Nora: Nora is another of Maurya's daughters. Like Cathleen, she assists with the family's domestic duties and provides support to her mother.

Basic Plot Diagram



Exposition:

The play opens with the introduction of Maurya, an elderly woman, and her daughters, who live on the Aran Islands. The audience learns about their history of loss, having already lost several male family members to the sea.

Rising Action:

Maurya's last surviving son, Michael, has been missing at sea for days. The rising action is characterized by Maurya's deep concern and her daughters' attempts to comfort her.



Climax:

The climax occurs when a bundle of clothes, identified as Michael's, is brought to Maurya by the village men. This tragic revelation confirms Maurya's worst fears – the loss of her last son to the sea. This moment marks the emotional peak of the play.

Falling Action:

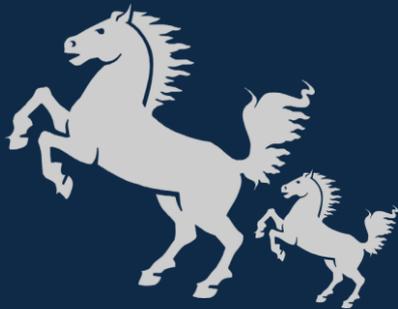
The falling action of the play centers on Maurya's reaction to the confirmation of her son's death. She speaks of having no more sons left and expresses a sense of finality.



Resolution

In this type of tragedy, there is often no true resolution or happy ending. The play concludes with the theme of inevitability and the relentless power of the sea. It leaves the audience with a sense of despair and the cyclical nature of tragedy in this harsh environment.

Symbols



**Bartley's Horses
Symbol**



The Rope Symbol



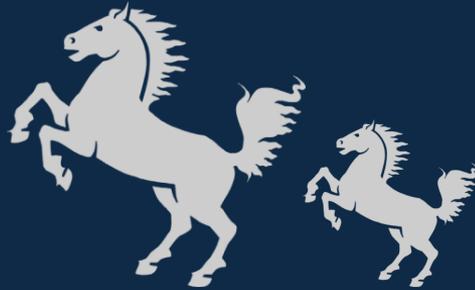
**The White Boards
Symbol**

The White Boards Symbol



In J.M. Synge's play "Riders to the Sea," the white boards symbolize death and the inevitability of loss. The white boards are traditionally used to record the names of the deceased in the Aran Islands. Throughout the play, Maurya, the mother of the family, keeps a list of the names of her family members who have been lost at sea on these white boards. As the play progresses, the list of names grows longer and longer, emphasizing the tragic and relentless cycle of death brought about by the sea.

Bartley's Horses Symbol



Bartley's horses symbolize death and fate in a complex way. Bartley dies when the gray pony throws him into the sea, drawing a parallel to a biblical passage from The Book of Exodus that celebrates God's triumph over the Pharaoh. However, this connection doesn't imply that Bartley's accident is God's will. Instead, the play suggests that the sea, not God, holds the power to claim the lives of young men, despite their prayers and the priest's promises. In essence, Bartley's accident is driven by the sea's will. Just as God threw "the horse and his rider" into the sea, the sea seems so determined to claim Bartley (and all young men) that the gray pony pushes him into the water even before he embarks on his perilous voyage. This ties back to the play's title, "Riders to the Sea," where both Bartley and Michael are the riders, ultimately heading towards their deaths.

The Rope Symbol



Like the white boards, the rope Bartley uses for his horse's halter is another symbol of death. It resembles a noose, often associated with execution. Sygne reinforces this connection by having Maurya mention that they might need the rope to lower Michael's body into a grave. Maurya's concerns about Bartley using the rope are really about trying to keep him from going to the sea, where she believes he'll die.

When Bartley takes the rope, which has become a clear symbol of death, it's evident that his fate is sealed. The rope also underscores the family's survival challenges in another way – the pig trying to eat it draws attention to their hunger. While the rope is linked to Bartley and Michael's deaths at sea, its association with the pig suggests a bleak future for the women, particularly since they can't provide for themselves now that the men are gone.

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Lecture Four

"Riders to the Sea"

Assistant Lect. Ali Hussein

Quotes -1

“ I won't stop him", says he; "but let you not be afraid. Herself does be saying prayers half through the night and the Almighty God won't leave her destitute," says he “with no son living".

“ I won't stop him”, says he; “but let you not be afraid. Herself does be saying prayers half through the night and the Almighty God won't leave her destitute,” says he “with no son living.”

These lines are spoken by Nora to her elder sister Cathleen in J.M. Synge's one- Act play, Riders to the sea. Cathleen has just asked Nora if the young priest would stop Bartley from going with the horses to the Galway fair, and Nora gives the following reply.

Explanation

Nora informs Cathleen that the young priest will not stop Bartley from going to the Galway fair with the horses. However, the young priest has also sent a message of comfort to the family. There is no need for anyone to feel anxious about Bartley's safety because God Almighty will certainly protect Bartley in view of the fact that Maurya is a religious woman who keeps praying on behalf of her family half through the night. God will not render Maurya utterly helpless by depriving her of her last surviving son. God will surely spare the life of Bartley.

Quotes - 2

“I’ve no halter the way I can ride down on the mare and I must go now quickly. This is the one boat going for two weeks or, beyond it, and the fair will be a good fair for horses, I heard them saying below.”

“I’ve no halter the way I can ride down on the mare and I must go now quickly. This is the one boat going for two weeks or, beyond it, and the fair will be a good fair for horses, I heard them saying below.”

These lines are spoken by Bartley to his mother Maurya in J.M. Synge's one-Act Play, *Riders to the Sea*. Bartley has just asked for a rope and has got it from Nora. Maurya asks him to leave the rope where it was because it will be needed in the house in connection with the burial of Michael's dead body which is likely to be washed ashore soon. In these lines Bartley explains why he needs the rope.

Explanation

Bartley needs the rope to make a special rope for controlling a horse. He has to ride his mare to the pier to catch a boat to the mainland. He wants to sell both the mare and the grey pony at the Galway fair. He must catch this boat because there won't be another one for at least two weeks. He thinks he'll get a good price for his horses at the fair, based on what the villagers have said. Bartley stresses the importance of hurrying to avoid being late.

Quotes -3

“It's hard set we'll be surely the day you're drowned with the rest. What way will I live and the girls with me, and I am old woman looking for the grave?”

“It's hard set we'll be surely the day you're drowned with the rest. What way will I live and the girls with me, and I am old woman looking for the grave?”

These lines are spoken by Maurya to her son Bartley in J.M. Synge's one-act play, 'Riders to the Sea.' Maurya warns Bartley against sailing to the mainland due to the likelihood of an impending storm at sea. She does not want him to risk his life by undertaking the proposed trip. However, Bartley disregards his mother's advice and instructions. He tasks Cathleen and Nora with specific duties during his absence while expressing his concern about being the sole male member in the household, anticipating difficulties in managing all the work.

Explanation

Maurya was worried about Bartley going to the sea. Sadly, her worry was right because Bartley ends up drowning. She was trying to stop him, but he didn't listen. Right now, the readers or the audience don't know about other family members who drowned in the past. They only know about Michael's recent drowning. Maurya is really scared for herself and her daughters if Bartley also drowns.

Themes



Themes
(Social issue)

Fate and Mortality

Spirituality and Mourning

Age and Gender

The Power of the Sea

Fate and Mortality

1

In "Riders to the Sea," the community's fragile existence depends on their young men's ability to make a living from the sea, which is often the same force of nature that takes their lives. The play primarily deals with past deaths and the constant threat of future death. Maurya and her family struggle to hold onto the lives of their young men, although they understand that death at sea is inevitable.

Throughout the play, Synge uses various omens and symbols that signify death. These foreshadow Bartley's fatal accident and remind the characters of their own mortality. For example, the white boards bought for Michael's coffin are present on stage throughout the play, indicating the certainty of death. Bartley's death is also hinted at by the rope he uses to make a halter for his horse, resembling a noose and associated with death through Maurya's words.

2

The belongings of the deceased affect the living, particularly in how Michael's belongings influence Bartley and Maurya. Maurya sees Michael's ghost while holding his walking stick, and Bartley wears Michael's shirt when he's thrown into the sea. It appears as if the dead are calling the living to join them, and Maurya believes her own death is imminent. Given these omens, it's not surprising that Maurya predicts Bartley's death. She believes it's his fate, just as it was for her other sons and her husband. She tries to prevent him from going to the sea but knows his death is unavoidable. Bartley's death follows a pattern in Maurya's family, and it's the fate of young men in the community to risk their lives at sea to provide for their families.

With Bartley's passing, Maurya reaches a resigned acceptance, recognizing that no one can live forever, and they must be content with their fate. The play acknowledges that fate, including death, is an inescapable aspect of life for all the characters.

The Power of the Sea

The Power of the Sea is the central theme of the play. The sea is right outside the cottage door, unstable, changeable and implacable. It has taken almost all of Maurya's male family members and is poised to take the last living son Bartley as well. It defies rationality and God; the Holy Water is a pitiful reflection of it. Different characters relate to the sea in different ways. For Nora and Cathleen, the sea only matters in terms of losing family members; for Maurya, it is the greatest enemy, for the young priest, it is of little importance; for Bartley, it is dangerous but is a way of life. The potency of the sea in this play is Synge's meditation on the power of nature and of suffering.

Spirituality and Mourning

In the play "Riders to the Sea," the themes of spirituality and mourning stand out. The story shows how the characters believe in something bigger than themselves, like fate and spirits guiding their lives. Maurya, the mother, keeps mourning for her lost family members. Her sadness isn't just about being upset; it's also about understanding life's difficult moments. The sea, where the story happens, is a symbol of both life and death. It's a place that gives life but also takes it away. The play shows how Maurya keeps feeling sad for the people she's lost, and this feeling happens again and again, showing how tough life can be. "Riders to the Sea" teaches us about how people face sad times, believing in something greater, and how they keep going, even when they're hurting.

Age and Gender

In J.M. Synge's play "Riders to the Sea," the themes of age and gender offer us a deep look into the lives of the characters. The idea of age, or how old someone is, is seen through Maurya, the mother. She's experienced a lot and faced many sad moments, showing us how tough life can be, especially for older people. The play also teaches us about the different roles of men and women. The men, usually sailors, deal with dangers while at sea, facing risks and often tragic outcomes. In contrast, Maurya and her daughters show us the strength and care that women often give to their families, even when they face terrible situations. "Riders to the Sea" gives us a window into how age and whether someone is a man or woman can shape their lives, especially in a coastal community, making us think about the challenges and strengths people have because of their age and gender.

Questions

- Who are the main characters in "Riders to the Sea," and what roles do they play in the story?
- What is the central conflict or tragedy that the characters face in the play?
- How does the play depict the themes of fate, Age and the power of nature?

