

**The Linguistic Features Of Pride In  
Marlowe's Dr. Faustus**

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### Abstract

This paper attempts to examine Christopher Marlowe's *Dr. Faustus* (1588/92?) from a linguistic perspective. It offers an analysis of the play on the syntactic, lexical and pragmatic levels respectively to find out the extent to which certain formal aspects of language can contribute to a wider understanding of Marlowe's message about "pride" with its two faces of presumption and despair. It thus supports the notion of complementarity of critical and formal investigation of literary products.

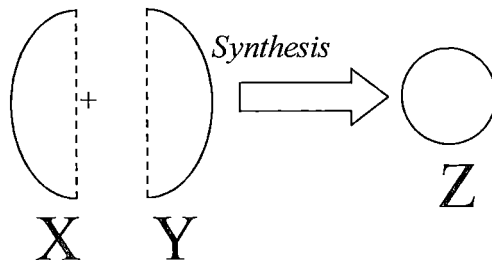
### العناصر اللغوية المعبرة عن الكبرياء في مسرحية "دكتور فاوستس" لمارلو

يقوم هذا البحث بدراسة مسرحية "دكتور فاوستس" (1588/92؟) لكريستوفر مارلو من منظور لغوي، حيث أنه يقوم بعمل تحليل للمسرحية على المستوى التراكيبى والمعجمى والبراجماتيقى (التداولى) على التوالى، وذلك بهدف تحرى المدى الذى تسهم به بعض العناصر الشكلية فى تلقى رسالة مارلو عن الكبرياء بوجهيه عن الكبر واليأس، وهكذا فالبحث يقوم بتأييد لفكرة النكامل بين الدراسة النقدية والشكلية للأعمال الأدبية.

## I. Introduction:

This paper undertakes to expound the formal texture of Christopher Marlowe's *Dr. Faustus* (1588/92?). It ventures to add a further dimension in handling Marlowe's work as one of the most famous plays of the sixteenth – century Elizabethan drama. The special grace and charm of Marlowe's work has been so overwhelming that rarely has its framework been subjected to inspection with linguistic scrutiny, if ever. The present paper thus aims at a more - or - less thorough investigation of several formal aspects of Marlowe's work depicting "pride" to complement with the frequent attention always addressed to either the theme or plot or characterization. This venture should support a rather comprehensive assessment of the work sufficing the commonly - eager appetite for Marlowe's exquisite masterpiece.

In this sense, a qualitative, formal-critical approach is adopted in the present paper to assist a profound probe into the structure of the text, of course as profound as the limitations of scope and space will allow. The adoption of this analytic approach stems from the notion that form and content are to be conceived of as inseparably braided for the same message originally sent in the sixteenth century to be universally communicated, that is, to be communicated faultlessly in recent times to different audiences. The adopted approach can be diagrammatically sketched as follows:



(Diagram mine, N.H.K.)

As the above diagram shows, X refers to the content or idea in a certain text offered as a circular sector or rather, a semi-sphere; Y refers to the form or the structural mould in which the idea is presented also offered as a semi-sphere: Z refers to the unity of X and Y synthesized as the arrow shows in one whole sphere producing the message.

However, the equation presented in the diagram is not to be handled as a mathematical formula but rather as a chemical one. It represents a process not of mechanical and deductive addition but of a reacting synthesis of two potentials in order for the final product to be offered as it should. The reaction of both form and content in the proportions offered in the coming analyses should result in one of other possible balanced combinations in appreciating *Dr. Faustus* from a comprehensive “lingua-critical” perspective highlighting both text and texture (Term mine, N.H.K.).

Hence, relying on this integrated approach unifying form and content, the present paper exhibits Marlowe’s ideology from a formal perspective. The union or rapprochement between critical assessment and linguistic analysis should offer the argument in meticulous organization and clear appreciation establishing an “appropriate relationship between code and context” (Widdowson, 2004: 36). Otherwise, “language would be merely a shadow of itself, with severe limitation on what can be expressed” (Miyagawa, 2009: www.wit.edu).

To make the aspiration of the present paper rather plausible, a brief review of the literary comments on Marlowe’s work is initially offered. Next, a linguistic analysis of the work is offered from syntactic, lexical and pragmatic perspectives. Finally, the venture is concluded with an evaluation of the results reached showing how far does versatile formal aspects can contribute to a wider

understanding and appreciation of famous literary products like Marlowe's *Dr. Faustus* (1588/92?). This manner of organizing the paper is in support of Halliday's insight about the nature of the information unit:

The information unit is what its name implies: a unit of information. Information, as this term is being used here, is a process of interaction between what is already known or predictable and what is new or unpredictable ... It is the interplay of new and not new that generates information in the linguistic sense. Hence the information unit is a structure made up of two functions, the New and the Given.

(Halliday, 1994: 275-75)

In Halliday's terms, the present paper thus offers section II as a review of the "given" critical information generally known about Marlowe's *Dr. Faustus* as an "initiating unit" (1994: 275). The linguistic analyses offered in the ensuing sections constitute the "New" information about the play. The aim is to blend the "given" and "New" information about Marlowe's work for a more profound consideration of it to be offered where form and content represent two faces of one and the same coin.

## **II- Marlowe's masterpiece:**

This section accounts for the theoretical groundings of Marlowe's *Dr. Faustus* (1588/92?). It represents "a shift of focus in linguistic enquiry where language use is no longer theorized as an isolated phenomenon ... . The analysis and interpretation of language use is contextualized in conjunction with other semiotic resources which are simultaneously used for the construction of meaning" (Louwerse and Graesser, 2005:1). In other words, it shows that

attempting to appreciate Marlowe's play cannot be satisfactory "without taking context into account" (Bright, 2006: 245).

