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The Devil on Stage: An Archetypal–Intertextual Study of Medieval Morality Drama, Marlowe's *Doctor Faustus*, and Contemporary Revisions

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الشيطان على المسرح: دراسة نماذجية تناصّية للمسرح الأخلاقي و«دكتور فاوستوس» لمارلو، والقراءات المعاد إنتاجها في العصر الحديث

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Abstract

In this essay , I explore the continuity and transformation of morality play tradition from medieval allegorical drama to Renaissance tragedy to postmodern retellings; I focus especially on David Mamet's Faustus (2004). The article claims that despite their historical and aesthetic radicalism, the symbolic configurations of temptation, moral dilemma and human quest for spiritual or psychological integrity persist across both time and medium within archetypal symbolism and intertextual reiteration. It will (1) map the archetypal underpinnings of medieval morality plays as determined through their personified virtues, vices and ritual narratives; (2) investigate how Christopher Marlowe's Doctor Faustus revises and complicates this tradition within a Renaissance humanist framework; (3) show how Mamet's Faustus reconceptualises the Devil archetype by reinjecting him as a modern psychological and cultural monad rather than a purely theological entity. Theoretically, it pertains to archetypal criticism and intertextual theory as the methodological approach applied in this work is that of qualitative comparative analysis, using Carl Jung's idea of the collective unconscious and Julia Kristeva's model of textual relationality as the bases. The results indicate that medieval morality plays affect a psychological disposition over time and illustrate universal inner conflicts through allegorical personification; Marlowe preserves the moral architecture of the medieval play but inverts its focus to individual ambition, epistemological transgression, and existential despair; Mamet internalizes the Devil figure as neurosis by presenting it as a projection of contemporary anxieties about desire, identity, and commodified self. Together they reveal that the morality play is not a fixed medieval form, but a persistent system of symbols whose type-logic and intertextual poetics continue to appeal to human temptation for any age.**Keywords**: Morality Plays; *Doctor Faustus*; David Mamet; *Faustus*; Archetypal Criticism; Intertextuality; Devil Archetype; Medieval Drama; Modern Drama; Symbolic Narrative.

الملخص :

في هذه الورقة، أستكشف استمرارية وتحوّل تقليد مسرحية الأخلاق . من الدراما الرمزية في العصور الوسطى، إلى التراجيديا في عصر النهضة، وصولًا إلى إعادة السرد ما بعد الحداثية؛ مع تركيز خاص على مسرحية فاوست لديفيد مامت لسنة ٢٠٠٤ . تفترضُ المقالة أنّه على الرغم من الجذريّة التاريخية والجمالية لهذه الأعمال، فإن البُنى الرمزية للإغواء، والمأزق الأخلاقي، وسعي الإنسان إلى السلامة الروحية أو النفسية تبقى حاضرة عبر الزمن والوسيط الفني، ضمن رمزية نماذجي وتكرار تفاعلي بين النصوص ستقوم الدراسة بـ رسم الخريطة النماذجية التي تُشكّل أساس

مسرحيات الأخلاق في العصور الوسطى، كما تبدّت في فضائل ورذائل مُجسَّدة وسرديات طقسيّة و تحليل كيفية إعادة كريستوفر مارلو ف تشكيل هذا التقليد وتَعقيده ضمن إطار النزعة الإنسانية في عصر النهضة من خلال دكتور *فاوستوس* ثم توضيح كيفية إعادة مامِت تصوّر أرشيف الشيطان ب بر تقديمه بوصفه وحدة نفسية وثقافية حديثة، بدل كونه كيانًا لاهوتيًا محضًا .من الناحية النظرية، تنتمي الدراسة إلى **النقد النماذجي** و**نظرية التناص** إذ تعتمد منهج التحليل المقارن النوعي بالاستناد إلى مفهوم كارل يونغ عن **اللاوعي الجمعي**، ونموذج جوليا كريستيفا عن **العلاقات النصية** كأساسين منهجيين تُشير النتائج إلى أنّ مسرحيات الأخلاق في العصور الوسطى تُنتج بمرور الزمن حالةً نفسيةً كاشفة للصراعات الداخلية الكونية عبر التشخيص الرمزي . كما يحافظ مارلو على البنية الأخلاقية للمسرحية الوسيطية لكنه يقلب تركيزها نحو الطموح الفردي، والتجاوز المعرفي، واليأس الوجودي. أما مامِت فيُحوّل شخصية الشيطان إلى **عُصاب داخلي** عبر تقديمها بوصفها إسقاطًا لقلق معاصر يتعلق بالرغبة، والهوية، والذات المُسَوَّقة . تكشف هذه الأعمال مجتمعةً أن مسرحية الأخلاق ليست شكلًا ثابتًا من العصور الوسطى، بل **نظام رمزي مستمر** يحتفظ بمنطقه النوعي وشعريته التناصّية، ويواصل جذبه لموضوعة الإغواء الإنساني في كل عصر . **الكلمات المفتاحية** : مسرحيات الأخلاق؛ دكتور فاوستوس؛ ديفيد مامِت؛ فاوست؛ النقد النماذجي؛ التناص؛ نموذج الشيطان؛ الدراما الوسيطية؛ الدراما الحديثة؛ السرد الرمزي .

