

A Mathematical Approach to Christopher Marlowe's *Doctor Faustus*

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Abstract

The subject matter which we study puts at the disposal of the body of research the unfelt link between literary facts from any genre and figures or numbers from which these are codified either by art rules or by the instinctive dimension of the writer in relation to the literary notion of space and time. The choice and symbolic but basically balanced use which numbers display and bounce between the mystery behind these numbers and literary facts throughout this study offers a peculiar taste to this exercise, deepening our lust for it. Even the psychology of the writer throughout his work appears by magic to explain what has been so far from our mind.

Key-words

Numbers, Literary facts, Mystery exercise, Psychology, Writer, Magic.

Résumé

Le sujet qui fait l'objet de notre étude tient à montrer au monde de la recherche, le lien implicite existant entre les faits littéraires de n'importe quel genre et les nombres qui leur sont codifiés soit par rapport aux règles de l'art soit selon l'instinct qui émane de la plume de l'écrivain dans leur datation relativement à la notion de l'espace et du temps. Le choix et l'intervention symboliques mais substantiellement harmonieux qu'offrent ces nombres qui se situent à

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cheval entre la magie des chiffres et les faits de littérature dans cette étude, donnent un goût très particulier à cet exercice, amplifiant ainsi notre motivation. De même, la psychologie de l'auteur à travers son œuvre s'approche comme par enchantement, de notre aire de réflexion, pour en justifier l'insaisissable.

Mots clés

Nombres, Faits littéraires, Exercice mystérieux, Psychologie, Écrivain, Magie.

Introduction

After the medieval period, another one had to come named the Renaissance. As one of the great ages in the history of the United Kingdom of Great Britain and Northern Ireland, the Renaissance evidenced socio-political and literary changes through the main genres: prose, poetry and drama. And drama which was the most popular genre of that period bore the name Elizabethan Drama, "*a genre that emerged from three sources*" (R. Carter & J. Rae, 1997, p. 29.). This name was given on behalf of Queen Elizabeth.

The first source which led to the creation of this Elizabethan drama was the medieval miracle, mystery and morality plays. The second one remained the popular entertainment provided by itinerant minstrels, jugglers, acrobats and actors. The third and last one was Latin and Greek dramas. Among the Elizabethan playwrights, Christopher Marlowe was the pioneer of the exploitation of "*the potential of the English language as a dramatic medium*." (R. Carter & J. Rae, 1997, p. 29.). Even if drama split into three main sub-genres: comedy, tradi-comedy and tragedy, its figurehead in Elizabethan drama mostly produced tragical plays among which, *Doctor Faustus*.

Admittedly, Marlowe's *Doctor Faustus* traces, in five Acts, the tragical life of John Faustus of Wittenberg. He is in search of fame. In his attempt to scrutinize such sciences as Aristotle's logics, Galen's physics, Justinian's law and Jerome's Bible, Marlowe's hero sees nothing sound and supernatural to bring him glory. For petty wits, he recollects the 2 advisers, Valdes and Cornelius whose notoriety reached the whole world for magic practices. He is then provided with

substantial rudiments for black spells when he meets Mephostophilis and Lucifer.

Actually, Marlowe's *Doctor Faustus* exhibits a dramatic environment intended to warn the Renaissance man and even the modern one to part with the overreaching soul. This exhortation extolls God's word and reveals man's catastrophic end in pursuit of prohibited knowledge. Throughout the play, all is around Doctor John Faustus of Wittenberg. He starts his life as a natural man. Initiated into magic practices, he becomes more than a man, a demi-god and is damned to live in hell. As such, some of the points may be regarded as inner dramatic events on which this study is based. After 30 years at university, the protagonist makes an inquiry into gaining the supernatural.

Convinced in such an art through some undeniable experiments with Mephostophilis, he agrees to make a 24- year compact of reign with the devil by his own blood. He then swaps his soul for forbidden knowledge. He becomes the wonder of the world with mysterious shows among kings, religious authorities and common men. As his 24- year compact is nearing its end, he starts lamenting, and at 12:01, he is scratched by the hand of death through fearful shrieks and cries never heard. Missing everlasting bliss, he is doomed to live in hell for ever.