In this respect, it must be mentioned that the creator of *Dr. Faustus* belongs to "The University Wits". They were graduates of Oxford or Cambridge but with no money thus decided to give "their talents", using Hudson's words, "to the public stage ..." (1992). Arranged roughly in order of time, "they are: John Lyly (1554-1606); Thomas Kyd (1557-95); George Peele (1558-97); Thomas Lodge (1558-1625); Robert Greene (1560-92); Christopher Marlowe (1564-93); and Thomas Nash (1567-1601)" (Hudson, 1992: 57). However, it is not of focal interest here to discuss Marlowe's talent as one of Shakespeare's predecessors. Rather, reference is needed to Marlowe as belonging to the period of Renaissance with its three famous infinitudes of knowledge, power and beauty that are clearly reflected in *Dr. Faustus*. "Oh, what a world of profit and delight, / Of power, of honour, of omnipotence/ Is promised to the studious artizan" (I.i. 51-3). Depending on the translation of the German Faust-book (1587), Marlowe projects an autobiographical element in the play; Raised to be a theologian who eventually aspires pride, Marlowe offers *Dr. Faustus* as a faithful portrait of his condition of mind and at the same time a comment on it. *Dr. Faustus* is based on "The popular moral tale, The Damnable Life, an English version of the German "Historia von D. Iohan Fausten" (published 1587). Marlowe draws on the Damnable Life but has infused this with his own ideas and interpretations" (Somerville, 2009: [www.associatedcontent.com](http://www.associatedcontent.com)).

In fact Marlowe shows from the outset of the play that Faustus' hunger for knowledge was too extreme that he denied all kinds of knowledge he had. In the first soliloquy, Faustus erroneously reads the quote from the scripture of John constructing a fatal syllogism that damnation is inevitable: "We must sin, and so consequently die./ Ay, we must die an everlasting death" (I. i.42-43).

A syllogism consists of two statements which, if both true, make a third true. As Schmidt clarifies, Faustus' "two general statements - "Sin leads to damnation" and "all people sin" - leads to his third - "all people are damned". Faustus has read the quote from John about the wages, of sin out of context, however, for the rest of the quote promises mercy for those sinners willing to repent ... He decides, if damnation cannot be avoided, to seek power from the devil" (Schmidt, 1997: www.answers.com)

Moreover, Marlowe shows how Faustus aspires for power neglecting all spiritual values: "My four and twenty years of liberty/ I'll spend in pleasure and in dalliance" (III. i. 61-62). Also, Marlowe's love for beauty is denoted when Mephistopheles says, "I tell thee, Faustus, heaven is not half so fair.../ As thou or any man that breathe on earth/' Twas made for man; then he's more excellent" (II. ii. 6,7,10). Marlowe here stresses on the importance of individualism showing that Man is better than anything in heaven. The best reference to beauty, however, is to Helen of Troy or "the peerless dame of Greece". The invocation of Hellen shows Marlowe's love for beauty. By evoking her, Faustus fulfills one of his aspirations to see the best of everything. "Faustus' indulgence in sensual diversions" presents him as a desperate soul that "partakes of the sop of sensuality to blot out his fears of impending damnation" (Kiessling, 2009: 207).

In this sense, Faustus is undoubtedly considered a character that aspires the three infinitudes of the Renaissance but unfortunately loses his soul in the process: "Through seeking to know more than heavenly powers permit" (V.iii.8). Faustus "experiences his own guilt, doubt, and despair over having sold his soul to the devil" just to fulfill all of his "wishes, whims, and desires" (Scheerer, 2010: www.associatedcontent.com).

In other words, Marlowe's play is "the story of the learned man who has mastered all arts and all sciences, finds nothing further in



the world to study, and so turns to the supernatural. He conjures up Mephistopheles, “servant to great Lucifer”, and through him concludes a bargain whereby he obtains twenty- four years of absolute power and pleasure in exchange for his soul” (Burgess, 1985: 71). The play reflects the spirit of the Renaissance as it stands for hunger of power and beauty that supreme knowledge can give thus inevitably leading to pride, Faustus’ major sin that leads to his damnation. Faustus is “an archetypal Renaissance man, in the mould of Da Vinci” (Murphy), 2010: [www.associatedcontent.com](http://www.associatedcontent.com)). As Barnet quotes Etienne Gilson in Les idées et les lettres:

The difference between the Renaissance and the Middle Ages was not a difference by addition but by subtraction. The Renaissance, as it has been described to us, was not the Middle Ages plus man, but the Middle Ages minus God, and the tragedy is that in losing God the Renaissance was losing man himself

(Barnet, 1969: xi)

It must be noted at this point, however, that the present paper does not aim at offering an exhaustive discussion of *Dr. Faustus* as an example of Protestant Christian literature. It rather discusses “Marlowe’s aptitude as a writer” in formally depicting the story of a man “exploring temptation and the related topics of the salvation of the human soul and choice” (Branigan, 2010: [www.associatedcontent.com](http://www.associatedcontent.com)). The present part of the section thus aims at projecting Faustus as a “Renaissance hero”:

Renaissance literally means rebirth, and this interpretation of the word lends insight into the play Doctor Faustus ... . Faustus has tried supernatural means to enhance himself: “Had I as many souls as there be stars/ I’d give them all for Mephistopheles”. This deal in a sense is a rebirth for the

character of Faustus as he attempts to transfigure himself into a demi-god.

(Murphy, 2010: [www.associatedcontent.com](http://www.associatedcontent.com))

In this view, Faustus' pride is projected in two faces – presumption and despair. Pride is discussed in the present paper as a hypernym of its hyponyms, presumption and despair. “Hypernyms and hyponyms are words that refer to, respectively, a general category and a specific instance of that category” (<http://en.wikipedia.org>). By presumption, Faustus wants to ascend above his order and “to get a deity” (I.i.60). He turns to magic as “a sound magician is a demi- god!” (I. i. 59). He wants to be “as Jove is in the sky” (I.i. 73) as he desires “power, honor, and omnipotence” (I.i. 52). He thus commits the same sin as Lucifer "by aspiring pride and insolence" (I.iii. 66). Thus, Faustus is seen to be a "fundamentally arrogant character" with a “revolutionary mindset” (Murphy, 2010; [www.associatedcontent.com](http://www.associatedcontent.com)).