Introduction

In the evolution of Western dramatic traditions, the morality play can be considered as a bridge between the type of drama that was favoured in medieval England before the closing of its theatres during the transition from religious to secular sociopolitical themes, and the flowering Renaissance Drama that followed. While the epic biblical cycles portrayed salvation history from the moment of Creation to that of the Last Judgment, morality plays had packed Christian doctrine into a single representative figure, Everyman, the conflict between good and evil within whom reflected medieval fears about their own souls (Bevington, 2013; Potter, 2023). Plays like Everyman, Mankind, Wisdom and The Castle of Perseverance externalised the internal psychological struggle in abstractions personified as moral advisers, temptresses, and enemies. Recent scholarship has shown that these texts are based on ecclesiastical pedagogy, but function via symbolic structures much older and more universal than the theological superstructure within which they were embedded (Cawley & Martin, 2018). What made (and continues to make) them work within cultural and personal popular imagination are probably those Donatian patterns of archetypal writing, which Carl Jung will later explain as emanating from a collective unconscious, common to people, whatever their culture or time in history (Jung, 1959/1968).Indeed, the timeless appeal of morality plays is most readily apparent when one considers them in comparison with other dramatic traditions. With the emergence of the Renaissance and its new emphasis on classical studies, personal responsibility, and epistemological questions, dramatists were inspired to adopt and adapt morality-play form in response to humanist thought. The most celebrated of these transitional works is Christopher Marlowe's Doctor Faustus. Composed at a time when Europe was undergoing great revolutionary changes in religious authority, scientific cognition and philosophical skepticism, Marlowe's play maintains the allegorical architecture of its medieval ancestors, couched in characters like the Good Angel, Evil Angel and Mephistophilis, but repurposes these features to foreground the intellectual aspiration and existential longing that distinguish Renaissance thought (Greenblatt, 1991; Rasmussen, 2013). Heckmann (2014) Critics from as early as the late eighteenth century have remarked how Doctor Faustus straddles the medieval and early modern dramatic traditions, preserving the didactic signposting prevalent in moralities while dramatising political rise and fall at a time when worldly ambition rather than collective spiritual destiny dictates action.This continuity becomes even more explicit when the Faustian myth is followed beyond the Renaissance into modern drama retellings. The devil himself, once a flesh-and-blood tempter on the medieval stage, goes through a number of cosmetic surgeries in modern literature, migrating from theological antagonist to psychological one, then cultural or ideological one. This modern adaptation has been characterised by Mamet 's Faustus (2004) that shifts the tale from supernatural reality to a contemporary world marked by commodification, performativity and the disintegration of identity. Mamet preserves the structural contours of the Faust legend while reimagining the Devil as a psychological, not supernatural, figment- one's own personal embodied libido and self-delusion (Savran, 2010). This change corresponds with more general postmodern fret over a morality of relativism, a consumer culture, and the evanescence of selfhood that is suggested from the old tradition in liberal clothes: the moral malaise played out by medieval preaching dramas endures even abstracted from its theological frame (Gussow, 2005; Carroll, 2011). Reading these works together compels one to wonder how we can read the progression of moral representation in drama: How have symbolic patterns fashioned in medieval allegory continued to shape representations of