Relatively, the play entertains a manifold of critical works. When examining the issue of humanistic features within the same play, we have singled out some new critics who alternatively endeavour to pass some judgement of value or theoretical appreciation on *Doctor Faustus*.

Kristen Pole (2006, p. 86), for instance, clings to the hero's lasting torment by assessing: "In the final scene of *Doctor Faustus*, a group of scholars gather in the street to discuss the terrible events of the previous night. Blood curling cries are heard coming from the protagonist's house, which is growing as if on fire". On closer analysis, we find Faustus's ending life time. Unfortunately, Sir Pole does not ink out the specific hour during which this event occurs. Further, he fails to establish the link between this last hour symbolized in figures and the event itself.

There is, under these circumstances, no doubt that mathematics stands out as a "*meaningful way to overlook literature*" as stated by

D.O. Koehler (1982, p. 81). It provides writers with a rich source of themes, images and metaphors. In this respect, numbers explain human realities. They might be connected with days, weeks, decades, and years. And this critic treats the protagonist's seeming and infinite power which ought to last four and twenty years. As it can be noticed, this thought is substantial in itself but something highly scientific is omitted, we mean, the liaison between this compact and the devil. Within Cliffs' notes, the same matter of the hero's contract with the inviting question of the link between the compact and its duration mathematically is set on figure 24.

To this point, we want to end this brief review of thoughts by taking into account Mona Llyod's insight into Marlowe's *Doctor Faustus*. This critic as quoted by A. Softer (2009) suggests that "*performance is itself performative. The distinction seems to be of little help*". He truly deals with the link established between the hero's speech or words and the performance of wonders. Yet, there is no denying that each performance is timed, we mean bearing symbolic representation in figures. In this respect, we cannot help bringing up the issue of the meaning of figures or numbers and their bond with any performed action. Considering the previous studies made on Marlowe's *Doctor Faustus*, we aim at exploring the notion of numerology in *Doctor Faustus*. It is a challenge, we would like to face. Accordingly, our problematic will be centered around the implementation of the symbolic values of some numbers in the understanding of this play.

Actually, it is a need to review previous literature on the use of mathematic on various aspects of life to broaden our understanding on the topic and really appreciate the relevance of this analysis. Regarding the importance of numbers in actual life, B.M. Ngassaki (2007, p. 164) asserts:

It is a common saying that everything in this world is connected to numbers. This is the reason why Pythagoras and all the Pythagoreans like Philolaos state:

« Toute chose qui existe possède un nombre, car il n'est pas possible que quoi que ce soit puisse être conçu ou même imaginé sans nombre ».

This implies that the physical universe is closely related to numbers and the human-being is a mere product of arithmo-geometrical manipulations. This means that fields like politics, biology, religion and arts are number dependent. Quoting from the Koran, Hamadou Hampaté Ba says :

L'arithmologie islamique tire sa source de versets coraniques. L'une de ses principales bases dérive des versets 1, 2, et 3 de la sourate 89, où Dieu jure par les nombres :

Par l'aube !

Par les dix nuits !

Par le pair et l'impair !

Dieu attire ainsi notre attention sur les vertus particulières qu'il lui a plu de sceller dans cette science aujourd'hui à moitié abandonnée.

Les mathématiques ordinaires représentent la forme laïque exotérique et donc matérialiste de la science des nombres. Les merveilleuses découvertes et performances physiques opérées grâce aux mathématiques sont un signe extérieur de la puissance latente des nombres.

There is also an interesting chapter on numbers in the Bible. But less work has been written about the impact of numbers on arts, and particularly on literature. Apart from authors like Tzvetan Todorov and Alexandre Amprimoz who respectively wrote articles entitled "Le nombre, la lettre et le mot" and "La segmentation graphique d'un conte fantastique de Roch Carrier" very few people have used mathematics in the analysis of a literary work.

In addition to these studies, there is "The analysis of *A Grain of Wheat* through the theory of numbers" from B.M. Ngassaki. But we have to admit that controversial theories have been elaborated from Pythagoras, Plato and Euclide on this issue. Plato's theory is the most appropriate to meet our expectations as stated by B.M. Ngassaki (2007, p. 166) in the following terms:

While Pythagoras claims that numbers govern the world, Plato states that ideas govern the world mathematically. An important step has been reached in the art of thinking or in the way of expressing one's thoughts.