However, Faustus realizes his mistake and Mephistopheles' prophecy comes true “till experience change thy mind” (II. i. 134). Faustus' despair prevents him from repenting and puts him in a constant conflict whether to repent or not. Faustus says: “must thou needs be damned, canst thou not be saved!” (II. i. 1). Faustus oscillates and repeats "I am resolved" (II.ii. 30) many times in the play reflecting his despair. He does not listen to the words of the good angel, “Repent, and they shall never raze thy skin” (II. ii. 83). He is always seduced or threatened by the bad spirits' words, “If thou repent, devil will tear thee in pieces” (II.ii.82). He does not listen to the old man's advice, “O gentle Faustus, leave this damned art” (V.i. 36) and instead he answers, “I do repent, and yet I do despair” (V. i. 68). His repentance is not true even when asking Christ "to help to save distressed Faustus' soul" (II. ii. 83). Instead of repenting, he signs another deed saying “the serpent that

tempted Eve may be saved, but not Faustus" (V.ii. 43) so "nothing can rescue me" (V. ii. 87). He neglects the call of the second scholar who asks him, "yet Faustus, look up to heaven and remember/ Mercy is infinite/ ... Yet Faustus, call on God" (V.ii. 40,56). When the twenty-four years are almost finished, Faustus realizes he is neither omnipotent nor powerful nor beautiful: "The fatal time draws to a final end/ Despair doth drive distrust into my thoughts" (IV. v. 26-27). He realizes, "For the vain pleasure of four and twenty years/ hath Faustus lost eternal joy and felicity" concluding the impossibility of God's mercy (V. ii. 68-69).

Thus, aspiring to touch the fringes of the eternal, Faustus is captured in his search for freedom that turns out to be an enslavement. Too proud to ask for forgiveness, Faustus thus offers an image of a Renaissance man with his aspirations "to practice more than heavenly power permits" (V.iii.8). His tragedy is that "His waxen wings did mount above his reach/ And melting, heavens conspired his overthrow!" (Prologue. 20-21) in eternal damnation where "No end is limited to damned souls" (V. ii. 178). Faustus is egocentric and cannot repent because his heart is hardened with intellectual pride and lack of humility: "The God thou serv'st is thine own appetite" (II.i.10). It is Faustus' god of appetite that makes him say, "I am resolved Faustus shall not repent" (II. ii. 31).

In fact, Beza, the successor to John Calvin, describes the category of sinners into which Faustus would most likely have been cast:

... they which are most miserable of all, those climbe a degree higher, that their fall might bee more grievous; for they are raised so high by some gift of grace, that they are little mooved with some taste of the heavenly gift ...

(Beza, 2007: 102)

As Kiessling comments on the attempts of the good and evil angels to influence Faustus' decision about repentance: “Although Faustus does not heed the plea, Marlowe very evidently implies that the chance for redemption still exists” (Kiessling, 2009: 207).

Of course, the present section is not dedicated to a thorough theoretical discussion of the Renaissance period or to a critical examination of the stature of Faustus as a typical Renaissance figure, for this would be out of the main focus of examining Marlowe's masterpiece from a linguistic perspective. The whole argument, in fact, is monitored by the conflicting demands of purpose that pushes it towards expanding the critical toolkit on the one hand and constraining it on the other. To clarify, the present section has rather offered a critical background to the coming formal analysis to backbone the argument. Hence, an adequate glimpse of the atmosphere that Marlowe created in his play has been presented in this section, mainly marking the aspects of knowledge, power and beauty as dominating the age thus leading the protagonist to commit the original sin of pride with its two faces of presumption and despair. How these two faces are formally projected, this would be the main purpose of the coming sections of the paper on the syntactic, lexical and pragmatic levels respectively.

### III- Syntax and *Dr. Faustus*:

Syntax as an “instrument for introducing ... scientific thought” has not been always at the centre of the problematics of identity construction and message decoding in Marlowe's *Dr. Faustus* (Larson, 2010: www.wit.edu). In an attempt to redress the balance, this section highlights Marlowe's apt manipulation of syntax in voicing his message about pride in a “structural description” (Van Dijk, 1997: 5). It shows that “experiencers – grammatical participants that undergo a certain psychological change or are in

certain psychological states – are grammatically special ..." (Landau, 2009: www.wit.edu). The present section mainly seeks to show how Dr. Faustus is "grammatically special" as he experiences a soul-shaking experience because of his pride.

Within this perimeter, the present section offers a "syntax-based architecture" in analyzing *Dr. Faustus* mainly examining "Parallelism" and "Negation" as dominant aspects of Marlowe's language in the play (Jackendoff, 2009: www.wit.edu). It is thus the primary goal of the section to examine both aspects as "patterns of regularity" the use of which renders Marlowe's message about pride rather easy to grasp (Kroeger, 2005: 6).

As for parallelism, it can be shown to be a contributory formal phenomenon in communicating the message about "pride" in *Dr. Faustus*. Parallelism or "parallel construction" is basically the "patterning" of "like structures" as it consists in "making a text more organized than it has to be by virtue of the rules of the language" (Leech, 1969: 62-63). Every incident of parallelism sets up a "relationship of equivalence between two or more elements" either of "similarity" or of "contrast" and in other cases of ascension towards a climax (Leech, 1969: 67-68). Needless to say, this section is not dedicated to a thorough discussion of parallelism as a linguistic phenomenon. Rather, a brief definition of this formal aspect is offered based on Leech's original insights about it to support the investigation of parallelisms in *Dr. Faustus*.

Parallel patterns can be shown to depict "pride" with its two faces of presumption and despair in *Dr. Faustus*. For example, thinking of the assignments he would give to his servant spirits, Faustus says:

I'll have them fly to India for gold

....

I'll have them read me strange philosophy

...

I'll have them wall all Germany with brass

...

I'll have them fill the public schools with silk

(I.i. 79, 83,85,87)

In this monologue, Faustus recurrently uses the formula “NP<sub>1</sub> + (will have) + NP<sub>2</sub> + VP”. The repetition of this parallel structure serves to express Faustus’ presumption and vanity in aspiring to achieve the impossible.

Moreover, Faustus asks Mephistopheles to ask for the permission of Lucifer “To give me whatsoever I shall ask, / To tell me whatsoever I demand,/ to slay mine enemies and to aid my friends (I. iii. 93-95). Here, Faustus uses the parallel structure “To + VP + NP<sub>1</sub> + NP<sub>2</sub>” in a quatro marking the high expectations he presumes and aspires for. He dreams on,” I’ll be great emperor of the world./ ... I’ll join the hills that bind the Afric shore .../ I’ll live in speculation of this art” (I. iii. 103, 106, 112). The formula “NP<sub>1</sub> + will + VP + NP<sub>2</sub>” is repeated in three parallelisms again marking Faustus’ vain presumptions.

