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Between Damnation and Redemption in Doctor Faustus and the Film: An Appointment with Satan

A Comparative study

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Abstract

This study compares the treatment of good and evil in Christopher Marlowe's ***Doctor Faustus*** and the Egyptian film ***Appointment with Satan*** (***Maw'id ma' Iblis***, 1955). Both works connect an educated man's dissatisfaction with a promise of exceptional power, but they give different consequences to his eventual recognition of dependence. Faustus repeatedly approaches repentance without sustaining a change of course. Dr. Ragab rejects the devil when the danger to his son exposes the conditions attached to his professional success.

The research combines comparative close reading, ethical criticism, historically contextualized religious interpretation, and discussion of cinematic narrative. It distinguishes textual evidence, documented plot information, and interpretations requiring audiovisual confirmation. The comparison follows temptation, consent, reward, dependence, crisis, recognition, and outcome. Temptation initially exploits an existing desire; later threats complicate any account of freely renewed consent. Knowledge becomes ethically troubling when its authority is claimed without responsibility for its source and use.

The principal finding concerns the relationship between recognition and action. Marlowe's ending shows the terror of understanding a destructive arrangement while remaining unable to leave it. The film permits recognition to become rejection and religious return, although its ending does not demonstrate complete professional reparation. The study reads this difference through vocation, family, and narrative closure. It compares a shared Faustian pattern without claiming that the film directly adapts Marlowe; the catalogue attribution to Goethe is considered separately. Conclusions about audience response and detailed camera or sound effects remain outside the verified evidence.

Keywords: ***Doctor Faustus***; ***Appointment with Satan***; ***Maw'id ma' Iblis***; Christopher Marlowe; Egyptian cinema; good and evil; Faustian bargain; temptation; free will; repentance; comparative literature.

Introduction

Faustus and Ragab have reasons to be dissatisfied before the devil approaches them. Faustus has acquired learning and a university title, yet measures the disciplines by powers they cannot grant. Ragab has medical experience but struggles to earn a livelihood. Their grievances differ, and the comparison begins with that difference. Marlowe examines an aspiration to exceed human limits; the Egyptian film places the bargain within the insecurity of an established profession. Neither difficulty explains the later choices by itself. Each makes an extraordinary promise attractive.

This comparison distinguishes narrative centrality from ethical authority. Faustus remains the dramatic protagonist even when the Old Man provides a stronger example of resistance. Ragab's refusal marks a reversal after complicity. Heroism is consequently evaluated through conduct under pressure, while literary complexity remains a separate question. The inquiry concerns how these works make a change of allegiance imaginable and what their endings allow that change to accomplish.

1.1 Background of the Study

The Faustian bargain offers a useful starting point for comparing narratives in which an understandable desire is pursued through a compromising source of power. Its important elements are an exceptional benefit, an unequal relationship, some form of consent, and a cost disclosed or enforced later. This definition is narrower than ambition alone. It directs the analysis toward the relation between an offer and the choices that follow it, while leaving room for differences in religion, profession, and medium.

Marlowe's Faustus rejects established disciplines after judging them against his desire for unlimited command. The exchange of his soul for twenty-four years of service gives that desire a contractual form. Warnings and invitations to repent continue after the agreement. Their recurrence prevents the moral action from being confined to the original signature. The drama asks how a person responds when the arrangement already accepted becomes increasingly difficult to defend (Marlowe, 1604/2023; Marlowe, 1993).

The Egyptian film shifts the professional setting to medicine. Ragab's material difficulty makes Nabil's assistance initially intelligible, while the subsequent increase in reputation encourages continued reliance. The danger to his son brings the concealed cost into a relationship that cannot be treated simply as an opportunity for public success. The interpretation developed here concerns that change in the significance of knowledge and care; it does not assume that Ragab's earlier patients were necessarily harmed or that his medical training was worthless.

The comparison preserves this uneven starting point. Faustus already has learning and standing; Ragab lacks the income and public recognition that his qualification appears to promise. Both later claim an authority dependent on a power they cannot govern. The shared sequence is analytically useful because it makes these different conditions comparable without making them identical. The endings then test whether the cost of dependence produces only fear or also a change in conduct.

1.2 Statement of the Problem

The problem addressed by this study is how recognition of a compromising bargain relates to the possibility of refusing it. *Doctor Faustus* has a substantial critical tradition concerning ambition, religion, theatrical form, and agency. General studies of Egyptian cinema supply historical context for *Appointment with Satan*, but they do not by themselves establish the meaning of its particular ending. The present contribution is a sustained comparison of these selected works through profession, consent, dependence, and recognition. It does not rest on a claim that no earlier scholar has compared them.

This approach also addresses a difficulty in cross-cultural comparison. A resemblance between plots can be mistaken for proof of direct borrowing, while a difference between endings can be mistaken for a difference between entire religions. Neither inference is warranted by the selected texts. The analysis instead asks how each work connects a recognizable bargain structure with particular circumstances and forms of accountability. The catalogue's attribution of the film to Goethe belongs to the source-history discussion and does not establish a direct Marlovian adaptation.

1.3 Research Questions

Table: 1. Research Questions and Analytical Scope

No.	Research question	Analytical domain
RQ1	How are good and evil represented in each work?	Characters, symbols, discourse, action
RQ2	How does temptation convert desire into moral dependency?	Rhetoric, consent, repetition, reward
RQ3	What roles do knowledge and professional ambition play?	Scholarship, medicine, authority, legitimacy
RQ4	How do free will, repentance, and despair shape the endings?	Choice, recognition, time, closure
RQ5	How does the film transform the Faustian pattern?	Profession, family, religious return, narrative localisation

The questions move from representation to the conditions of choice and then to the consequences of recognition. Their answers are consolidated in Table 10.

1.4 Objectives of the Study

- To identify the dramatic, theological, psychological, and social forms through which good and evil are represented in both works.
- To analyze the devil figure as tempter, negotiator, interpreter, and controller of exceptional knowledge.
- To distinguish ambition from transgressive ambition and knowledge from morally legitimate knowledge.
- To compare the function of recognition, repentance, despair, and final judgment.
- To explain how the Egyptian film localizes and revises the Faustian bargain without assuming unverified direct adaptation.
- To contribute a comparative framework joining literary close reading with documented film-narrative analysis.

1.5 Significance of the Study

The study's contribution lies in connecting three questions that are often discussed separately: what the protagonist wants, how the arrangement sustains his dependence, and what his recognition changes. Applied to Faustus, this approach keeps the successive occasions for repentance in view. Applied to Ragab, it makes professional reputation and family responsibility part of the moral action. Comparative value follows from the differences that emerge through these questions, rather than from accumulating matching characters or plot details.

The professional comparison also gives the analysis a wider ethical relevance. A reliable result may attract confidence while concealing an unreliable or coercive source. Both narratives invite scrutiny of that relation. Contemporary applications remain analogies, however. The study does not treat the film as a theory of modern medical regulation or the play as a direct account of present-day technology. Such extensions require their own evidence and should not displace the historical works.

1.6 Scope and Delimitations

The corpus consists of ***Doctor Faustus*** and ***Appointment with Satan*** (**1955**). Quotations follow the Alexander Dyce electronic text based on the 1604 quarto, available as Project Gutenberg eBook 779, updated in 2023. That reading text is not a diplomatic reproduction: Dyce acknowledges amendments from later quartos. The separate 1616 electronic text and the Bevington and Rasmussen edition identify the textual problem, but passages from different versions are not silently combined. Film discussion distinguishes documented narrative from formal observations that require a traceable screening copy. The study examines selected representations of good, evil, knowledge, consent, family, and closure; it does not claim a comprehensive history of either religion or of the Faust tradition.