temptation, ambition, and moral catastrophe over centuries? How do Marlowe's tragedies maintain and subvert the moral and psychological structures of the morality play? And how, in Mamet's contemporary setting, does modulating archetypal figures, the Devil chief among them, adapt to fit the needs of contemporary culture?To deal with these questions, the study adopts a theoretical paradigm which combines the archetypal psychology of Carl Jung with Julia Kristeva's ideas of intertextuality. Jung's (1959/1968) collective unconscious offers a framework for appreciating how symbolic figures like the Shadow, Wise Guide, and Tempter endure across historical moments and cultural forms. By contrast, Kristeva's (1980) theory of intertextuality contributes to the textual connections and cultural conversations through which drama appropriates, redefines and reinvents earlier traditions. Taken together, though, these frameworks illustrate how morality plays, Doctor Faustus and Mamet's Faustus are part of a larger system of symbolic and narrative bequest that stretches across temporal periods.Following the trail of intertextual and archetypal continuities from medieval allegory through Renaissance tragedy, to modern drama, this thesis contends that the morality play tradition is not a fixed mediate form but a vibrant symbolic system which still informs contemporary representations of human experience. The chapters that follow offer a sampling of the ways in which medieval drama's archetypes and narrative structures, created over seven centuries before Macbeth or Mephistopheles first entered our imagination, drive nominations to this day, in subtly altered form, but always recognisable, as the locus genitrix for subsequent dramatic engagements with temptation, ambition, and ethical crisis. By doing so, the dissertation demonstrated not only the enduring cultural significance of the morality play, but also an increasingly complex treatment where drama confronts some fundamental tensions which drive human experience.

1.**Literature Review**Then, over the past few years, scholarly interest in the continuity of the morality play tradition and modern theatrical revision has been growing, to a great extent as a result of the development of interdisciplinary approaches to the subject, which combine archetypal criticism, intertextuality, and reception studies. Medieval morality plays, Everyman, Mankind, and Wisdom, present a symbolic matrix by which human temptation, sin, and salvation can be portrayed through abstracted personifications altogether (Potter, 2023; Wallace, 2024). As Wallace (2024) observes, these works condense theology into a readily intelligible image and pin the stage as a location where the dramatised struggle of man´s inner self is witnessed by an audience. These personifications reflect what Jung (1959/1968) terms archetypes of the collective unconscious, psychological patterns that persist across cultures in myth, religion, and literature. Recent scholarship also emphasises that morality plays were instruments of ritualised instruction,pieces promoting public ethics as well as collective spirituality (Bevington, 2013; Potter, 2023). Their continuing appeal can be explained in terms both of religious content and of they constantatrologica, ly reinterpretable symboc logic The previous study is in line with this perspective, arguing that rather than a category of fixed content, the morality play is astill an archetypal living narrative form ative strategy which, with necessary adaptation, has continued to be used down to the present day.Scholars see a great transformation in the way dramatic writing gives expression to this moment in history with the emergence of the Renaissance. Marlowe's Doctor Faustus is often considered a key work that spans the transition from medieval allegory to humanist self-exploration (Greenblatt, 1991; Ober, 2013). Marlowe has kept the angels, devils and didactic binary moralising, but the narrative is now orientated towards individual ambition, craving for knowledge and rebelliousness, reflecting the intellectual climate of early modern Europe. Recent scholarship has seen Faustus's fatal fall as a psychological failure in integration, something which rather neatly aligns with Jung's idea of the unassimilated Shadow archetype (Jung, 1959/1968). Marlowe prefers tragedy in a traditional sense, like many of Shakespeare's plays, to a more vile finale than that of the morality plays. Instead of the collective salvation of medieval morality plays, Marlowe locates tragedy within himself--a moral disaster turned inward, not out there for everyone else to avoid. The same picture is seen elsewhere in the uploaded copy of text from which it is apparent how Marlowe uses the governing system of archetypes, but by means related subtly and uniquely with humanist subjectivity.

The contemporary reworking of the myth elaborates on the Faustian myth. Modernised versions have stressed the human rather than metaphysical hell suffered by prosperous Faustians. Disambiguation indicates that modern scholars of Faustus tend to trace the changing of their place last point: from metaphysical damnation and devil-temptation, to psychological fragmentation/an existential loss of identity, e.g. Richard Schechner in Aspects of Alterity (Savran The Tensions Face 2010). The trend may be seen in David Mamet's play Faustus (2004), which dispensed with the supernatural realm altogether and turned the Devil into a mere trick played by self-declared inner weaklings on themselves. Critics view Mamet's adaptation as the secularisation of myth: for him, Hell becomes existence itself and suffering self-awareness. In line with Kristeva's concept of intertextuality—which