Furthermore, depicting despair, Faustus says, “I do repent, and yet, I do despair” (V. i. 68). The parallel mould “NP + “do” + VP” is repeated twice and combined by the additive conjunction “and” to signal Faustus’ contrasting feelings of repentance and despair. This contrast highlights Faustus’ tragedy in being too proud to believe he could be forgiven Also, Faustus desperately answers the advice of the second scholar to “call on God” (V. ii. 56): “On God, whom Faustus hath abjured? On God, whom Faustus hath blasphemed?” (V. ii. 57-58). The formula “On + NP<sub>1</sub> + whom + NP<sub>2</sub>” is repeated in two parallel structures to voice Faustus’ desperate thought that

he has exceeded the path of forgiveness due to his “abjuring” and “blasphemy”.

As for Negation, it can be said to be used as a dominant aspect expressing Faustus’ pride with its two faces, presumption and despair. Negation can be grammatically defined as the process that turns an affirmative statement into opposite denial. However, this part of the section mainly draws upon Tottie’s reference to two types of negation, “synthetic (‘no’, ‘neither’ or ‘nor’ negation) and analytic (‘not’ negation). For example, “He is neither here nor there” (synthetic) or “He is not here” (analytic) ...” (Tottie, 1991: [www.wikipedia.org](http://www.wikipedia.org)). The analysis of synthetic and analytic types of negation in *Dr. Faustus* hereby attempted is intended to shed light on a significant structural mould of polarity within which pride is reflected in the play.

Reflecting presumption, negative structures can be numerous depicted. For example, in his study Faustus tells himself, “Then read no more” (I. i. 10). The use of “no” offers a synthetic negation from the outset of the play reflecting Faustus’ presumptuous rebellion against all kinds of human knowledge. Commenting on what he erroneously understands from Jereme’s Bible, Faustus says, “If we say that we have no sin, we deceive ourselves, and there is no truth in us” (I. i. 40, 41). The use of synthetic negation through the negative adjective “no” twice here voices Faustus’ mental effort to interpret a holy scripture in a presumptuous manner. Discarding the study of law, Faustus says, “This study fits a mercenary drudge/ who aims at nothing but external trash” (I. i. 52, 53). The use of “nothing” produces another synthetic negation revealing presumption and arrogance.

Moreover, when Cornelius asks Faustus about what he wants, Faustus answers “Nothing” (I. i. 143). Faustus here uses a synthetic negative pronoun to mean the opposite of what is said,

that he actually desires to have “everything” he can lay his hands on, thus revealing his high presumptuous hopes.

Encouraging himself to summon up the devil, Faustus says, “Then fear not, Faustus, to be resolute” (I. iii. 14). The analytic negation “do not fear” is used to express Faustus’ consciousness in acting proudly upon divine order and aspiring what is beyond. When Mephistopheles warns him against the danger of damnation, Faustus answers, "This word "damnation" terrifies not me” (I. iii. 57). The analytic negation “does not terrify” stresses upon Faustus’ adamant persistence to be proud and insolent to Divinity. Also, reassuring himself, Faustus thinks, “Cast no more doubts! Mephistopheles come,/ ... Is't not midnight? Come Mephistopheles” (II. i. 26, 29). The negative adjective “no” and the analytic negative "is not" both reflect Faustus’ arrogance and conceit as he insists on executing his plan and shows how he is anxious for the advent of the devil. When Mephistopheles asks Faustus to write in the blood deed that he is willing to give away his soul to the devil, Faustus thinks, “Why shouldst thou not? Is not thy soul thine own?” (II. i. 69). The two negative imperatives serve to reflect Faustus’ presumptuous nature in defying Divinity and claiming to be free in doing what he wishes with his soul.

Faustus clearly voices out his presumptuous nature as he clearly tells the Good and Bad Angels, “Faustus shall not repent!” (II. ii. 30). The analytic negative “shall not repent” clearly states that Faustus is unwilling to go backwards on his decision. He goes further in presumption as he proudly tells Lucifer and Belzebub, “And Faustus vows never to look to heaven! / Never to name God or to pray to Him” (II. ii. 102- 103). Faustus uses “never” twice confirming his willingness to defy Divinity with arrogance and insolence.

Expressing despair, negation is used as an effective structural mould. For instance, starting to feel regretful yet too proud to



repent, Faustus thinks, "Canst thou not be saved! ... Despair in God and trust in Belzebub! Now go not backward ..." (II. i.2, 5,6). The two analytic negatives "cannot be saved" and "do not go" both operate in voicing Faustus' desperate state of mind. He further expresses his despair at God's mercy, "... God? He loves thee not" (II. i. 10). The analytic negative "does not love" reflects Faustus' despair bluntly. Also, after Mephistopheles leaves him, Faustus thinks, "Is't not too late?" (II. ii. 84). Here, Faustus vacillates between a secret desire to repent and desperate thoughts as the analytic negative interrogative reveals.

When the twenty-four years are almost finished, Faustus says, "no end is limited to damned souls!" (V. ii. 178). The use of the negative pronoun "nothing" and the negative adjective "no" is effective in reflecting Faustus' utter despair. Faustus ends his life through desperate sayings rather than calls for forgiveness: "My God, my God! Look not so fierce on me!.../ ugly Hell, gape not! Come not Lucifer!" (V. ii. 194, 196). The analytic negatives "do not look", "do not gape" and "do not come" all show Faustus' insistence on being too proud to repent. Instead, he prefers to voice his despair through these three analytic negative imperatives.

To sum up, this section has discussed the sentential syntactic organization of *Dr. Faustus* mainly through depicting significant examples of "parallelism" and "negation". Instances of both structural devices have reflected Faustus' presumption and despair. They have rendered Faustus as a Renaissance character that is too proud to be satisfied by human abilities and too proud to ask for forgiveness.