1.7 Definition of Key Terms

Table: 2. Operational Definitions

Term	Operational definition
Good	Actions, dispositions, and symbolic forces oriented toward truth, responsible knowledge, mercy, humility, fidelity, and restored relation to the divine and human community.
Evil	A corruption of desire and agency manifested through deception, pride, instrumentalization, despair, and the pursuit of legitimate ends through illegitimate means.
Faustian bargain	A narrative transaction in which a subject accepts extraordinary advantage from a demonic or morally corrupt power at the cost of freedom, integrity, or ultimate well-being.
Recognition	A movement from misperception toward knowledge of the bargain's meaning and cost; recognition may or may not produce ethical transformation.
Repentance	A reorientation involving acknowledgment, rejection of the evil course, and a practical return toward the good.
Vernacularization	The cultural process by which a travelling narrative pattern is rearticulated in local language, institutions, genres, and moral assumptions.

These definitions govern the comparison rather than establish universal meanings. In particular, recognition and repentance are distinguished by their represented relation to conduct.

1.8 Central Argument

The argument is that recognition matters through the conduct it makes possible. Faustus recognizes his danger repeatedly, yet his attempted returns are interrupted or displaced. In the last hour, comprehension intensifies suffering without securing release. Ragab's rejection interrupts a relationship previously justified by successful results. His son's danger gives refusal an immediate relational meaning. This contrast supports the distinction between recognition that remains ineffective and recognition that begins a change of direction.

The distinction is interpretive rather than diagnostic. Faustus's final words contain appeals that make a simple claim of absent repentance inadequate. Ragab's ending provides restoration but leaves the practical consequences of his previous professional deception largely outside the narrated resolution. The study therefore describes the first as recognition without sustained effective return and the second as the beginning of moral recovery. It avoids equating visible survival with complete ethical vindication.

1.9 Organization of the Study

Chapter one establishes the problem, questions, objectives, scope, and terminology. Chapter Two reviews relevant scholarship and explains the comparative, ethical, theological, and film-analytical framework. Chapter Three analyzes the conflict in ***Doctor Faustus***. Chapter Four examines Appointment with Satan as an Egyptian cinematic moral narrative. Chapter Five conducts the sustained comparison. Chapter Six presents findings, answers the research questions, identifies limitations and implications, recommends further research, and concludes.

Chapter Two: Literature Review and Theoretical Framework

2.1 The Faust Tradition and the Bargain Motif

The Faust tradition provides a history of changing relations between ambition, knowledge, and a compromising bargain. Watt (1996) locates Faust within the myths of modern individualism; Levin (1952)

places Marlowe's expansive protagonists within a sustained account of overreaching. These approaches illuminate: why a story about forbidden advantage can move beyond its original learned and religious setting. They also caution against assuming that every later bargain has the same historical meaning. A physician's wish for a viable practice is not interchangeable with Faustus's desire for sovereignty.

For this study, "Faustian" names a recurring arrangement rather than a demonstrated line of descent. Extraordinary assistance is accepted under conditions that compromise independence, rewards sustain the arrangement, and a crisis reveals its cost. A work can be examined through this model even when its immediate literary source is uncertain. Where a source attribution exists, it must be discussed in its own right. The model is a comparative instrument, not a substitute for production history.

2.2 Scholarship on *Doctor Faustus*

Doctor Faustus criticism offers competing accounts of aspiration and constraint. Levin's (1952) emphasis on overreaching foregrounds the force and cost of exceptional desire. Religious interpretations ask whether the drama presents available mercy, theological entrapment, or a more unsettling combination. These approaches cannot be reduced to a choice between an admirable Renaissance individual and a plainly condemned sinner. The present reading tests them against the occasions on which Faustus considers another course and the pressures that prevent him from maintaining it.

The distinction between the 1604 and 1616 texts is a substantive part of that problem. Bevington and Rasmussen present them as separate reading texts rather than a single recoverable play (Marlowe, 1993). Their different dramatic details can affect an account of intimidation, spectacle, and responsibility. The electronic edition used for quotations belongs to the 1604 textual tradition, with Dyce's stated editorial interventions. Its accessibility supplies a checkable wording, not authority to disregard variants or assign unverified modern line numbers.

Greenblatt's (1980) discussion of Renaissance self-fashioning offers a way to examine the authority on which an apparently autonomous identity depends. Faustus's magical status is made possible by a hierarchy he does not command. Dollimore (2004) provides a broader account of contradiction in Renaissance tragedy, useful for retaining the tension between transgression and subjection. In this study those frameworks guide questions about particular exchanges; they do not settle the protagonist's moral status before the passages are read.

Religious criticism makes the problem more difficult. Honderich (1973) examines the relation between Calvin and ***Doctor Faustus***, while Ornstein (1968) argues against reducing the drama to a straightforward orthodox lesson. Ornstein's account places time, death, and the terror of absolute power at the centre of its tragic theology. The present analysis preserves that challenge to a simple voluntarist reading. Invitations to repent are evidence that another course is articulated; they do not prove that Faustus experiences the ability to take it as unimpeded.

2.3 Scholarship and Context for *Appointment with Satan*

The catalogue record identifies the film's principal performers as Zaki Rostom, playing Dr. Ragab, and Mahmoud al-Meliguy, playing Nabil/Iblis. It credits Kamel al-Telmissany as director and Galil al-Bandari

with screenplay and dialogue. It also attributes the source to Goethe's ***Faust*** (elCinema, n.d.). This is a documented attribution within a contemporary film database. Without a screenplay, production file, or contemporary credit record, it cannot settle the extent or route of literary borrowing. It nevertheless needs to be acknowledged in any claim about the film's relation to the Faust tradition.

Armbrust (1996) and Shafik (2007) supply wider frameworks for Egyptian popular culture and Arab cinema. Their relevance lies in making social aspiration and local film conventions part of interpretation. They are contextual sources rather than evidence for a particular shot or statement by this film's creators. The present study consequently separates what a history of Egyptian cinema makes plausible from what the selected narrative actually supports. The professional setting and redemptive conclusion must be examined rather than explained away by a general label such as national moral pedagogy.

Ragab's profession makes the relation between apparent competence and accountable knowledge unusually visible. The argument is not that a correct diagnosis becomes factually false because its source is compromised. It is that dependence on a concealed, interested source prevents the doctor from controlling or explaining the basis of his authority. This distinction avoids equating the film's supernatural fiction with an ordinary clinical error. It also opens a question absent from a simple punishment story: what would recovery require from someone whose public standing rests on misleading claims?

2.4 Theoretical Framework

2.5 Methodology

The design is qualitative and comparative. The literary unit is a speech or exchange read with its adjacent stage directions. The film unit is an identifiable narrative sequence; formal claims require a shot or sound passage within that sequence. Each work is examined independently before comparison. Candidate evidence is then assigned to temptation, consent, knowledge claim, dependence, counter-signs of good, recognition, repentance, or closure. These categories record functions and may overlap; they are not an exhaustive count of all scenes.

Table: 3. Units of Analysis and Evidence Boundaries

Work	Selected unit	Contextual focus	Evidence boundary
Doctor Faustus	Speech, exchange, stage direction	Religious controversy; learned authority	Verified electronic wording; textual variants remain relevant
Appointment with Satan	Documented narrative sequence	Professional insecurity; family; religious return	Credits and synopsis documented; audiovisual form not audited

The asymmetry of evidence permits a narrative comparison but limits conclusions about the film's audiovisual presentation.