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Lecture Six

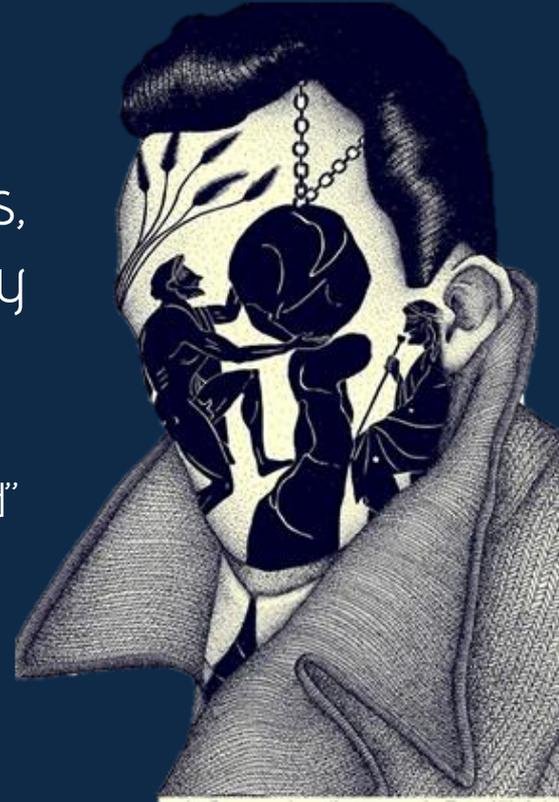
“The Absurdity Drama”

Assistant Lect. Ali Hussein

“The Absurdity Drama”

The Word “Absurd” means foolishness, senseless, opposed to reason, something silly and ridiculous.

The term coined by Martin Esslin in his essay “Theater of Absurd”





Historical

Background

The Theatre of the Absurd emerged in the post-World War II era, notably during the 1950s and 1960s, as a response to the existential questioning and disillusionment prevalent in society. Influenced by existentialist philosophy, this theatrical movement featured plays by notable playwrights such as Samuel Beckett, Eugène Ionesco, and Jean Genet.

Characteristics Of Absurd Theatre

- **Question Of Existence:** Absurd plays pose some fundamental questions about existence, such as why we are alive, why we have to die, and why there is injustice and suffering.
- **Distrust in Language :** Absurdist playwrights, language is merely a meaningless form of communication and a stereotyped exchange of ideas because words fail to express the essence of human existence.

Characteristics Of Absurd Theatre

- **illogical speeches and Meaningless Plot:** plots are employed by these playwrights to establish a sense of freedom in crafting their own worlds.
- **Emphasize on abstract values of life:** Absurdist's force us to look at our abstract values of life like love and family.

We may hope to accept the absurdity of life and try to find values in a devoid of them.

Characteristics Of Absurd Theatre

- **Vagueness About Time, Place, and Characters:** Absurdity in their plays, as they assert that there is neither a past nor a future; only a representation of the present. Also Lack of communication amid characters.

Chapter One mirrors Chapter Two, containing identical wording and situations.

Short Play

By

Samuel Beckett

Act Without Words I

Introduction

Second Course

Second Year Syllabus

Subject
Introduction to Medieval and Elizabethan Drama
Christopher Marlowe
Doctor Faustus

Drama
(Second Course)

2

Gap Period



Medieval and Elizabethan Drama

16th century

Medieval and Elizabethan Drama



16th century

The Medieval age was a time before the Renaissance when the Church had a big influence on culture. The main goal of the church back then was to guide people towards **redemption**. So, the plays during that time, especially those performed by priests in churches, focused on Christian beliefs. These plays were called mystery and miracle plays because they portrayed stories from the Bible, helping people understand the Gospel better.



Church Drama



Marketplace Drama

Step by step, drama started to go beyond the church and into the hands of ordinary people. Initially, priests were in charge, but when plays started being performed in the marketplaces, anyone could be involved. Even though the language of the drama changed from Latin to English because of materialistic control, the stories remained religious, mostly from the Bible. And from that, new kinds of plays showed up. One was Morality plays, where qualities like good and bad were like characters.....etc ...then there were Interludes, which were not about religion but meant to be funny. These were performed in fancy places for educated people. Interludes played a part in moving drama into the Elizabethan or Renaissance era.

In fact, Interludes led drama to a new age that is the Elizabethan or the Renaissance one.



Medieval Drama



Elizabethan Drama

The Elizabethan age, from 1558 to 1603, happened during Queen Elizabeth's rule in England. While Europe was advancing in various areas, like religion in Germany and art in Italy, England stood out for its drama. The Interludes had captured the attention of educated people. Many new playwrights, like Shakespeare, Christopher Marlow and Jonson, were young and often university-educated. They drew inspiration from ancient Roman times, making plays longer and categorized into Tragedy, Comedy, and a new type called History play.

Elizabethan Drama



Theater
(Marketplace)

During the Elizabethan era, plays were performed by actor groups mainly in London and sometimes in other parts of the country. They took place in various places like king's halls, colleges, and often in the courtyards of inns, which were like hotels. People could watch from windows or balconies. As more plays were written, there arose a need for permanent circular buildings with an open center where a platform was built for the actors. The audience surrounded them on three sides. Christopher Marlowe, part of the University Wit group, introduced a new energy to English drama. He also brought in blank verse. Some of his notable plays include **Tamburlaine**, **Dr. Faustus**, and **Jew of Malta**.

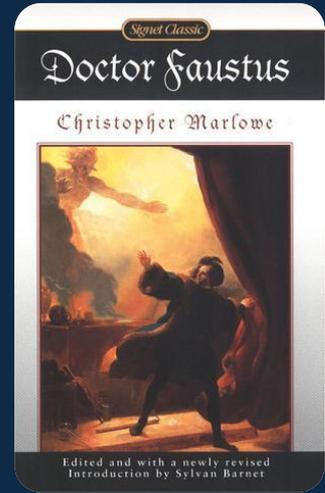
Christopher Marlowe

Christopher Marlowe (1564-1593) was an influential English playwright, poet, and translator of the Elizabethan era. Born in Canterbury, Marlowe is best known for his contributions to Renaissance drama. His notable works include "Doctor Faustus," "Tamburlaine," and "The Jew of Malta." Marlowe's plays are characterized by their ambitious themes, blank verse, and exploration of human desires and flaws. He was a contemporary of William Shakespeare and had a significant impact on the development of English literature. Marlowe's life was cut short at the age of 29 under mysterious circumstances, adding an air of intrigue to his legacy.



Doctor Faustus

"Doctor Faustus" is a play by Christopher Marlowe about a scholar, Faustus, who bargains with the devil for magical abilities. As Faustus explores his newfound powers, the story delves into the consequences of his choices, resulting in a tragic outcome. The play examines themes of knowledge, power, and the consequences of unchecked ambition.



Doctor Faustus
Drama

Doctor Faustus Literary Elements

Genre: Drama; tragedy; allegory.

Setting: Medieval Wiitenberg, Germany; Rome; Kingdom of Holy Roman Empire.

Tone and Mood: Dark, Doomed, Tragicomic

First Performed: "Doctor Faustus" by Christopher Marlowe was likely performed in 1588 or 1589, but the exact date is unknown due to limited historical records on early Elizabethan plays.

The Chorus



The chorus announces that this play will not be concerned with war, love, or proud deeds. Instead, it will present the good and bad fortunes of Dr. John Faustus, who is born of base stock in Germany and who goes to the University of Wittenberg, where he studies philosophy and divinity. He so excels in matters of theology that he eventually becomes swollen with pride, which leads to his downfall. Ultimately, Faustus turns to a study of necromancy, or magic

Main Characters



Christopher Marlowe :

A learned scholar in Germany during the fifteenth century who becomes dissatisfied with the limitations of knowledge and pledges his soul to Lucifer for 24 years in exchange for unlimited power.

Wagner (Clown):

Faustus' servant, who tries to imitate Faustus' methods of reasoning and fails in a ridiculous and comic manner.

Main Characters

Lucifer :

Fallen angel and the prince of devils; searches for human souls to populate hell; provides Faustus with knowledge and power in exchange for his soul

Mephistophilis

Tormented devil and collector of souls for Lucifer; mediates deal between Lucifer and Faustus to gain Faustus's soul; must obey Faustus for 24 years

Valdes and Cornelius :

Two German scholars who are versed in the practice of magic and who teach Faustus about the art of conjuring.

Main Characters

Old Man:

A symbolic figure who urges Faustus to repent and turn to God before it's too late.

Good Angel and Evil Angel:

They symbolize the internal conflict within Faustus's conscience, representing his struggle between good and evil.

Symbols



Books :

Represent the hidden knowledge Faustus seeks



Angel:

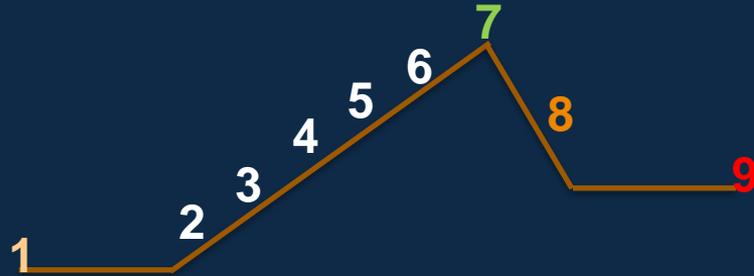
Symbolize the battle for Faustus's soul between heaven and hell



Blood:

Signifies the soul and seals Faustus's pact with Lucifer

Plot



- 1 The chorus introduces proud, ambitious Doctor Faustus.
- 2 Faustus is dissatisfied with accepted branches of knowledge.
- 3 Faustus determines to study black magic.
- 4 Pursuing dark knowledge, Faustus sells his soul to Lucifer.

- 5 Faustus uses his new power to play pranks and gain fame.
- 6 Faustus rejects every chance to repent and save his soul.
- 7 Lucifer sends his devils to drag Faustus's soul to hell.
- 8 The chorus confirms Faustus's soul is damned and fame lost.
- 9 The chorus warns that imitating Faustus will also end badly.

Questions

Why does Doctor Faustus reject the limitations of conventional knowledge and science in favor of making a pact with the devil in Christopher Marlowe's play?

Why does Doctor Faustus reject the limitations of conventional knowledge and science in favor of making a pact with the devil in Christopher Marlowe's play?

Doctor Faustus says no to regular knowledge and science because he really wants special powers and magic abilities. He's looking for something more than what regular people can understand, so he decides not to follow science and instead makes a deal with the devil to get secret knowledge and magical powers. That's why he rejects other fields of science.

Logic: Faustus turns away from logic because, according to Aristotle, it cannot perform miracles.

Medicine: Studying medicine, according to Faustus, cannot bring the dead back to life and won't make the scholar immortal.

Law: Faustus considers himself too clever for the study of law.

Divinity: Faustus dismisses divinity because, in his view, everyone will eventually die in the end.

Necromancy: This is Faustus' true desire, as he is drawn to the forbidden art of necromancy, seeking supernatural powers and knowledge.



Al- Hamdaniya University

Thank You!



"Doctor Faustus"

Doctor
Faustus





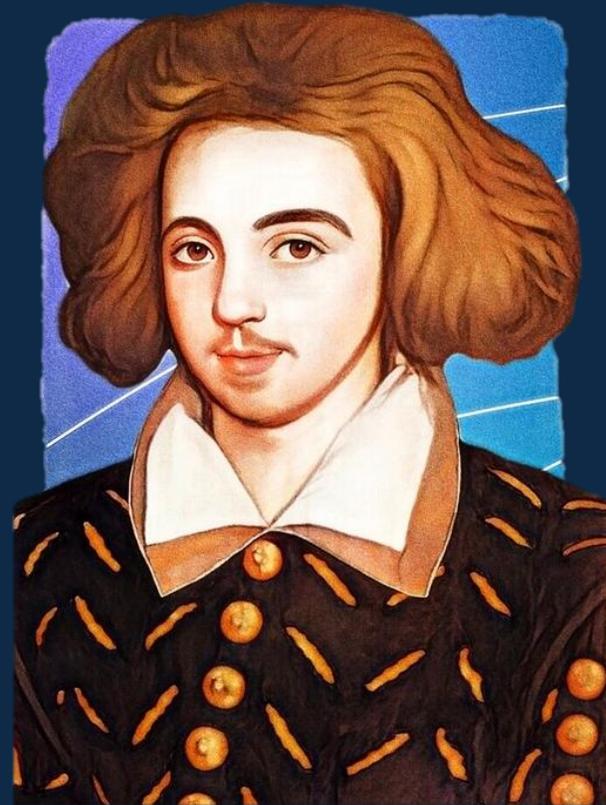
"Doctor Faustus" is a tragedy play written by Christopher Marlowe, believed to have been performed in the late 16th century. The play follows the story of a brilliant but discontented scholar named Dr. Faustus who, feeling unfulfilled with his worldly knowledge, makes a pact with the devil, Mephistopheles, in exchange for 24 years of unlimited magical power and worldly pleasures.