On the other hand, we leave out Euclide's logics which produces pernicious effects with terrible consequences. Actually, as pointed out by B.M. Ngassaki (2007, p. 167) this author extol « centralisme et dogmatisme administratif ; arbitraire ; étatisme étroit ; totalitarisme ; esprit de système ; bureaucratie ; manie des « formalités » et formalisme ; esprit procédurier ...Euclide va privilégier jusqu'au paroxysme la pensée « dure », logique, rationnelle, « masculine » au détriment de la pensée « souple », intuitive, poétique, « féminine ».

To some extent, this explains the reason why Plato's theory meets significantly our expectations. And in the same line, D.O. Koehler presents some statements which are illustrative. He (1982, p. 81) claims that: "Mathematics provides writers with a rich source of themes, images and metaphors (...); a meaningful way to overlook literature". It is "a language which stems from our need to interpret the world in which we live". Consequently, Thomas Pynchon quoted by D.O. Koehler (1982, p. 81) utters out "By drawing non-mathematical conclusions from mathematics and by interpreting them into his literary works (...) mathematics is metaphorical because it describes the universal". Scientifically, dramatic facts or actions are marked or timed in figures or numbers. So the link between these figures is implicitly real and relevant. Figures bear meanings and may help explain dramatic realities. For this purpose, "numbers are seen as gestalts or the material world."(<http://www.numerologist.com>. (p. 1). If it is so, our hypothesis is strengthened by the fact that everything in this world is number dependent. So how can it be otherwise with *Doctor Faustus* ? And the approach on which this analysis will be based mathematical through is the symbolic values of numbers.

Our analysis is going to be divided into six sections: the first one treats the hero's inquiring mind. The second is concerned with the mysterious deed of gift in which the protagonist gives willingly his own body and soul to the devil. If the third section is about the seven deadly sins, the fourth is devoted to the hero's vow in progress. By the end of our work, two additional dramatic facts will be examined: the protagonist's hardworking mind and his paradoxical downfall.

1. The Hero's Inquiring Mind

An inquiry might be seen as a study of something through the examination of facts or events around or connected with it. The mind, in turn, is taken out as someone's ability to think or muse over matters. Therefore, an inquiring mind remains a kind of mind devoted to some intense and serious analysis of items. This section comes first because the interpretation of the symbolic values of numbers finds its substance in an inquiring mind; the strong desire to scratch realities so as to enter the supernatural world.

And it sounds fair to start this analysis with number 1 which stands for unicity and indivisibility. Nature provides lots of instances to illustrate the symbolic value of number 1. In the Bible, Paul (in Ephesians Book 4 : 3-6) writes : "Endeavouring to keep the unity of the spirit ... There is one body, and one Spirit ... One Lord, one faith, one baptism, One God and Father of all ...". As such we are really concerned with a case with one play and only one protagonist that is Doctor John Faustus. To this point, figure one (1) symbolizes uniqueness. Throughout the play, he is the only character to have attained an outstanding ability in mysterious performances. Theoretically, there is one play for an author and one author for one hero.

In reference to our soul's desire, numerologists assign striking meanings to figure 1. Digit 1 describes, in Faustus' case, his inner desires, that is, the strong will to do great things, success-oriented and lack of patience. Marlowe's hero is said to be exceedingly ambitious. He even dares cure desperate maladies or bring a dead human being back to life. He then directs his success to magic and refuses a lasting examination of its bad side by rejecting both Good Angel's voice and the Old Man's. Paradoxically, in eponymy, names bear relative meanings. So John means God's grace. However, our hero's mind is a corrupt one. He does reject the Almighty by nihilism to sacred wisdom. Consequently, man represented by Doctor Faustus in this play comes to be damned after his tragic downfall. Digit 1 symbolizes the individual or human being, "le seul être de la création à posséder cette faculté...les grandes facultés de réalisation et maîtrise de soi." (www.lousanna.ch/esterism/numer/inumersigne.html). This number represents an acting man connected to performative results. It also

covers the natural and supernatural, the real and imaginary world. Although these elements are two different sides, they belong to the same medal. All these inner feelings are moving around in one requesting mind being a part of one body and one spirit.