For each selected case, the analysis records the event, its source, the interpretation, and a plausible alternative. A promise is coded as temptation when it connects an advantage with participation; threat is recorded separately when refusal carries an imposed penalty. Recognition requires an acknowledgement of the arrangement's meaning or cost, while repentance requires rejection or changed conduct. The displayed matrices make these distinctions inspectable. No independent-coder agreement, experimental audience

response, or numerical measure of moral value is claimed. Consistency depends on using the same distinctions throughout and stating where the evidence remains incomplete.

Evidence is handled in three levels. Verified literary wording and stage directions support close textual claims. Credited metadata and attributed plot records support documentary claims about the film, with catalogue descriptions kept distinct from a screening transcript. Interpretations of camera, editing, lighting, and music remain provisional unless a viewing copy and the relevant passage are identified. The materials accompanying this study do not supply a traceable audiovisual edition, so no fabricated timestamp or reconstructed dialogue is inserted. The narrative analysis can proceed, but its limits are part of the method.

2.6 Research Gap

The gap addressed here is a particular analytical task: explaining how a shared bargain sequence gives recognition different consequences in the two selected works. Earlier Faustus criticism already examines ambition, religion, and divided agency, while adaptation theory already treats cultural and medial transformation. The contribution is to bring those questions into a comparison with Ragab's professional and domestic circumstances. The study makes no exhaustive-search claim that the pairing is unprecedented. Its originality depends on the evidence and distinctions developed in the analysis, especially the separation of recognition, refusal, and completed moral repair.

Chapter Three: Good and Evil in *Doctor Faustus*

3.1 Faustus before the Devil: Desire as the First Battlefield

Faustus names the attraction of magic before a demon offers him terms: "a world of profit and delight, / Of power, of honour, of omnipotence" (Marlowe, 1604/2023, opening study speech; locator D1). The sequence moves from recognizable rewards to a power beyond

human limits. Its last noun changes the scale of the desire. A profession that relieves suffering or supplies useful knowledge will appear inadequate once omnipotence has become the criterion. The opening thus gives temptation a prior human context.

The declaration that "a sound magician is a mighty god" strengthens that movement (Marlowe, 1604/2023, opening study speech; D2). "Sound" carries the confidence of competent judgement, but here endorses the prospect of divinity. Faustus treats the extraordinary conclusion as something his studies have made reasonable. His confidence is important to the action: he is not simply ignorant of established learning. He changes the standard by which its achievements count.

The opening review of medicine gives the comparison a precise textual point of contact. Faustus credits the discipline with relieving disease, but dismisses its achievement because patients remain mortal (Marlowe, 1604/2023, opening study speech; D11). His criterion moves from successful care to the abolition of human finitude. Ragab's dissatisfaction concerns the livelihood and recognition afforded by medical practice. The same profession therefore occupies different positions in the two narratives: an insufficient power for Faustus and an insufficiently rewarded vocation for Ragab.

A critical reading should preserve the appeal of Faustus's aspiration. The wish to know more and to relieve human limits is not automatically contemptible. Marlowe gives it an eloquence that exceeds the later uses of magic. The difficulty lies in the movement from dissatisfaction to a refusal of every finite achievement. That movement helps explain why warnings can later be heard accurately and still be dismissed. Their implications conflict with the identity Faustus has begun to imagine.

3.2 The Good Angel and Evil Angel

The Good Angel's "Faustus, repent; yet God will pity thee" maintains the possibility of return after wrongdoing (Marlowe, 1604/2023, exchange after contemplation of heaven; D3). The Evil Angel disputes that possibility. The paired statements create competing interpretations of Faustus's condition rather than two pieces of neutral information. The Good Angel asks for a change of course; the Evil Angel treats his present identity as final. The study reads this difference as part of the action without deciding the theological controversy through a single line.

The angels can be understood as giving a theatrical form to divided thought, but they also belong to the play's represented supernatural world. A psychological interpretation alone would remove part of their force. Their appearance makes deliberation visible and places it alongside voices that claim knowledge of salvation and punishment. The audience is given a conflict to judge, while Faustus must decide which claim to act upon. An articulated alternative does not make that decision easy.

The repeated appearances of the angels also change the significance of the contract. If moral choice ended with its signing, later counsel would serve only to repeat a verdict. Instead, the invitations make the continued relationship an issue. Faustus's responses vary, and his returns toward repentance are interrupted. The drama therefore requires attention to successive decisions and pressures. Describing him as either wholly free or wholly determined conceals that pattern.

There is an imbalance between the competing appeals. The promises of command and distinction answer desires already expressed in the opening speech. Repentance asks Faustus to abandon a prized account of himself. That difference explains the attractiveness of the evil counsel without making its success inevitable. The later scenes test whether fear, desire, or trust will govern the next response. They also show why an interpretation of agency must consider the changing circumstances of each exchange.

3.3 Mephastophilis and the Rhetoric of Temptation

Mephastophilis initially supplies a warning that Faustus has reason to take seriously: *"Why, this is hell, nor am I out of it"* (Marlowe, 1604/2023, first sustained conversation with Mephastophilis; D4). The demon describes suffering as present experience rather than a remote location. This complicates a simple account of temptation through lies. Faustus receives disturbing testimony from the proposed source of power and answers it dismissively. The problem is how he evaluates what he hears.

Greenblatt's (1980) account of self-fashioning helps identify a tension in the resulting identity. Faustus expects to become independent through service supplied by another, yet that service is subject to Lucifer. His authority has conditions from the outset. The reading developed here concerns this observable dependence; it does not require the claim that every act of Renaissance self-creation is necessarily false. Faustus's particular fantasy overlooks the power that authorizes it.

Mephastophilis is also constrained. He cannot grant unlimited inquiry or ignore his superior's claims. His occasional candour makes him more complex than an uncomplicated deceiver, but it does not remove his role in maintaining the bargain. Warning, service, entertainment, and threat can coexist within the same relationship. The combination matters because an accurate statement from a manipulative source may encourage misplaced confidence in that source's overall intentions.

3.4 The Contract: Consent, Blood, and Misread Signs

"*Homo, fuge*" interrupts the signing with an imperative to flee (Marlowe, 1604/2023, blood-contract exchange; D5). Faustus then asks where he could go and imagines that God would reject him. The warning itself does not supply that conclusion. His response shows the work of interpretation: he turns an instruction to leave into a reason for remaining. This is a strong instance of self-deception because the inference can be examined in the adjacent wording, rather than assumed from a general judgement about pride.

The stage direction then brings devils with crowns and rich clothing, followed by a dance. Its placement matters. Faustus's uneasy questioning is succeeded by a display of the rewards available through magic. The show does not answer whether he should flee; it gives him something else to attend to. This is a textual observation about the order of events. An account of how a particular production stages the distraction would require performance evidence beyond the printed direction.

Congealing blood gives another material form to hesitation. Faustus asks what its stoppage means, while Mephastophilis supplies fire that allows the writing to continue. The obstacles do not mechanically force a decision. They expose the difference between interruption and refusal. Faustus can read a difficulty as a warning or as a practical problem to be solved. The agreement proceeds when the second reading prevails.

The deed's apparent precision also requires scrutiny. A stated term and written conditions resemble an orderly exchange, but the parties do not command equivalent information or power. The value of the soul cannot be reduced to the services promised during twenty-four years. Legal form helps Faustus imagine control without establishing equality. The episode therefore combines consent with a seriously unequal arrangement. It gives the later comparison a basis for asking how a less formal film bargain can be equally binding in practice.