As Faustus indulges in his newfound abilities, he experiences both the joys and pitfalls of his choices. Despite warnings from good and evil forces, he continues his path of self-destruction, becoming increasingly obsessed with power, fame, and sensual pleasures. The play explores themes of ambition, knowledge, the consequences of unchecked desire, and the struggle between good and evil.

Ultimately, as Faustus's pact nears its end, he faces the inevitable damnation of his soul. The play serves as a cautionary tale about the consequences of making Faustian bargains and the temporary nature of earthly desires.

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Doctor
Faustus





Doctor John Faustus

A learned scholar in Germany during the fifteenth century who becomes dissatisfied with the limitations of knowledge and pledges his soul to Lucifer in exchange for unlimited power.

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Doctor
auslus



Doctor
Faustus





Good Angel:

The Good Angel is like Faustus's friendly conscience. It tells him to do the right thing, be good, and turn away from the bad stuff. This angel wants Faustus to say sorry for his mistakes and choose a better path.

Evil Angel:

The Evil Angel is like the voice that tempts Faustus to do naughty things. It tells him to use his magical powers for selfish reasons, enjoy all the fun stuff, and ignore the bad consequences. This angel represents the not-so-good side of Faustus's thoughts.

These angels show the constant struggle inside Faustus's head, with one encouraging him to be good, while the other tries to lead him down a not-so-good path.

Doctor
Faustus





Wagner :

Faustus' servant, who tries to imitate Faustus' methods of reasoning and fails in a ridiculous and comic manner.

Doctor
Faustus



Doctor
Faustus





Valdes and Cornelius

Valdes and Cornelius are scholars and magicians who introduce Faustus to the study of black magic and the summoning of spirits. Faustus, eager for knowledge and power, seeks their guidance in his pursuit of forbidden and occult practices. The trio engages in conversations about the dark arts, and Valdes and Cornelius influence Faustus to make a pact with the devil in exchange for supernatural abilities.





In this particular scene, two scholars meeting Wagner, who is Doctor Faustus's servant. Wagner informs them that Faustus is currently in the company of Valdes and Cornelius. Valdes and Cornelius are characters associated with magic and mysterious practices characters in the play.

The scholars, concerned about Faustus's involvement in dark arts, decide to inform the clergy about the situation. This reflects their unease with Faustus's choices and the potential consequences of his dealings with supernatural forces. The play revolves around Faustus's pact with the devil and his pursuit of knowledge and power, leading to tragic consequences.



The night Faustus first attempts to summon Mephistophilis
This occurs in Act 1, Scene 3.



Faustus first attempts to summon Mephistophilis

The night that Faustus first attempts to summon Mephistophilis is a pivotal moment in the play. Faustus decides to pursue the dark arts and engages in a magical ritual to raise a devil. In the scene, he uses various spells and performs rituals to make contact with the supernatural.





That night, Faustus summons Mephistophilis, a devil from hell. At first, Mephistophilis' form is too ugly for Faustus to bear, so he asks the demon to transform into the shape of a friar instead





Mephistophilis

Faustus then commands Mephistophilis to be his servant, but the devil explains that only Lucifer can be his master. Faustus is fascinated and orders Mephistophilis to tell Lucifer he'd like to sell his soul in exchange for twenty-four years of magical powers.





Mephistophilis asks that Faustus seal the deal by signing a contract in his own blood. Faustus agrees, but when he cuts his arm to sign it, the wound is divinely healed, bearing the inscription “Man, flee!” which frightens Faustus. Ignoring the warning, he signs the contract, finalizing his deal with the devil.





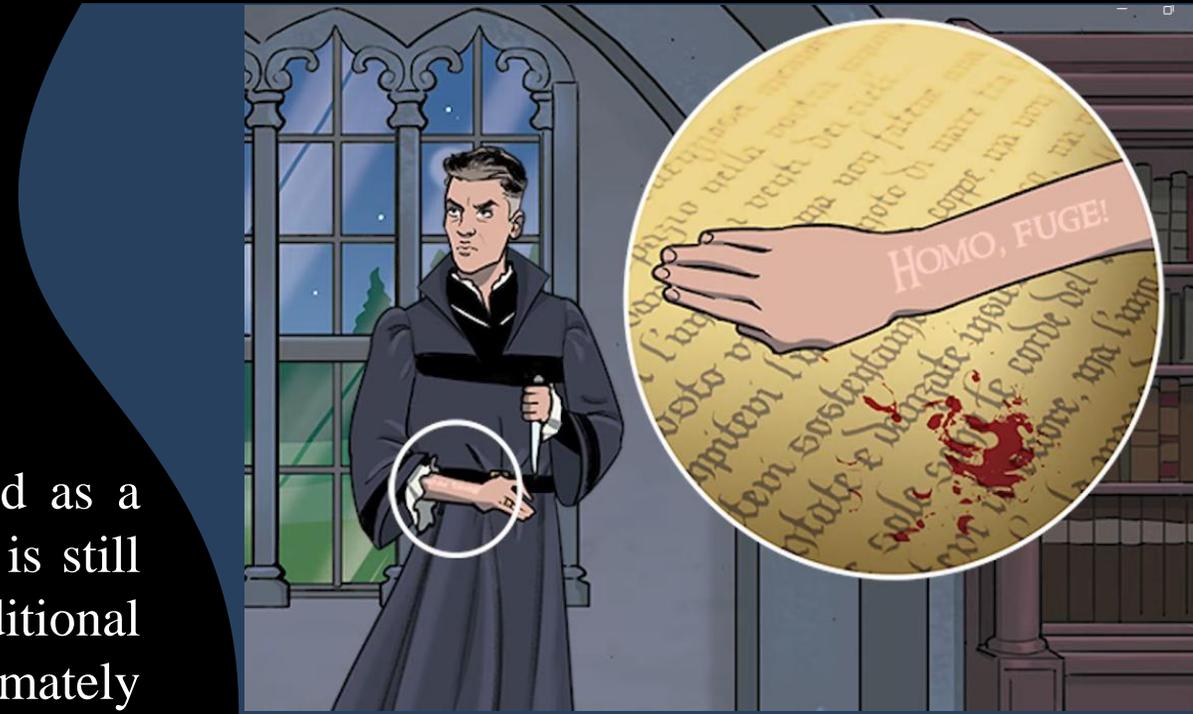
HOMO, FUGE!

- Opening Scence

Doctor Faustus, a highly educated scholar, is introduced as a man who has mastered various fields of knowledge but is still dissatisfied and desires more power. He considers traditional subjects like philosophy, law, and medicine, but ultimately dismisses them as insufficient for his ambitions.

- Faustus's Decision to Turn to Magic: Scene 2

Frustrated with the limitations of conventional studies, Faustus decides to turn to magic and necromancy. He contemplates the benefits of magic, which include wealth, power, and the ability to command spirits.



-Summoning a Demon: Scene 3

Faustus decides to summon a demon to make a pact with the devil in exchange for twenty-four years of service and power. He uses a circle and various magical incantations to conjure the demon Mephistopheles.



-The Pact: Scene 4

Faustus engages in a dialogue with Mephistopheles and makes a pact with Lucifer, exchanging his soul for twenty-four years of service from Mephistopheles. Faustus signs the contract with his own blood, sealing the deal.

- Revelry and Warning: Scene 5

Faustus experiences the immediate rewards of his pact, such as acquiring knowledge and magical abilities. Wagner, Faustus's servant, seeks magical knowledge from his master, and Faustus demonstrates his newfound powers.



Dr. Faustus

ACT1 +ACT 2

Doctor
Faustus



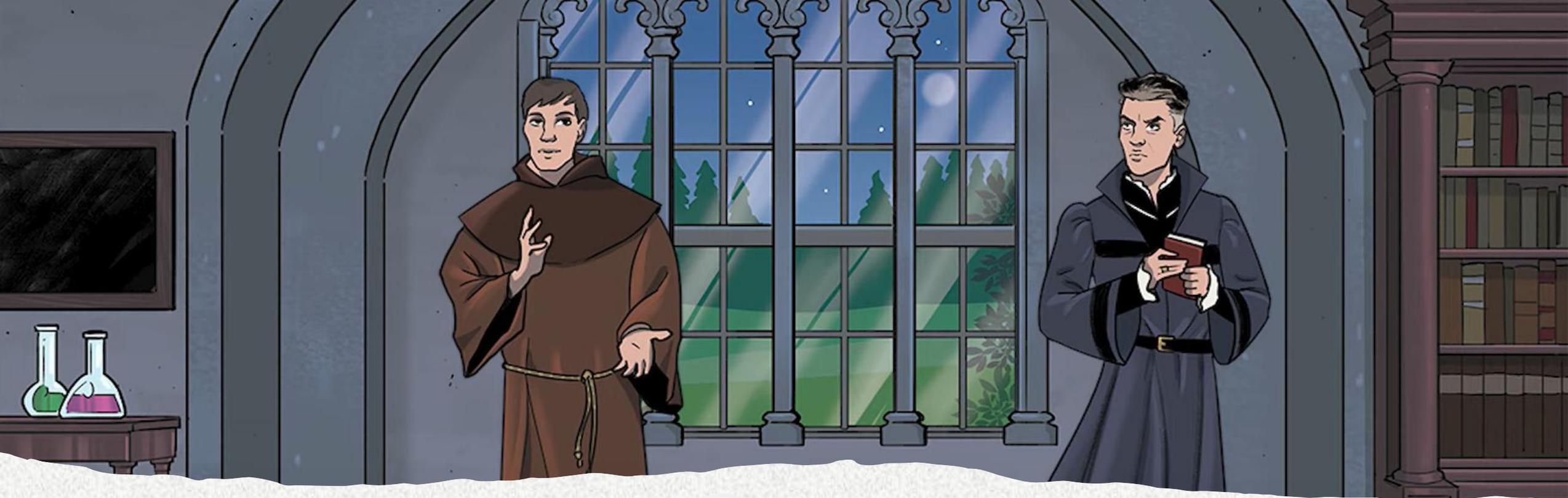


In Act 2, Scene 1, Faustus waits in his study for Mephistopheles's return after signing the contract. At the same time, he worries about going to hell. He briefly thinks about turning to God but decides to pursue his ambitious desires with magic instead. On the other hand, it may be too late to turn to God again—it seems impossible that God could love him



As soon as he started thinking about his first sin, his mind began to engage.