It stands to reason that we cannot go ahead without coming back to the issue of Faustus' ultimate choice. In a sort of monologue, the protagonist's interest for a means to provide him with miracle arouses. He examines and neglects logics, philosophy, physics, law and even the bible. Finally, he clings to magic which he regards as the 6th science. Figure 6 epitomizes rebellion because he underestimates the 5 above cited disciplines and makes up his mind to learn black spells.

As has been said before, the main character is imbued with a revolting mind. He sees in the 5 books no rudiments to make him able of completing miracles. Necromancy which goes out as the best means, to this purpose, remains sacred and convincing as well. "*These necromantic books are heavenly*" (p. 267). To these necromantic books, a strong initiation is vital to John Faustus, the Doctor. It is carried out during a conference held by Valdes and Cornelius, inclusive of Faustus. As it can be noticed, digit 3 emerges because they have gathered together to instruct the main character into magical knowledge. For this reason, Valdes heartily wishes : "*shall the spirits of every element be always serviceable to us three.*" (p. 269.). Therefore, what does 3 symbolize?

Scientifically, digit 3 covers 1 and 2; 1 represents one person that is Faustus, the learner and 2 numbers the former magician masters. Furthermore, 2 hides the archetype of help and advice. In turn, digit 3 means apprenticeship, experience and consent for the conference. Elsewhere, these figures epitomize hell whose adherents are Valdes and Cornelius and a profane human being badly burning for initiation. What is odd enough is that both magicians are notorious throughout Germany for magic practices. Thus, if 2 reveals on the one hand experience, on the other, it expresses infamy made real.

Doctor Faustus is in his first step to embrace sound magic practices. Out of the 5 fields of study he has inquired, the only science which suits his ambition remains magic. To certify his vow of loyalty to his select master, a compact of soul and body becomes impending. But all this can be achieved if there is a sacred deed of gift.

2. The Sacred Deed of Gift

What is sacred is said to be in “connection with God or gods.” as defined by *Oxford Advanced Dictionary of Current English*. Furthermore, it provides a definition of a deed as follows: “something done on purpose or a written paper that is an official record of an agreement.”. As concerned with John Faustus of Wittenberg's case, his deed is duly made with Lucifer. So, some questions arise: when is it made ? How long does it last? Relevant answers to these questions require figures and numbers in so far as they help mark time and duration of events or actions. In the following lines, we intend to establish the link between them.

A gift might be regarded as something which is freely given that is a present. Prior to our hero's accepting to underwrite his compact, some actions have been picked up from his previous series of experiments. All starts in Act IV, scene 3. A thunder is heard; Lucifer enters with four devils. And Faustus talks to them. Another thunder clashes out when the “*the thrice learned, wonder of the world*” (p. 309.) in making some incantations. The first called up devils is Archeon, regarded as “*gods of the underworld*” (p. 273.). The second mysterious spirit is “*the triple deity of Jehovah: "Father, Son of God and Holy Spirit."*” (p. 273). It is true that number 1 alludes to a unique being, God. Possibly represented by figure 1, He is the creator of the world and of everything.

Furthermore, the trinity made by the relations of Father, Son and Holy Ghost leads to the most divine being, God. Within this unique God, we identify 3 functions for the same God. As our Father, He created all ; as a Son, He died on the cross for our forgiveness and salvation ; as the Holy God, He is acting within the believer to keep on working spiritually for the perfection of His mysterious body which constitute His Bridegroom and Espouse. Digit 3, therefore, means perfection in so far as the Almighty's actions through these three offices have been and are perfect and sacred as well. However, the spirits of fire, air and water are those which compose nature. These constituents, through number 3, represent nature in its perfection. The

fourth devil named Demogorgon acts to make Mephostophilis appear to Faustus.

