

Doctor Faustus Redux: Deepfake Technology, Sociological Disruption of True Knowledge, and the Moral Crisis Facing Our Generation

Pinaki Burman

PhD Scholar, Department of Advance Theological Studies, Sam Higginbottom University of Agriculture, Technology and Sciences

ABSTRACT

The development of deepfake technology resulted in a new era of societal disruption, which has sparked significant challenges regarding the nature of genuine knowledge and the ethical predicament that our generation is currently confronting. This article explores the ramifications of deepfake in contemporary society and draws its motivation from the well-known novel of Doctor Faustus. Deepfake, also known as artificial intelligence-generated altered media, present a substantial risk to the veracity of information, as well as an opportunity to warp perceptions of reality and erode trust. This article sheds light on the ethical conundrums that result from the manipulation of information by investigating the influence that deepfake has had on a variety of disciplines. The paper highlights the critical need for ethical awareness, legislative frameworks, media literacy, and technology breakthroughs to offset the detrimental consequences of deepfakes. We will only be able to successfully negotiate the treacherous junction of technology, knowledge, and morality if we work together to do so. Then only will we be able to safeguard the veracity of knowledge and preserve the foundations of an equitable and enlightened society.

KEYWORD: Doctor Faustus, Knowledge, Deepfake Technology

INTRODUCTION

“What is knowledge?”¹ Is knowledge nothing more than an awareness of facts or expertise in a specific skill, or is it a genuine belief that is distinguishable from opinion or conjecture due to the presence of justification? How do we acquire knowledge? What do we have to sacrifice in order to acquire knowledge? Does knowledge enhance morality? In analytic philosophy, the majority of definitions of knowledge identify three essential categories. “Knowledge-that,” is also referred to as propositional knowledge.² The term “Knowledge-how” denotes practical skill. The last type of knowledge is called “knowledge through an acquaintance,” and it describes a familiarity with a recognised entity based on

¹ James Frederick Ferrier and Edmonds & Remnants (binders), *Institutes of Metaphysic: The Theory of Knowing and Being* (Edinburgh: W. Blackwood, 1854), 46, <http://archive.org/details/institutesofmeta00ferruoft>.

² Peter D. Klein, ‘Concept of Knowledge,’ in *Routledge Encyclopaedia of Philosophy*, ed. Edward Craig, 1st ed. (London: Routledge, 2016), <https://doi.org/10.4324/9780415249126-P031-1>.

prior experience.^{3,4} Philosophers believe that having knowledge requires successful cognitive abilities or epistemic engagement with the world, and that propositional knowledge is a manifestation of genuine belief.⁵ In the current state of the globe, Shreesham Pandey reports that, a lack of a specific category of information is meant to be understood as “insufficient knowledge.” People who devote a lot of their time to the study of science and engineering, for instance, may be deficient in their knowledge of the arts and the humanities. Similarly, people who focus their education on the study of humanities tend to be ignorant in the areas of natural science and medical care. This phenomenon of a partial eclipse of knowledge is created, on the one hand, by the amount of knowledge, on the other hand, by the absence of an education system, and the social milieu is also a source of this phenomenon.⁶

There is a limit to the amount of information that can be accessed and comprehended. In other words, the fate of modern humans is that the information we possess is probably significantly less than the enormous breadth of all human knowledge. The majority of life-essential knowledge is not taught in educational institutions, and so humans lack such knowledge.⁷ As socio-cultural norms have departmentalized the modern acquisition of knowledge. Doctor Faustus challenged the conventions of departmentalized learning, but at what cost? Before understanding Doctor Faustus’ quest for knowledge, it is important to know where knowledge stands in the world right now. Has the evolution of digital technologies impacted the nature of knowledge? Considering that, we live in the age of Artificial Intelligence. It is the fields of knowledge representation and knowledge engineering that make it possible for artificial intelligence algorithms to provide insightful responses to inquiries and draw conclusions based on observations of the real world.^{8,9,10,11} Algorithms that can perceive, interpret, process, or replicate human feeling, emotion, and mood are included under the umbrella term of “affective computing,” which is an interdisciplinary concept of Artificial intelligence.^{12,13,14,15} Hans Moravec and Marvin Minsky argue that, “Work in different individual domains can be incorporated into an advanced multi-agent system or cognitive architecture with general intelligence.”^{16,17} Whereas,

³ Linda Zagzebski, ‘What Is Knowledge?’ in *The Blackwell Guide to Epistemology* (John Wiley & Sons, Ltd, 2017), 92, <https://doi.org/10.1002/9781405164863.ch3>.

⁴ Jason Stanley and Timothy Williamson, ‘Knowing How,’ *The Journal of Philosophy* 98, no. 8 (1 August 2001): 411–44, <https://doi.org/10.2307/2678403>.

⁵ Zagzebski, ‘What Is Knowledge?’ 109.

⁶ Shreesham Pandey, ‘Lack of Knowledge in the Modern World: A Descriptive Analysis,’ *The Times of India*, 26 August 2021, <https://timesofindia.indiatimes.com/readersblog/thelibrarylaboratory/lack-of-knowledge-in-the-modern-world-a-descriptive-analysis-36832/>.