The Good Angel and Evil Angel appear once more to argue for and against repentance. The Good Angel asserts it is not too late for Faustus to renounce magic, repent, and attain heaven. The Evil Angel argues this is an illusion, not to be trusted. He urges Faustus to keep in mind the honor and wealth he will gain through his use of magic.



ACCEPTING THE PROPOSAL

The angels leave, and Faustus decides to continue his pursuits, thinking he's safe with Mephistopheles by his side. The devil returns, sharing that Lucifer agreed to Faustus's deal. When Faustus asks what value his soul has for Lucifer, Mephistopheles says it adds to Lucifer's kingdom. Faustus questions if Mephistopheles, as a devil who tortures damned souls, feels pain, and Mephistopheles admits he suffers as much as those souls. To distract Faustus from doubts, the devil reminds him of the great rewards tied to the pact with Lucifer.



Distract Faustus

To distract Faustus, Mephistopheles gives him crowns and fancy clothes, promising that Faustus will get everything he wants. Faustus agrees to the contract, and Mephistopheles accepts it for Lucifer. When Faustus asks, Mephistopheles describes the awfulness of hell. However, Faustus dismisses it, saying he thinks hell is just a **story (Fable)** and claims he's not afraid of damnation.



Stable Worker

Robin, a stable worker(a person who works with horses), has stolen one of Dr. Faustus's spell books and plans to try some magic. Rafe, another stable worker, informs Robin about a job, but Robin dismisses him, saying he's about to do something risky.



You can't
even read.

When Rafe notices the book, Robin admits he can't read well but hopes to use magic to impress his crush. Robin tells Rafe about the spells and promises one to help him win over Nan Spit, the kitchen maid. Excited, Rafe agrees to help Robin with his conjuring.



Act 2 , Scene 3

Once again, Faustus is unsure about sticking with magic because he's afraid of going to hell. Mephistopheles says that the heaven Faustus dreams of isn't as great as the one meant for humans. Surprisingly, this makes Faustus think about giving up magic and trying to seek forgiveness, which is not what the devil intended.



Act 2 , Scene 3

When they talk about repentance, the Good Angel and Evil Angel show up. The Good Angel says God will forgive Faustus if he repents, but the Evil Angel disagrees, saying God can't do that. Faustus believes God will forgive him if he repents, and the Evil Angel cynically adds, "Sure, but Faustus will never actually repent."



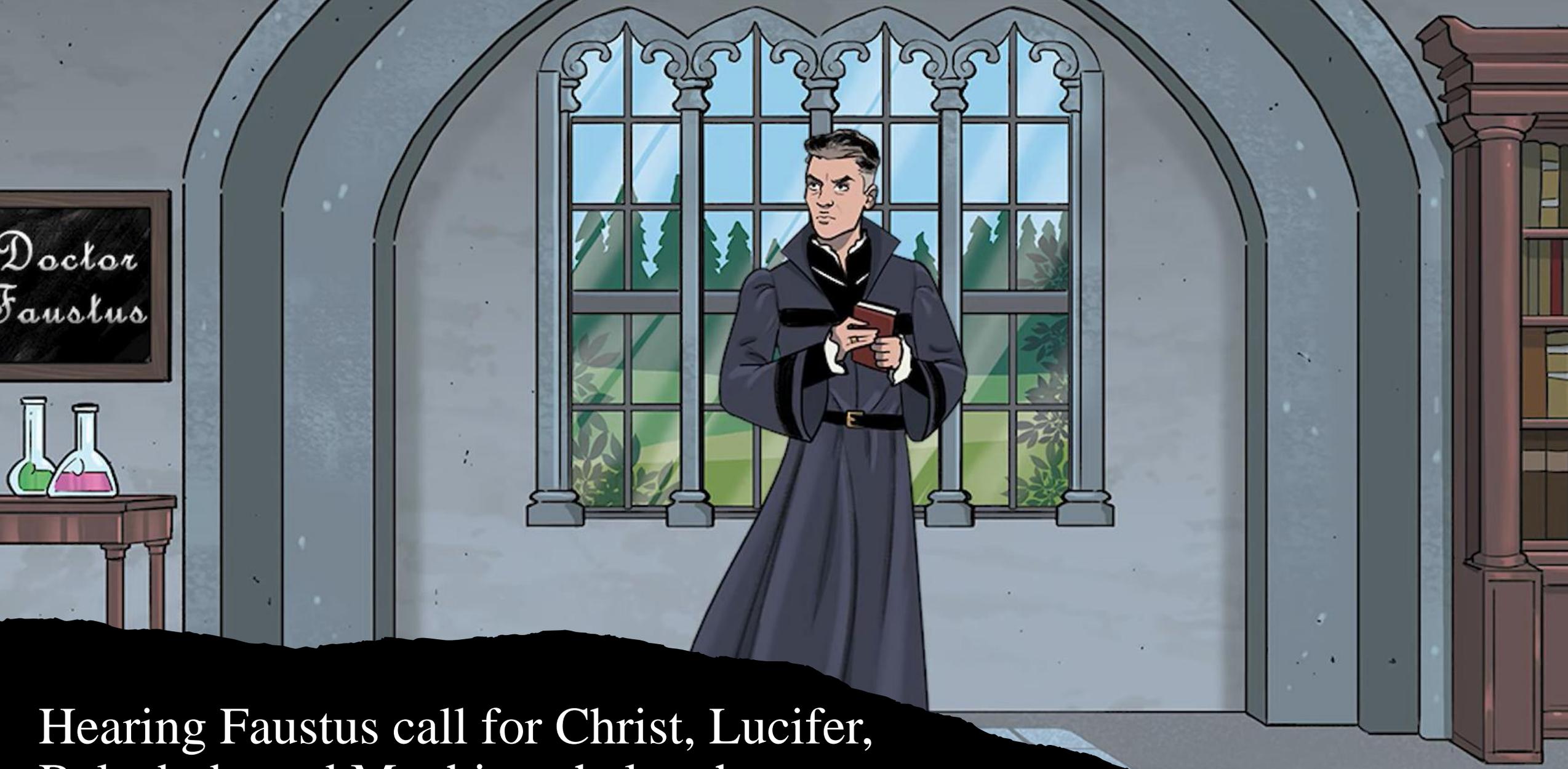
The angels leave, and Faustus confesses that repentance seems impossible because his heart is so hardened. He laments that every time he thinks about salvation, faith, or heaven, he hears the echoing refrain "Faustus, thou art damned" in his ears, like thunder.

Thinking this way, Faustus again decides not to repent and asks Mephistopheles about the cosmos. They talk until Faustus asks who made the world. Mephistopheles refuses to answer, reminding Faustus to focus on hell, which he calls "our kingdom." He can't share anything that goes against hell's interests.



Act 2 , Scene 3

Faustus is shaken into wondering if it's too late for his soul. The Evil Angel appears and states firmly that it is. The Good Angel follows with assurances that it's never too late. The Evil Angel promises that devils will tear Faustus to pieces if he repents, while the Good Angel vows they will never cut his skin. Confused and terrified, Faustus cries out for Christ the Savior to save his wretched soul.



Hearing Faustus call for Christ, Lucifer, Belzebub, and Mephistopheles show up.



Hearing Faustus call for Christ, Lucifer, Belzebub, and Mephistopheles show up.

Lucifer tells Faustus he's beyond saving through Christ and warns him never to mention Christ or God again, as it goes against their deal. Faustus asks for forgiveness and promises to obey. To make his point, Lucifer brings out representations of the Seven Deadly Sins, tempting Faustus. Faustus loves it and says, "Oh, this feeds my soul!" Lucifer assures him that hell has even more pleasures. He gives Faustus a new book of spells, which Faustus happily takes, and reminds him to "think on the devil."

Scene 1: Faustus's Study

Faustus considers various academic disciplines.

He turns to necromancy and conjures Mephistopheles, making a pact with the devil.



Scene 2 : Stable Workers

Robin and Rafe, uneducated stable workers, steal Faustus's spellbook, attempting to follow the same path to achieve their dreams.



Scene 3 : The Seven Deadly Sins

- Faustus fears damnation and hesitates in his decision to pursue magic.
- Mephistopheles declares heaven is not as glorious as imagined, but Faustus considers repentance.
- Good and Evil Angels appear, debating repentance's possibility.
- Faustus, troubled, resolves not to repent and calls Mephistopheles to discuss the cosmos.
- The Evil Angel states it's too late for Faustus's soul; the Good Angel offers reassurance.
- Lucifer warns Faustus not to invoke Christ's name, parades the Seven Deadly Sins, and promises delights.
- Faustus vows obedience, receives a new spellbook, and is reminded to "think on the devil."



Dr. Faustus
ACT 2 + ACT 3

The Chorus



In this part, Wagner, acting like a Chorus, tells us that Faustus is really into learning as much as he can. He's become an expert in space stuff (astronomy) and has gained power similar to the gods from ancient Greece (Olympian gods). Now, he's off exploring geography to gather more knowledge. His next stop is Rome, where he plans to meet the Pope and be part of the special Feast of Saint Peter.

Doctor
Faustus



Your wish is my command

Mephistopheles,
I command you
to take me to
Rome





Faustus: Mephistopheles, I command you to take me to Rome!

Mephistopheles: Your wish is my command, Faustus. Prepare yourself for a journey beyond the ordinary.

Now, Faustus is riding around in a chariot pulled by a dragon. It's kinda like the story of **Icarus** mentioned at the beginning – going to really high and risky places. The dragon here represents bad things like evil, paganism, and Devil in Christian stories. Faustus is going all out with his ambition, not holding anything back.