holds that every text is a transformation of past texts (Kristeva, 1980)—the modern Faustus narratives can be seen as traditions in dialogue with each other rather than just repetitions. The present paper aims to show exactly this point by means of a close study of Mamet, whose Faustus in effect represents a universal pattern of medieval symbolic patterns in contemporary cultural feelings. Contemporaneous scholarship. There is a wealth of research into medieval morality plays and Doctor Faustus individually, but few pieces within this vein examine the devil or his character automatically hand in hand across the medieval, Renaissance and modern stages within one study that carries an overarching comparative structure. A typical research model may: Limits of existing research Lead routing scholars tend to:Carve up history, walling off medieval allegory, Renaissance humanism, and modern adaptation into distinct fields rather than traces of a continuing desire for life.Explore intertextuality or archetypes in isolation, but few combine them effectively to hold up evolved imagery through generations.Concentrate upon either a psychological or theological explanation amalgamation, so that questions about how spirituality and culture join up with identity (as identity turns into transformation) are left without models that can do justice to them.The fourth point is that Faust stories only represent their most recent development, yet omit from a broad audience, readership, and writers will find this a great advantage indeed. The research gap this paper fills is in providing an overview across a broad historical field that encompasses morality plays, Marlowe's Doctor Faustus and Mamet's Faustus from two different theoretical perspectives, the Jungian archetypes as well as Kristevan intertextuality. By so doing, it is for the first time in an integrated model that the study shows how the Devil changes from external cosmic adversary, to Renaissance intellectual lure → to a modern psychological projection. All the while, he never loses his essential anatomising function. Brings academic value. One way in which the study contributes to scholarship derives from its proposition that morality plays are part of live literature rather than just archaic historical items. They provide a continuous flow of narrative material for reshaping according to the changing fears of society, from angst over salvation through to disenfranchisement and an identity crisis in a postmodern world.

2.Theoretical framework

2.1. Intertextuality and The Theory of Archetypes

The Swiss psychiatrist, Carl Jung, first introduced the idea of the collective unconscious and the archetypes within it. Jungian archetypes are psychological concepts that describe universal patterns of thought, ideas, or images shared by all humans through what Jung called the collective unconscious. These archetypes act as the mental counterpart of instinct. They are innate symbolic structures that arise in response to deep biological drives. They form the foundation for many recurring themes and symbols found in stories, myths, and dreams across cultures. Common archetypes include the merciful mother, the fearful father, the lost child, the flood, the wise old man in mythology, the insightful blind, etc. (Crellin, 2014, p. 74-5) For Jung, archetypes are inborn patterns of thinking and behaving that seek expression in a person's life. How these archetypes take shape affects the process through which a person develops a distinct identity. For example, when a child encounters a nurturing mother figure who matches their inner image of what a mother should be, this activates the mother archetype. Over time, this archetype becomes part of the child's personal unconscious as a "mother complex," a functional unit that mirrors the original archetype found in the collective unconscious. Similarly, a woman's fear of rape leads to the generation of the archetype of a controlling, abusive old man in many myths and stories around the world. A woman's fear of losing her baby leads to the creation of irrational fears that show themselves in stories and dreams about a child getting kidnapped or killed, or what is known as the archetype of a lost child. These archetypes are stored in the human memory and then absorbed into the unconscious, which, according to Jung, is passed down from ancestors to offspring (Knox, 2003). Architype theory can be linked to the theory of intertextuality, which states that each text is the byproduct of a previously created work. Intertextuality is a term used to describe how different kinds of texts (spoken, visual, musical, or written) contain references or echoes of other works. Julia Kristeva introduced the idea that texts operate on two levels: a horizontal axis, which reflects the relationship between the reader and the text, and a vertical axis, which represents the text's connections to earlier writings. Kristeva argues that the meaning of a text is tied to its network of related fields through which its message is delivered (Childs & Fowler, 2006, pp. 121–122). For example, a reader identifies a story as a crime novel because of its not only style, plot, or ending but also because it is placed in the crime section of a bookstore or has a cover design that hints at mystery. It resonates with earlier works, generating reader expectations. Intertextuality, through its seemingly endless web of intertextual shaping and textual absorption, subverts the idea that each text is completely unique or original. In the pre-Renaissance period, literary works were commonly regarded as innovative reworkings of older material, borrowed or reshaped without much focus

on the author's personality. Even throughout the Renaissance era, authors continued to rely extensively on earlier works and texts, and these revisions were viewed as honourable recognition of the foundational source rather than as plagiarism. The idea of the writer as the only creator did not come into a complete form until the Romantic period in the late eighteenth and beginning nineteenth centuries. Romantic thought highlights individual imagination, implying that writing is produced from an independent creative mind as well as is as distinctive as the person who made or wrote it (Childs & Fowler, 2006, p. 122). Although the term *intertextuality* is modern, the phenomenon itself dates back to ancient times when the first written records appeared. Early signs of intertextuality are especially visible in Greek and Roman art and literature, though the concept only reached its full theoretical development in the twentieth century (Zengin, 2016, p. 300).The related term *intermediality* is used when these connections cross different types of media. This includes situations where a literary text references earlier literary works, as well as cases where myths, classical stories, or old books are adapted into a new form, a new plot, or a new setting with different characters (Zoonen, 2017, p. 1).

