

Elizabethan Drama The Era of Faith in Magic and Sorcery

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Abstract

Elizabethan Era is a historical period that corresponds to the reign of Queen Elizabeth I of England, which lasted from 1558 to 1603. It is often considered a golden age in English history, characterized by significant cultural, political, and economic developments.

During the Elizabethan Era, England experienced a period of relative stability after years of religious and political turmoil. Queen Elizabeth I, ruled with a firm hand and was a skilled diplomat. Her reign saw the consolidation of Protestantism as the official religion of England and the establishment of the Church of England.

One of the defining features of the Elizabethan Era was the flourishing of English literature and drama. The era produced some of the greatest playwrights in history, including William Shakespeare, Christopher Marlowe, and Ben Jonson. The theaters in London, such as the Globe Theatre, became popular venues for entertainment, and Shakespeare's plays, in particular, gained immense popularity.

During the Elizabethan era, which spanned from 1558 to 1603 and coincided with the reign of Queen Elizabeth I in England, belief in magic and sorcery was prevalent among the population. The Elizabethan era was a time of great cultural and intellectual change, and while the dominant religious ideology was Protestantism, remnants of medieval superstitions and beliefs in supernatural forces persisted.

The belief in magic and sorcery was not limited to the lower classes of society. Even the educated elite, including scholars and intellectuals, held a fascination with the occult and mystical arts. The works of prominent playwrights such as William Shakespeare often incorporated elements of magic and supernatural beings, showcasing the widespread interest in such topics.

In conclusion, the belief in magic and sorcery was a significant aspect of Elizabethan society. It permeated all levels of society and influenced various aspects of people's lives. The fear of witchcraft, the reliance on astrology, and the pursuit of alchemy all contributed to the rich tapestry of magical beliefs during this fascinating period in history.

The Elizabethan Era came to an end with the death of Queen Elizabeth I in 1603. Despite its relatively short duration, the Elizabethan Era left an indelible mark on English history and continues to be celebrated for its literary and cultural achievements.

Key words: Queen Elizabeth I, Sorcery, English society, Elizabethan drama, Imagination

II. Introduction

The title of the research talks about the themes of magic and sorcery and their presence in Elizabethan Drama.

The first chapter talked about the Elizabethan era from 1558–1603, ruled by Queen Elizabeth I, and the disputes that followed between Protestants and Catholics and the attempt to remove Elizabeth from the throne, but she was the primary cause of the renaissance of England, which is why this period is called the (Golden Age).

She played a significant role in shaping the Elizabethan era. Her 45-year reign was marked by political and religious challenges, yet it was a period of relative stability and cultural renaissance. The Elizabethan era was characterized by significant cultural, artistic, and literary developments. England experienced a flourishing of literature, arts, and sciences during this time. Prominent writers emerged during that time, like George Chapman, Sir Philip Sidney, Thomas Heywood, Christopher Marlowe, and William Shakespeare, Sir Walter Raleigh

The second chapter, discusses an explanation of the concepts of magic and sorcery. Magic is an invisible force that manipulates the tangible world. It takes the form of actions, rituals, and writings and may be well-intentioned. As for sorcery, it always aims to do evil with the intention of harming others, and one of its forms is black magic. Magic and sorcery played a prominent role in Elizabethan drama, reflecting the cultural preoccupations and fascination with the supernatural during the era. Playwrights of the time

incorporated magical elements into their works, giving rise to compelling narratives and exploring profound themes.

The presence of witches, wizards, and magical beings allowed playwrights to delve into themes of ambition, power, and the consequences of tampering with supernatural forces. Plays like Shakespeare's "Macbeth" and Marlowe's "Doctor Faustus" exemplified this incorporation of magic, showcasing the allure, dangers, and moral consequences associated with the practice of magic.

The conclusion, presents the opinions of two critics, followed by the opinions of us researchers regarding the presence of the themes of magic and sorcery in Elizabethan drama. Among them are those who support the idea of magic as a force that allows readers and listeners to strengthen their imagination and think beyond the physical world. Among them are those who oppose the idea of the presence of magic in Elizabethan drama because it is the reason why many people believe in these ideas in real life and pursue them, whether for good or bad goals.