Faustus Journey



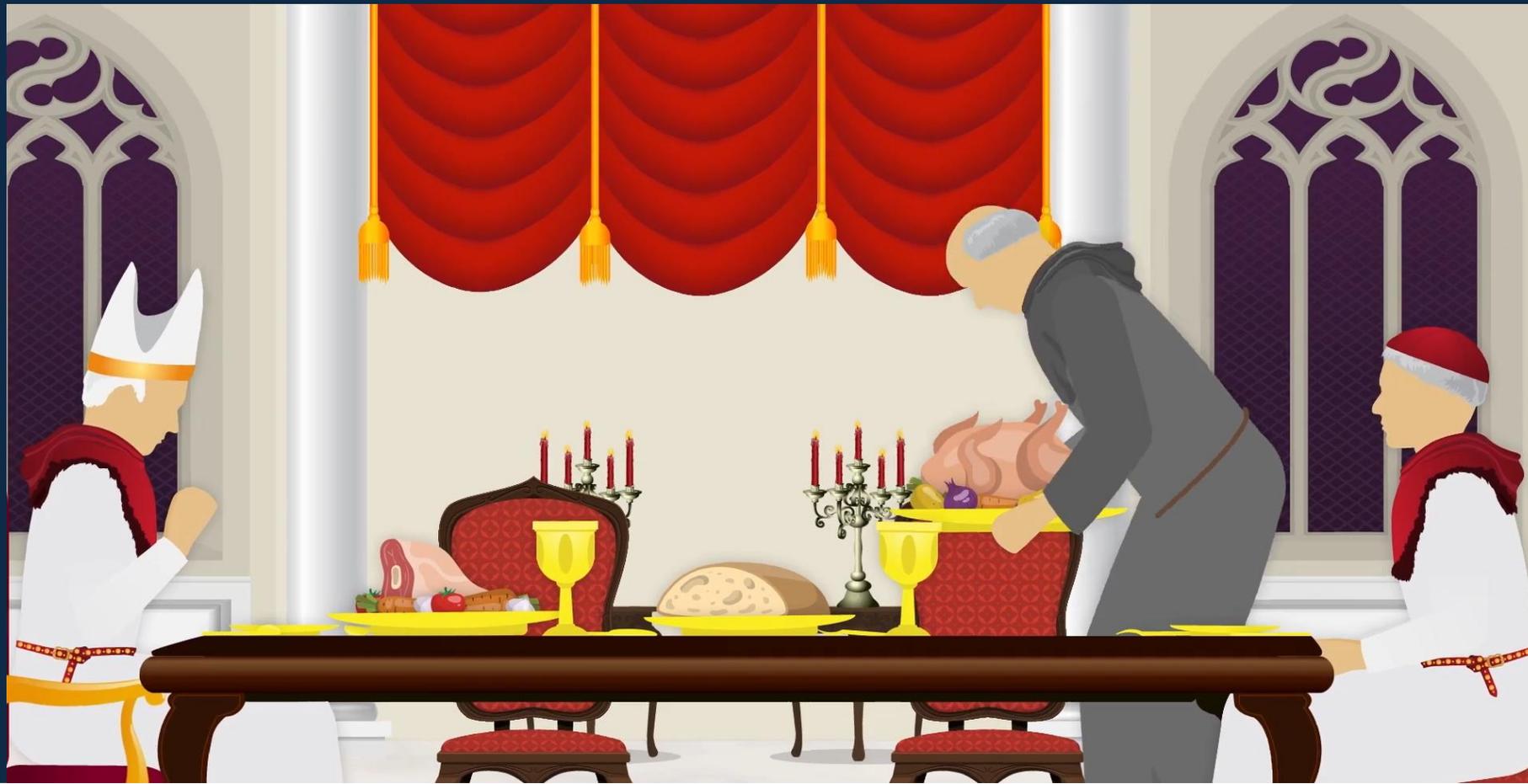
In this part of "Doctor Faustus," Faustus talks about his recent travels with Mephistopheles. They've been to many cool places like Trier, Germany; Paris and the coast of France; along the Rhine River; Naples and Campania, Italy; Virgil's tomb; Venice and Padua, Italy. Now, Faustus is excited about being in Rome and wants to explore, but Mephistopheles tells him to wait for some fun.



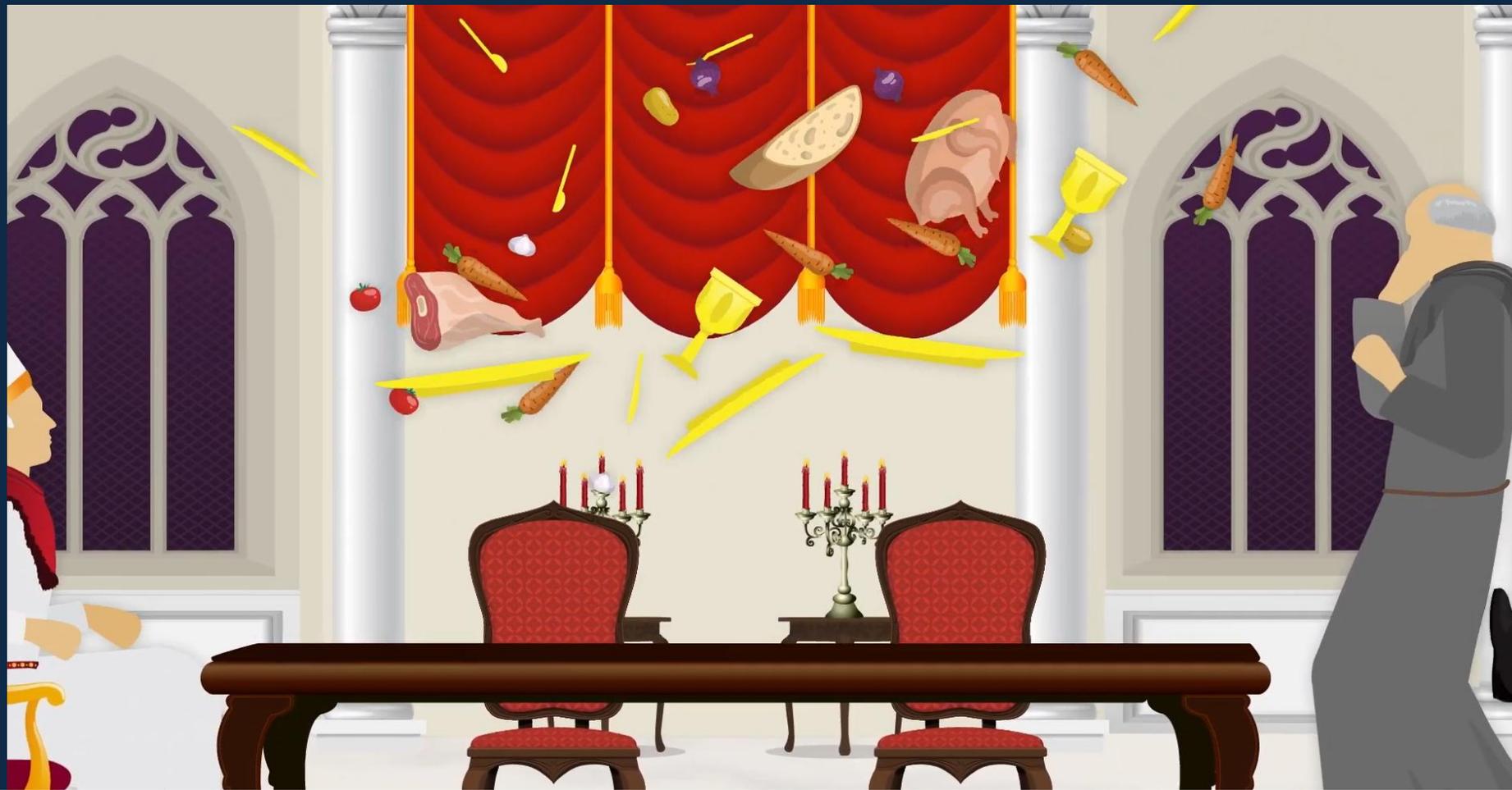
But the devil makes the doctor forget about his smart ideas by tempting him with some mischievous fun, like playing mean tricks on the pope. Mephistopheles easily gets Faustus involved, showing a weakness in the doctor's character that will mess up his big dreams. Even though Faustus is smart and studies a lot, he has a side that likes to do petty things and enjoy pleasures. Mephistopheles uses this to keep Faustus tied to Lucifer and headed for hell. In this scene, Faustus uses his magical powers for not-so-nice pranks. His good goals are starting to fade, and the bad influence of too much power is showing.



To have a bit of mischief, Faustus asks Mephistopheles to make him invisible. When they're in the Pope's private chamber, Faustus interrupts the Pope's banquet by making things disappear and playing pranks. The Pope and his friends get confused, thinking it's a spirit from purgatory. They try to curse the spirit, but Faustus and Mephistopheles beat them up and throw fireworks before leaving. This part shows how Faustus uses his magic to create chaos and make fun of important religious figures.



The Pope comes in with the cardinal and some priests, ready for a feast. But things get awkward and confusing because a mysterious voice starts making sarcastic comments. Invisible hands grab dishes and cups, and the cardinal thinks it might be a soul that escaped from purgatory. The Pope tries to make it stop by crossing himself, but invisible hands give him a box on the ears.



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The Pope tells the priests to sing a sad song to curse the spirit. In response, Faustus and Mephistopheles beat up the priests and throw fireworks before leaving.



Faustus mentions “Bell, Book, and Candle,”

which is a Catholic ceremony called ejection. This is when someone is kicked out of the Christian Church forever. In this ceremony, they ring a death bell, which symbolizes the person's soul dying. Then, they close the Holy Bible, meaning the person is cut off from God's teachings. Lastly, they blow out a candle, representing the person's soul being banished to eternal darkness. However, there's a mistake here – Marlowe confused excommunication with exorcism. Exorcism is the correct process for getting rid of evil spirits or devils.

An illustration of two men in a stable. The man on the right, Rafe, has brown hair and a beard, wearing a blue long-sleeved shirt under a tan vest. He is leaning forward and speaking. The man on the left, Robin, has a dark beard and is wearing a green cap and a tan tunic. A speech bubble from Rafe contains the text "You can't even read." The background shows a wooden stable wall with a horseshoe hanging on the right and a wooden post on the left.

You can't
even read.

Robin and Rafe

Robin and Rafe have been playing around with Doctor Faustus's magic book, trying to do some tricks.



Robin and Rafe

They show off their success by stealing a silver goblet. Suddenly, a wine merchant shows up, saying they need to pay for the stolen goblet



Robin and Rafe pretend they don't have it and secretly pass it back and forth while the merchant looks. Then, Robin insists on searching the merchant and says a magic spell



Robin and Rafe

To further confuse the situation, Robin decides to turn the tables. He insists on searching the merchant instead. While doing so, Robin utters a magic spell, attempting to make the situation even more perplexing and divert attention away from the stolen goblet



Robin and Rafe

This part adds a layer of humor and mischief to the scene, as Robin and Rafe engage in a comical game of deception using both their cunning and a touch of magical nonsense. Robin, in an attempt to perform a magic spell, ends up making a mistake.

Surprisingly, Mephistophilis, a devil, shows up, annoyed that he traveled all the way from Constantinople for this silly summoning. Upset with Robin and Rafe, he turns Robin into an ape and Rafe into a dog.



Robin and Rafe

Because Robin and Rafe irritated the devil, Mephistophilis, with their playful use of magic, he got mad. To teach them a lesson, he used his devil powers to turn Robin into an ape and Rafe into a dog. It's like a punishment for their messing around with things they shouldn't have. This shows that playing with magic can have serious and not-so-fun consequences



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Because Robin and Rafe irritated the devil, Mephistophilis, with their playful use of magic, he got mad. To teach them a lesson, he used his devil powers to turn Robin into an ape and Rafe into a dog. It's like a punishment for their messing around with things they shouldn't have. This shows that playing with magic can have serious and not-so-fun consequences

Scene 1: Faustus Confronts the Scholars:

Faustus is now living a luxurious life due to his magical powers, but he begins to feel dissatisfied and regrets his decision to sell his soul to the devil.

He is visited by a group of scholars who try to convince him to repent and turn away from his dark path. Faustus, however, rejects their pleas and remains unrepentant.



Scene 2: The Pope's Banquet:

Mephistopheles takes Faustus to Rome, where they attend a banquet hosted by the Pope. Faustus plays tricks on the Pope and the friars, showcasing his magical abilities.

The pope becomes suspicious and orders his men to capture Faustus, but the magician uses his powers to make himself and Mephistopheles invisible, escaping the situation.



Scene 3: Faustus Summons Helen of Troy:

Faustus, still unsatisfied, decides to summon Helen of Troy, one of the most beautiful women in history. He desires her companionship to fulfill his sensual desires.

The appearance of Helen serves as a symbol of Faustus's pursuit of worldly pleasures and his descent into damnation.



Scene 4: Faustus's Final Soliloquy:

Faustus realizes the impending doom of his soul and expresses deep regret and sorrow for his choices.

He contemplates repentance but is ultimately consumed by despair and chooses to continue on his current path, rejecting salvation.