⁷ Pandey.

⁸ Stuart Russell and Peter Norvig, *Artificial Intelligence: A Modern Approach*, 3rd edition (Upper Saddle River: Pearson, 2010), 260-266, 320-363.

⁹ David Poole, Randy Goebel, and Alan Mackworth, *Computational Intelligence: A Logical Approach*, 1st edition (New York: OUP USA, 2004), 23-46, 69-81, 169-233, 235-277, 281-298, 319-345.

¹⁰ Nils J. Nilsson, *Artificial Intelligence: A New Synthesis*, Standard Edition (San Francisco, Calif: Morgan Kaufmann, 1998), chap. 17.1-17.4, 18.

¹¹ George Luger, *Artificial Intelligence: Structures and Strategies for Complex Problem Solving*, 6th edition (Boston: Pearson, 2008), 227–43.

¹² E. Thro, *Robotics: The Marriage of Computers and Machines* (Universities Press, 2000).

¹³ Edward Edelson, *The Nervous System* (Chelsea House Publishers, 1991).

¹⁴ Jianhua Tao and Tieniu Tan, ‘Affective Computing: A Review’, in *Affective Computing and Intelligent Interaction*, ed. Jianhua Tao, Tieniu Tan, and Rosalind W. Picard, Lecture Notes in Computer Science (Berlin, Heidelberg: Springer, 2005), 981–95, https://doi.org/10.1007/11573548_125.

¹⁵ Brian Scassellati, ‘Theory of Mind for a Humanoid Robot’, *Autonomous Robots* 12, no. 1 (1 January 2002): 13–24, <https://doi.org/10.1023/A:1013298507114>.

¹⁶ Marvin Minsky, *Society of Mind* (New York: Simon & Schuster, 1988).

formal knowledge structures are employed in different processes and applications, such as content-based indexing and retrieval,¹⁸ scene interpretation,¹⁹ clinical decision support,²⁰ knowledge discovery,²¹ and other fields.²²

Moreover, Tony Bates mentioned in his book that, Connectivists like George Siemens and Stephen Downes believe that the Internet has revolutionized the nature of knowledge. Artificial Intelligence applications include powerful online search engines (e.g., Google Search), recommendation systems (used by YouTube, Amazon, and Netflix), voice recognition (Siri and Alexa), self-driving vehicles, automated decision-making, and strategic gaming systems at the highest level (such as chess and Go).²³ They said that “important” or “legitimate” knowledge now is different from what it used to be, especially academic knowledge.²⁴ According to Govindan Parayil, “Technology constitutes knowledge, and all technologies are embodiments of some form of human knowledge.”²⁵ Furthermore, Dugger believes that technology ought to be regarded as a formal academic discipline.²⁶ The technical discipline dominates contemporary education. In light of it, Dannis R. Herschbach asked, “But what kind of knowledge, and how is it situated within the scope of human knowledge?”²⁷ because Emmanuel G. Mesthene said, “Technology is organized knowledge for practical purposes.”²⁸ Therefore, the purpose of this article is to discuss whether or not knowledge improves morality by gaining an understanding of the life of Doctor Faustus, and whether or not Doctor Faustus’ insatiable hunger for knowledge is a representation of a moral crisis in our generation today. In the next part, we will look at the historical setting in which Doctor Faustus was written.

HISTORICAL BACKGROUND

Christopher Marlowe penned the tragic play, Doctor Faustus. From the late 15th through the 17th century, England had a cultural and artistic revitalization known as the “English Renaissance.” It is connected to the Renaissance, which is generally understood to have started in Italy towards the end of the 14th century and spread throughout Europe. The Elizabethan period in the second half of the 16th

¹⁷ Hans Moravec, *Mind Children: The Future of Robot and Human Intelligence*, Reprint edition (Cambridge: Harvard University Press, 1990), 20.

¹⁸ Stephen W. Smoliar and HongJiang Zhang, ‘Content-Based Video Indexing and Retrieval’, *IEEE MultiMedia* 1, no. 2 (1 June 1994): 62–72, <https://doi.org/10.1109/93.311653>.

¹⁹ Bernd Neumann and Ralf Möller, ‘On Scene Interpretation with Description Logics’, *Image and Vision Computing, Cognitive Vision-Special Issue*, 26, no. 1 (1 January 2008): 82–101, <https://doi.org/10.1016/j.imavis.2007.08.013>.

²⁰ Joan S. Ash et al., ‘Some Unintended Consequences of Clinical Decision Support Systems’, *AMIA Annual Symposium Proceedings 2007* (2007): 26–30.

²¹ Ken McGarry, ‘A Survey of Interestingness Measures for Knowledge Discovery’, *The Knowledge Engineering Review* 20, no. 1 (March 2005): 39–61, <https://doi.org/10.1017/S0269888905000408>.

²² Marco Bertini, Alberto Del Bimbo, and Carlo Torniai, ‘Automatic Annotation and Semantic Retrieval of Video Sequences Using Multimedia Ontologies’, in *Proceedings of the 14th ACM International Conference on Multimedia*, MM ’06 (New York, NY, USA: Association for Computing Machinery, 2006), 679–682, <https://doi.org/10.1145/1180639.1180782>.