#### **IV- Lexical Manoeuvre in *Dr. Faustus*:**

This section offers a rather deserving observation that emerges from a lexical consideration of *Dr. Faustus*. It marks the recurrent use of collocational cohesion, metaforms, synonymy, antonymy

and Latin terminology throughout the play all hovering around the idea of “pride” with its two faces of presumption and despair. The aim is to further develop upon the syntactic consideration just offered in the previous section and to foreground the coming analysis further offered in the next section in order for a rather comprehensive formal consideration of the play to serve in looking at the general arena of Marlowe's work from a wider scope.

Initially, Marlowe's lexical talent in expressing “pride” can be discussed in terms of “collocational cohesion” which “results from the co-occurrence of lexical items that are in some way or other typically associated with one another” (Halliday and Hassan, 1976: 285). In other words, “a measure of similarity in collocational behavior” or “lexical closeness” is hereby attempted to trace down clusters depicting pride (Kaufmann, 2010: 591).

Lexical items denoting presumption are widely used via several collocations. When the Bad Angel promises Faustus to be a demi-god, Faustus says, “How am I gluttet with conceit of this!” (I. i. 75). The word “conceit” is a key-word in the play that operates in expressing Faustus' false high self- esteem and aspirations. The co-occurrence of “gluttony” and “conceit” ties up Faustus' words in relation to the meaning of presumption and arrogance.

Also, when Faustus says, “Tush, Christ did call the thief upon the cross!/ Then rest thee Faustus, quiet in conceit” (IV. v. 29-30). Here, Faustus' pride forbids him from sincerely asking for God's pardon. The words “Christ”, “call”, “cross” and “conceit are projected in chiming , that is, relating two words “by similarity of sound so that you are made to think of their possible connections” (Empson, 1962: 5). Thus, the alliterative pattern created by the /K/ sound shows that Faustus is not sincere or else God would have forgiven him like the thief who was promised paradise. Here, the co-occurrence of words referring to divine values creates a cluster

with which Faustus reacts in “conceit” reflecting his presumptuous feelings towards divinity.

Lexical items denoting “despair” are numerous used. Faustus offers two consecutive collocations revealing his incapability of repentance to the good and bad angels: “Scarce can I name salvation, faith, or heaven/ Swords, poison, halters, and envenomed steel/ Are laid before me to dispatch myself (II. ii. 19-20). The words “salvation”, “faith” and “heaven” are grouped to refer to aspirations now forbidden to Faustus. They stand in contrast to the collocation of “swords”, “poison”, “halters” and “envenomed steel” that form a group of hateful aspects to which Faustus is solely granted access.

Moreover, hesitating to repent, Faustus asks the Good and Bad Angels about “Contrition, prayer, repentance” (II. i. 17). The co-occurrence of these items reflecting Faustus' despair as he conceives of repentance as a far-fetched idea. Also, when time starts to be pressing and the twenty-four years are almost coming to an end, Faustus says, “The fatal time draws to a final end;/ Despair doth drive distrust into my thoughts” (IV. v. 26-27). The words “fatal” and “final” are meticulously offered in chiming. The repetition of the /f/ sound states the inevitability of Faustus' damnation. Also, the words “despair”, “doth”, “drive” and “distrust” are projected through chiming as the repetition of the /d/ sound makes the alliteration voices the misery Faustus is chained by. Here, the co-occurrence of words signaling Faustus' “end” reflect his inability to get rid of despair.

Again, referring to “despair”, the Old man tries to convince Faustus that there is a chance for salvation if he repents: “O stay, good Faustus, stay thy desperate steps ! (v. i. 23). The words "stay" and “steps” are related by chiming in the alliteration of the /s/ sound in opposition to the adjective “desperate”. The co-occurrence of words of encouragement represent hope given to

Faustus who insists on being desperate lacking faith in God's mercy.

Also, when time becomes more pressing, Faustus says, "now tis too late!" and "this is time" (v. ii. 77). The co-occurrence of the words "now", "late" and "time" shows that Faustus is too desperate to ask for forgiveness. When the clock strikes eleven, Faustus says, "The stars move still, time runs, the clock will strike" (V. ii. 150). The words "starts", "time" and "clock" form a cluster of despair showing Faustus' horror as times passes by.

Moreover, metaforms are also occasionally used in the play revealing Faustus' wavering between presumption and despair. Metaforms are "abstract concepts ... represented in terms of concrete ones. The formula [thinking = seeing] for example, is a metaform because it delivers the abstract concept of [thinking] in terms of the signifieds associated with the concrete concept of [seeing]" (Sebeok and Danesi, 2000: 38).

When Mephistopheles fetches fire to dissolve Faustus' blood, he says, "See Faustus, here is fire, set it on" (II.i.71). Here, the devil is asking Faustus to "know" that he is at the advent of hell rather than to "see" the fetched fire. This metaform shows that Faustus is fully aware of the sin he is about to commit too proudly signing it with his own blood. Moreover, Mephistopheles promises Faustus to let him "see what magic can perform" (II. i. 86). He promises him to know rather than see secrets of magic by which he can do whatever he desires as an arrogant presumptuous character. Also, Faustus sends Mephistopheles with a message of obedience to Lucifer: "Seeing Faustus hath incurred eternal death/ By desperate thoughts against Jove's deity" (I. iii. 87-88). The metaform in "seeing" operates to reflect Lucifer's awareness of Faustus' sin rather than merely observing it. Again, Faustus uses another metaform reflecting presumption as he asks Lucifer, "O, might I see hell and return again safe, how happy were I then!" (II. ii. 180).

Here, Faustus proudly aspires to know and experience secrets of hell rather than merely having a glance at them. In addition, Faustus tells Mephistopheles, "... within the compass of eight days/ We viewed the face of heaven, of earth, and hell./ So high our dragons soared into the air/ That looking down the earth appeared to me/ No bigger than my hand in quantity" (III. i. 69-72). Here, the verbs "viewed" and "looking down" reflect Faustus' pride as he actually looks down upon earth as he now acquires diabolic abilities beyond human limitations.

Reflecting despair, Faustus tells Mephistopheles, "When I behold the heavens, then I repent/ And Curse thee, wicked Mephistophilis" (II. ii. 1-2). The verb "behold" reflects Faustus' regretful thoughts about giving away heavenly pleasures rather than just looking up to the sky. Faustus also laments, "would I had never seen Wittenberg (V. ii. 47). Here, he wishes he has never known or learned anything rather than actually seen the place.