The Morality Play Tradition as an Archetypal and Intertextual Pattern

Medieval morality plays occupy a unique position within the developments of English dramatic tradition because they convey human experience by means of a symbolic and moralised structure that transcends the background of their historical emergence. While the mystery cycles dramatise the epic scriptural narratives from Creation to the Last Judgment, moral plays compress this vast spiritual history into the person of a single representative protagonist (Potter, 2023). This essential figure, acts as Everyman, Mankind, or simply "Man", operates not as a singular, personal character, but as an archetypal symbol embodying the human condition. His movement from the moment of temptation through the fall into sin and toward salvation or destruction reflects a universal structure that appears across world mythologies and cultural rules (Crellin, 2014). In this regard, the morality play condenses the collective moral anxieties of medieval society into a compact allegorical structure that focuses on the human soul.The symbolic structure of morality plays closely parallel with Carl Jung's notion of archetypes rooted in the collective unconscious. Jung asserts that human beings inherit fundamental psychological images, like the Wise Old Man, the Shadow, and the Merciful Mother, that frame perception and behaviour through cultures (Crellin, 2014). These archetypes manifest on the medieval stage as personified patterns: the Good Angel stands for the Wise Guide, the Devil and Evil Angel express the Shadow, while virtues like Mercy and Justice mirror the nurturing or corrective forces within the psyche. Their existence dramatises the inner moral struggles that individuals confronted. Thus, when a character, such as Mankind, faces allegorical tempters or moral advisors, the stage action reflects an inner spiritual struggle familiar to medieval audiences (Potter, 2023). The clarity of these archetypes shows why morality plays so powerfully: they externalise internal human dilemmas in recognisable symbolic form. Intertextuality further shows how morality plays a role as cultural and literary reshaping. Rather than inventing modern material, these plays reinterpret biblical stories , sermons, and doctrinal lessons for popular audiences. Julia Kristeva's notion of intertextuality, where every text exists within a network of earlier texts, gives a useful lens for grasping how morality plays a role in inherited religious material (Childs & Fowler, 2006). Their narrative pattern of fall, temptation, and redemption echoes foundational biblical narratives like the Fall of Adam or parables that focus on repentance. Because medieval audiences already knew these stories, the plays functioned as dramatic extensions of familiar teachings, reinforcing shared moral frameworks within allegory rather than novelty (Potter, 2023). This deep intertextual dependence shows the thematic continuity among works like *Everyman*, *The Castle of Perseverance*, and *Mankind*, all of which explore similar questions: What guides humans to sin? How does evil appear? What possibilities were found for spiritual recovery?In addition, the intertextual and archetypal roots of morality plays explain their longevity with influence beyond the medieval period. Their underlying narrative, the inner spiritual journey of the human soul, is shown to be adaptable to shifting cultural contexts. Renaissance dramatists, like Christopher Marlowe, inherited these dramatic patterns and reworked them depending on emerging humanist concerns about autonomy, ambition, and individuality (Potter, 2023). The morality play's symbolic architecture, for this reason, provided a dramatic backbone that could be reshaped into more psychologically complex patterns or forms. Archetypal patterns persisted even as literary styles shifted, demonstrating that the appeal of the morality play rests not on medieval theology alone but also on universal human experiences embedded in symbolic narrative (Crellin, 2014).Morality plays shape a dramatic tradition grounded in universal archetypal patterns and sustained through processes of intertextual borrowing. By personifying virtues and vices, they externalise internal ethical struggles; by reworking familiar biblical and doctrinal material, they embed individual experience within a larger spiritual and cultural history. These combined qualities define the morality play as a

uniquely influential genre that not only shaped medieval drama but also laid the foundation for its Renaissance and modern reinterpretations. As the following chapters show, later dramatists continued to draw upon the archetypal and intertextual legacy of the morality play when exploring narratives of temptation, conflict, and redemption.