3.5 Knowledge without Wisdom

The exchange about the world's maker exposes the limits of the promised knowledge (Marlowe, 1604/2023, astronomical discussion; D6). Faustus questions information that sounds familiar and then asks about creation. Mephastophilis refuses the latter inquiry. The contrast shows that the service supplies answers within boundaries fixed by the infernal relationship. Faustus has not obtained independent access to whatever he wishes to know. The withheld answer identifies a condition he can recognize but does not consistently act upon.

The episode leaves inquiry itself with a legitimate place in the drama. Asking about creation is not treated as identical with demanding omnipotence. It challenges the source on which Faustus now relies. A warning against unrestricted power must therefore be distinguished from hostility to learning. The analysis follows what a question does within this relationship, rather than assigning all knowledge to one moral category.

The Wagner–Clown exchange makes economic vulnerability part of Marlowe's own bargain structure. Wagner links hunger with the prospect of surrendering a soul, offers payment, and threatens the Clown with devils when service is resisted (Marlowe, 1604/2023, Wagner–Clown exchange; D12). The episode reproduces the offer, acceptance, and enforcement of the main plot in comic form. It also complicates a simple contrast between Marlovian metaphysical ambition and Egyptian material hardship. Ragab's predicament finds a partial analogue in this subordinate figure, although the film gives professional insecurity the central dramatic position.

3.6 Despair as an Instrument of Evil

"My heart's so harden'd, I cannot repent" presents incapacity as settled (Marlowe, 1604/2023, exchange after contemplation of heaven; D7). Yet the surrounding action continues to articulate possible return. This tension cannot be resolved merely by calling the statement an excuse. It may express fear, a theological belief, or an experienced inability to change. The scene is important because the belief also shapes subsequent conduct. Faustus's description of himself becomes part of what keeps him in the arrangement.

Ornstein's (1968) challenge to an orthodox moral-lesson reading is especially relevant here. A drama that makes the prospect of mercy terrifying can support an account of constrained agency as well as culpable evasion. The present interpretation retains both pressures. Faustus's words and choices have consequences, but the study cannot calculate how much freedom he possesses or claim access to the playwright's final doctrinal position.

Despair can become self-confirming in the action. Belief that return is impossible supports another surrender; the surrender produces further fear; fear then seems to confirm impossibility. The pattern explains why remorse and repentance must be distinguished. Faustus's distress is genuine, but distress does not always produce changed conduct. This is a narrative relation between successive responses, not an assertion that all despair is freely chosen.

The Old Man supplies a contrast in the capacity to maintain an orientation under threat. His significance comes from continued counsel and resistance, rather than from extraordinary power. He addresses Faustus's danger while refusing to accept the devil's claim as final. His brief role does not establish psychological immunity to fear. It makes steadfastness available as an ethical possibility within the same represented world (Marlowe, 1604/2023, Old Man episode).

3.7 Helen and the Aestheticization of Evil

The Helen speech brings an inherited image of beauty into the remaining time: "Was this the face that launch'd a thousand ships?" (Marlowe, 1604/2023, Helen apparition; D8). The question invokes a story already charged with desire and catastrophe. Faustus asks the apparition to supply an intensity of experience that can displace his approaching end. The passage gains its ethical significance from that use and placement, rather than from a claim that classical beauty is inherently corrupt.

A different reading can see the apparition as a refuge from an increasingly frightening religious horizon. Helen then reveals the restricted alternatives Faustus can imagine, as well as his continuing susceptibility to pleasure. This possibility prevents the analysis from treating desire as a sufficient explanation. The encounter offers relief, but leaves the contract and the remaining obligation to reconsider it unchanged.

Its formal relation to the Old Man's counsel is therefore important. The speech gives beauty magnificent language at a point when another direction has been voiced. The contrast does not require a production to make Helen visibly demonic. The printed sequence already makes the attraction a response to a moral difficulty that it cannot settle. The study distinguishes that narrative placement from an unobserved claim about stage appearance.

3.8 The Final Soliloquy

"Stand still, you ever-moving spheres of heaven" turns the final hour into an attempted command (Marlowe, 1604/2023, final-hour speech; D9). The imperative recalls Faustus's earlier desire to govern the world, now reduced to a request that time delay judgement. The speech moves between appeals to God, imagined concealment, and escape from consciousness. Its changing addresses matter: the action presents an unstable effort to find release rather than a single, consistent statement of either unbelief or repentance.

The cry "*I'll burn my books"* makes a final act of renunciation imaginable (Marlowe, 1604/2023, final-hour speech; D10). Its late arrival does not prove that it is insincere. Nor does it show that destroying books would be sufficient to undo the agreement. The tragedy lies in the gap between the proposed act and the interruption of the devils' entrance. Snyder's (1966) account of the play as an inverted saint's life helps frame the relation between the intensity of a conversion-like moment and its unfulfilled outcome.

The clock gives an external measure to changes in the speech. Faustus imagines extended intervals, shrinking durations, and the cessation of time, while the sounds mark continued movement. Recognition is unusually intense, but no sustained new course becomes effective before the end. The study consequently calls it non-transformative in its dramatic outcome. That description does not adjudicate the sincerity of every appeal or eliminate the interpretive difficulty of his final attempt to return.

The devils' removal of Faustus and the Chorus's warning complete the represented outcome. Physical violence cannot be reduced to a metaphor for private weakness. At the same time, the final seizure follows a long history of consent, interruption, and threat. The comparison must preserve that combination. The ending

dramatizes a failure to escape a destructive relationship; it supplies no warrant for a general conclusion that the Christian tradition makes repentance impossible.

Table 4. The Bargain in *Doctor Faustus*

Stage	Operation of evil	Counter-sign of good	Faustus's response
Dissatisfaction	Limits recoded as humiliation	Responsible learning	Dismissal
Temptation	Power presented as liberation	Good Angel; warning	Fascination
Contract	Soul treated as exchangeable property	Congealed blood; inscription	Rationalization
Dependency	Threat and spectacle regulate attention	Remorse; scripture; Old Man	Delay
Recognition	Despair interprets guilt as final	Possibility of mercy	Fear and attempted return without effective release
Outcome	Demonic claim is enacted	Choric warning to audience	Damnation

The sequence shows how renewed participation sustains the agreement beyond its initial signing. Final fear includes attempted return and should not be equated with an absence of remorse.

Chapter Four: Good and Evil in *Appointment with Satan*

4.1 Production Context and Narrative Premise

The film discussion follows the documented sequence of professional frustration, assistance, increased reputation, family crisis, and refusal (elCinema, n.d.; Kassem, 2014). Credits and synopsis provide the present evidence base. As specified in Section 2.5, this is a narrative analysis rather than a verified account of cinematography or soundtrack. Its conclusions concern how events distribute knowledge, responsibility, and the possibility of return.

The professional setting makes social insecurity part of the bargain's attraction. Ragab's experience and qualification do not translate easily into livelihood or recognition. His wish for a viable practice deserves to be taken seriously. The moral difficulty begins with the conditions of the offered solution and the claims he subsequently makes on its basis. Reading the film through that distinction avoids treating poverty as a defect of character or assuming that prosperity would itself be blameworthy.

Nabil's intermediary role matters because assistance enters a recognisable social relationship before its ultimate claim becomes apparent. The initial offer can be evaluated as useful help; its enforcement later exposes an unequal allegiance. This sequence gives evil a temporal structure. The ethical question shifts from whether the offer solves a problem to whether its beneficiary retains the authority to refuse its source.