Thus, metaforms can be shown to be an effective lexical device in reflecting Faustus' pride focusing mainly on presumption rather than despair. It reflects Faustus' high aspirations of which he dreams and perceives as almost true. Metaforms depicting despair are less in number reflecting the ugliness of the truth from which Faustus vainly tries to escape.

In addition, Synonymy and Antonymy can be shown to have a considerable role in reflecting Faustus' presumption and despair:

Synonym is nothing but the similar meaning of a particular word or its semantic relation. So, it is a word or a phrase that means the same as another word or a phrase in the same language ... Antonyms are the negative connotation of a particular word. An antonym is a word or phrase that

is opposite in meaning to a particular word or a phrase in the same language.

([www.english-for-students.com/synonyms.html](http://www.english-for-students.com/synonyms.html))

In this respect, several of Faustus' words can be argued to be cognitively synonymous with each other depicting presumption. Several words depicting presumption are used by Faustus interchangeably as when he describes the world in which he aspires to live: "O, what a world of profit and delight,/ Of power, of honour, and omnipotence" (I. i. 51-52). The words "profit", "delight", "power", "honour" and "omnipotence" can be used interchangeably as they are all synonyms of aspects of greatness Faustus aspires to. Also, Faustus tells Valdes and Cornelius that he wants "to practice magic and concealed arts" (I. i. 99). The words "magic" and "concealed arts" are synonymous of the dark path Faustus has decided to tread. Admiring his own abilities, he describes Mephistopheles as an angel: "Full of obedience and humility, /Such is the force of magic and my spells" (I. iii. 32-33). The use of "obedience" and "humility" interchangeably together with the synonyms "magic" and "spells" render Faustus as a presumptuous character admiring the outcome of his own diabolic work. Faustus dreams, "My four and twenty years of liberty/ I'll spend in pleasure and in dalliance" (III. i. 61-62). The words "liberty", "pleasure" and "dalliance" are equated to represent the vain life Faustus presumptuously longs for.

Furthermore, several antonyms depicting despair are used by Faustus depicting his vacillation between insistence and repentance as when he says, "Now, Faustus, must thou needs be damned; / Const thou not be saved!" (II. i. 1-2). The antonyms "damned" and "saved" reflect Faustus' dilemma in being too desperate to ask for repentance. Faustus thinks, "Despair in God and trust in Belzebub!" (II. i. 5). The words "Despair" and "trust" are mutually exclusive reflecting Faustus' decline towards despair. Also, Faustus clearly tells the Old Man, "I do repent, and yet I do

despair" (V. i. 68). The words "repent" and "despair" are anonymously used to express repentance and despair as two extremes between which Faustus oscillates. When the clock strikes eleven, this oscillation comes to a maximum as Faustus says, "O, I'll leap up to my God! Who pulls me down?" (V. ii. 152). The verbs "leap up" and "pulls down" shows the tension of the rope of Faustus' life.

To clarify, the cognitive synonymous words depicting presumption can be shown to reflect Faustus' vanity as sensed from the outset of the play. Also, antonyms of despair reflect Faustus' withering towards nothingness. Thus, the decline in Faustus' pride is marked by synonyms of presumption and antonyms of despair.

More importantly, Latin lexical items are used to depict Faustus' moments of both presumption and despair. Of course, Latin terminology is not here considered from a diachronic perspective for it is not the purpose of the argument to study the history of the words used. Rather, they are put in the lime light as one formal characteristic used in depicting presumption and despair. For instance, rebelling against all kinds of knowledge, Faustus farewells the idea of "on kai me on" (I.i.12) or (being or not being) and says, "summum bonum medicinae sanitas" (I. i. 14) (health is the greatest good of medicine) and that "bene disserere est finis logices" (I. i. 7) (The purpose of logic is to argue well). Also, after signing the deed, Faustus' presumption appears as he utters the words of Christ when he was dying on the cross to save humanity, "Consummatum est!" (It is finished) (I. i. 75). However, here Faustus uses the words of Christ but in the opposite sense, that is, that he himself is finished and is forever damned.

As for Latin words depicting despair, they can be exemplified by Faustus' words, "Homo fuge!" (where can I go) (I. i. 78). These words reflect the conflict in Faustus' soul even after he confirms

his signature of the deed. He is too desperate to repent and return back to God so he feels he is like a homeless person failing to seek refuge.

Latin words are also used by the Friars as they sing a dirage saying "Maledicat Dominus" (May the Lord curse him) (III. ii. 99). Singing a song of mourning used in funerals emphasize Faustus' damnation. Also, the chorus ends the play saying "Terminat hora diem; terminant Author opus" (the hour ends the day; the author ends his work) voicing the conventional end of the life of blasphemy. The use of Latin words are not only evident of Marlowe's wide learning but it also adds authenticity to the character of Faustus as a proud magician or a conjurer familiar with the Latin language.

In this sense, this section has marked the role of collocational cohesion, metaphors, synonymy, antonymy and Latin terminology in *Dr. Faustus*. All lexical devices have been shown to operate in marking Faustus' pride with its two negative aspects, presumption and despair. This section thus complements with the critical and syntactic considerations of Marlowe's play offered in sections II and III, and toils to complement with the coming pragmatic analysis of Faustus' utterances depicting pride and its grave repercussions from a linguistic perspective.

#### **V- Pragmatic Tactics in *Dr. Faustus*:**

This section undertakes to expound some of the pragmatic markers or rather "tactics" and "procedures" recurrently used in *Dr. Faustus* referring to "pride and seduction" (Erickson, 2004: 143). It shows that "there is no understanding' of texts as a semantic process, separate from, and prior to, a pragmatic 'evaluation' which brings context to play" (Widdowson, 2004: 35). The section thus mainly focuses on the role of boosters and hedges as well as that of



performatives and constatives in expressing presumption and despair as the two faces of Faustus' pride.

Initially, boosters can be generally referred to as pragmatic devices used to increase the force of an utterance. They are also referred to as “up-graders” (House and Kasper, 1981) and “strengtheners” (Brown and Levinson, 1987) as they mainly function to “emphasize a point” (Holmes, 1995). By contrast, hedges are pragmatic devices used to soften the effect of an utterance. They are also referred to as “softeners” (Crystal and Davy, 1975) and “weakeners” (Brown and Levinson, 1987).