III Chapter One

1.1 The Elizabethan Age

Elizabeth I's coronation in 1558 marked the start of the Elizabethan era. Among the most well-known kings in English history was she. People remember this age for its abundance of poetry and drama. Its conclusion was in 1603. English literature has evolved from a shell to a wonderful creature with infinite stories, inventiveness, and imagination throughout the Elizabethan era. It had nothing to do with mystery or miraculous plays, nor did the poetry touch on matters of religion or church doctrine. The embellishment of numerous writers intensified the examination of different aspects of life and the influence of personal views or sentiments rather than facts. According to L. Arbaoui (2012), thousands of writers from the succeeding literary eras were impacted by Elizabethan writing, which also served as a major foundation for English literature. The Elizabethan era is regarded as the golden age of English literature for this reason. (Javed, M. 2020)

The Act of Supremacy and Act of Uniformity, which Elizabeth Tudor instituted in 1559, marked the beginning of the Elizabethan Age. Elizabeth Tudor had ascended to the throne in 1558. The decades that followed her father Henry VIII's split from the Roman Catholic Church were marked by turmoil in England due to disputes between Protestants and Catholics. This struggle was exacerbated by Elizabeth's predecessor, Mary I, who attempted to convert England back to Catholicism. Elizabeth wanted to put an end to overt religious persecution in order to establish a stable, peaceful environment. She would be the "supreme head" of the religion of England, a state religion, but state violence would not target Catholics (in part because England desired to retain good relations with major Catholic countries, like Spain). They would also have a certain degree of religious freedom (Rebecca M.kulik, 2024).

The aristocratic system of private literary sponsorship began to crumble under the reigns of Elizabeth and James, and writers began to become financially independent. This economic shift, like all others, was accompanied by extremely unpleasant experiences for all parties involved, including patrons and protégés. Unaware of the changing conditions, both sides concentrated on preserving a failing system, which may have potentially allowed for the introduction of a new one if it had been handled properly. Throughout the Elizabethan era, patronage was considered the ultimate objective for writers, even by those who were living extremely precariously through the sale of plays and pamphlets to book publishers. This goal was pursued with greater fervor due to the growing realization of its fragility. (Sheavyn, P. 1909)

Many still view the Age of Elizabeth as a secular age that fell between two Protestant Reformation bursts, when religious fervor was low enough to let the new humanism influence our literature. They do acknowledge that the Puritans were always on guard and that the calm was shaky. However, they permit the focus to remain on the Queen's political instincts, the exploration journeys, and the colorful exteriors of Elizabethan life. (Tillyard. 2017)

It is true that the Renaissance was the Age of Exploration. The Explorers: English, Portuguese, and Spanish. The Elizabethan Explorers Timeline offers information, historical details, and facts regarding the era of exploration. The lives of the well-known European explorers, conquistadors, and pirates of the Elizabethan age are documented in biographies, photographs, and timelines. (Alchin, L.K. 2017)

English exploration during Elizabeth's reign is a primary avenue for national development. It is no more a side tale of our history; rather, it is becoming increasingly evidently linked to the fundamental advancement of English society, which is the foundation of our Empire and continues to be so. The New World, both East and West, was fully revealed to our countrymen in the latter half of the sixteenth century, just as it had been to Italians, Frenchmen, and Spaniards earlier in the same century. The islanders of the Protestant North experienced all of the excitement, hopes, fears, and boundless expectations that accompanied the incredible achievements that had inspired the heroic age of their countrymen. (Beazley. 1895)

The Elizabethan period is remembered for the plague, the devastation caused by the impoverished, and the foul conditions that prevailed in the streets of London at this time. Though not quite as awful as it was during Queen "Bloody" Mary. The Pope even said that it was not sinful to assassinate Queen Elizabeth because of the intense back-and-forth between Protestants and Catholics, as well as between the Crown and City of Florence. The entertainment of the day is a perfect illustration of the contrasts of the age. In those days, going to the theater or watching a bear get mauled to death by dogs were equally common pastimes. (Price, L. 2015).

1.2 Queen Elizabeth I

Elizabeth I, who ruled both England and Ireland, is without a doubt one of the greatest monarchs in English history. In addition to being the first successful female monarch in English history, Queen Elizabeth I was the second woman to rule a country on her own, enforcing her own laws, during a period when women were not seen as strong or intelligent enough to hold the same position as men.