4.2 Dr. Ragab's Professional Wound

The underused clinic establishes a gap between qualification and public reward. Later prosperity turns exceptional information into professional standing (Kassem, 2014). Ragab's transformation concerns the social credibility of expertise as much as private wealth. The film thus permits a distinction between being trained to practise medicine and appearing to possess an authority that others cannot question.

Ragab's vulnerability explains the attraction of assistance without cancelling his participation. Continued benefit makes reliance seem justified. Yet the means by which he acquires his authority remain difficult to disclose or control. The relevant ethical question is what he can responsibly claim to know. This is more precise than describing his entire profession as fraudulent or assuming that every patient's trust is misplaced in the same way.

4.3 Nabil/Iblis: Civility, Intimacy, and Control

Nabil's role changes from assistance to an explicit demand for allegiance in the family crisis (Kassem, 2014). Earlier benefit supplies the basis for a debt whose enforcement Ragab did not control. The sequence matters because it prevents temptation from being reduced to a single persuasive conversation. The arrangement develops through rewards before refusal encounters punitive pressure.

The transition changes how earlier consent should be understood. Acceptance of assistance under incomplete knowledge is different from compliance under an immediate threat. Neither condition amounts to unrestricted autonomy. The film can still allocate responsibility to Ragab while representing the devil as actively coercive. An ethical comparison needs both facts: the doctor participates in the arrangement, and its later enforcement places him under a pressure that a simple account of willing dependence would miss.

Repeated benefit also changes the cost of withdrawal. Ragab has a reputation to maintain as well as a source of information to preserve. The arrangement can become difficult to leave before its full penalty is announced. This is a narrative explanation of dependence through invested success. It does not require the unsupported claim that his independent medical abilities steadily decline. What the comparison can identify is the growing difference between the authority he appears to possess and the authority he actually controls.

4.4 Counterfeit Medical Knowledge

The long synopsis distinguishes exceptional prognosis from ordinary diagnosis: Ragab can anticipate a patient's death rather than merely name a disease (Kassem, 2014). The difference sharpens the crisis.

Foreknowledge does not confer the capacity to save the person whose death is foreseen. The bargain offers certainty about mortality while leaving the physician dependent on its source.

This qualification sharpens the meaning of "counterfeit knowledge." The information may be correct within the fiction. What is counterfeit is Ragab's apparent command of its source and conditions. He cannot simply make the supplier answer, guarantee continued access, or explain his advantage as ordinary professional judgement. The phrase therefore refers to a misleading claim of accountable authority, not to the factual falsity of every result or to the illegitimacy of clinical intuition in general.

Medicine makes that distinction consequential because another person depends on the use of knowledge. The narrative asks whether a professional advantage can be treated as private property when its consequences concern patients and family. This is an interpretation of the fictional vocation, not a medical guideline. It keeps the object of criticism identifiable: an interested and concealed source governs an authority represented publicly as the physician's own.

4.5 Family as the Site of Moral Recognition

The son's danger changes the stakes of Ragab's reliance. Success that previously supported reputation is now tested against an obligation to a particular person. The narrative no longer allows an impressive result to stand alone as evidence of mastery. It asks what the source can do, on what terms, and whether the father will accept those terms. This is the chapter's strongest basis for the claim that recognition becomes relational.

The change nevertheless admits a less favourable interpretation. Ragab refuses only when the arrangement threatens someone he loves. That timing may reveal self-interest rather than a fully developed public ethic. The study retains the objection. The ending supports a rejection of the devil, but a broader recovery of professional responsibility requires more than personal relief. Confession, disclosure, and repair would be further consequences to examine; they are not supplied as events that the film conclusively shows.

The crisis should also be described more accurately than the simple failure of supernatural assistance. In the documented account, Nabil seeks continued submission under threat (Kassem, 2014). Recognition therefore concerns the terms of the supposed help as well as its limits. Ragab must confront a source that uses vulnerability to enforce allegiance. The parallel with Marlowe lies partly in that enforcement, although the circumstances and narrated response remain different.

4.6 Faith, Repentance, and the Limits of Satanic Power

The reported ending combines religious appeal with successful surgery; it does not present recovery simply as the abandonment of medical treatment (Kassem, 2014). This conjunction makes the contrast with Faustus's dismissal of finite medicine more exact. Religious return and human care can cooperate in the film's resolution. Refusal contests Nabil's authority without requiring the rejection of the profession itself.

Refusal supplies the evidence for a change of direction. Recovery and survival then give the story a redemptive closure. Neither event demonstrates that every previous obligation has been fulfilled. The term repentance is therefore used for rejection and religious return, while restoration refers to the ending's represented relief. Keeping these meanings separate prevents the successful conclusion from becoming a blanket endorsement of the protagonist's earlier conduct.

4.7 Narrative Organization of the Moral Conflict

The film's spaces can be compared through their narrative uses. The clinic associates knowledge with livelihood and recognition. Encounters with Nabil establish the conditions of assistance. The family crisis makes those conditions consequential for care. These functions support a spatial interpretation without making each location a fixed moral symbol. A clinic is also a place of service, and a home can contain secrecy or unequal power. The argument concerns what changes across the selected sequence.

The movement between clinic and family crisis changes the practical meaning of the same advantage. Public success allows exceptional knowledge to appear sufficient; private danger exposes the difference between predicting an outcome and caring for a vulnerable person. Narrative emphasis shifts accordingly from reputation to obligation. The crisis tests the doctor's use of knowledge where professional standing offers little protection.

The film distributes moral alternatives through relationships and a religious appeal rather than Marlowe's paired angels. This difference concerns where deliberation becomes narratively consequential. In the play, competing voices repeatedly address Faustus before catastrophe. In the film, the reported crisis makes refusal an action with immediate consequences for the family. Neither arrangement guarantees that its protagonist will respond ethically merely because an alternative has been articulated.

Table: 5. Film Narrative Evidence and Interpretation

Element	Narrative role	Evidence and interpretation
Nabil's intermediary role	Reassuring assistance	Assistance creates a debt later enforced through pressure
Professional success	Benefit supports renewed reliance	Narrative relation; no claim that every result is false
Continued assistance	Dependence grows through reward	Source remains interested and concealed
The son's danger	Cost becomes relational	Documented crisis; personal motivation remains a counter-reading
Nabil's late demand	Help becomes enforcement	Attributed synopsis; threat qualifies the earlier persuasion model
Refusal and religious return	Interruption and restoration	Recovery begins; completed restitution is not shown

The decisive change is the movement from helpful access to enforced allegiance. Accurate information can coexist with a coercive relation to its supplier.

Chapter Five: Comparative Analysis

5.1 A Shared Faustian Narrative Grammar

The shared sequence is a relation between an initial dissatisfaction and an extraordinary source of assistance. Both protagonists accept benefits, acquire dependence, and confront a crisis that exposes the arrangement's cost. The sequence does not make the bargains equivalent. Faustus has a written term and an explicit infernal creditor. Ragab's reliance initially resembles a continuing personal service, whose full demand becomes

clear later. Comparison is most useful at these points of difference, where similar functions take different institutional and dramatic forms.

Table: 6. Shared Functions and Different Bargain Conditions

Function	Doctor Faustus	Appointment with Satan
Dissatisfaction	Limits of established learning and mortality	Poverty, empty clinic, lack of recognition
Temptation	Magic, knowledge, command, pleasure	Exceptional diagnosis and prognosis; reputation and wealth
Consent	Blood contract for twenty-four years	Acceptance of Nabil's recurring assistance
Reward	Service and spectacle	Professional success and social prestige
Dependency	Threat, diversion, infernal hierarchy	Reliance on Nabil's hidden information
Crisis	Expiry of the contract	Family crisis and demand for submission
Reckoning	Recognition without effective return	Recognition followed by refusal and restored possibility

Comparable functions reveal unequal conditions: Faustus accepts a declared term, whereas Ragab encounters a demand attached to continuing help.