²³ ‘Artificial Intelligence’, in *Wikipedia*, 12 February 2023,

https://en.wikipedia.org/w/index.php?title=Artificial_intelligence&oldid=1138959157#CITEREFGoogle2016.

²⁴ Tony Bates, *Teaching in a Digital Age: Guidelines for Designing Teaching and Learning* (SFU Document Solutions, Simon Fraser University, 2015), 69.

²⁵ Govindan Parayil, ‘Technological Knowledge and Technological Change’, *Technology in Society* 13, no. 3 (1 January 1991): 292, [https://doi.org/10.1016/0160-791X\(91\)90005-H](https://doi.org/10.1016/0160-791X(91)90005-H).

²⁶ William E. Dugger, ‘Technology--The Discipline,’ *Technology Teacher* 48, no. 1 (1988): 3–6.

²⁷ Dannis R. Herschbach, ‘Technology as Knowledge: Implications for Instruction,’ *Journal of Technology Education* 7, no. 1 (1995): 32.

²⁸ Emmanuel G. Mesthene, ‘Some General Implications of the Research of the Harvard University Program on Technology and Society,’ *Technology and Culture* 10, no. 4 (1969): 489–513, <https://doi.org/10.2307/3101569>.

century is commonly regarded as the pinnacle of the English Renaissance.²⁹ Moreover, one of the most glorious eras in the history of English literature is known as the Elizabethan Age, and its name comes from the body of work that was produced during the reign of Queen Elizabeth I (1558–1603). Elizabeth I ruled over a vibrant society that saw important advances in the arts, expeditions, the “Elizabethan Settlement” that founded the Church of England, and the dismantling of Spanish military aggression.³⁰ Elizabeth I inherited a country that was deeply torn apart on issues pertaining to religion. The beginning of this division may be traced back to the time when her father, Henry VIII, was in power. An attempt to put an end to this theological upheaval was made through the Elizabethan Settlement. It was the religious and political arrangements that were made for England that were considered to be the end of the English Reformation. These arrangements had a permanent shaping effect on the theology and liturgy of the Church of England and laid the foundations for the distinctive identity of Anglicanism.³¹ It is said that the Elizabethan Age was the pinnacle of English play and theatre. The Elizabethan Age was a golden age in English history, and it was during this time that the arts, drama, and creative activity flourished. Around the year 1400, the genre of theatre known as “morality plays” made its debut and experienced its heyday during the early Elizabethan age in England. The primarily non-religious themes in the works created during this time period are influenced not just by Henry VIII’s proclamation of freedom from the Catholic Church but also by scientific advancements in sailing and charting that occurred during this time period.³² Although Elizabethan England is not usually thought of as a time of technological innovation, in the field of science few significant advances were made during this time period. As a result, a significant portion of this scientific and technological advancement was only connected to the functional ability of navigation.

One of the most glorious periods in the history of English Literature is known as the Elizabethan Age. The authors William Shakespeare, Edmund Spenser, Christopher Marlowe, Richard Hooker, Ben Jonson, Philip Sidney, and Thomas Kyd are considered to be among the most influential of at Elizabethan Era. A bloom of poetry, including new forms such as the sonnet, the Spenserian stanza, and dramatic blank verse, as well as prose writing, such as historical chronicles, pamphlets, and the first English novels, occurred during this time period. The arts of drama and theatre also flourished during this period.³³ The subject of discussion that had justifiably achieved its own reputation was Christopher Marlowe’s masterpiece, “The Tragical History of the Life and Death of Doctor Faustus.” Christopher Marlowe was a prominent Elizabethan Era English playwright, poet, and translator. Marlowe was the first author to earn a reputation in the critical community for his use of blank verse, which went on to become the standard for the time period. The protagonists in his plays sometimes take on too much responsibility for themselves. Some academics find it difficult to reconcile the humanistic themes and genuine emotions found in Marlowe’s literary works with his “anti-intellectualism” and his catering to the prurient demands of his Elizabethan audiences for gratuitous

²⁹ M. Hattaway, *A Companion to English Renaissance Literature and Culture* (Malden, Mass.: Wiley-Blackwell, 2002).

³⁰ Joseph Black et al., eds., *The Broadview Anthology of British Literature: Concise Volume A - Third Edition: The Medieval Period - The Renaissance and the Early Seventeenth Century - The Restoration and the Eighteenth Century*, 3rd edition (Peterborough, Ontario, Canada: Broadview Press, 2016), 683.

³¹ ‘Elizabethan Religious Settlement’, in *Wikipedia*, 7 February 2023, [https://en.wikipedia.org/w/index.php?title=Elizabethan Religious Settlement & oldid=1137970785](https://en.wikipedia.org/w/index.php?title=Elizabethan_Religious_Settlement&oldid=1137970785).

³² David Judkins, ‘Life in Renaissance England,’ 5 December 2015, https://uh.edu/~djudkins/life_in_renaissance_england.htm.