(Be. Veronika Soušková, 2020)

The final member of the Tudor family, Elizabeth, was born on September 7, 1533, the daughter of King Henry VIII and his second wife, Anne Boleyn, for whom he had already filed for divorce from Catherine of Aragon and had rejected both the Pope and Christianity. The King never stopped hoping for a son to succeed Elizabeth as heir apparent since he was sad to have another girl. (2020)

In actuality, Henry's primary responsibility as the second monarch of a newly established dynasty was to ensure his house's survival by bearing an heir apparent. The most notable legal writer of the preceding century had argued that a woman could not inherit the English throne, despite the lack of a Salic Law in England that would have prevented his only legitimate child, the girl Mary, from inheriting the throne. Additionally, in the four and a half centuries since the Conquest, there had only been one queen regnant, Matilda, whose uniqueness and destiny were almost as decisive against a female sovereign as any Salic Law. (Neale, J. 2014)

The monarch held fast to his affections for Anne for a number of years, as well as his wish for a male heir. Before they were eventually married in 1533, there had to be an irreversible breach with the Holy See. Unfortunately, Anne's marriage to Henry ended tragically because she was unable to provide him with the son he so urgently desired. Her devastation arrived suddenly and unbelievably. Henry had always been one to seem to be loving while hatching schemes against others. Even her adversaries found the accusations against her ridiculous, but he had her arrested and charged her with incest, adultery, and witchcraft. On May 19, 1536, she was put to death on spurious accusations of adultery, incest, and witchcraft. (Buka, P. 2015)

When Elizabeth's mother passed away, she was approximately three years old. Despite being a princess, she was abandoned and left in a terribly hopeless and lonely state. Still, she wasn't completely left behind. Despite the fact that her claims to the throne had been rejected, she was still the king's daughter, and as such, she should naturally be given some thought and formality. Treating her like a regular child would be completely at odds with the ideas of royal dignity that were prevalent at the time. (Abbott, J. 1904)

There were clear and serious risks associated with having a female ruler. She has to marry, either domestically or overseas. If she married abroad, there was a chance that her husband's power would spark a civil war and the country would become a province of another country. The legislation on the matter may be debatable, but caution was unquestionably in opposition to a female monarch. (Neale, J. 2014)

For the nation and its citizens, Elizabeth's ascension to the throne represented a welcome shift and new beginning. The kingdom was not in a good place at the time; England was at war with France, which proved to be a major economic issue as England incurred large losses in the royal treasury. In addition, Queen Mary had left the country heavily indebted. The nation was unstable in terms of religion as well. Tensions between the various religious factions were evident since Elizabeth was moving toward Protestantism and Mary was determined to use all means necessary to bring back Catholicism in the nation. Elizabeth faced yet another

issue at the start of her reign. It was the previous declaration that she was an illegitimate child. (Be. Veronika Soušková,2020) Mary had been a truthful and obedient Catholic at the start of her reign—and, really, at every other point in her life. She certainly sincerely believed that her father had broken away from this communion—which was, in fact, strictly true—only in order to have an excuse to get her out of her mother's custody. She also believed that the Christian Church should be united in one great communion, with the Pope of Rome serving as its spiritual head. How right she should have wanted to go back, given the circumstances. As soon as she assumed office, she started taking steps to re-establish the country's Catholic faith. (Abbott, J. 1904)

The year 1558, when Queen Elizabeth I took the throne, was a turning point in English history. After the turbulent reigns of her half-siblings, Edward VI and Mary I, Elizabeth's coronation gave the nation a sense of security and hope. At the period, England was dealing with a number of issues, such as religious conflicts, unstable economic conditions, and outside threats. Elizabeth's extended family tree included numerous noble and gentry lineages throughout England. Based on their familial relationships, the majority of them did not have a close relationship with the queen, but their kinship links contributed to the ruling elite's unity. (Doran, S. 2015)

Elizabeth created equilibrium and oversaw the resolution of the nation's religious issues throughout her rule. She reinstated the Church of England, with her replacing the Pope as its leader. Elizabeth declared herself to be the Head of State. By stating that she "[had] no desire to make windows into men's souls," she adopted the middle ground and let Puritans and Catholics to practice their religions as long as they publicly identified as members of the Church of England. However, despite appearances, her authority was not as tranquil as it seemed. Elizabeth developed a strong anti-Catholic sentiment during her reign, had a network of spies established to keep her safe, and had executed as many Catholics as Mary had killed Protestants. But the Church of England remained secure and stable by the conclusion of Elizabeth's reign, and there was no impending theological conflict ("The

Reformation").

