

## **Marlow In Pakistan: Analyzing Seven Deadly Sins In Dr. Faustus And Pakistani Drama Sang-E-Mar-Mar**

**Saddam ul Islam<sup>1</sup>, Mohammad Muazzam Sharif<sup>2</sup>, Marina Khan<sup>3</sup>, Sanaa Malaikah Noor<sup>4</sup>,  
khushboo Khan<sup>5</sup>**

<sup>1</sup>M.Phil Scholar, Department of English, Abdul Wali Khan University Mardan, Pakistan.

<sup>2</sup>Lecturer, Department of English, Abdul Wali Khan University Mardan, Pakistan.

<sup>3</sup>Lecturer, Department of English, Abdul Wali Khan University Mardan, Pakistan.

<sup>4</sup>Assistant Professor, Department of English, Islamia College Peshawar, Pakistan.

<sup>5</sup>M.Phil Scholar, Department of English, Abdul Wali Khan University Mardan, Pakistan.

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### **ABSTRACT**

This research paper seeks to analyze the impact of seven deadly sins by comparing Christopher Marlowe's Doctor Faustus and Pakistani drama Sang-e-Mar-Mar (2016). Essentially qualitative in nature, and through comparative assessment; both the works are evaluated and analyzed to highlight their similarities in relation to seven deadly sins. Pertaining to the universality of human nature, this paper argues and adds to the existing criticism that the presence of seven deadly sins is the real cause of society's degeneration and is a threat to humanity regardless of time and age. Thus, by comparing the two selected texts, this paper seeks to ascertain the potential of Sang-e-Mar-Mar to bring awareness regarding the subject at hand. The two works are compared using intertextuality and thematic analysis.

**Keywords:** Pakistani drama, Seven Deadly Sins, Wrath, Lechery, Cruelty, Reformation.

### **Introduction**

Every writer reflects his community through his literary works. Marlowe wrote Doctor Faustus during the times when a man was too ambitious and curious to know everything. Marlowe, through the character of Dr. Faustus, also showed us how ambitions can take control of man consciousness and turn a brilliant mind into an evil person. Moreover, Marlowe also showed the scene of Seven Deadly Sins, which tempted Faustus once again towards an evil path. The existence of seven deadly sins in Pakistani society has been expressed in drama Sang-e-Mar-Mar, which is the varied depiction of Pakistani society.

The seven deadly sins described by Christopher Marlowe are Pride, Covet, Wrath, Envy, Glut, Sloth, and Lechery. In Christianity, these seven sins are considered as the deadly sins, because it is believed that anyone who commits any of these sins is damned forever. These sins are very familiar to anyone who has an interest in literature, especially the literature of medieval and early modern centuries.

The nature of human is almost the same all around the world. It is a matter of fact that any kind of literature; may it be novel, poetry, or drama is the representation of society. And we see both Marlowe and Mustafa Afridi in their dramas, that is, Doctor Faustus and Sang-e-Mar-Mar respectively, have reflected the people and society of their own respective times. We can see that in both these dramas, the elements of these seven deadly sins are present that have destroyed people and families. These sins are present everywhere and, thus; these are present in Pakistan as well and are the real cause of degeneration of society.

A close study of Marlowe's Doctor Faustus with relation to seven deadly sins and drama Sang-e-Mar-Mar suggests many similar patterns – thematic and narrative. The seven deadly sins which are the real social problems of a society are highlighted in both of the works. Those sins have been considered as the deadly sins from the time of renaissance. And even after so many centuries these sins are still present everywhere and can be observed in the current Pakistani society in quite abundance. The researcher, using intertextuality technique, shows the existence of seven deadly sins in the drama Sang-e-Mar-Mar and the adverse impacts of these sins on Pakistani society, which is the true cause of its degeneration.

Instead of displaying the seven deadly sins in Faustus's personality, Marlowe shows these sins to the readers separately in the form of living persons. Marlowe takes the abstract ideas of the sins and parades them before the crowd. One of the reasons for personifying these sins is that Marlowe wanted to show to the audience that these sins are present among us and are corrupting us. They are meant to show how Faustus was tempted by the show of these sins and would now indulge in all of them for his numerous experiences within the twenty-four years of his remaining life. When there is the scene of seven deadly sins, Lucifer is also present there. This shows us that wherever these sins go, Satan or Lucifer also goes with it. Moreover these sins are presented in such a moral and philosophical way that it can be interpreted in a number of ways. A lot of discussion and researches has already dealt with the presence and presentation of seven deadly sins in Marlowe's play.