³³ ‘Elizabethan Literature,’ in *English Literature* (Encyclopaedia Britannica, 31 March 2021), <https://www.britannica.com/art/Elizabethan-literature>.

demonstrations of excessive physical violence, brutality, and bloodshed.³⁴ Each of Marlowe's plays revolves around a self-destructive, out-of-control passion that gradually gets worse over the course of the play until it finally destroys the protagonist. The thirst for empire, the love for riches, the lust for knowledge, and the craving for beauty are all aspects that are present in each play, both in the background and as the primary driving force.³⁵ The Renaissance in England saw a resurgence of intellect and scholarship, while new forms of play drove away "miracles," "mysteries," and "moralities."³⁶ Marlowe, who was known as the "University Wits," was the embodiment of the Renaissance Era in and of himself:

In the conception of the central character of his dramas, he was impelled by the Renaissance spirit for unlimited power, unlimited knowledge for the sake of power, and unlimited wealth, again, for the sake of power. Aspirations, the unbounded desire of love for the pleasure of the senses, infinite longing for beauty rather than for truth—these are the characteristics of the imaginative life which glittered before his eyes in that great age of daring adventures.³⁷

The question that needs to be asked is, "Is tragedy born where morality dies?" Marlowe was a talented poet who unfortunately has a poor reputation. As he achieved "famous gracer of tragedians" status from Robert Greene, a fellow University Wit.³⁸

In 1593, Marlowe was accused of 'Atheism' before the Court of Star Chamber.³⁹ According to Frederick S. Boas, an atheist and godless person had given up on the idea that God created people and the universe.⁴⁰ Spiritually, an atheist poses the greatest threat to his own eternal soul. But politically, in Tudor England⁴¹, atheists were viewed as a threat not only to themselves but also to others and the state. This was due to the possibility that atheists would convert to Catholicism and support England's adversary, Spain.^{42,43} The devout interpreted Marlowe's early and brutal death as divine vengeance. In "The Theatre of God's Judgement," Thomas Beard could not help but draw a lesson: "He denied God and his Son Christ and blasphemed the trinity." He added the following warning to all Atheists in the world, "by consideration of this example, either forsake their horrible impiety or that they might in like manner come to destruction."^{44,45} As a direct consequence of this, the Elizabethan society held conflicting opinions of Marlowe. Many compared Doctor Faustus to Marlowe.

³⁴ Richard Wilson, *Christopher Marlowe* (London, 1999), 3.

³⁵ S. Sen, *Christopher Marlowe Doctor Faustus: A Critical Evaluation*, 1st Edition (Unique Publishers, 2015), 1.

³⁶ Sen, 9.

³⁷ Sen, 11.

³⁸ Marion Jane Nelson, "What Doctrine Call You This?" An Inquiry into Christopher Marlowe, Doctor Faustus and Hermetic Thought 1583-1593' (The Degree of Master of Arts by Research, University of Adelaide, 2012), 12.

³⁹ Nelson, 14.

⁴⁰ Frederick S. Boas, *Christopher Marlowe: A Biographical and Critical Study* (Oxford: The Clarendon Press, 1940), 109.

⁴¹ The Tudor Period Occurred between 1485 and 1603 in England and Wales and Includes the Elizabethan Period during the Reign of Elizabeth I until 1603.

⁴² David Riggs, 'The Author of Anwick His Meditation Shared Lambarde's Fears: "Because the Papist's Religion Is More Pleasing unto the Carnal Senses of Man, than the Straight Rules of God," Anwick Reasoned, "There Is No Doubt but That They [the Atheists] Will Join with the Papists against the Protestants When Any Stir Happeneth."' in *The World of Christopher Marlowe* (Holt Paperbacks, 2006), 326.

⁴³ Nelson, "What Doctrine Call You This?" An Inquiry into Christopher Marlowe, Doctor Faustus and Hermetic Thought 1583-1593', 14.

⁴⁴ David Riggs, *The World of Christopher Marlowe*, Reprint edition (New York, N.Y: Holt Paperbacks, 2006), 343.

⁴⁵ Nelson, "What Doctrine Call You This?" An Inquiry into Christopher Marlowe, Doctor Faustus and Hermetic Thought 1583-1593', 20.

Henry Levin believed, “Doctor Faustus was like Marlowe himself, that impenitent and malicious scoundrel whom Elizabethan preachers designate ‘a scorner.’”⁴⁶ Paul Kocher feels that Marlowe uses Faustus and devils’ utterances to promote heretical notions. He further observed Marlowe’s understanding of orthodoxy and his mocking satirical anti-Christian prejudice.⁴⁷ Nelson said that, although Doctor Faustus is not Marlowe’s original creation, both of them were born poor, went to protestant universities, turned their backs on spirituality, and both were sceptics or doubters. One of them even rejected the Trinity.⁴⁸ In my view, yes both underplayed the divine. Marlowe was the victim of the socio-religio-political state of his time so was his protagonist, Doctor Faustus. In addition, he also falls prey to his own psychological flaws. The critical analysis of Doctor Faustus will be discussed in the following section

CRITICAL ANALYSIS OF DOCTOR FAUSTUS

The chorus narrated the prologue of Doctor Faustus, which served as an effective opening to the story [Act 1, Prologue, Line 11-21]:

Chorus. Now is he born, his parents base of stock,
In Germany, within a town call’d Rhodes:
Of riper years, to Wertenberg he went,
Whereas his kinsmen chiefly brought him up.
So soon he profits in divinity,
The fruitful plot of scholarism grace’d,
That shortly he was grace’d with doctor’s name.
Excelling all whose sweet delight disputes
In heavenly matters of theology;
Till swoln with cunning, of a self-conceit,
His waxen wings did mount above his reach.