(Be. Veronika Soušková,2020)

One of the most notable aspects of Queen Elizabeth I's reign and one that had a big impact on her authority was her single status. Elizabeth chose to be unmarried and to keep her title of "Virgin Queen" during her entire life. There were political and personal reasons behind this decision. Elizabeth made the calculated choice to remain single in order to preserve her authority and independence as queen. She avoided the difficulties and disputes that would result from entering into a marriage with a foreign partner by being single. Elizabeth was well aware of the difficulties experienced by her forebears, including her sister Mary I, whose union with Philip II of Spain had been met with resistance and finally resulted in political and ecclesiastical turmoil.

(Freeman, T. 2017)

1.3 Elizabeth and the war

All readers of English history have a strong mental association between Queen Elizabeth and Mary Queen of Scots. They ruled over sibling kingdoms concurrently as contemporary sovereigns. Despite being cousins, they developed an intense animosity against each other because of their familial bond. Elizabeth emerged victorious after over two decades of intense competition, marked by moments of blatant animosity and moments of concealment. After taking Mary prisoner and holding her hostage for several years, she finally ended the competition by ordering her fallen competitor to be executed, or at least permitting it. (Abbott, J. 1904)

Wars presented unique challenges for sixteenth-century female rulers like Elizabeth. Raleigh's tone, particularly his statement that "her majesty did all by halves," alludes to the pervasive view of the time that Elizabeth's gender prevented her from leading England to triumph. While many panegyrics extolled Elizabeth's virtues as a war leader in public, both during her lifetime and after her death, her generals and admirals had rather different views in private. If any one event sums up Elizabeth's reputation as a war leader, it would be her well-known visit to the throng that assembled at Tilbury in August 1588 to confront Spain's Gran Armada. She was unable to defend herself with weapons, so she used words and body language instead. Possibly even donning an elaborate kind of armour, she famously declared, "I know I have the bodie but of a weake and feeble woman, but I have the heart and stomach of a king," while addressing the soldiers. (Hammer, P. E. 2017)

Following the triumph over Spain and the major crisis of 1588, Elizabeth plunged into the lap of luxury. She turned into a living myth, a living legend even to herself and her people. It was customary to call her "the Phoenix of the world." In Cranmer's speech, Shakespeare addresses her as "The bird of wonder, the maiden phoenix"; elsewhere, he calls her "the mortal moon." (Rowse, A.L.2022) the legend of the Armada medal described how God, in the shape of the winds, blew and the Spaniards were scattered. The Corporation and Mayor went to St. Paul's in state on August 20th to express gratitude for the win. The captured banners were exhibited at a special sermon at Paul's Cross on September 8th. On Sunday, November 17th, Accession Day, there was another sermon and a day of celebration. (Neale, J. 2014)

1.4 Elizabethan Writers

English literature has evolved from a shell to a wonderful creature with infinite stories, inventiveness, and imagination throughout the Elizabethan era. It had nothing to do with mystery or miraculous plays, nor did the poetry touch on matters of religion or church doctrine. The embellishment of numerous writers intensified the examination of different aspects of life and the influence of personal views or sentiments rather than facts. According to L. Arbaoui (2012), thousands of writers from the succeeding literary eras were impacted by Elizabethan writing, which also served as a major foundation for English literature. The Elizabethan era is regarded as the golden age of English literature for this reason. notable writers of the period. (Alwes, Derek B.,2000).