Dr. Faustus

ACT 4 + 5

The Chorus



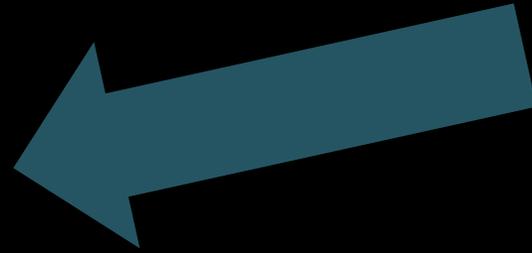
In Act 4 part of the play "Doctor Faustus" by Christopher Marlowe, the chorus narrates that Faustus, the main character, has completed his extensive travels and has decided to return to his homeland, Germany. Upon his return, Faustus is greeted warmly by his friends who are astounded by the vast knowledge he has acquired in areas such as astrology, worldly affairs, and magic.

Faustus Return

Germany



Rome





This part of the passage from "Doctor Faustus" describes how Faustus's return to Germany has been met with a warm welcome from his friends. They are not only glad to see him but also astonished by the extensive knowledge he has gained in areas such as astrology, worldly affairs, and magic. Faustus's intellectual brilliance has earned him widespread fame, making him renowned and celebrated "in every land." This emphasizes the impact of Faustus's acquired knowledge and suggests that his reputation has spread far beyond the borders of Germany. Faustus's intellectual prowess becomes a central element in his character, setting the stage for the unfolding events in the play.

Carolus The Fifth

Emperor Carolus the Fifth has invited Dr. Faustus to his palace. The purpose is for Faustus to demonstrate his magical skills or "art" in front of the emperor and possibly his court. This invitation is a big deal and sets the stage for Faustus to showcase his abilities in a grand setting. The emperor's interest adds significance to Faustus's upcoming demonstration.



Carolus The Fifth

Emperor Charles V, also known as Carlos V in Spanish, was a real historical figure. He served as the Holy Roman Emperor from 1519 to 1556 and was also the King of Spain as Charles I. His rule covered a vast empire that included parts of Europe and the Americas. Charles V faced challenges from the Protestant Reformation, conflicts with other European powers, and internal tensions within the Holy Roman Empire. He eventually abdicated in 1556 and retired to the Monastery of Yuste in Spain, leaving a lasting impact on European history.





Carolus The Fifth

Emperor Charles V promised not to **harm** or **punish** Dr. Faustus for demonstrating his magical skills. In response, Faustus decided to show off his abilities by performing a series of tricks and pranks, including conjuring spirits like Alexander the Great and his lover. The emperor, curious and intrigued, watched as Faustus displayed his magical prowess without fear of repercussions.



**I cannot
raise their bodies,
but I can make
their spirits
appear.**

This Scene refers to a scene in Christopher Marlowe's "Doctor Faustus" where Emperor Charles V requests Dr. Faustus to demonstrate his magical abilities by summoning the spirits of Alexander the Great and his lover from their tombs. Faustus, however, explains that it is beyond his power to bring back their physical bodies, which have already decayed into dust.



Faustus limitation

Instead, Faustus promises to make their spirits appear, showcasing his proficiency in the mystical arts. This part of the play highlights Faustus's limitations and the boundaries of his magical abilities, while also advancing the plot as he prepares to perform this supernatural feat for the emperor.

Knight Sarcastic

Throughout this exchange between Faustus and the emperor, a **knight** has interjected snide, skeptical comments. Now he mocks Faustus openly and leaves, having no desire to witness Faustus's conjuring. The doctor promises to get even with him soon.



Faustus Revenge

According to the emperor, these marks are a sure sign that the man is married and has been cheated on by his wife. That's why he becomes furious and tries to stab him. However, Faustus is under a magical spell and manages to leave the courts. In this part, Doctor Faustus plays a prank on the knight while also showcasing his conjuring skills.





Faustus' departure from the emperor leads him back to Wattenberg, Germany, where he becomes involved with horse traders. Subsequently, his participation in an invitation from the Duke and Duchess of Vanholt marks a significant event in "Doctor Faustus."

Horses trader who wants to buy his horse. Faustus agrees but cleverly warns the man not to ride the horse into water.

Later, the man returns upset, having ignored the warning and lost the horse in a pond. Faustus and Mephistophilis play a prank on the man by making Faustus's leg come off. When Wagner arrives and informs them that the Duke of Vanholt wants to see Faustus, they leave to visit the duke.





The visit to the Duke and Duchess of Vanholt's court is one of the episodes where Faustus demonstrates his magical abilities, creating an engaging and pivotal part of the play's storyline. Faustus, aiming to please the pregnant Duchess, asks what delicacy he can provide for her.

An illustration within an oval frame showing a man and a woman in a room. The man, on the left, has a beard and is wearing a dark suit with white cuffs. The woman, on the right, is wearing a purple dress, a pearl necklace, and a gold crown. They are both looking towards a central point where two staves with gold tips meet. A large white speech bubble with a grey gradient is positioned above them, containing the text "What do you most desire?". The background is a textured, stone-like wall with a red curtain on the right side.

**What do you
most desire?**



The Duchess expresses a desire for ripe grapes, even though it's winter and obtaining them seems impossible. Undeterred by the seasonal constraints, Faustus assures her that she will have the grapes and sends Mephistophilis to fetch them.



When Mephistophilis returns with the best grapes the Duchess has ever tasted, she is curious about how Faustus managed to obtain them during winter.

An illustration of Faustus, a man with a black beard and hair, shown in profile from the chest up. He is looking towards a large, grey, stone-like structure. A speech bubble is positioned above the structure, containing text. The structure has two large, grey, mechanical-looking hands or arms extending from it, each holding a long, thin, silver object. The background is a textured, grey stone wall. The overall style is a flat, cartoonish illustration.

**While it is
winter here, it is
summer in some
far away
country.**

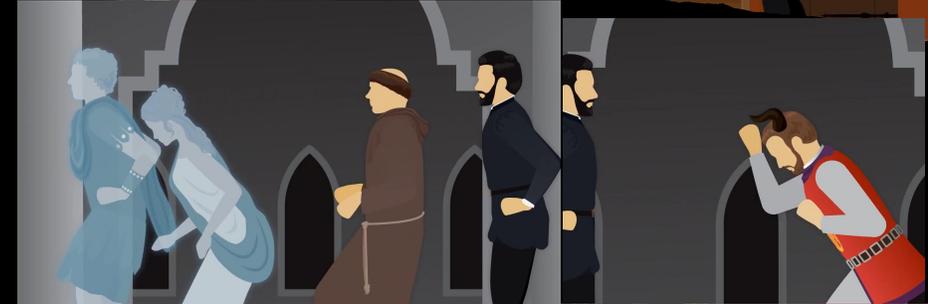
Faustus reveals his use of magic, explaining that, although it's winter in their location, he sent a "swift spirit" to fetch the grapes from a place where it is currently summer.



In gratitude, the Duke and Duchess thank Faustus and promise to reward him generously for this seemingly miraculous act. This episode underscores Faustus's supernatural abilities, specifically his power to manipulate time and space, highlighting the consequences of his pact with the devil.

1. Faustus's Magical Display at the Court of Carolus the Fifth

- Emperor's Challenge: Faustus tasked to prove his magical prowess.
- Summoning the Spirits: Faustus conjures Alexander the Great and his paramour.
- Skeptical Knight: Open mockery and departure from the court.
- Revenge Unleashed: Faustus exposes the knight's horns as a symbol of infidelity.
- Furious Demands: The knight insists Faustus undo the magic.
- Faustus's Exit: He obliges and leaves the court, setting the stage for new endeavors.



2. Return to Wertenberg: Faustus's Mischievous Adventures Continue

Horse-Courser Encounter: Faustus meets a buyer for his horse.

Water Warning: Faustus cautions against riding the horse into water.

Prank Unleashed: The horse disappears as the horse-courser disobeys Faustus's warning.

Faustus's Reflection: Contemplating the fleeting nature of life and impending doom.

Duke's Invitation: Wagner announces an invitation from the Duke of Vanholt.

Departure: Faustus and Mephistophilis embark on a new journey, leaving Wertenberg behind.



Dr. Faustus

ACT + 5

Wagner



The scene opens with Wagner, still in the role of Faustus's faithful servant, speaking as a choric narrator (taking the place of the chorus), is worried because Faustus is acting strangely. Faustus has given away all his stuff and is partying a lot with students from the university. Wagner thinks it's odd because Faustus seems to not care that he's going to die soon. Instead of getting ready or thinking about important things, Faustus is just having fun. Wagner wonders if Faustus is really okay or if something else is going on. Instead of preparing for his end, Faustus seems carefree, which confuses and concerns Wagner, prompting him to question Faustus's true intentions and state of mind.



As Wagner departs, Faustus enters with three scholars. They have been dining together, and the scholars now beg Faustus to conjure up the peerless beauty Helen of Troy. Seeing that they are sincere in their interest, Faustus consents. With the help of Mephistophilis, Helen appears in all her glory, to the awe and delight of the scholars. They depart happy men.



In this scene from "Doctor Faustus," an old man interrupts as scholars are leaving, offering Faustus one last chance to repent for his sins. Despite the severity of Faustus's transgressions, the old man suggests that through the mercy of Jesus Christ, there is still hope for Faustus's salvation.



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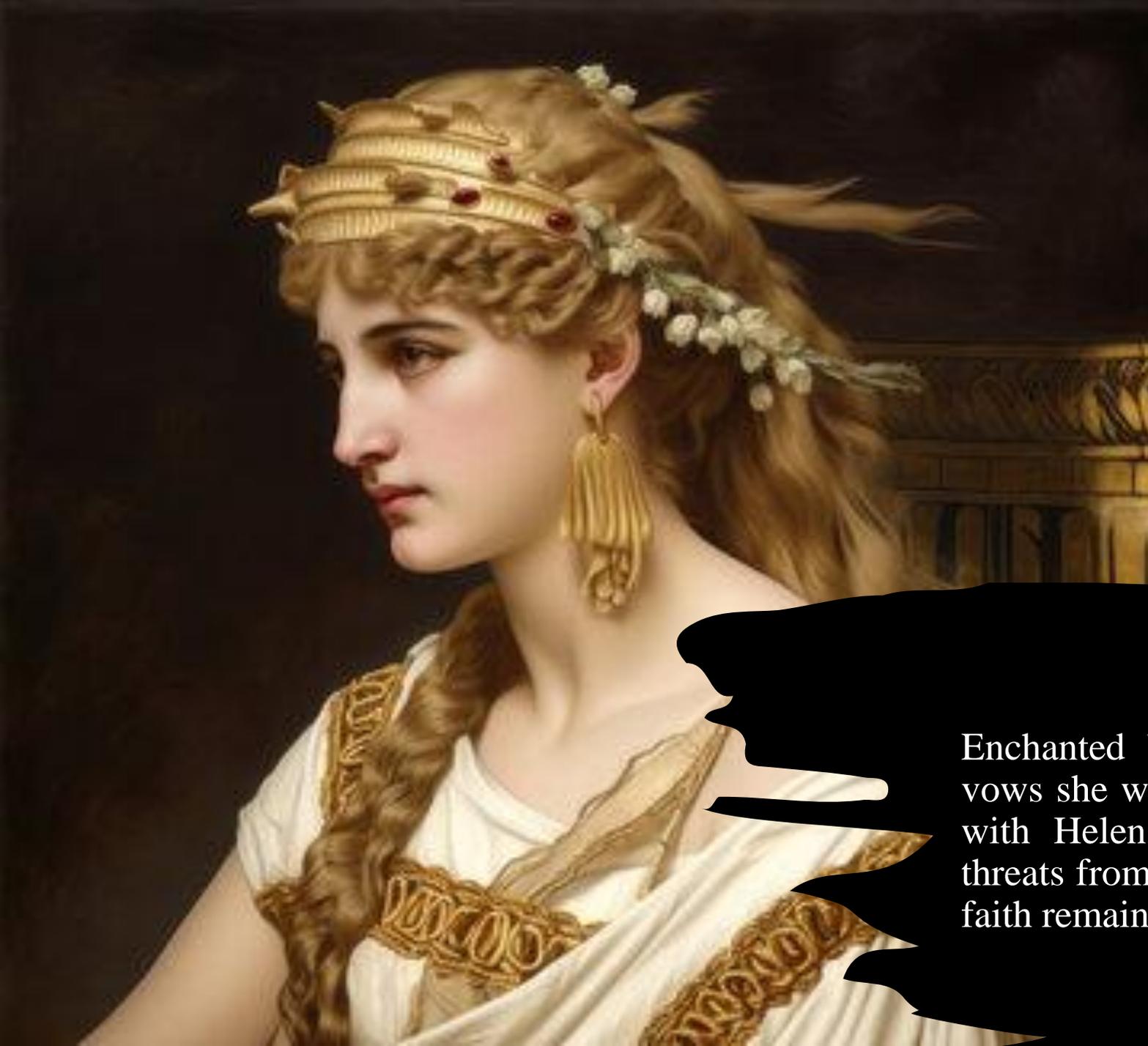
However, inspired by disbelief and hopelessness, Faustus decides to end his life, taking a dagger offered by Mephistophilis. Seeing Faustus's intent, the old man pleads with him to think again, asserting that an angel is nearby, ready to offer him grace (Lord, Christ...) . Faustus, sensing a glimmer of truth in the old man's words, asks him to leave so he can think of his decision further. With a heavy heart, the old man departs, leaving Faustus to struggle with his fate.