5.2 Ambition: Metaphysical Expansion and Social Repair

Faustus's expansive aspiration and Ragab's professional hardship generate different grounds for sympathy. Yet the Wagner–Clown episode prevents the difference from becoming a rigid division between intellectual and economic temptation (Marlowe, 1604/2023, Wagner–Clown exchange; D12). Marlowe already places payment and vulnerability within the bargain's theatrical world. The film relocates such pressures to its central educated protagonist. Its distinctive contribution is therefore a redistribution of emphasis: professional insecurity becomes the main route into dependence rather than a comic variation beneath the principal action.

5.3 The Devil as Interpreter of Desire

The tempters enable a misleading account of the benefits. Faustus experiences service as command, although its availability depends on Lucifer. Ragab experiences information as professional authority, although its source is interested and concealed. In each relationship, the direction in which benefits flow disguises who controls their continuation. The comparison identifies this asymmetry without assuming that the two devils use identical tactics or disclose the cost at the same point.

The initial forms of disclosure differ. Mephastophilis's account of hell makes danger explicit early, while Nabil enters through a socially useful role. Later enforcement reduces that difference: both relationships employ pressure when independence threatens them. The contrast is therefore a changing one. It cannot be summarized adequately as an opposition between theatrical spectacle and cinematic charm. Narrative timing matters alongside the medium.

5.4 Good as Counter-Discourse

Alternatives to the bargain appear through several voices and relationships. The angels and Old Man articulate return in Marlowe; the film makes refusal consequential through family danger and religious appeal. These alternatives do not simply cancel desire. They ask the protagonist to accept a different basis for judgement. The comparative question is whether he can act on that basis when the established arrangement still offers relief or threatens injury.

Care gives the film's alternative a particular immediacy, but Marlowe also provides human relationships outside the bargain. Friends and the Old Man complicate any claim that Faustus is absolutely isolated. The difference lies in the role given to these relationships. Family danger becomes the film's decisive occasion for refusal, whereas counsel and fellowship do not secure Faustus's release. Relational support is present in both works but has different narrative consequences.

5.5 Free Will, Pressure, and Responsibility

Consent changes over time. An initial agreement, continued reliance under reward, and submission under threat are different forms of participation. The comparison records them separately. Faustus's contract does not make the devils' later intimidation irrelevant; Ragab's material vulnerability does not make every later choice involuntary. Responsibility is therefore contextual. The evidence supports discussion of constrained action, not a calculation of how much freedom each protagonist possesses.

Repeated participation helps explain durability. A benefit already enjoyed creates reasons to protect the arrangement and avoid acknowledging its conditions. Refusal must then interrupt a sequence sustained by habit, investment, or fear. Ragab's ending represents such an interruption. Faustus's final appeals do not establish an effective break before the devils remove him. The distinction concerns represented action and outcome, while leaving the sincerity of his last words open to interpretation.

5.6 Knowledge, Profession, and Ethical Legitimacy

The professional comparison turns on the source and purpose of authority. Faustus's dissatisfaction concerns what established learning cannot give him. Ragab's difficulty concerns whether legitimate training can secure a livelihood. Both subsequently depend on an interested source while appearing to have acquired an exceptional personal capacity. The ethical problem is that apparent mastery outruns accountable control. This description preserves the difference between genuine earlier knowledge and a later misleading claim about its extension.

Table: 7. Professional Authority and Its Limits

Dimension	Faustus	Ragab	Critical implication
Initial expertise	University learning	Medical qualification	Both begin within legitimate knowledge traditions
Perceived defect	Cannot conquer death or grant total command	Does not guarantee patients or income	Different deficits make exceptional assistance attractive
Shortcut	Necromancy	Exceptional diagnosis and prognosis	Procedure is bypassed

Dimension	Faustus	Ragab	Critical implication
Public effect	Spectacle and elite entertainment	Prestige and clinical reputation	Recognition conceals dependence
Final disclosure	Power cannot save the soul	Assistance cannot be commanded on the father's terms	Instrumental success is not sovereignty

The important professional distinction concerns both motive and control. Material insecurity and the rejection of finitude produce different forms of vulnerability.

5.7 Time and Moral Opportunity

Marlowe states a twenty-four-year term and then compresses its expiry into the final hour. The clock repeatedly interrupts Faustus's attempts to imagine a different duration (Marlowe, 1604/2023, final-hour speech; D9). The film's crisis follows accumulated success rather than a fixed contractual countdown. These structures create different opportunities for reversal. Marlowe makes postponement itself part of the danger; the film turns an emergency into the occasion for refusal. The contrast concerns the organization of moral opportunity, not a universal claim that repentance depends on elapsed time.

5.8 Space: Study, Clinic, Court, and Home

The study and clinic give each protagonist an initial professional position from which the bargain is evaluated. Courts and public success then display its rewards to others. The final chamber and family crisis expose what that reputation cannot secure. These locations matter through their changing relation to action: knowledge becomes public authority, and public authority proves inadequate when its source imposes a claim. Space consequently links the profession to the reckoning without becoming a fixed allegorical code.

Table: 8. Narrative Functions of Space

Space	Work	Moral function
Study	***Doctor Faustus***	Transforms learning into solitary mastery
Court/public spectacle	***Doctor Faustus***	Shows power serving entertainment and status
Final chamber	***Doctor Faustus***	Concentrates failed release, time, and judgement
Clinic	***Appointment with Satan***	Turns borrowed knowledge into public authority
Urban social space	***Appointment with Satan***	Allows evil to appear respectable and modern
Home/sickroom	Appointment with Satan	Restores vulnerability, love, and accountable care

These spaces are compared by their use within the narrative. Their ethical significance changes as benefits give way to an enforced cost.

5.9 Recognition: Tragic and Redemptive

Recognition is established by the protagonist's response to what the arrangement has become. Faustus repeatedly names danger and loss; his final speech displays increasing comprehension alongside unstable appeals. Ragab's crisis exposes an enforceable demand where he had accepted help. His refusal provides

evidence that comprehension can become action. The two cases therefore differ in the practical consequence of awareness, not simply in how much each man finally knows.

"*Non-transformative*" describes recognition that does not produce an effective sustained return within the represented action. "Transformative" describes recognition followed by refusal and a changed direction. These are analytical terms rather than newly established universal categories. They should be tested against counterexamples: Faustus's attempted renunciations and Ragab's unresolved obligations prevent either label from becoming a complete moral description of the character.

5.10 Damnation and Redemption

The dramatic outcomes differ, but neither supplies a simple national or religious hierarchy. Marlowe's catastrophe follows repeated warnings and makes the cost of the relationship final. The film's restoration follows rejection and represents another course as possible. Judgement and mercy remain relevant to both. The comparison concerns how their possibilities are distributed through action, pressure, and closure rather than a judgement on the relative benevolence of two cultures.

5.11 Medium-Specific Differences

Soliloquy allows Marlowe's audience to hear Faustus alter his own arguments, while the angels and the Old Man give alternatives a separate voice. The final speech creates an especially sharp divergence between the speaker's attempts to govern time and the clock's continuation. The film narrative places the corresponding pressure within professional and domestic relationships. This comparison rests on textual form and documented narrative organisation; a further comparison of acting, framing, or sound would require the audiovisual evidence specified in Section 6.5.