3.1 Comparative Analysis and Discussion Through Archetypal and Intertextual Frameworks The Faust narrative from Marlowe's Doctor Faustus (1604/2008) to Mamet's Faustus (2004) is one of the age-old inquiries into temptation, agency, and the nature of the Devil. Through the combined lenses of Jung's archetypal psychology and Kristeva's view of intertextuality, continuity and change in this myth show how symbolic patterns persist across centuries, retaining an essentially differentiated cultural identity. "Archetypes," Jung says, "are systems of readiness for action, at the same time images and emotions" (Jung, 1959/1968, p. 48). The profundity of his observation is such that it rescues the sole psychological depth of the Faustian myth. Meanwhile, "any text is the absorption and transformation of another," Kristeva says (Kristeva, 1980, p. 66), rather blandly reintroducing Marlowe's earlier version into dialogue with Mamet's up-to-date rewrite.

I: The Archetypal Pattern of Temptation In Doctor Faust, the archetypal pattern is suggested when his quest for forbidden knowledge is evident. The more that people feel this way, “A sound Magician is a mighty god” (Marlowe, 1604/2008, 1.1.64), the more they move toward the two main archetypes of temptation, one bright and hopeful, the other dark without hope of salvation. This Shadow archetype and another related one in Christian religious symbolism, the demonic Night side of life, are thrown for more than a few surprises when they meet up at Faustus' door. Jung says that the Shadow is “the thing a person has no wish to be” (Jung, 1959/1968, p. 284), and Marlowe dramatises this internal conflict through allegorical figures that go back to medieval personification. The Good Angel tells Faustus, “lay that damned book aside” (1.1.72), while the Evil Angel tempts him to “be thou on earth as Jove is in the sky” (1.1.75). This sets off a minuet where both figures demonstrate Jung's archetypal polarity: two distinct psychic forces, physically concretised in Marlowe's tale of man's inner struggle.In contrast, Mamet’s drama internalises this conflict. His Doctor Faustus tells Maggie: “There is no Devil, except what we make” (Mamet, 2004, p 27). In this scene, The Shadow does not appear as an external adversary but as an internal concept warranted by modern anxieties. Mamet's Devil, Henri, reinforced this idea when he declared, "You came to me long before I came to you" (Mamet, 2004, p 41). This is consistent with Jung's view that the Shadow "is not a product of personal experience but of the collective unconscious" (Jung, 1959/1968, p 87). While Marlowe externalises the Shadow in Mephistophilis, Mamet’s play weaves it into the very fabric of want, yearning, and contemporary urban voidII. The Devil as Intertextual Figure: From Medieval Allegory to Modern PsychologyIn Marlowe’s work, Mephistophilis publicly embodies a metaphysical world-view drawn from Christian cosmology. His celebrated line, “Why, this is hell, nor am I out of it” (Marlowe, 1604/2008, 1.3.78), becomes vital for the theological surface of the traditional myth. It declares the Devil to be a tragic and fallen being; it reaffirms that medieval image of a universal, cosmic moral order. The spiritual stakes are absolute, and Faustus’s contract represents his explicit refusal of divine grace.In giving the Christian Devil a postmodern makeover, Mamet turns the character into something totally different. He denies all metaphysics: "There is no hell. Only your life" (Mamet, 2004, p. 52). This attitude reflects the way modern culture has absorbed and secularised the story of Faust. Since Kristeva believes that postmodern texts are constitutive of "a mosaic of quotations" (Kristeva, 1980, p. 66), Mamet’s rewrite maintains the citational logic by keeping the structural outline of the Faustian contract but taking away its religious underpinning. Through this transformation, the Devil becomes a metaphor for both psychological fragmentation and the commoditization of human desire. Greenblatt (1991) sums it up best when he writes that Mamet's concern with the Renaissance "overreaching" is now simply a fear of "nothingness" in life, as a frightening prospect for one without inherent meaning or transcendence.

III. Temptation, Knowledge, and Identity Crisis. In Marlowe, the temptation confronting Faustus rests upon epistemological ambition: "A world of gain and pleasure, of power, good repute, omnipotence" (Marlowe 1604/2008, 1.1.54-55). His aspirations reflect the spirit of the Renaissance but also embody its inherent risks. The tragedy grows out of his failure to integrate the Shadow, namely, the refusal to acknowledge limits resulting from human participation in events. As Jung admonishes: "To become conscious of it means a recognition of the dark side of the personality" (Jung 1959/1968,266). Faustus never arrives at this awareness; instead, his final soliloquy expresses horror, fragmentation, and desolation: "O lente, lente, currite, noctis equi" (5.2.73). The archetypal conflict is still left unresolved, and consequently, the protagonist destroys himself.Mamet reimagines the pursuit of understanding as an existential crisis. In his Faust, we see: “I wanted to know why I wasn’t happy”

(Mamet 2004, p. 59). The Devil no longer offers cosmic transcendence but personal satisfaction and emotional fulfilment: “You will be as you wish to be” (Mamet 2004, p. 31). As Savran (2010) has remarked, Mamet’s theatre often suggests “the marketplace of the self,” and here the Devil is his figure of ultimate identity fantasy salesman.