Faustus almost decides to speak religious words again and repent for his wrongs, but then Mephistophilis, a servant of the devil, frightens him by calling him a traitor to Lucifer. Scared, Faustus changes his mind and decides to stick to his deal with the devil. He apologizes and promises once more to keep his side of the bargain. To seal the deal, he cuts his arm and uses his blood to sign a contract, making his agreement with the devil even stronger.



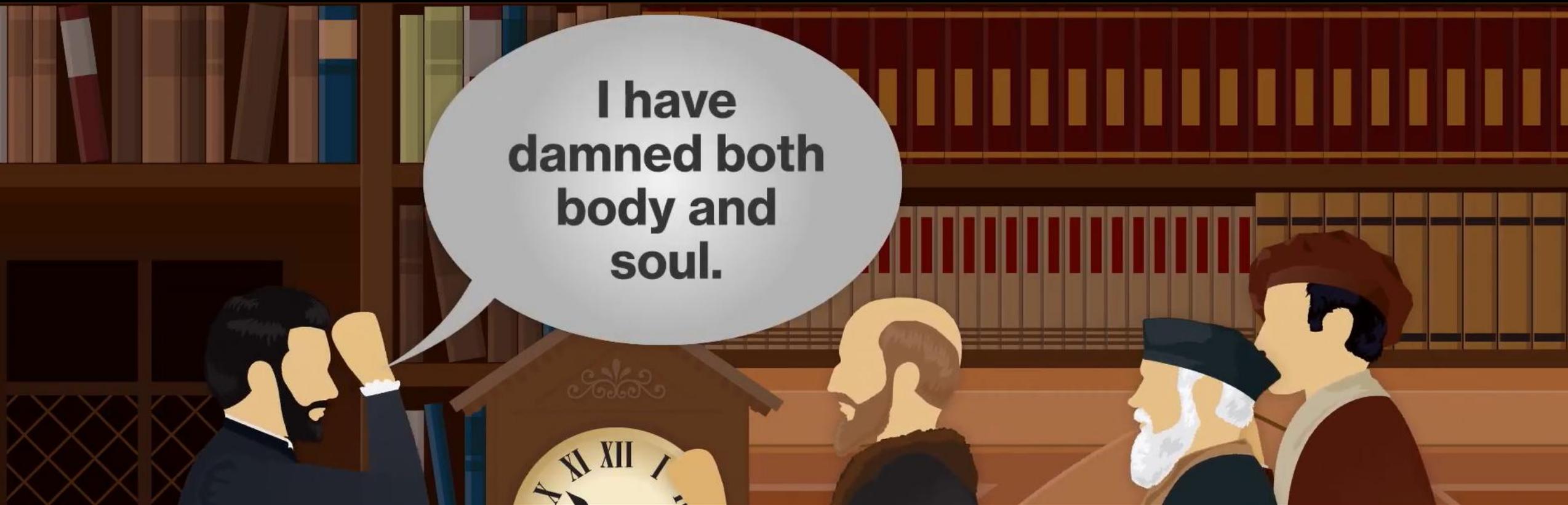
Then, Faustus commands Mephistophilis to torment the old man who dared to attract him to break his pact with Lucifer and to repent. However, the old man's faith proves resilient, and Mephistophilis predicts that no torment can harm his soul, only his body. Undeterred, Faustus then requests the devil to summon Helen to be his lover, a wish the devil fulfills swiftly.



Enchanted by Helen's beauty and her kiss, Faustus vows she will be his sole paramour. As Faustus leaves with Helen, the old man, who has returned, faces threats from devils. Yet, as Mephastophilis foresaw, his faith remains steadfast and unmoved by their torment.



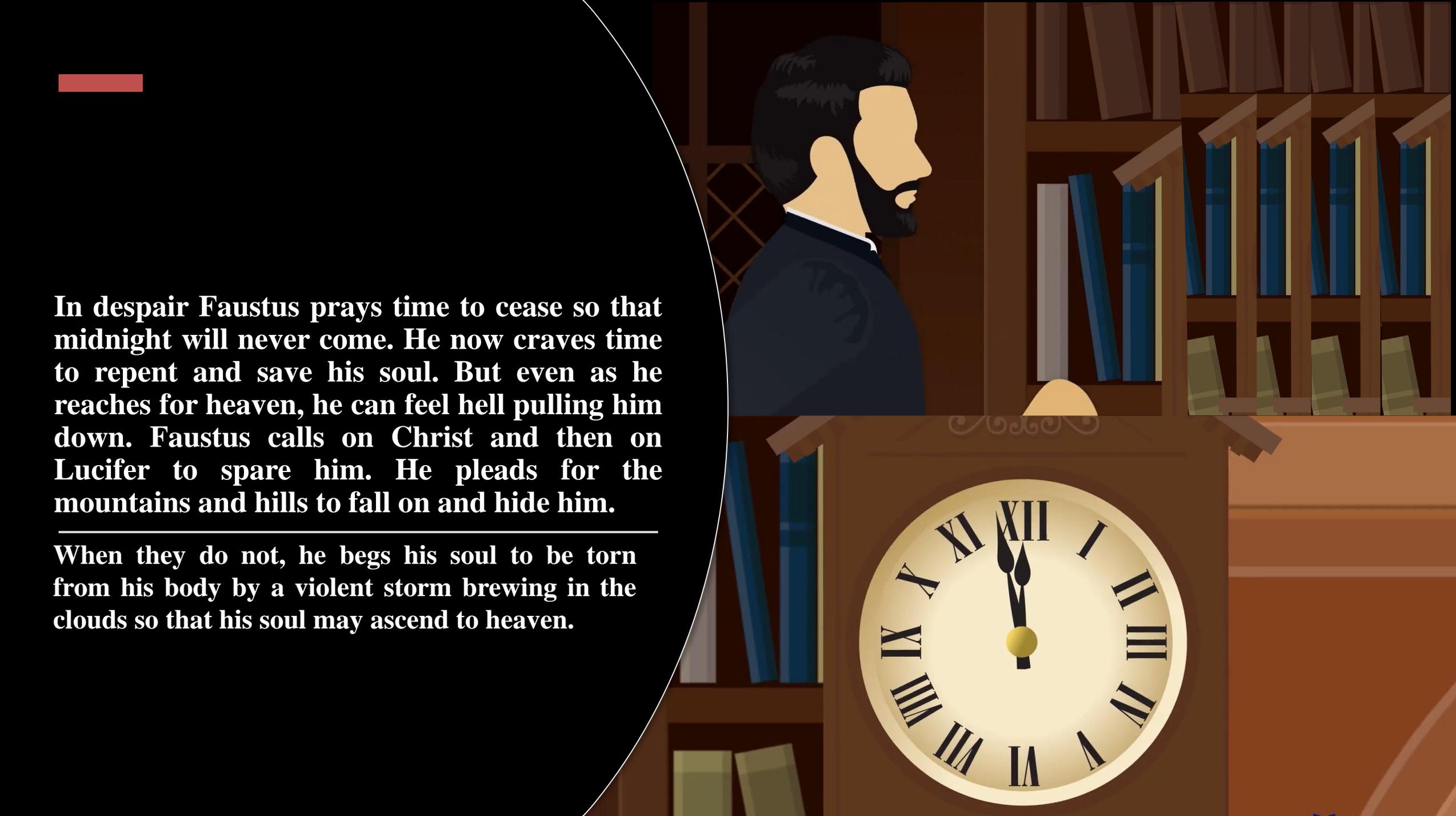
In this part of Scene 2 "Doctor Faustus," Faustus is spending time with three scholars on his last night alive. The scholars notice something is wrong with Faustus. He looks scared and talks about feeling like he's going to die forever. When they ask him what's wrong, Faustus admits he's done too many bad things and sold his soul to the devil, Lucifer, and his servant, Mephistophilis.



In this part of the story, the scholars, who are friends of Faustus, are very surprised and worried when they hear about Faustus's terrible actions and the deal he made with the devil. They feel helpless because they don't know what to do to help him. So, they suggest praying for him, hoping that God will forgive Faustus for his sins. As the clock strikes eleven, Faustus tells them to leave to keep safe because his time is running out.



As the clock ticks closer to eleven, Faustus urges his friends to leave to ensure their safety, as his own time is rapidly dwindling. Filled with despair and regret, Faustus pleads for time to freeze, praying that midnight, the moment his pact with the devil ends, will never come. His desperation reflects his deep understanding of the irreversible consequences of his decisions and his overwhelming desire to evade the inevitable punishment. Faustus's plea to halt time encapsulates his profound realization of the gravity of his actions and his fervent wish to avoid facing the dreadful fate he has brought upon himself.



In despair Faustus prays time to cease so that midnight will never come. He now craves time to repent and save his soul. But even as he reaches for heaven, he can feel hell pulling him down. Faustus calls on Christ and then on Lucifer to spare him. He pleads for the mountains and hills to fall on and hide him.

When they do not, he begs his soul to be torn from his body by a violent storm brewing in the clouds so that his soul may ascend to heaven.





As the clock strikes eleven thirty, Faustus is overcome with increasing fear. In a desperate attempt to save himself, he tries to strike a deal with God. Calling upon the name of Christ, whose sacrifice is believed to have redeemed all sins, Faustus begs for God to set a limit to his punishment in hell. He argues that even if it means enduring a hundred thousand years of torment, it would be worth it if he could eventually be saved.