1.4.1 George Chapman (c. 1572–1632)

He was born in the Hertfordshire town of Hitchin, close to London, circa 1559. After the 1596 production of Chapman's first play, *The Blind Beggar of Alexandria*, he became well-known as a gifted dramatist. Between 1596 and 1613, Chapman composed about twenty-one plays, but his production was extremely inconsistent. He didn't write any plays for a while, focusing instead on translating Homer's poetry. Throughout his life, Chapman had financial difficulties and was briefly incarcerated in a debtor's prison. When he was offered a job in the young Prince Henry's household in 1603, his fortune briefly transformed. Henry decided to support the Homer project. Chapman also composed plays for the Children of the Chapel during this period, and the group staged two of Byron's plays (1608) and *Bussy D'Ambois* (1604), two of Chapman's most well-known tragedies. Following Henry's death in 1612, Chapman was once more faced with financial difficulties. About the final twenty years of his life, hardly much is known. On May 12, 1634, he passed away (2000).

1.4.2 Sir Philip Sidney (1554-1586)

He was raised as a courtier and came from the elite group of sixteenth-century leaders. With his education being complete, Philip Sidney needed to be assigned to a serious work. He was dispatched as an exceptional ambassador to Prague at the beginning of 1576 in order to offer the Emperor Rudolph condolences for the passing of his father and to congratulate him on his coronation. He was an exceptionally unique creation of the natural world. He possessed an intangible quality that words like "grace," "charm," "beauty," and "nobility" suggest but never really capture. These terms rarely survive the man, or at the very least, those who knew him.

We can still detect this unusual character in Philip Sidney, which permeates everything he said, did, and wrote. (Rowse, A.L.2022)

1.4.3 Thomas Heywood(c. 1573–1641)

He was born in Lincolnshire in 1574 to the Reverend Robert Heywood and his wife Elizabeth. From 1591 to 1593, it appears that he attended Emmanuel College in Cambridge. All things considered, Heywood is best known as an incredibly prolific dramatist. He stated that he had contributed, in different amounts, to the composition of more than two hundred plays. Heywood appears to have had little interest in publishing his plays, and only 23 of them have survived, whatever the total may have been. All genres of plays, including comedies, tragedies, romances, adventure plays, masques, pageants, mythological cycles, and chronicle plays, were written by Heywood. His plays were so well-liked in their day that they occasionally ran concurrently in two theaters. *Love's Mistress* (1636) was a masque that King Charles I and Henrietta Maria reportedly loved so much that they watched it three times in eight days. (Heywood, T. 2004).

1.4.4 Christopher Marlowe (1564–1593)

His poetry and plays had a significant impact on English literature. Marlowe's inventive linguistic use, examination of difficult subjects, and dramatic intensity defined his achievements. "The Tragical History of Doctor Faustus," Marlowe's most well-known drama, is thought to have been composed in or around 1592. The sad tale of Dr. Faustus, a scholar who sells his soul to the devil in return for power and knowledge, is

told in the play. It demonstrates Marlowe's proficiency with blank verse and his capacity to explore difficult moral quandaries. The play, which examines issues of ambition, sin, and the limits of human understanding, had a profound effect on the tragic drama subgenre. (Christopher Marlowe. 2011)

1.4.5 William Shakespeare (1564–1616)

John and Mary Shakespeare welcomed him into the world on April 23, 1564, in Stratford-upon-Avon. But by 1594, he had become a dramatist and actor with the Lord Chamberlain's Men. Six of his plays had already been performed by the time that year ended. Shakespeare's skill as a dramatist was well known. He rose to become one of the most prosperous dramatists of his day and led a cozy existence. In 1610, he retired to Stratford, where he passed away on April 23, 1616. (Some have speculated that his dates are fictitious because he is said to have passed away on his birthday, which also happens to be the feast day of St. George, England's patron saint) (Alwes, Derek B.,2000).

1.4.6 Sir Walter Raleigh (1552- 1618):

He was an aristocrat, writer, and explorer from England. Raleigh became the captain of the guard in 1585 after becoming close to Elizabeth I while serving in the army. He was a Devonshire man from the West. One endearing aspect of his persona was his attempt to repurchase the childhood home he had grown up in after achieving fame and money. The Earl of Oxford referred to him as "the Jack, andan upstart" when his opponents later brought up the fact that he had started from nothing to become where he was. Raleigh had to fend for himself using only his cunning and abilities. (Rowse, A.L.2022)