IV. Redemption, Damnation, and the Transformation of Moral Frameworks

The conclusion of these two plays forms an excellent instance showing how archetypal structures change with time. Marlowe’s ending affirms the vision of the world set out in the medieval order: Faustus is torn apart by devils while the Chorus warns us “only to wonder at unlawful things / Whose deepness doth entreat such forward wits/ To practice more than heavenly power permits” (Epilogue 7–9). The moral universe is transparent, hierarchical and hard.Mamet, however, does not provide a binary resolution to the moral situation. Henri tells Faustus, "You will return to your life. That is punishment enough” (Mamet 2004, p. 79). This ending wryly underscores a modern existentialism: damnation is not the eternity one earns in hell but rather living with oneself. In this sense, Mamet reminisces with Kristeva's "subject-in-process" - a form of meaning woven into being through continual negotiation rather than fixed moral forms (Kristeva, 1984) - than he does a Christian view of the moral subject. The modern Faust is not branded by God but by his own fragmented self.Through comparing the two works according to archetypal and intertextual critique, it strikes us that while Marlowe and Mamet both portray a sympathetic conflict between like, temptation, desire, and unnatural Shadow, they do so not only with different cultural backgrounds but also with different symbolic elements. Marlowe embodies the archetypes in allegorical form, reminiscent of the Middle Ages, whereas Mamet transforms them into psychological forces and ideological atmospheres. Both works are linked by intertextual inheritance. Mamet's Faustus revives the Faustian myth but then gives it contemporary existential bite: its theological chips become tomorrow's technology concerns in a postmodern world of fragments. This continuity shows–as Jung and Kristeva together suggested–that the stories a culture tells itself do not change by sheer rejection. Instead, they modify their archetypal core within new symbolic and textual wrappers**.**

5.1 Conclusion

When one compares medieval morality plays, Marlowe's Doctor Faustus, and David Mamet's Faustus, we see that the story of Faust is an astonishingly adaptable symbol that transforms and persists through time. This is because it is so well-rooted in our psychological structures: anyone who defies God or distorts nature will be punished eventually. By further consideration of both theories embraced throughout the text and what is said in them, this study can set out clear answers. Morality plays of the Middle Ages laid a foundation for archetypal patterns of temptation, fall, and redemption. They reach these incorrect ways by creating allegorical images that delineate psychological forces. Through a Renaissance Humanist perspective, Doctor Faustus manages to both reinterpret and complicate the format it inherits. At the same time, it retains its basic skeleton - as one might retain a shirt that's been handed down - but the focus of interest shifts away from community concerns towards individualism, change or growth towards knowledge and innovation. For the fourth postlude, let us turn to Mamet's Faustus. Here we can see exactly how modern theatre impregnates the Devil into itself for dramatic effect, transferring moral panic onto psychological, social, and existential planes. Finally, archetypal criticism integrated with intertextuality provides an example model of theory in practice. When you carry this out on various time scales, you find that one kind - moral struggle as a dramatic motif - remains with us, through ever so subtle shapes, no matter how it may be dressed up.In the first place, the study lets us know that medieval morality plays can embody spiritual drama via archetypal characters whose operations are congruent with Jung’s concept of the collective unconscious. Jung (1959/1968) defines archetypes as “primordial images… common to mankind as a whole" (p. 42), a universality that can be seen in Everyman and similar plays. Such characters, the analysis has shown, represent inward conflicts familiar to audiences over many ages. Therefore, the stage of ancient times shows the powers different from individual human figures and seems to give a modern example to really face the truth. This is the primary way of humans fumbling toward light in those humanly dark ages when shapes are merely shadows. Thus, the medieval stage is a graphic representation of the human psyche; it expresses confrontational struggle between virtue and vice through symbolic shape. The first question is answered by this research conclusion: morality plays make archetypal forms by translating invisible moral unease into visible symbolic shapes; they simplify the spiritual journey into a plotline recognisable as sin, repentance, and redemption. Their pedagogy is mingled with their psychological power that accounts for their continued success over centuries. Such past tendencies, of course, may also be fictional. Journalistic habits may impede the historian jotting down his thoughts upon a typewriter; nevertheless, it is just as well that somebody