Doctor Faustus was born in Germany, and both of his parents came from humble origins. He attended Wittenburg University as an adult. Very quickly, he was able to make significant headway in the subject of theology. In fact, his achievements in this area of study were quickly recognised by those in the academic world, and he was awarded the Doctorate of Divinity almost instantaneously. Pattinson noted that, at one point in history, theology was considered to be the “top” academic discipline. It represented the highest level of academic ability and study in a society that was predominately Christian. The “Queen of the Sciences” is Cinderella across many arts faculties. However, due to the patriarchal nature of the omnipotent God, this discipline has been left with some unpleasant attitudes. Theology frequently gives the impression that it considers itself to be the highest kind of academic study, claiming to provide a “comprehensive, all-encompassing, and unparalleled overview of the full spectrum of human knowledge and behaviour.” This pompous air of superiority is offensive and unappealing. In theology, it encourages self-serving ignorance.⁴⁹ A similar occurrence was related by

⁴⁶ Harry Levin, *Christopher Marlowe: Overreacher* (London: Faber and Faber, 1964), 156.

⁴⁷ Paul H. Kocher, *Christopher Marlowe: A Study of His Thought, Learning, and Character* (Russell & Russell, 1962), 118–19.

⁴⁸ Nelson, “‘What Doctrine Call You This?’ An Inquiry into Christopher Marlowe, Doctor Faustus and Hermetic Thought 1583-1593,” 22.

⁴⁹ Stephen Pattison, *The Challenge of Practical Theology: Selected Essays*, 1st edition (London; Philadelphia: Jessica Kingsley Publishers, 2007), 215–16.

the chorus regarding Doctor Faustus. He was superior to everyone else who took pleasure in disputing and discussing topics of theology that were related to God and heaven. And because of this, he grew extremely proud of his intelligence and was bloated with pride and arrogance, to the point where he seemed to aspire to be like Icarus, who flew too high with wings made of wax, which melted away due to the heat of the sun, causing him to fall into the sea.

Marlowe acknowledged Doctor Faustus' unjustifiable ambition [Act 1, Prologue, Line 22-28]:

Chorus. And, melting, heavens conspir'd his overthrow,
For, falling to a devilish exercise,
And glutt'd now with learning's golden gifts,
He surfeits upon cursed necromancy;
Nothing so sweet as magic is to him,
Which he prefers before his chiefest bliss:
And this the man that in his study sits.

Faustus was chastised by God for his unreasonable ambition, and he was also removed from his preeminent position as a result of this punishment. After that, he stooped extremely low in order to engage in the activities associated with the magical arts. After falling from the pinnacle of his academic career and achievement of all the great and glorious abilities of knowledge, he turned his attention to the study of necromancy. The evil practice of evoking the spirit in oneself or others. While deciding on his future academic path, he preferred magic over salvation. Although he mastered all other disciplines in addition to theology. Now, he considers such topics worthless. He believes that notwithstanding his expertise in these disciplines, he will never get above the level of an ordinary person. But he aims to achieve tremendous glory and recognition, as well as unlimited wealth and power through necromancy and black magic.

During Doctor Faustus's first experiment, Mephistophilis, the great lieutenant, appeared to him and told him he must give up his faith in God and embrace Lucifer for his successful accomplishment. In response, Doctor Faustus made a deal with Lucifer [Act 2, Scene 1, Line 96-110]:

Faust. "I, John Faustus, of Wertenberg, Doctor, by these present, do give
Both body and soul to Lucifer, Prince of the East, and his minster
Mephistophilis, and furthermore grant unto them that, twenty-four
Years being expired, the articles above written inviolate, full power
To fetch or carry the said John Faustus, body and soul, flesh, blood
Or goods, into their habitation wheresoever.
By me,
JOHN FAUSTUS"

George Santayana, an early 20th-century proponent of this latter approach, claims:

Great Faustus is cursed by error or determinism, browbeaten by the devil, and prohibited to repent when he has truly repented. The conclusion is terrifying because a basically good person has signed away his soul in a moment of obsession, dragged against his will to misery and damnation.⁵⁰

⁵⁰ Willard Farnham, *Twentieth Century Interpretations of Doctor Faustus: A Collection of Critical Essays* (Prentice-Hall, 1969), 13.

Faustus is a “martyr” to Renaissance principles of “power, curious knowledge, enterprise, money and beauty,” and the devil represents the genuine good in Marlowe’s play, according to Santayana.⁵¹ Further, he described Doctor Faustus as a tragic hero who is “noble and human, yet misguided by some excusable fault or error.”⁵² Does Doctor Faustus sell his soul to Lucifer for Renaissance principles? And was it indispensable?