5.12 Major Similarities and Differences

Table: 9. Principal Similarities and Differences

Category	Similarity	Difference
Protagonist	Educated male professional	Scholar of universal ambition vs. struggling physician
Evil	Exploits dissatisfaction through an offer	Infernal hierarchy vs. urbane personal mediator
Benefit	Produces extraordinary apparent power	Magic and spectacle vs. exceptional medical foreknowledge
Good	Remains available as counter-direction	Spiritual counsel vs. family as the decisive occasion
Crisis	Reveals that mastery was illusory	Contract expiry vs. child's illness
Recognition	Both perceive deception and loss	Attempted return remains ineffective vs. refusal becomes effective
Ending	Affirms moral limits of demonic power	Damnation vs. recovery

The matrix summarizes functional relations. Differences in outcome do not establish a hierarchy between religious traditions.

5.13 Ethical Heroism and Dramatic Centrality

Ethical heroism denotes resistance grounded in responsibility rather than exceptional command. The Old Man gives this function a clear dramatic form by maintaining counsel under threat. He does not displace Faustus as protagonist: his relative constancy throws the central character's oscillation into relief. The distinction lets ethical evaluation recognise resistance while literary analysis preserves the tragic force of a compromised central figure.

Ragab's claim is conditional in a different way. Refusal begins after participation and under pressure from personal loss. The ending offers recovery, but the argument must ask what follows it. A professional return would require accountable practice and an answer to the public standing acquired through the concealed arrangement. These are ethical implications of the interpretation, not additional scenes invented to complete the narrative.

Faustus's eloquence creates a claim on attention that ethical criticism must take seriously. His ambitions have a scale that can make the later entertainments seem painfully inadequate. Calling him an unsuccessful ethical hero does not turn him into an uncomplicated villain. His importance lies partly in the tension between impressive language and unstable action. A reader may recognize the difficulty of changing course without endorsing the course he has taken.

Ragab's refusal has a different narrative position. It interrupts a course he has already helped sustain. Because the reversal occurs when someone close to him is endangered, it offers evidence of changed allegiance while leaving the reach of his recovered responsibility open. The central comparative question is whether a personal awakening can become a public ethic of care.

5.14 Demonic Agency and Human Participation

The devil figures sustain temptation through actions that exceed the protagonist's wishes. They offer advantages, define the terms of access, and enforce their claims. Human desire makes these interventions effective, but cannot replace them as an explanation. The comparison therefore examines a relationship between participating agents rather than locating the entire conflict either inside the protagonist or in an irresistible external force.

This account also prevents vulnerability from being moralized. Ragab's poverty makes help attractive, but is not itself a vice. Faustus's desire to extend knowledge is not wrong merely because it exceeds a convention. The argument concerns the means accepted and the claims used to defend them. Such a distinction is necessary if responsibility is to be discussed without denying the social or theological pressures represented by the works.

The tempters do more than reflect human weakness. They supply advantages, restrict access, redirect attention, and enforce claims. A purely psychological interpretation would lose those represented interventions. A purely external explanation would lose the protagonist's interpretation and participation. The comparison retains both kinds of action and asks how their relation changes when refusal becomes possible or dangerous.

The contract warning makes self-deception particularly visible because Faustus supplies the inference that turns flight into apparent impossibility (Marlowe, 1604/2023, blood-contract exchange; D5). Threat introduces a different mechanism: withdrawal becomes dangerous through another agent's intervention. Distinguishing interpretation from intimidation explains why responsibility changes across the action. The protagonist may misread a warning in one scene and face a credible coercive demand in another.

In Ragab's case, successful results make the concealed source easier to tolerate. The interpretation concerns a social reward for apparent competence, but does not establish that all surrounding characters knowingly endorse corruption. Patients and family members do not necessarily possess the knowledge available to the protagonist or audience. Responsibility for secrecy and responsibility for trusting an apparently qualified professional must therefore be kept separate.

5.15 Recognition Allegiance and Accountable Action

The comparison distinguishes three stages that closure can otherwise compress. A character may recognise a harmful arrangement, reject its authority, and then undertake the work of repairing its effects. These stages are related but do not automatically follow one another. Faustus's final awareness and proposed renunciation fail to secure release. Ragab's refusal changes allegiance, while the film leaves the longer history of professional accountability largely beyond its ending.

This distinction permits a more exact evaluation of both protagonists. Faustus's tragic outcome does not erase the appeals that complicate a judgement of his last intention. Ragab's restored future does not retrospectively validate the means through which he obtained success. Ethical criticism must attend to the represented sequence of choices as well as its outcome. Redemption can open a future of responsibility without narrating its completion.

5.16 Further Comparative Close Readings

The two works make the limits of medicine central to their different treatments of mortality. Faustus recognises medicine's capacity to preserve health, then makes its inability to abolish death a reason to abandon it. That judgement turns care into failure by demanding an impossible criterion. Ragab's exceptional foreknowledge similarly fails to become sovereignty over life. Read together, the works ask whether a professional must control an outcome absolutely before his work can possess value. Their endings answer differently, but the comparison exposes a shared temptation to confuse knowing with commanding (Marlowe, 1604/2023, opening study speech; D11; Kassem, 2014).

The Wagner–Clown scene supplies a second bridge. Its comedy stages a transaction in which money and promised transformation coexist with intimidation. The Clown's effort to return payment distinguishes accepting a benefit from consenting to every claim subsequently attached to it. Ragab's refusal brings a related problem into the principal narrative: assistance has created obligations that its supplier seeks to enforce. The parallel concerns the changing conditions of service. It does not make the Clown's comic resistance equivalent to Ragab's religious return, but it demonstrates that coercion and economic need already belong to the Marlovian material (Marlowe, 1604/2023, Wagner–Clown exchange; D12).

Interpretation itself is a further site of conflict. In the opening study speech, Faustus moves from statements about sin and death to the conclusion that everlasting death is unavoidable. During the contract scene he similarly converts a warning to flee into a judgement that flight cannot succeed. These are identifiable

inferential steps rather than mere expressions of bad character. Nabil's late claim invites Ragab to accept another interested interpretation of necessity: submission is presented as the condition for preserving what he loves. Comparative analysis can therefore examine who is authorised to define the available future. The danger lies partly in treating the creditor's account of necessity as the whole truth (Marlowe, 1604/2023, opening study speech and blood-contract exchange; D5; Kassem, 2014).

The final soliloquy also gives the recognition argument a rhetorical basis. Faustus repeatedly addresses powers that might stop time, conceal him, or dissolve his consciousness. The shifting appeals reveal his difficulty in finding an addressee whose authority he can trust. Ragab's religious return changes the source of authority accepted at the crisis. The contrast is thus between an unstable search for release and a refusal that establishes another allegiance. It remains a comparison of represented speech and action, rather than a verdict on the sincerity of either character or on the theological possibilities of entire traditions (Marlowe, 1604/2023, final-hour speech; D9; Kassem, 2014).

Finally, the audience's knowledge must be distinguished from the protagonist's recognition. Marlowe's Chorus frames the action before Faustus begins his deliberation, and Mephastophilis states the infernal conditions early. This framing makes subsequent dismissal dramatically consequential: what surprises the character need not surprise the spectator. In the film narrative, the distance between beneficial assistance and its enforced cost organises the later crisis. The available synopsis establishes that sequence but does not determine exactly when a viewer identifies Nabil's nature. The comparison can identify unequal disclosure within the stories while leaving production-specific dramatic irony and actual audience response for separate investigation.

5.17 Critical Synthesis

The comparison supports an account of dependence that connects benefit with its hidden conditions. Its strongest evidence lies in the contract warning, the restricted cosmological answer, the final-hour appeals, and the film's movement from assistance to crisis and refusal. Those cases show different relations between knowing a danger and responding to it. Broad claims about evil's nature add little unless they can be connected to such events.