Taking into account these 4 devils, we contend that digit 4 describes an attempt or a try. The hero raises devils just for the first time. The inclusion of these 4 devils reveals the reality of stability, methodology and order. These 4 agents process black spell in its fullness. It is “*La stabilité, sens de l’ordre.*”

(<http://www.lousonna.ch/esoterism/number/inumersigne.html>).

After some instructions with Mephostophilis about hell and Lucifer, the hero has only one condition to reign for 24 years, the devotion of his soul to Satan, master of all devils. Let at the protagonist’s disposal for any hellish operation whatever kind, Mephostophilis has to serve him through 5 main clauses:

1. to attend on Him ;
2. to give him whatever he demands ;
3. to give him whatever he shall ask ;
4. to slay his enemies ;
5. to aid my friends.

In reference to the above fixed conditions, digit 5 means attendance, obedience, fidelity and arrangement. This figure may also be human because Mephostophilis takes the form of a friar and serves Faustus. As any human being, he has one head, 2 hands and 2 feet strengthened by the 5 senses: sight, touch, smell, hearing and taste.

Besides, digit 24 reveals the lasting time of the hero’s reign. What remains intricate is the implicit existence of figure 1 within these 24 years of glory. It is understood that there is one year during which, this reign begins and another one closing it. In this regard, 1 epitomizes the beginning and the end at the same time.

To organize the hero’s arena of success, Mephostophilis makes him trust powerful Lucifer. A meeting is likely to take place in his study at midnight. Figure 24, which stands also for mid-night, is the most loved time for mysterious activities. It, obviously, displays the death of the night for the rise of a new day, the vindicating premises of resurrection. In reference to the Holy Scriptures, 24 may allude to holy counsel composed by celestial Old Men who are part of the throne of God, the Almighty. So Faustus’ meeting, at this appointed time, is for advice’s sake. When nature becomes quiet, this hour is taken out as a thrice learned preferred one for meditation, sound and strong decision

making on Satan's throne or authority. In this respect, Sir Sally made the following declaration for the meaning of this number "apparent lack of emotion....sensitive, highly instructive, spiritual and practical. Rarely failing to accept a challenge especially when it involves human welfare (...). The capacity for responsibility is limitless. Consequently others may take advantage of this".

(http://www.numerologyhandout_2pdf.)

Besides, conviction which wins the hero from Bad Angel's insistence and his own will lures him into signing a 24-year compact with Lucifer. Using his own blood, the narrator says: "Faustus gives to thee his soul." (p. 282). It is true that within the blood rests life. And to sacrifice his own life, he underwrites in a high and bombastic style:

The deed of gift written and
The deed of gift written and
John Faustus of Wittenberg

Accordingly, number 24 bears vindication of the above mentioned compact because of the use of his true blood. Elsewhere, it is the end of negotiation which paves the way to the liberty of supernatural actions during four and twenty years. The protagonist's deed of gift is followed by other realities that are bookish rudiments to convince his mind and heart for ever. As a matter of fact, the thrice learned is given 5 articles to teach him devils' acting dimensions ; notably where they do rest and "may do whatever possible with magic addicted men" (p. 282) As a result, digit 5 reveals discovery in view of gaining experiment and confidence in the art of spelling as well. Next to the gift of articles, 3 other items, and books are given by Mephostophilis to Doctor Faustus. In fact, the first one is for spells and incantations. The second one provides him with heterodiegetic competences to predict the future and to be able to see all characters, planets of the heavens, their dispositions and emotions. The third and last helps see and understand the language and feelings of other animate and inanimate beings such as animals, plants, herbs and trees that grow on earth.

To this point, digit 3 expresses completion, totality. Indeed, these books provide Faustus with universal knowledge. This assertion is justified by what follows : "le 3 exprime un ordre principalement

intellectuel et spirituel (...) dans l'univers et dans l'homme''. (http://www.numerologyhandout_2pdf.). And in a spiritual way, the question is about sound magic to which, he commits his own soul.

The sacred deed of gift is made between Lucifer and Faustus who binds his soul for a reign of four and twenty years. The meeting time with the arch-agent of hell is 12 at mid-night. Apart from the 5 articles, some other books are added to make him be master of man and universe through spiritual or magic practices. To make the hero have a real experience in magic, 7 deadly sins are conjured up by Mephostophilis who "*is the one who fetches them in*" (p. 290).