Doctor Faustus is, in theory, a humanist idealistic, but Marlowe has taken him and shown him to be condemned, thereby satirising the Renaissance Humanist values. Faustus’ character is rational and acutely aware of the moral (or immoral) status of his actions.⁵³ Marlowe’s protagonist with his Renaissance principles felt a sense of guilt and remorse right after he sold his soul to Lucifer. He showed a sign of repentance [Act 2, Scene 2, Line 1-3]:

Faust: When I behold the heaven, then I repent,
And curse thee, wicked Mephistophilis,
Because thou hast depriv’d me of those joy.

Mephistophilis convinces Faustus that heaven is not so magnificent that he ruins his wonderful agreement with Lucifer pondering about it [Act 2, Scene 2, Line 6-7]:

Mephistophilis. I tell thee, [Faustus,] ‘tis not half so fair
As thou, or any man that breathes on earth.

In my opinion that, false narratives were common back then as well. Moreover, through his dominance, Lucifer helps to strengthen the false narrative about the truth of Christ [Act 2, Scene 2, Line 88; 94-97]:

Lucifer. Christ cannot save thy soul, for he is just. And,
Lucifer. We (Lucifer and Beelzebub) come to tell thee thou dost injure us;
Thou talk’st of Christ, contrary to thy promise;
Thou shouldst not think of God: think of the devil.
And of his dame too.

It was also observed that Lucifer [Act 2, Scene 2, Line 182] and Mephistophilis [Act 2, Scene 1, Line 172] constantly provided him with a book to read so that he may indulge his unbridled ambitions and neglect to look at the truth. Marlowe kept good angels and bad angels to show the power of manipulation. Marlowe kept minor characters like bad angels and good angels to show how people can be manipulated and how they can fight back against being manipulated. But Faustus could not stop Lucifer, Mephistophilis, and the bad angels from manipulating him [Act 2, Scene 2, Line 18-20]:

Faust. My heart’s so haden’d, I cannot repent:
Scarce can I name salvation faith, or heaven,
But fearful echoes thunder in mine ears...

It is important to focus on the decline of high-minded intellectualism. When knowledge-seeking becomes libertine and hedonistic, society suffers dire repercussions. Act, V depict Doctor Faustus’ inability to do anything beneficial with his immense knowledge. Instead, he exploited his knowledge to satisfy his unbridled fantasies and sexual urges [Act 5, Scene 1, Line 9-13, 82-88]:

First Scholar. Master Doctor Faustus,

⁵¹ Farnham, 15.

⁵² Farnham, 12.

⁵³ John Larson, “‘Doctor Faustus’ - Selling His Soul to Make a Point.,” *Luminarium: Anthology of English Literature*, accessed 2 May 2023, <https://www.luminarium.org/renlit/larsonmarlowe.htm>.

Since our conference about fair ladies,
Which was the beautiful'st in all the world, We have
determined with ourselves that Helen
Of Greece was the admirablest lady that ever lived.

Doctor Faustus was hosting conferences about the attractiveness of women and assuring his friend that he would bring “Helen of Greece,” the most beautiful woman in history. I would argue it was the art of “Deepfake” with the help of black magic. We are becoming addicted to and victims of deepfake as a generation. The development of fake knowledge is not an uncommon phenomenon; nevertheless, in this age of artificial intelligence, it is more prevalent than ever. Deep mimicking is the manipulation or creation of visual and auditory output through the use of complex technological algorithms derived from machine learning and artificial intelligence. These methods make it simpler to persuade other people into believing untruths.^{54,55} Later in the article, Deepfake's risk will be discussed. Furthermore, Doctor Faustus requested Mephistophilis for one more service [Act 5, Scene 1, Line 82-88]:

Faust. One thing, good servant, let me crave of thee,
To glut the longing of my heart's desire,
That I may have unto my paramour
That heavenly Helen which I saw of late
Whose sweet embracings may extinguish clean
These thoughts that do dissuade me from my vow,
And keep mine oath I made to Lucifer.

He desires “Helen of Greece” to be his mistress, and Mephistophilis must obey him to make this happen. He desired the fake to be real.

Marlowe deserves full recognition for representing the rejection of God by man as the true embodiment of the Renaissance attitude. In the prior acts, Marlowe sought the assistance of a good angel in order to convince Doctor Faustus to devote his life to God. Yet when Doctor Faustus gave in to his lustful passion and plotted to bring “Helen of Greece,” the mysterious “old man” entered the scene [Act 5, Scene 1, Line 36-47]:

Old Man. Ah, Doctor Faustus, that I might prevail
To guide thy steps unto the ways of life,
By which sweet path thou mayst attain the goal
That shall conduct thee to celestial rest.
Break heart, drop blood, and mingle it with tears!-...
But mercy, Fustus, of thy Saviour sweet,
Whose blood alone must wash away thy guilt.

In the purest sense of the word, the “old man” served as a minister on behalf of God. The “old man” contrasted Faustus' blood with Christ's blood in this passage. Doctor Faustus gave his blood to go down to damnation whereas Christ offered his blood for humanity's salvation. Marlowe does not wish to portray an ethereal figure but rather a human being who has been redeemed by Christ and is of the same flesh and blood as Doctor Faustus. Because Doctor Faustus was so involved with

⁵⁴ Jan Kietzmann et al., ‘Deepfakes: Trick or Treat?’ *Business Horizons*, Artificial Intelligence and Machine Learning, 63, no. 2 (1 March 2020): 135–46, <https://doi.org/10.1016/j.bushor.2019.11.006>.