Appointment with Satan can accordingly be read as a redemptive reworking of a Faustian bargain structure. The comparative claim remains distinct from its documented catalogue attribution to Goethe. It identifies a professional and family setting in which rejection becomes effective, while ***Doctor Faustus*** gives attempted return a tragic outcome. The study's contribution is this carefully bounded relation between recognition, conduct, and closure.

6. Findings and Conclusion

6.1 Major Findings

1. Both bargains attach an exceptional offer to an existing dissatisfaction. The comparison preserves the different causes of that dissatisfaction rather than treating desire as an identical moral failure.
2. Benefits and recognition encourage continued reliance, while later threats change the conditions of participation. Initial consent and coercive enforcement therefore require separate analysis.
3. Alternatives to dependence remain articulated through counsel, relationships, and religious return. Their presence does not prove that resistance is equally accessible at every moment.

4. Professional authority exceeds accountable control when an interested source governs its continuation. This is distinct from claiming that every supplied answer is factually false.
5. Successful outcomes can conceal the conditions of assistance. The crisis exposes those conditions rather than simply showing that the promised power was wholly unreal.
6. Recognition has different practical consequences. Faustus's attempted return does not become effective before the catastrophe; Ragab's refusal interrupts the relationship and is followed by restoration.
7. The film gives family danger a decisive role in refusal. Marlowe also includes human counsel and fellowship, so the contrast concerns relational consequences rather than an absolute absence of relationships.
8. The professional setting changes the ethical problem from command over nature to authority within a practice of care. Detailed claims about audiovisual form await a documented viewing copy.
9. The endings represent tragic and redemptive possibilities without licensing a general opposition between Christian judgement and Islamic mercy.
10. Functional resemblance supports the comparison. The film's catalogue attribution to Goethe requires acknowledgement and further historical investigation; it does not establish direct adaptation from Marlowe.

6.2 Answers to the Research Questions

Table: 10. Answers to the Research Questions

RQ	Answer and qualification
RQ1	Good and evil emerge through voices, actions, and relationships. Their supernatural agents cannot be reduced to psychology alone.
RQ2	Rewards sustain dependence; later threats change the conditions of participation. Consent and enforcement require separate treatment.
RQ3	Apparent authority can exceed control over the source of knowledge. Correct information and accountable expertise are distinct.
RQ4	Faustus's appeals do not secure release; Ragab's refusal interrupts dependence. Neither sincerity nor complete reparation follows automatically from outcome.
RQ5	The film shifts the bargain toward profession and family. Its attribution to Goethe and its detailed audiovisual form require separate evidence.

The answers retain the difference between narrative evidence and claims requiring further screening or archival work.

Table 11. Comparative Sequence Matrix

Analytical category	*Doctor Faustus*	*Appointment with Satan*	Interpretive question
Initial lack	**Mortality and finite disciplines**	**Professional and economic failure**	**When does dissatisfaction become entitlement?**
Offer	**Twenty-four years of demonic service**	**Exceptional medical foreknowledge**	**How is cost concealed?**
Consent	**Written covenant in blood**	**Repeated practical acceptance**	**Is consent singular or cumulative?**

Analytical category	*Doctor Faustus*	*Appointment with Satan*	Interpretive question
Reward	**Knowledge claims, travel, spectacle**	**Patients, reputation, prosperity**	**How does reward produce dependence?**
Good counterforce	**Angels, scripture, Old Man**	**Family, conscience, faith, vocation**	**What makes an alternative credible?**
Recognition	Final hour and fear	Family crisis, demand, and refusal	Does recognition change conduct?
Closure	**Damnation**	**Repentance and recovery**	**What cultural pedagogy does the ending create?**

This matrix is an analytical map rather than a claim that every event has an identical equivalent in the other work.

6.3 Contributions of the Study

The study contributes a comparison organized around the relation between recognition and conduct. It separates a shared plot function from a claim of historical influence, distinguishes consent from later intimidation, and makes professional accountability part of the reading. Its methodological contribution is the explicit separation of textual evidence, documentary film information, and formal interpretations requiring audiovisual confirmation. These are applications and refinements of existing approaches, not claims to have invented ethical criticism or a universal theory of recognition.

6.4 Implications

The findings suggest that comparison is most productive when it keeps uneven circumstances visible. The same bargain function can involve different ambitions, forms of disclosure, and costs of refusal. They also encourage a more cautious account of redemption: a restored future is not identical with completed restitution. Applications to current professional or technological practices remain useful questions for further work, but need evidence beyond the two narratives.

6.5 Limitations

The literary evidence follows an accessible edited text based on the 1604 quarto, not an unmediated authorial original. Dyce's amendments and the separate 1616 tradition limit claims of textual uniformity. The current film evidence does not identify a screening copy with duration, source, and complete dialogue record. Plot documentation can support the narrative argument, but detailed claims about shots, editing, soundtrack, or performance effects require that missing audiovisual record. No timestamps or modern verse numbers are invented to conceal the limitation.

Interpretation is also limited by the categories used. Heroism is defined ethically rather than by prominence or psychological complexity. Recognition is distinguished by its represented consequence, not treated as proof of inner sincerity. The Old Man's brief symbolic role, Faustus's final appeals, and Ragab's personally motivated refusal complicate those terms. They remain part of the evidence rather than exceptions removed to preserve a neat opposition.

The corpus comprises one play and one film. It cannot establish a general history of Egyptian religious cinema or of Christian and Islamic accounts of repentance. No reception evidence measures how spectators

understood the endings, and no archival record establishes the film's precise route of adaptation. The findings are therefore case-specific, comparative, and interpretive.

6.6 Recommendations for Future Research

- Document an identifiable film copy and produce a sequence log with dialogue, shot descriptions, and sound observations before extending the formal analysis.
- Investigate the credited relation to Goethe through screenplay records, contemporary publicity, production files, and reviews; compare Marlowe only within that documented history.
- Examine the difference between accurate results and accountable professional authority across a wider selection of Egyptian films.
- Compare Arabic translations and performances of ***Doctor Faustus*** to establish how versions of the myth circulate across languages and media.
- Use reception evidence to test responses to the endings rather than inferring uniform Christian, Muslim, religious, or secular audiences.
- Extend the analysis of family and gender, particularly who performs care, bears the consequences of secrecy, and participates in recovery.

6.7 Conclusion

The comparison began with a shared bargain and has located its most significant difference in the response to dependence. Faustus and Ragab receive benefits from a source they cannot finally govern. Earlier success encourages reliance, while crisis exposes a cost that success had made easier to overlook. Their professional situations remain different: the scholar demands powers beyond finite learning; the physician seeks relief from an insecure livelihood. These circumstances explain the attraction of assistance without making its conditions harmless.

Marlowe's ending gives recognition an intense but ineffective outcome. Faustus voices fear and attempted return, yet does not secure release before the devils remove him. The film allows refusal to interrupt the relationship and represents a restored possibility of life. The contrast should be stated at this level. It does not prove that Faustus lacks sincerity, that Ragab has completed every obligation, or that their endings exhaust the religions with which the works engage.

The original contribution is a focused account of how knowledge of the bargain's cost relates to conduct. It joins professional authority, the changing conditions of consent, and the narrative consequences of recognition. It also separates structural comparison from the catalogue's attribution of the film to Goethe and states the different evidential demands of text and audiovisual form. Further screening and archival work can deepen the film analysis; the present findings remain bounded by the documented materials.

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