Chapter Two

2.1 The Definition of Magic:

The word "magic" comes from the Greek word "mageia," which dates back to the late fifth century BCE and describes the customs and beliefs of the nomadic magi, also known as "magoi," who were thought to be of Persian descent. Though on some levels it was still seen as a foreign intrusion into local culture, these foreign magi were revered for their esoteric wisdom and knowledge of sorcery, which was swiftly assimilated and reinterpreted into the Greek setting. (Bogdan, H 2016)

With the exception of a few European customs that I would characterize as more sorcerous, witchcraft frequently includes little in the way of overt magical or ritual practice. It is not amoral; rather, it is clearly hostile, death-dealing, and immensely immoral, with morality being a part of the ambiguity of sorcery. Furthermore, everyone possesses the capacity for witchcraft, which is a fundamental aspect of who they are. As a facet of the individual, witchcraft is intricately entwined with regular, continuous social relationships and their progression. Humans are drawn into social relationships because of the 'magicality' of social forces, or the emotional and psychological energies that flow with them. As a result, little overt magical manipulation is required, unlike in the magical practice of sorcery. (Kapferer,B. 2002)

2.2 The Definition of Sorcery

The use of magical or supernatural abilities to control or affect other people, things, or natural phenomena is known as sorcery. It entails enacting rituals or incantations, calling upon spirits, and casting spells. Many cultural and religious groups use sorcery, which is frequently connected to occult, witchcraft, or shamanic activities. It can be interpreted and connoted differently in many communities and belief systems. Some cultures view sorcery as a kind of magical or supernatural power that might be employed for protection, divination, or healing. In others, it might be regarded as forbidden or connected to evil deeds and malicious purpose. (Gillies, E. 1976)

2.3 The Emergence of Magic in the Elizabethan Drama

A notable rise in magical beliefs and practices occurred throughout the Elizabethan period, which can be attributed to a complex interaction of religious, cultural, and intellectual influences. People's understanding of and attempts to control the hidden powers of the universe at the period were greatly influenced by magic. People from all walks of life participated in a variety of magical acts throughout the Elizabethan age, which was marked by a preoccupation with magic and the occult. Ancient customs, Renaissance humanism, and mediaeval occultism were combined at this time to create a rich and varied magical landscape. During this time, there were many different kinds of magic, such as divination, astrology, alchemy, and spellcasting. Theatrical productions, daily life, and literature all reflected these deeply ingrained customs and beliefs in Elizabethan civilization. (Thomas,k. 2003).

2.4 Magic in the Elizabethan Drama

The sixteenth and seventeenth centuries are considered to be the most fascinating era for English witches. These are primarily the centuries of the great documentary conflict over theology; of fervent debates in council, churches, and public spaces; of intense prosecutions; and of the historic trials. A topic of such universal interest is naturally well-represented in literature, and nowhere is it more thoroughly portrayed than in Elizabethan drama, which is the most characteristic literary genre of this age. The best witches play of the era are well-known and have garnered the utmost interest from folklore scholars, literary critics, and historians.
(H. W. Herrington, 1919)

The most well-known examples include "Macbeth" by Shakespeare, "Witch" by Middleton, "Masque of Queens" and "Sad Shepherd" by Jonson, "Witch of Edmonton" by Dekker, Ford, and Rowley, "Late Lancashire Witches" by Heywood and Brome, and "Lancashire Witches" by Shadwell. In every one of these, witchcraft appears as the primary motivation. Collectively, they belong to the Restoration drama, with Shadwell's being comparatively late in the Elizabethan era. "Macbeth," the oldest of them, is typically dated to 1605 or 1606. Nobody will dispute that the witchcraft doctrine was fervently, even passionately, adhered to throughout the early years of Elizabeth's reign, but if outbreaks of witch persecution are accepted as proof, it should be noted that some of the most well-known English witch trials occurred before 1600. (1919)

Literary works from the Early Modern era often portrayed women and men as distinct types of magic practitioners.