⁵⁵ M. Mitchell Waldrop, ‘Synthetic Media: The Real Trouble with Deepfakes,’ *Knowable Magazine / Annual Reviews*, 16 March 2020, <https://doi.org/10.1146/knowable-031320-1>.

Mephistophilis, he lost the ability to relate to other humans and have meaningful conversations. The “old man” confronts Doctor Faustus and urges him to repent to Christ in the presence of Mephistophilis exemplifying the essence of a true Christian spirit against the desire for “fake” knowledge and scholarship.

Doctor Faustus did not take the wise old man’s advice into consideration. Rather he utters these words [Act 5, Scene 1, Line 58-60]:

Faust. Ah, my sweet friend, I feel

Thy words to comfort my distressed soul!

Leave me a while to ponder on my sins.

After listening to what he had to say to the “old man,” Mephistophilis accused him of being a traitor to Lucifer [Act 5, Scene 1, Line 67-69]:

Mephistophilis. Thou traitor, Faustus, I arrest thy soul

For disobedience to my sovereign lord:

Revolt, or I’ll in piecemeal tear thy flesh.

In response to Mephistophilis, Doctor Faustus urges him to request Lucifer to excuse his insensible arrogance. He further said to Mephistophilis addressing him as a sweet friend, “Please torment and annoy that nasty old man who is stooped over with age and who had the bravery to present God’s repentance to my soul when I had already offered it to your master, Lord Lucifer. Inflict upon him the harshest and most excruciating tortures that our hell can possibly muster.” In response Mephistophilis said, I cannot hurt the old man’s soul because of his unwavering faith in God. I will prowl and torment his body even if it will not hurt him. It was true Marlowe presented Doctor Faustus as very much in keeping with the spirit of the Renaissance; so much so, in fact, that his towering protagonist became the genuine personification of the aspirations, passions, and ideology of the Renaissance.⁵⁶

But in my view, Faustus’ supreme quest for ultimate power through knowledge was doomed and finite because he rejected the truth for “fake” gratification by faking “Helen of Greece” as a real person. Mephistophilis granted Doctor Faustus’ wish [Act 5, Scene 1, Line 89-90]:

Mephistophilis. Faustus, this, or what else thou shalt desire,

Shall be perform’d in twinkling of an eye.

Enter Helen of Greece.

Doctor Faustus was completely engrossed in the gratification of his carnal desires for “fake” Helen. He complimented her in the most elegant manner and passionately kissed her for the pleasure of heaven. At this point, the “old man” returns and speak to Doctor Faustus these words [Act 5, Scene 1, Line 111-113]:

Old Man. Accursed Faustus, miserable man,

That from thy soul exclud’st the grace of Heaven,

And fly’st the throne of his tribunal-seat!

To put everything into perspective at this stage, the question arises why Doctor Faustus failed to repent. According to A. David Deery, Calvin’s philosophy, which emphasizes God’s complete authority over man’s destiny, has occasionally been referred to as “double predestination.” There are indications of limited predestination in Doctor Faustus, as Faustus is predestined by his comprehension of scriptural doctrine and his choice of fate. He is free as the old man to serve anyone he wants. Yet, there is no evidence to suggest that God has determined Faustus’ future through the process of “double

⁵⁶ Sen, *Christopher Marlowe Doctor Faustus: A Critical Evaluation*, 273.

predestination.” In fact, the Calvinistic doctrine leads Faustus to erroneously give up hope of being saved and make his disastrous deal with Lucifer. Marlowe’s disagreement with Calvinism and support for Lutheran-Anglican was clearly portrayed.⁵⁷ Queen Elizabeth I herself was concerned with maintaining the safety and tranquilly of the nation. Theological disagreements didn’t bother her nearly as much as other issues did.⁵⁸ The following is what A. L. Rowse claims, “Elizabeth I made it clear that she did not wish to interfere with man’s inner conviction: it was her duty to maintain an external order, in the interests of society, if only to prevent men from persecuting each other.”⁵⁹ Given that assumption, by establishing its independence from Rome and the Pope, England was working to solidify its position as a protestant state and reject the influence of Catholicism. At the same time, radical Protestants, also known as “Gospellers,” looked forward to regaining power, and a faction known as “Puritans” had enlarged hopes of directing extremist reform within the church.⁶⁰ Moreover, the radicals were unable to advance due to the Queen’s aversion to rigid Calvinistic doctrines.⁶¹ Because of this, the period of the English Reformation did not give rise to any fresh theological doctrines.⁶² In my perspective, the character of Doctor Faustus is a better representation of the vacuum in Christian moral theology than the Renaissance persona.