In fact, from the outset of Marlowe's play, Faustus is shown to use boosters in reflecting presumption. For example, he misinterprets Jereme's Bible and says, “We must sin, and so consequently die/ Ay, we must die an everlasting death” (I. i. 42-43). The use of the modal verb “must” twice boosts Faustus' tendency towards a presumptuous and arrogant consideration of holy scriptures. When the Bad Angel promises Faustus power, Faustus thinks of how he will use it and says “yea, stranger engines for the brunt of war” (I. i. 92). He uses the paralinguistic signal “Yea” to boost his cunningness in how he would use supernatural powers.

Furthermore, boosters can be shown to be expressive of Faustus' despair. For example, in his study, Faustus thinks, “Now, Faustus, must thou needs be damned” (II. i. 1). The modal verb “must” boosts Faustus' sense of the lack of hope in Gold's forgiveness. When Mephistopheles gives the scroll in which Faustus wrote with his blood that he has given his soul to Lucifer, Faustus confirms, “Ay, and body too” (II. i. 136). The use of “too” asserts that Faustus is conscious of his act and boosts it by saying that he not only gave away his soul but his body as well.

Also, Faustus tells the Old Man, “I do repent and yet I do despair” (V. i. 68). Faustus uses the auxiliary “do” twice to assert on his

oscillation between repentance and despair. Faustus thinks, “now, ’tis too late!” (V. ii. 77). The use of “too” boosts Faustus’ desperate thoughts denying himself any chance to ask for forgiveness. As the clock strikes eleven, Faustus insists, “Faustus must be damned !” (V. ii. 151). The use of the modal verb “must” boosts his despair and is further employed as he concludes his life saying that his soul “must live still to be plagued in hell! (V. ii. 186). The use of “must” and “still” confirms Faustus' despair till the last moments of his life.

As for hedges, they are employed by Faustus on one hand mainly to announce his presumptuous nature. He rejects his limited abilities as a mortal: “yet art thou still but Faustus and a man” (I. i. 21). The use of “yet”, “still”, and “but” waters down Faustus’ human abilities reflecting his aspirations to be more than just “a man”. In addition, Faustus rejects all branches of knowledge which are “too servile and illiberal for me” (I. i. 34). The use of “too” and the prefix “il” both hedge the study of law as one of the main branches of knowledge. Faustus further tells Valdes and Cornelius:

Philosophy is odious and obscure,  
Both law and physic are for petty wits,  
Divinity is basest of the three ---  
Unpleasant, harsh, contemptible, and vile

(I. i. 100-103)

The adjectives “odious, obscure, petty, basest, unpleasant, harsh contemptible, and vile” serve as hedges of kinds of knowledge to which Faustus prefers magic thus reflecting his presumptuous self-esteem.

Also, to Faustus, thoughts of mercy and forgiveness are “vain fancies” (II. i. 4) and “doubts” (II. i. 26). He describes pains of hell as “trifles and mere old wives' tales” (II. i. 141).

On the other hand, sign processes can be also seen to act as “hedges” in voicing Faustus’ despair. For example, Faustus tells the Bad Angel, “Yea, God will pity me if I repent” (II. ii. 16). The vocal marker “yea” signals Faustus’ desperate thoughts about repentance. Also, Faustus repeatedly uses the / / sound as a marker of his desperate soul:

O Christ, my savior, my savior!

...

O what art thou that look’st so terribly?

O Faustus, they are come to fetch they soul.

(II. ii. 89, 93, 96)

O, would I had neva seen Wittenberg, never read book ...

O my God, ... O; he stays my tongue!

(V. ii. 47, 57, 61)

Also, Faustus thinks, “Tush, Christ did call the thief upon the cross!” (IV. v. 29). “tush” is used to signal Faustus’ despair as he keeps thinking about forgiveness but never too humble to actually ask for it thus hedging the danger of the situation he has put himself into. Faustus is too desperate to repent as he says, “Gush forth blood instead of tears, yea life and soul! (V. ii. 60). The voice marker “yea” hedges Faustus’ possible hope in forgiveness thus continuing to be desperate. This speech act-approach to meaning can be summarized in the following chart with respect to sentence types:

Sentence type	Typical linguistic act performed by uttering a sentence of this type
Declarative	Asserting
Interrogative	Asking
Imperative	Ordering

(Hurford and Heasley, 1983: 241)

This tabular representation of Hurford and Heasley (1983) shows that typical speech acts are associated with specific sentence types as detected in Faustus' utterances; asserting is mainly as associated with declaratives, asking with interrogatives and ordering with imperatives.

Moreover, performatives and constatives can be shown to be recurrently used in depicting Faustus' presumption and despair. Needless to say, it was Austin's insight to "recognize a difference between constative, i.e., declarative, utterances and utterances that he called "performative", between utterances that say what they mean and those that do what they say" (Dijk, 1976: 142). Leech's definition of these two types of utterances can be rather illuminating:

Whereas constative utterances could be evaluated in traditional terms of truth and falsehood, performatives were neither true or false; instead, they were to be regarded as felicitous or non-felicitous.

(Leech, 1982: 176)

In fact, Searle divides performative utterances into five main categories:

- i. **Representatives**, which commit the speaker to the truth of the expressed proposition ...
- ii. **Directives**, which are attempts by the speaker to get the addressee to do something ...
- iii. **Commissives**, which commit the speaker to some future course of action ...

- iv. **Expressive**, which express a psychological state ...
- v. **Declarations**, which effect immediate changes in the institutional state of affairs.

(Levinson, 1983: 240)

Of course, it is not the main interest of the present part of the section to probe further into Austin's theory about speech acts. Rather, a brief reference to the conditions which performatives must meet is offered as a theoretical background to the following analysis of Faustus' performatives as well as his constatives operating as indirect performances. Levinson sums up Austin's "felicity conditions" as follows:

- A) i. There must be a conventional procedure having a conventional effect.
- ii. The circumstances and persons must be appropriate, as specified in the procedure.
  - B. The procedure must be executed (i) correctly and (ii) completely.
  - C. Often, (i) the persons must have the requisite thoughts, feelings and intentions, as specified in the procedure, and (ii) if consequent conduct is specified, then the relevant parties must so do.