3. The Seven Deadly Sins

One of the fundamentals of nature is duality which means a medal with two sides with opposite attributes. Life is full of examples where a thing with its opposite lies side by side. Good deeds are being experienced every day; this is what makes life possible. On the other hand, virtues are being challenged all the time by vices. This explains, to some extent, the propensity for wrongdoings. And Doctor John Faustus commits himself to practice the seven deadly sins.

These deadly sins appear in Act II, Scene 1. As previously advocated, they have been brought in by Mephostophilis. And scientifically, the meaning of digit 7 is going to be dealt out. By Deadly Sins, we mean those devils which, possessing someone, shortens his/her existence unless redemption is made. Mephostophilis who bears the shape of friars raises these deadly sins to feed his soul. He intends also to help Faustus know their names and dispositions. The first one is pride whereas the second one is covetousness.

Presented in their order of importance, envy is the third sin followed by wrath, the fourth one; the fifth is gluttony with 30 meals a day. The sixth is sloth while the 7th is lechery. Digit 7, on the other hand, signifies distraction which leads Faustus for pass time, pleasure and enjoyment. In the same time, 7 reveals secrets, the unseen from the common sight, a good perception of things within darkness. In the event the compact has been sealed with the hero's blood, figure 7 bears what we might call vindication. Badly convincing Faustus into his spelling, this sight has made him gain some experience by the training with Mephostophilis. If by freely giving his soul to the devil,

the hero seems to be powerful, what demonstration has he been capable of ?

4. The Hero's Vow in Progress

It is an ephemeral dramatic reality that takes place in Act III, scene 3 within Marlowe's *Doctor Faustus*. Some of the 3 digits that the hero has stolen from the papal staff are combined with the 7 seals, sacred representative of heavenly power in whatever case.

A vow goes out as "a solemn promise" (p. 309). It is synonymous with an oath. All along his powerful reign, "the wonder of the world" (p. 309) took place and the promises to slay his enemies and aid his friends were fulfilled. And the beginning of these wonders started with the need to use his supernatural power for Bruno's case. He is chained for he has tried to ascend Saint Peter's chair and State But he declares to have been duly "elected by the Emperor." (p. 297). In papal authorities' eyes, this deed is regarded as a dead conspiracy. And the legal authority is symbolised by the Pope's silver belt on which some judging power has been fixed with :

seven golden seals
Fast sealed with seven seals (p. 298).

And this power is given to him by God, the Supreme Judge. These seals might be about blinding, losing, fast locking, condemning or judging, reigning or sealing. Thereupon, the figure at stake is 7. On closer examination, digit 7 describes totality, completion of power pivoting around these above cited actions. The Pope and his staff possesses not half a power but a total one. To penalize Bruno and the Emperor, the Pope excommunicates and deprives them of all privileges from the entire society. Consequently, a feast is organized by Lord Raymond, king of Hungary for this late and happy victory over his enemies. However, in his vow, Doctor Faustus promises to aid his friends and trouble their antagonists.

In Act III, Scene 3, Bruno's villainies are solemnizing their victory. By this opportunity, the protagonist's burning desire is to

avenge his friends' dignity. He kneels down before Mephostophilis and makes incantations with a view of acting in an invisible way among the Pope's guests. At the same time, the banquet is being organized, the hero disturbs it by supernaturally snatching his meat, his most dainty dish and glass of wine and boxes his ear.

In reference to these 3 mysteriously stolen items, digit 3 expresses distinction and conflict as well. The two antagonistic groups are at loggerheads; Faustus, Mephostophilis, Bruno and the Emperor on the one hand; the Pope, Cardinals and the Lords on the other. As such, figure 3 incarnates the crown. It hides the symbolic representation of the triple diadems alluded to one person, an authority that is the king. Thus, digit 3 covers digit 1, the sacred item, the crown worn by him.

Before this conflict occurs and reaches its end, Doctor Faustus works hard and does not rest his bones and his mind in order to visit heaven, earth and hell, 3 components of the visible and invisible world. Faustus becomes the wonder of the world. Unfortunately, his downfall is impending.