On the other hand in drama Sang-e-Mar-Mar story revolves around Shireen and Aurang. It is the story of love and revenge. The drama opens up with the death scene of Gulistan Khan's father whom he kills by his own hand because of the Baran's request.

Gulistan Khan is the husband of Shamem and he follows strict rules and has a nature of extreme anger. Gulistan Khan follows rigid guidelines and is characterized by intense wrath. His family endured a lot because of his wrath.

Gohar Khan, who is the second son of Gulistan Khan, is a kind of antagonist in the drama. He is a spoiled goon and a womanizer. He began to write love letters to Durkhane, though he doesn't love her at all. His only aim is to trap Durkhane in the snare of his fake love and fulfill his physical lust from her. Durkhane is the friend of Shireen. Reading his love letters, Durkhane falls in love with him and confides to Shireen. Shireen warns Durkhane that he is conning her, but it is all in vain.

The two sins among the deadly sins that are wrath and lust, and which are highlighted in Doctor Faustus destroy the two families in drama Sang-e-Mar-Mar. Wrath, which is present in Gulistan Khan who is the eldest one in the family. On the other hand, we have Goher Khan, because of whose lust the whole life of the two families has been destroyed.

In Doctor Faustus wrath (desire for the characteristics, status, skills, or condition of others) relates to the extreme and uncontrolled emotions of rage that can result in severe actions such as attack and even murder. Wrath is a sin which not only harms the other but at times, it becomes so severe that a person can't control it; thus, the anger can even turn against oneself which can lead to self-harm too. In the times of Marlowe, anyone who was found guilty of wrath was supposed to be dismembered alive.

The title of the drama Sang-e-Mar-Mar means "A marble stone". The presentation of the title symbolizes the hardness and the harshness of characters which leads to the depiction of the whole plot.

In the first scene of drama Sang-e-Mar-Mar when Aurang arrives to Garhi Baran in order to offer the funeral of his Grandfather, he was wearing pant shirt, because of which Gulistan Khan become very angry and clean his hand on the shirt of Aurang's and deliver these harsh words:

What type of clothes have you worn? Neither your father is Bush, nor is your mother the queen of Britain. Don't know from where an English man came to our home. (Episode 1)

After cleaning his hands on Aurang's shirt in front of villagers and family members, he orders his Son Gohar Khan as;

If next time you see him wearing these clothes in the village, without asking any permission you should fire a bullet and kill him. (Episode 1)

Same happens in scene II of the drama when Gulistan Khan's lender died and his son Naeem Khan refuse to pay the debt instead of his father. It arouses the anger in Gulistan Khan and he decides to take his debt back from the dead body. He did the same but the heirs begged and promised to pay double of his debt.

Anger, which is the fundamental characteristic of Gulistan Khan's personality, in Scene III it appears to the crowd at its peak when in the flash back of the story, the mother of Torah Khan, (who was the wife of Gulistan Khan's brother) because of her love for her Bengali culture, begins to dance on her cultural song on a rainy day to forget her worries. Gulistan Khan saw her dancing

in the courtyard while wearing a red sari from inside the home. He pokes at her and break her both legs. Because of his extreme anger he was unable to tolerate and accommodate with her this behavior. At the same time his father Baran khan's arrives and stop him. Correspondingly in Doctor Faustus when wrath appear to Faustus, it says that:

I am wrath. I didn't have a Father or mother. I leapt out of the mouth of a lion when I was scarce an hour old and since then I have run up and down the globe with this case of rapiers, injuring myself when I could get none to battle with it. (Act 2 Scene 6 p.132-134)

This is exactly what we see in Gulistan Khan. He is so full of wrath and anger that he did not think sensibly and broke the legs of his own sister-in-law just because she was dancing in the rain. The lesson to be learned from wrath seems to be that it hurts the angry individual as much as the individual he's angry with, since Wrath hurts himself when he has no one to fight with. Same happens to Gulistan khan as he was not able to survive because of his deeds he has done in the past which was the result of his anger.