(Levinson, 1983, 129)

Within this scope, Faustus can be shown to use "felicitous" performatives as well as constatives used to describe or "constate" his state of mind and thus "performing" indirect felicitous actions of both presumption and despair. For example, in his study Faustus utters two "directives" to himself expressing presumption: "Settle thy studies Faustus, and begin/ To sound the depth of that thou wilt profess" (I. i. 1-2). The verbs "settle" and "begin" reflect

Faustus' presumption as he rejects all types of knowledge and directs his own self to a rebellion against them. Faustus continues, "Then read no more, thou has attained that end .../ And be eternized for some wondrous cure" (I. i. 10, 14). The directives "read" and "be eternized" are self orders that Faustus utters marking his revolt against ordinary kinds of knowledge. Showing dissatisfaction of being just human and of limited abilities, Faustus uses a constative as he says, "yet art thou still but Faustus and a man" (I. i. 21). This constative actually operates as a performatives as it states Faustus' state of mind. In reflecting Faustus' dissatisfaction with the status-quo, the utterance felicitously acts in predicting a coming rebellion.

Moreover, Faustus promises himself to be a "demi-god": "All things that move between the quiet poles/ Shall be at my command .../ Here tire my brains to get a deity" (I.i. 54-55, 60). Here, the commissive "shall be" and the directive "tire" operate together in revealing Faustus' presumption and unrightful aspirations. Faustus uses other commissines in promising the world several changes after being a demi-god having spirits to serve him: "I'll have them fly to India for gold, .../ I'll have them read me strange philosophy .../ I'll have them wall all Germany with brass/ .. I'll have them fill the public schools with silk" (I. i. 79, 83, 85, 87).

Re-assuring himself, Faustus thinks, "Then fear not, Faustus, to be resolute" (I. iii. 14). The directive in "not to fear" reflects Faustus' pride in being fully aware of his choice. Showing utter arrogance, Faustus tells Mephistopheles, "this word "damnation" terrifies not me" (I. iii. 57). The constative "does not terrify" is used performatively in voicing presumption upon which Faustus is encouraged and calls for the devil.

Furthermore, performatives and constatives can be shown to operate effectively in depicting despair. For instance, Faustus in his study thinks, "Despair in God and trust in Belzebug!" (II. i. 5).

“Despair” and “trust” are used as antonymous directives depicting Faustus’ free will in preferring despair to repentance. Faustus thinks of Belzebub, “To him I’ll build an alter and a church/ And offer lukewarm blood of newborn babes!” (II. i. 13-14). The two commissives “I’ll build” and “offer” bind Faustus to future acts of obedience to the devil depriving himself any future hope of repentance. Moreover, Faustus tells the Good and Bad Angels, “My heart is hardened, I cannot repent .../ I am resolved, Faustus shall not repent!” (II. ii. 18, 30). Faustus uses two constatives in depicting his state of mind saying that “my heart is hardened” and “I am resolved”. He also uses two representatives committing himself to the truth about the inability to repent as he asserts “I cannot repent” and “Faustus shall not repent”.

In this respect, the section has offered a number of instances where Faustus uses performatives as well as constatives in producing felicitous actions revealing presumption and despair. It has offered an account of the “performative character” of Faustus showing how his utterances were “communicatively successful” (Harnish, 2005: 44). The utterances have been shown to occur in a “conventional procedure” of a human turning against deity. They are uttered by a magician turning into blasphemy via “appropriate” persons and circumstances. They have been uttered “correctly” and “completely” reflecting Faustus’ full awareness of his sin of pride. Faustus utterances have also shown that Faustus always had the “requisite thoughts, feelings and intentions of committing his sin that “consequently” led to his consistent acts revealing blasphemy from the first time of conjuring up Mephistopheles to the signing of blood contracts to the summoning of Helen of Troy as well as all of what Faustus considered delightful (Levinson, 1983: 129).

Hence, this section has shown how the meaning of pride is transmitted via Marlowe’s linguistic competence as combined

with the Renaissance context exemplified in the use of boosters, hedges, felicitous performatives and constatives operating performatively. These kinds of utterances have been reviewed as communicative acts in a Renaissance play communicated by Marlowe's unconscious linguistic abilities generally referred to as simple talent and skill. The section has thus shed formal light on how Marlowe, or rather, Faustus repeatedly attempted to do things with words.

## VI. Conclusion:

This paper has offered a structurally-motivated study to show that Marlowe's usage of several linguistic fundamental properties is linked with the objectives of the text under study and hence with the central message about pride. It has ventured to uncover new language processings of *Dr. Faustus* not previously recognized.

The breadth of the integrated approach adopted has fostered a richer understanding of the text as it has discussed linguistic structures as pairings of meaning and form. It has shown that both form and content work in tandem and harmony as they considerably overlap. The paper has thus sought to provide linguistic evidence of Marlowe's linguistic skills in projecting the message of his play.

The general linguistic principles discussed throughout are thus shown to provide an adequate expletory account of Marlowe's formal talent as complementary with his well-known skill of character-construction and theme-making. The focal point of interest has been to demonstrate that Marlowe mainly relies on parallelism, negation, collocational cohesion, metaforms, synonymy, antonymy, Latin terminology, boosters, hedges, performatives and constatives as formal characteristics used in communicating his message about pride and seduction in *Dr. Faustus*. It would be of interest to address questions in other



research work about whether or not Marlowe sticks to these formal elements, and to what extent in his other plays like *Tamburlaine* or *The Jew of Malta* thus characterizing a definite style of his own . Also, the paper fosters scholarly inquiry and research in comparing *Dr. Faustus* to the works of other University Wits like Thomas Kyd to find out whether or not the University Wits can be generally said to have common linguistic features that characterize their literary products on the whole. Thus, the present paper suggests lines for further research to resolve at least some of these disputed issues.

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#### On-Line Resources:

- [www.english-for-students.com/synonyms.html](http://www.english-for-students.com/synonyms.html)
- <http://en.wikipedia.org/wiki/synonym>
- <http://www.associatedcontent.com>