with hands to hold quill-pens should record some reflection of modern Times Doctor Faustus by Marlowe takes on this symbolic structure but adapts it for a new environment, the rise of the remarkable humanist inquiries, intellectual expansion, and a slowly growing sense of individual agency. Even though Faustus retains the function of Everyman, he becomes a Renaissance fool well beyond redemption who is driven not just by sin but also by the thrill. His words—"A sound magician is a mighty god" (Marlowe, 1604/2008, 1.1.64)—at one stroke break with medieval humility and represent the Renaissance view of knowledge. They combine an exultant affirmation of human mastery over nature with defiance of traditional morality and a commitment that ultimately brings nothing but regret. As the studies reveal, Marlowe neither rejects nor simply reproduces the moral-play structure. Rather, he complicates it with deep psychological insights and tragic consequences. Unlike Everyman, which ends in redemption, Doctor Faustus marks a loss that has no chance of going back. This outcome echoes Yung's concept of the Shadow: in a word, "Shadow" : When it is not integrated, one is led to destruction of the psychic realm (Jung, 1959/1968, p. 87). Marlowe's Faustus cannot reconcile or integrate desire and conscience. And so we can answer the second research question: Doctor Faustus transforms the morality-play tradition by fitting archetypes into a tragic humanist framework that gives precedence over communal instruction to individual conflict.The third research project addressed how modern stage variations to the Devil archetype sustain sound symbolism. Mamet's Faustus, that is, How Berkeley Can You Be as well as the movie it became, represents a significant evolutionary step: By externalising symbolism turned inwards, the Devil is no longer a metaphysical tempter but rather human desire's psychological mirror. Henri's comment that 'You came to me long before I came to you" (Mamet, 2004, p. 41) thus reveals that the origin of temptation lies within oneself. Mamet's Faustus seeks only fulfilment, not omnipotence: "I wanted to know why I wasn't happy" (Mamet, 2004, p. 59). Here, the moral crisis is existential rather than theological. Hell becomes a metaphor for sorrow and self-knowledge, and damnation a lived experience rather than divine retribution. The conclusion of Mamet's play, "'You will return to your life. That is punishment enough'" (Mamet, 2004, p. 79), thus confirms this shift: modern damnation is the burden of self-awareness. Through Kristen's lens, Mamet's play is an example of "'textual transformation'" (Kristeva, 1980, p. 66), absorbing Marlowe's structure and thus reconfiguring it for a non-religious world. Thus, the modern Devil himself is both archetype and cultural construct. It answers the third research question: contemporary adaptations of morality play motifs sustain or uphold them by internalising those temptations and aligning them not with virtue but rather identity, desire, and cultural breakdown.In the fourth article, the research asked whether archetypal reading as well as cross-intertextual study can show conclusiveness over what eras each yields evidence accordingly. The Archetypal criticism demonstrates this effectively. It uses as an example Faust's story: archetypes are the deep-level constant psychological factors underlying stories as different in form and time period as this one and Dickens's "Great Expectations" Intertextuality provides us with a quite different way of regarding things. Pathways by which or pathways to which one text echoes, reinterprets, and challenges another text: one has the potential for completely reinterpreting history (see the study of "influence" in Introduction, p. 6ff). Kristeva's claim that texts take "a mosaic of quotations" (Kristeva, 1980, p. 66) from other textual excerpts is borne out once again when Henri is transformed into Mephistophilis Good Angel within becomes angle of our internal conscience instead medieval redemption is modern doubts about existence brings to light The study thereby verifies that morality plays are not a closed medieval form but also a living symbolic system. Their narrative logic--temptation, aspiration, transgression, consequence--persists over time because it reflects perennial human struggles. Together, these findings suggest several implications for our scholarship. First, the continual rewriting of Faustian myth demonstrates how long archetypal drama can live on. Second, the change from medieval salvation to modern psychological conflict plots a wider cultural shift between communal morality and individual selfhood. Thirdly, as the Devil goes from a literal fiend in person to a metaphorical shadow or temptation, modern society becomes ever more secularised and inward-turning. Finally, the comparative method adopted in this thesis provides an orientation point for future research into generations of literary transmission; it explains that not replication but re-creation constitutes how plays can keep their past alive in a market. Haar summarised. To conclude, this paper argues that the morality-play tradition does not remain unmovingly frozen but rather, undergoes dynamic change. Marlowe takes up and transforms medieval patterns, while Mamet remakes them into modern crises of identity. The Devil may be there, in some form or other, throughout; yet his visage changes as times change. What persists is human drama: forever tempted and questioning, pressed between desire and its consequences.

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