5. The Hero's Downfall

It is Act V, the last which unfolds the hero's life end. The 24- year compact nears its end at 11 p.m. However, what matters most is the symbolic meaning of some of the figures connected to the main and secondary tragic facts in this last section. In the ensuing lines, the nexus between the hero's downfall, its linked realities and numbers with which they are timed constitute another aspect of our topic analysis.

By definition, a hero is the main character of any work of art and especially of tragedy whose story is built around him/her. And a downfall may be the effects of the causes of his actions. Faustus's notoriety for lust of fame is well-known everywhere. This compact is passed not with God, but with His enemy, the devil. It is not white magic which is positive but black magic, essentially limited, leading to downfall or failure.

Mephostophilis' show lures his heart and a contract with his own blood is signed. As a matter of fact, he acts supernaturally, filling with wonders kings, emperors and ecclesiastical authorities. With his thirty years as a student, his compact expiring, the devil has to fetch and

bring him out of eternal joy and felicity through fearful shrieks and cries never heard.

Number 24 also expresses sale of not something manufactured but invisible that is the soul. Actually, it is a precious life sacrificed for some ephemeral celebrity. In the meantime, the 2 scholars feel strong pity for Faustus since he has to be damned. Digit 2 typifies also compassion and mercy or an attempt to save souls which are under loss. Another important figure is digit 1 which refers to the 2 Angels. In the precious Acts, they voice 2 different pieces of advice: the first enhancing a follow up in black spells and the second one advising him against such an art.

In Act V, Good Angel which may be digitized as 1, a celestial agent, evidences compassion while the second one who vindicates Faustus' damnation stands out as a dead hypocrisy. The latter faults him to have sought for forbidden knowledge. It looks as though it were his own seeking because Faustus is already a scholar, an enlightened leader or philosopher.

There exists another event timed at 11. In fact, the timepiece strikes eleven to warn him that all is about to cease. It has been witnessed that the whole world wars seem to have ended at 11. This figure means at the same time hope and despair. Admittedly, figure 1 has two facets. As concerned with a day, it may be natural and supernatural as well. That is why, half a drop of Christ's blood would save him. This half, symbolized 0.5, shows how powerful and marvellous God is. In salvation, there is no one like Him. He uses his own life to fulfill it. This decimal represents limitless power in redemption. Besides, when it is 11 : 30, the lost hero who feigns to lose hope and confidence, uses the subjunctive to assure his condition : "*Let me live and live in hell*" (p.337). Ever so overreaching, he still believes in his being saved after his stay in hell for

Thousand years
A hundred thousand
At last be saved (Ibid.)

As a whole, 1,000 and 100,000 years are infinite figures. It is real contradiction because no one can be damned and come back as a saved

human. A thousand signifies curse, blessing and deprivation. There is a symbolic game which leads us to apply the psycho-analytical approach to our play. As its practionners, we “attempt to psychanalyze the author’s unconscious desire, the reader-response” (<http://www.schoolworkhelper.net>). As is commonly known in Roman Numbers, 1,000 is lettered M; 100 is C and 100,000 combines 1,00 and 1,000, mathematically alluding to the playwright : C stands for Christopher and M for Marlowe. He writes, moralizing pagans who reject God’s knowledge to perish with the forbidden. Those who can stand for judgment rest spiritually in prison under water, under the sea and even death itself.

The same night at 12:00, Faustus laments about his damnation. Since this hour epitomizes the end of the first day and the beginning of a new one, the door of hell opens up to our hero. We are convinced beyond measure that the 24- year compact is carried out at night and it meets its end at nearly the same time. So, 12 exemplifies a mysterious starting and end as well. Padoxically, this number, religiously signifies “ an open hand showing to us the door of priesthood and access into the sanctuary of God.” (<http://www.gods-kingdom-ministries.net>).

It is especially at 12: 01 that his life ends tradically while fearful shrieks and cries never heard. (p. 338) are observed standing out as outcalls for rescue. This minute, in a dead night shows that all is done for Faustus. Digit 1 which represents a minute reveals a way into hell, the realm of damnation. Readers and the audience of all generations are provided with a didactic teaching which leads to some confidence in the words of god and a utter denial of black spells. The chorus which closes the play in Act V suffices to prove it enough:

cut branch that might have grown full bough
And burne dis Apollo’s laurel bough
That sometimes grew within this learned man
Faustus is gone. Regard his hellish fall,
Whose fiendfull fortune may exhort the wise
(Ibid., p. 339).