However, consumed by despair, Faustus's desperation turns into bitter resentment. He curses the fact that he even has a soul, blaming his parents for giving him life. Then, in a moment of brutal honesty, he curses himself and Lucifer for the fate that has befallen him. This scene encapsulates Faustus's inner turmoil and his useless attempts to negotiate with heavenly forces as he deals with the consequences of his choices.



When the clock strikes twelve, there's a big storm with thunder and lightning, and scary devils show up. Faustus gets really scared and says he'll give up magic and burn his books. But it's too late. The devils grab him and take him to hell. This shows that Faustus can't escape the punishment for his actions, no matter how much he regrets them at the end. It's a strong reminder that our choices have consequences.



Faustus last Minutes

In a moment of fear, Faustus decides to give up magic and says he'll destroy his books. But it's already too late. The devils come and take him away to hell despite his efforts to change his ways. This shows that even though Faustus wants to change at the last minute, the consequences of his actions catch up with him.



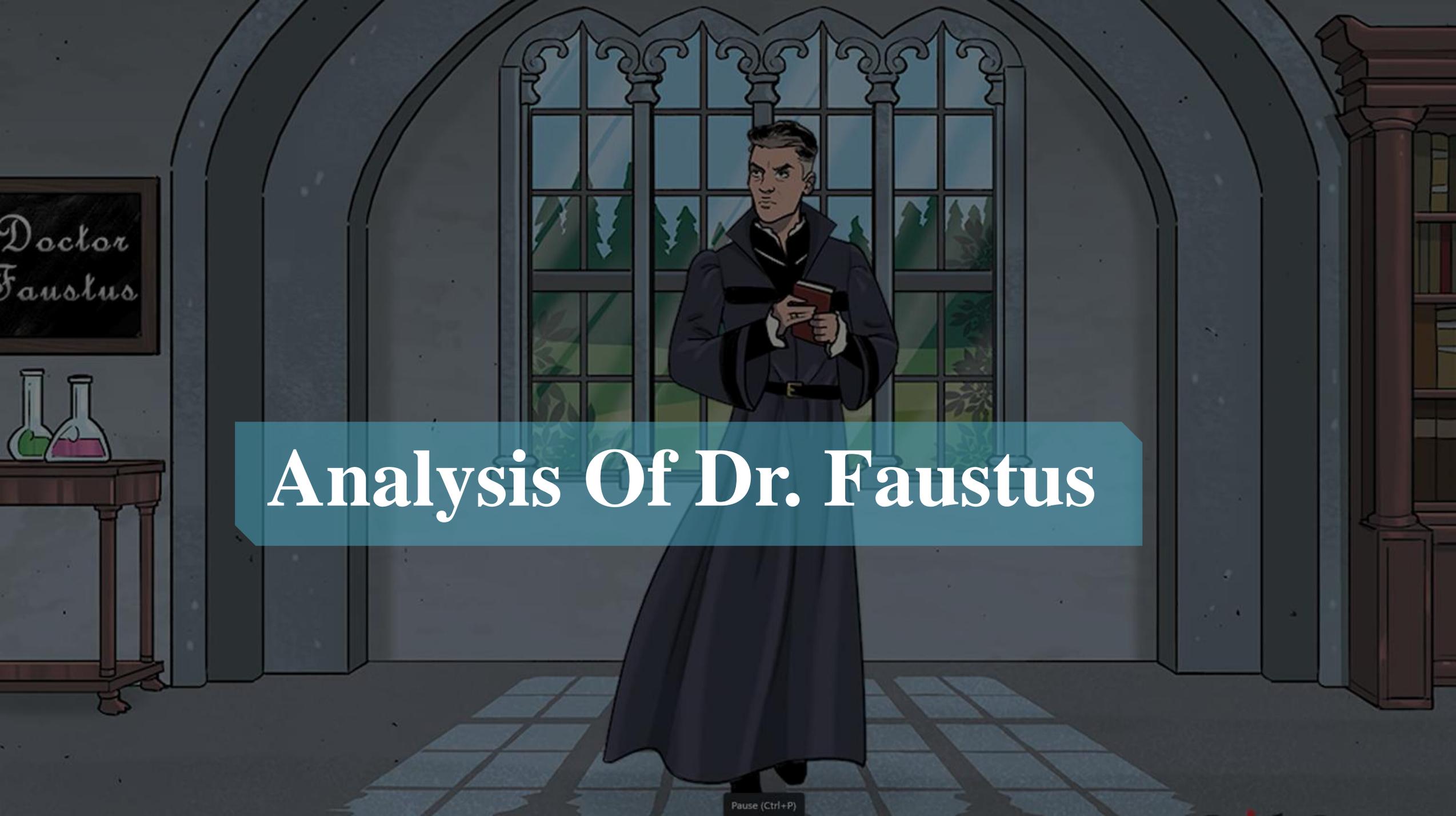
The Chorus



The chorus confirms that Faustus is in hell. Like the branch of tree that has grown twisted and unhealthy, his twisted, unhealthy life has been cut off. His chance for great achievements and immortality has been destroyed. The chorus warns that, while it may be interesting to consider the life path Faustus chose, the wise will understand it is dangerous to follow in his footsteps.



The End



Doctor
Faustus

Analysis Of Dr. Faustus

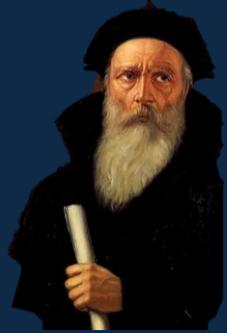
Main Characters

Symbols

Questions

Themes

Main Characters



Christopher Marlowe :

A learned scholar in Germany during the fifteenth century who becomes dissatisfied with the limitations of knowledge and pledges his soul to Lucifer for 24 years in exchange for unlimited power.

Wagner:

Faustus' servant, who tries to imitate Faustus' methods of reasoning and fails in a ridiculous and comic manner.

Main Characters

Lucifer :

Fallen angel and the prince of devils; searches for human souls to populate hell; provides Faustus with knowledge and power in exchange for his soul

Mephistophilis

Tormented devil and collector of souls for Lucifer; mediates deal between Lucifer and Faustus to gain Faustus's soul; must obey Faustus for 24 years

Valdes and Cornelius:

Two German scholars who are versed in the practice of magic and who teach Faustus about the art of conjuring.

Main Characters

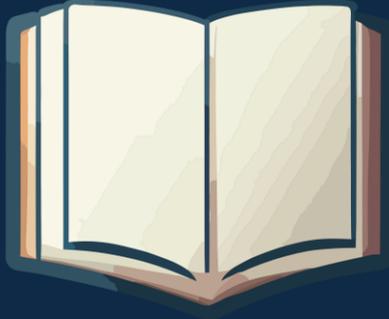
Old Man:

A symbolic figure who urges Faustus to repent and turn to God before it's too late.

Good Angel and Evil Angel:

They symbolize the internal conflict within Faustus's conscience, representing his struggle between good and evil.

Symbols



Books :

Represent the hidden knowledge Faustus seeks



Angel:

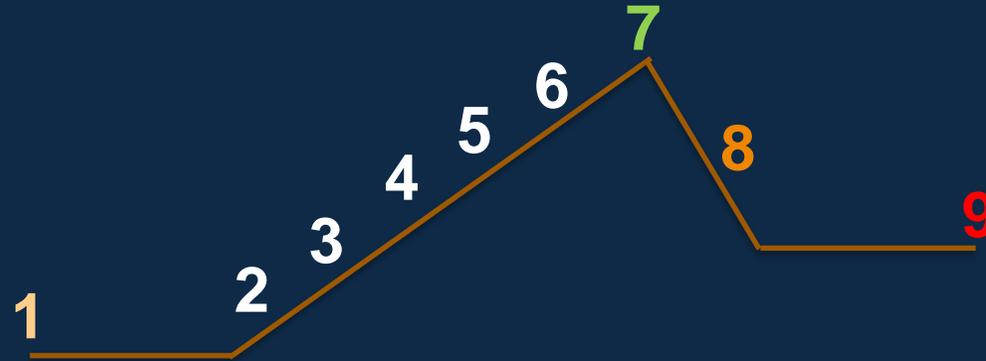
Symbolize the battle for Faustus's soul between heaven and hell



Blood:

Signifies the soul and seals Faustus's pact with Lucifer

Plot



- 1 The chorus introduces proud, ambitious Doctor Faustus.
- 2 Faustus is dissatisfied with accepted branches of knowledge.
- 3 Faustus determines to study black magic.
- 4 Pursuing dark knowledge, Faustus sells his soul to Lucifer.

- 5 Faustus uses his new power to play pranks and gain fame.
- 6 Faustus rejects every chance to repent and save his soul.
- 7 Lucifer sends his devils to drag Faustus's soul to hell.
- 8 The chorus confirms Faustus's soul is damned and fame lost.
- 9 The chorus warns that imitating Faustus will also end badly.

Questions

- What motivated Faustus to engage in a pact selling his soul?

Dr. Faustus, a respected scholar, feels unsatisfied despite his academic success. Wanting more than what academia offers, he believes that magic could make him powerful like a god. With the help of Valdes and Cornelius, he learns dark magic, hoping to gain massive powers. When he summons Mephistophilis, he's eager to trade his soul for even more knowledge and abilities.

Questions

Why does Faustus ask for twenty-four years of service?

The significance of the number twenty-four may symbolize the passing of time, mirroring the twenty-four hours in a day. This choice suggests that despite having unlimited power, Faustus is still sure by the limitations of time. Once he gets everything he desires, he becomes disappointed, realizing that even with unlimited power, there are still limits, leading to a sense of slowness as he faces the coming up knowledge of his future fate.

Questions

- What conditions does Faustus agree to when making a pact with Lucifer?

Faustus agrees to serve Mephistophilis continuously, and after twenty-four years, he will surrender his body and soul to Lucifer. Lucifer intends to expand his kingdom of suffering souls. During this time, Mephistophilis grants Faustus access to secret knowledge and a book of magic, allowing Faustus to travel the world and enhance his magical abilities.

Themes

Sin, Redemption, and Damnation

In the story "Dr. Faustus," three main ideas stand out: sin, redemption, and punishment.

First, Faustus commits a serious sin by making a deal with the devil to gain power and knowledge. This is a big mistake. **Second**, throughout the story, Faustus has chances to change his ways and be forgiven for his sins, but he doesn't take them. This is called redemption. **Finally**, because Faustus refuses to change, he faces punishment in the end. This means he suffers consequences for his bad choices.

The story warns us about the importance of making good choices and being responsible for our actions.

Themes

The Divided Nature of Man

Faustus fights with an inner conflict throughout the play, torn between repenting and returning to God or continuing his pact with Lucifer. This struggle reflects the divided nature of man, as Faustus is pulled between his desire to do good and serve God, and his craving for the power promised by Mephistophilis. The appearance of both a good angel and an evil angel by Faustus's side symbolizes this ongoing battle within him. While these angels may be supernatural beings in the story, they also represent Faustus's conflicting desires and decisions. Despite his commitment to Mephistophilis, Faustus continually questions his choice, showing the complexity of his inner turmoil.

Themes

The Harsh Effects of Power

In "Dr. Faustus," the idea that power can corrupt is clear. Faustus's quest for knowledge and magical abilities leads him to make bad choices. At first, he just wants to understand more and have control, but as he gains power, he becomes more selfish. He starts to act arrogantly and recklessly. This desire for power eventually ruins him. Faustus forgets what's right and wrong and gives in to the negative influence of power. This story warns us about the dangers of wanting too much power and the bad things that can happen when we're not careful.