In contrast to their female counterparts, who are portrayed as malevolent witches who are either unpopular crones or female usurpers of power in a community, male magic users are typically portrayed as scholars and banished noblemen who are willing to trade their souls for knowledge that is not sanctioned or to maintain social status. The creation of these figures might have been influenced by popular belief of the time, which talks about the occult abilities of writing and the weakness of women in the face of evil forces. (Liu, Y. 2021) Churchmen and others conjectured when and why the coordinated and dreadful onslaught of the demonic sorcerers and witches had started during the height of these anxieties in the sixteenth and seventeenth centuries. Protestants accused the Roman Catholic Church in the sixteenth century of encouraging witchcraft through "popish blasphemies," and the Catholics responded by associating witchcraft with heresy that was conventionally accepted and then with Protestantism itself. However, almost all agreed that intensive witchcraft was fundamentally a new threat, and a very serious one at that. But seventeenth-century artists also seem to have been inspired by the subject's potential for creative brilliance, as they created fresh settings for well-known themes. (Kors, A. C. 2001)

Pictures, which frequently include the visual element of mockery and satire, can be used to study skepticism, doubt, and ultimately disbelief in witchcraft in the same way that literary texts can. Early Christian writers refuted claims made by their opponents that their actions were the ugliest and most repulsive things that could possibly be happening in their own religious community. (2001)

Not only is magic the theme of Doctor Faustus, but it also serves as the mechanism through which the theatrical illusion gains strength and conviction. Similar to Tamburlaine, Marlowe clearly views the theater as a place freed from the constraints that nature places on the outside world; the constraints of probability appear to be suspended here, and Marlowe's stage provides room to realize the enormous dreams of his heroes. The stage in Doctor Faustus takes on the characteristics of a magic circle, where poetry is given the ability to call forth spirits and theatrical spectacle is changed into enchanted vision. It would be incorrect for us to feel, as many critics have, that the play's necromantic components are a source of embarrassment or even intellectual superiority because Marlowe uses magic to create the tension and heightening that are essential to the tragic experience. Few would argue that Marlowe's playwriting strengths included a strong sense of organization or that the play retains its tragic intensity throughout. (Palmer, D. 1969)

During the Renaissance, Faustus, Bacon, and their contemporaries may be considered "practising magicians." For them, magic is an art and a science that must be studied intensely and for a very long time to be mastered, much like other educated professions. In their quest for greater possession of magical abilities, they have either sold their souls or put themselves in constant danger of being overpowered by the rogue spirits that grudgingly serve them. They are gentlemen, scientists, and philosophers who possess both the weakness and the strength of humanity. They are driven toward their dangerous and immoral studies by very human desires for power and knowledge. They are torn in conscience like the rest of us, but they also have

the noblest motives. As a result, they are very different from the enigmatic, evil sorcerer of romance, who might even be partially demon or connected to the forces of evil.

(H. W. Herrington, 1919)

The average "practising magician" is a lot closer to the real world than any figure previously thought of. The widespread perception of him during Elizabeth's reign evolved from real people who were widely depicted throughout Europe between the eleventh and sixteenth centuries. Occasionally, these individuals were mainly learned scholars and enlightened investigators, such as the renowned Roger Bacon. However, if their studies focused on the lesser-known fields of knowledge, which at the time included all scientific endeavors, they would undoubtedly become well-known for being involved in the forbidden arts. However, more often than not, there was justification for imputed mysterious talents. Many of them practiced magic in their own right. Thousands to thousands toiled in secret to replicate the "philosopher's stone" that would turn base metals into gold. Some publicly participated in obscener sorcery, divination, or esoteric medicine. (1919)

Conclusion

"The widespread belief in the powers of witchcraft and the occult during this era reflects the vibrant spiritual and imaginative world of early modern England. Despite the efforts of rationalists, the public remained captivated by the mysteries of the supernatural."

(Marion Gibson, 1999)

The witch trials and persecutions of this era were a tragic consequence of rampant irrationalism and a failure to apply sound, skeptical thinking to matters of the supernatural. The cruelty and injustice of these events underscores the need for a more enlightened, secular worldview."

(Alan Macfarlane, 1970)

The theme of magic, sorcery, and the supernatural gave Elizabethan drama a special aesthetic and expanded the horizons and imagination of readers and listeners. This indicates the strength of the imagination and thinking of writers of that era in England

(The researcher)

In the Elizabethan era, many people exploited the idea of magic, sorcery, and superstitions in real life to perform malicious magic. Thus, supernatural ideas and beliefs spread, and people believed in them.

Even educated men, such as King James I, were convinced of the reality of magic

(The researcher)

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