This quotation closes the play. It is the end of all; the resolution or denouement of tragedy.

Conclusion

At the end, maths play an important role in literature. Figures are regarded as archetypes, replete with meaning. Consequently, there is, a close liaison between figures and dramatic facts or events. When these are timed, numbers show up and mark them. From the hero's inquiring mind to his downfall six dramatic facts have been scrutinized. But from all numbers, we have, purposely meshed up with these facts, only the most important have been selected to carry out our analysis. The protagonist underwrites his 24 year compact at midnight. Then 24 epitomizes limited glory or reign. And mid-night symbolizes entrance into the magic world since the contract with the devil is signed and its duration fixed with his own blood. Furthermore, he does deliver one thing (soul) to get another one (1), forbidden knowledge. The digit 1 typifies determination and desire which both lure (1) person that is John Faustus of Wittenberg.

As strongly written in the deed, the protagonist is to be taken away from hell. At 11 when his reign reaches the 25th year, the clock strikes 11. This figure, 11, expressing time, describes despair, conditioning and non-escapism. At this moment, even half a drop of Christ's blood to redeem him lacks. The decimal 0,5 shows disgrace on Faustus' side on the one hand ; the Almighty's full power to save souls on the other is outstanding. Eleven thirty, figured 11: 30, urges the hero to accept his condition. Here, total despair is at hand. Still, he dreams of the possibility to be saved after thousand years.

A thousand (1,000) years alludes to limitless years. It is an infinite digit. Lament is perceived at 12:00. The hero is alone. Thereupon, digit 1 epitomizes monologue in so far as Faustus sometimes talks in isolation. Terror, horror and finally tragedy strike at 12: 01 when, in his suffering, he calls out for help. Within 12: 01, there may be made a striking interpretation : the protagonist's glory (24 years) because of 12 at night may be written 12 : 01 which is the first minute of the new day. It probably refers to an individual, doomed in isolation and tasting perpetual torture. For this reason, twelve past one typifies endless damnation, loss of heavenly happiness.

Basically, moral is brought to mankind from this case. It castigates black spells prohibited by God. The Bible advises into rejecting that blind ambition. To warn any human being about the danger of any

parody in such an art, the Holy Scripture declare: " The wages sin pays is death. (*Holy Scriptures, Romans 6: 23*). In the genesis, Satan who shows endless lust for more than what God gave him will be damned in hell. Does not the Bible vindicate it : " But as for the tree of knowledge of good and bad, you must not eat it ; for in the day you eat from it, you will positively die. (*Holy Scriptures, James 1:15*).

This tragedy is the author's dramatization of Lucifer's downfall. Caused by his own vaulting ambition to master total knowledge very quickly and by all means, inclusive of disobedience and challenge to God, the Almighty. Here, the hero prefers to pass a swift blood compact with the devil but not with God. Making a blind choice and decision, Faustus is just a Demi-god, a superman.

The closing of this analysis should provide answer to the central question put in the introduction. Yes, the implementation of the symbolic values of numbers bring more light in the understanding of the story of *Doctor Faustus*. But, what is noticeable from our analysis, is the adaptation of the symbolic values of numbers to the events. This helps to give different symbolic values for the same number. Accordingly, numbers themselves do not have any intrinsic values on their own because they are event-dependent. All this has been made possible because we have discarded Euclide's conception which is based on rigour. This means that each number should have only one symbolic value. And Pythagoras' theory of numbers is almost in the same line. The implementation of mathematics in literature has been made possible because symbolic values of numbers as shown in this text are culture-dependent. So, interpretation differs according to the source of inspiration of the author. That is the reason why we agree with Plato when he states that ideas govern the world mathematically and not as stated by Pythagoras that numbers govern the world.

However, great challenges remain intact in the use of Pythagoras' theory and Euclide's one in art and literature.

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