

internal conflict within Mephistopheles, which can be considered to be parallel to Faustus, shown more by the “Good” and “Bad Angels”. Marlowe does this to further add to the morality play, physically displaying the choices Faustus has to make, but it is more ambiguous to figure out what role Mephistopheles is playing, since he seems to plead with Faustus to turn away from Lucifer and back to God, although, it can be seen he is leading him into damnation, because when Faustus eventually tries to repent he is threatened to be ripped apart by, “I’ll in piecemeal tear thy flesh”. An interpretation of this is that Mephistopheles acts as a warning about separating from God, and his torment could be seen as Marlowe persuading the audience that to defy God or separate oneself from him, results in eternal suffering. These both create Mephistopheles as a traditional villain, since he is a “servant of Great Lucifer”, and an anti-hero, since he tries to dissuade Faustus from defying God, by explaining his fall from heaven and the true nature of hell.

Through the course of the play, Marlowe deals with the concepts of Hell and Mephistopheles, as well as the Gothic themes of religion, duality and crossing boundaries (e.g. good and evil, Heaven and Hell, etc.) to create terror and horror unto the Elizabethan audience, but on closer analysis, he plays with the traditional views and applies pre-Gothic themes to them. Through the morality play itself, or the ‘gentler’ side shown of Mephistopheles, and the idea of Hell being separated from God for an eternity, void to experience the “everlasting bliss”. This creating a ‘striking’ view to both the contemporaneous audience and to audiences today, since it shows the demons of Hell to have consciences and the ‘hero’ of the play to actually cause his own demise, due to his unquenchable desire for knowledge, contrary to the superstitious beliefs surrounding these.

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