In Doctor Faustus, lechery (excessive desire for the pleasures of the body) appears when dancer who came from another world appears. Lechery introduces itself as:

I am one that loves an inch of raw mutton better than an ell of fried stock fish; and the first letter of my name begins with Lechery. (Act 2, Scene 6 p.132-134)

Lechery, or lust, relates to excessive and unrestrained indulgence in sexual activity. The presence of lust has been highlighted in the character of Goher Khan who is a womanizer who write love letters to Durkhane in order to make a trap. In the second scene of drama Sang-e-Mar-Mar, Durkhane show a radio to Shireen and narrates a story that someone has fallen in love with her and has gifted this radio to her. She also shares that love letter with Shireen which she has got from her lover. On the other hand, Goher Khan tell to his friend that;

If a girl accept your gift it means she has taken you home. She has accepted the gift, and now I will receive my gift price when the time comes. And I have no concern with her name instead of it I have only to full fill my need. (Episode II)

These lines by Goher Khan show us how lustful he is. He is not in love with Durkhane, but is only playing with her feelings only to fulfill his lust. Shireen seems to know that the character of that person is not fine and he's up to something else, thus, Shireen tries to convince Durkhane to leave him, but Durkhane says:

His father is a bad person but maybe he is good ... Now he offer prayers and Allah will bless him. (Episode VI)

Durkhane decides to meet him for the last time and to return his gifts. They meet each other at Kaala teela, a place where they can meet secretly. There she tells to Goher Khan, if you love me then send your parents for my proposal and marry me. But Goher Khan tries to seduce her,

manipulate her and satisfy his sexual desire. Then Goher Khan assaults her in order to fulfill his lust.

The whole story converges after the sexual attempt of Goher Khan on Durkhane. Safiullah kills Saif-ur-Rehman, goaded on by Tohra, who wishes to set up the deaths of both Saif-ur-Rehman and Safiullah, to get his vengeance for the murder of his brother. Torah wants to amass more possessions that he thinks belonged to his own father and hated Gulistan Khan for murdering his mother and his plan become successful.

We see that wrath, that is the present in Gulistan Khan, and the lechery, that is present in Goher Khan has destroyed many lives and families. The elder son of Gulistan Khan has been killed because he has broken the legs of Torah Khan's mother. And he takes revenge in shape of killing his elder son. Gohar Khan has been killed because of his own lust. These sins have not only affected the life of the individuals who have committed the sins but also of those who were related to them.

These sins are considered to be the real social evils that are the real cause of degeneration of a society. The presentation of these sins in a Pakistani drama reveals that they are present in Pakistani society too. These sins are considered as a serious threat to humanity since from the time of Medieval age but unfortunately these sins, though after passing hundreds of years, are still present in all the societies even now. Despite the fact that culture and traditions change over time, the nature of human remains the same everywhere and these sins have got its roots in Pakistani society as well.

The presence and the negative effect of these sins can be encountered within the newspaper reports of Pakistan everyday as well. Some examples of which are given below:

Lahore: "An angry mob sets Christians homes on fire in Joseph colony" (New York Times, 2013).

Faisalabad: A murder case has been registered against a man on charges of killing his minor daughter who was making a noise at home. (Dawn News, 2020)

Faisalabad: A man allegedly killed his father after he did not wake up to offer his Fajr prayers. (Geo TV, 2021)

These types of news which is quite common in Pakistan, shows us the presence of wrath in Pakistani society. These everyday terrifying news also highlights how intolerant our society has become, which is destroying our society as a whole.

Similarly, lust or lechery is also present in Pakistan to a greater extent and disturbing news related to people who become victim of someone's lust is quite frequent in our news. Some examples of which are given below:

Justice for Zainab: "Timeline of the Kasur rape, Murder case that gripped the nation" (Dawn news, Oct17, 2018).

Lahore: Men allegedly gang rape woman at motorway (The News, 2020)

Islamabad - A Quaid-e-Azam University (QAU) student has been allegedly raped at International Islamic University Islamabad (IIUI) by his friends whom he met at the university hostel. (The Nation, 2021)

These different news mentioned above shows us how lust or lechery is destroying our society. Because of this growing lust, no one is safe; a seven year old was raped, a mother of two kids was raped, even a university boy got raped by his own friends.

The society needs to be ashamed rather than being embarrassed to hear these news. These news show the existence of the elevated point of lust and wrath in Pakistani society, which implies that these sins are present, and Mustafa Afridi highlights these sins in Sang-e-Mar-Mar drama, which is the true depiction of Pakistani society.

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