The acceptance of “fake” desires in place of the truth eventually became the norm. “The Constitutional History of England” by Henry Hallam states, “Calvin and Bullinger’s work became English university textbooks. Freewillers and Pelagians were labelled as non-predestinarians.”⁶³ Calvin’s writings were extensively read and influenced religious publications of that time. It occurred in theological books, religious tracts, and plays. Calvinism influenced predestination and election in the Thirty-Nine Articles of 1563, especially Article XVII.⁶⁴ No foreign theologian wrote more books in England. Calvin published the most English books between 1548 and 1600.⁶⁵ So, what did Calvin say, and why was he so popular at universities in England back then? And how did that influence Faustus’ ability to acquire knowledge and not his spiritual salvation? According to the theology of the Calvinists, his assumption is true since the only way for a person to be saved is through faith, and this faith is a gift from God that is given without regard to the merits of the individual. In fact, man’s merits are of no use to him at all, given that he is incapable of doing anything good on his own without God’s favour. Doctor Faustus finds himself in a difficult situation because he is forced to rely on his own resources, but he discovers that he is unable to save himself via his own efforts.

In addition to the protagonist's sense of separation from God, God himself is also distant. God does not appear to Doctor Faustus, and those who speak of God do so with reverence, speaking of His wrath and

⁵⁷ A. David Deery, ‘The Christian Theology of Damnation and Salvation in Christopher Marlowe’s Doctor Faustus’ (Degree of Master of Arts in English, Lehigh University, 1968), 47–48.

⁵⁸ Roland Bainton, *The Reformation of the Sixteenth Century*, 2nd Revised edition (Boston: Beacon Press, 1985), 206.

⁵⁹ A. L. Rowse, *England of Elizabeth*, 2nd edition (Madison: The University of Wisconsin Press, 2003), 390.

⁶⁰ A. H. Dodd, *Life in Elizabethan England* (Textbook Publishers, 2003), 81.

⁶¹ ‘Elizabethan Era’, in *Wikipedia*, 22 January 2023,

https://en.wikipedia.org/w/index.php?title=Elizabethan_era&oldid=1135030695#Science,_technology,_and_exploration.

⁶² Prof Diarmaid MacCulloch, *The Later Reformation in England, 1547-1603*, 2nd edition (Houndmills, Basingstoke, Hampshire; New York: Red Globe Press, 2000), 24–29.

⁶³ Henry Hallam, *The Constitutional History of England, from the Accession of Henry VII. to the Death of George II.; By Henry Hallam a Vol. 1.* (The University of Michigan Library, 2006), 60.

⁶⁴ Thomas Rogers and J. J. Stewart Perowne, *The Catholic Doctrine of the Church of England, an Exposition of the Thirty-Nine Articles* (Nabu Press, 2010), 142–58.

⁶⁵ Martha Charlene Ball, ‘Tensions and Ambiguities in the Point of View of Marlowe’s Doctor Faustus’ (A Thesis Submitted to the Faculty of the Graduate School at The University of North Carolina at Greensboro in Partial Fulfilment of the Requirements for the Degree Master of Arts, Greensboro, The University of North Carolina, 1971), 16.

justice, God's omnipotence, and hatred of sin rather than His love and forgiveness. Doctor Faustus has an irrational fear that the devil controls him and his life. He is constantly aware of the near presence of the energies of evil, and he feels their influence and influences more strongly than he does the presence and impact of the spirits of good. Hence, predestinarian works exhibit these traits. Doctor Faustus felt alone, threatened by the devil, and isolated from God and other men.⁶⁶ It is important to remember that Calvin says God made this choice by chance, without thinking about what people are worth. Calvin called his doctrine the "decretum quidem horribile," (a terrible decision indeed) indicating its grimness.⁶⁷ As it resurfaced in Reformation theology, predestination was a gloomy and difficult notion that worried theologians and laypeople alike.

In another significant event Doctor Faustus's friends urge him to pray to God but he refused [Act 5, Scene 2, Line 27]:

Third Scholar. Yet, Faustus, call on God.

In response Faustus said, my prayers cannot be uttered because Lucifer and Mephistophilis are preventing me from doing so. See how they restrict me from raising my hand in prayer if I so desire. Additionally, Doctor Faustus also describes how Christ has the power to save him, but the wrath of God prohibits him from appealing to Him⁶⁸ [Act 5, Scene 2, Line 76 - 80]:

Faust. The devil will come, and Faustus must be damn'd.

O, I'll leap up to my God!— Who pulls me down?—

See, see, where Christ's blood streams in the firmament!

One drop would save my soul, half a drop: ah, my Christ!—

Rend not my heart for naming of my Christ!

Yet will I call on him: O spare me Lucifer!—

Where is it now? 'tis gone: and see, where, God

Even a half drop of that pure blood of Christ would be enough to save my soul, but all it would take is one drop. He prays that the devil would not rip his heart out because he has spoken Christ's name. Despite this, he continues to pray that Christ would return and rescue him from Lucifer. Nonetheless, the theological discourse of the era caused him to re-evaluate his position on God. Now, Doctor Faustus posits in his mind that, how God is reaching out his hand, and the furrows between his brows express the anger of the divine. Please conceal me and save me from the dreadful wrath of God. Even if you do not wish to bestow your heavenly kindness upon my soul, O God, for the sake of Christ, who shed his blood for the redemption of a sinner like me, please put some sort of limit on the excruciating pain and anguish that I am experiencing. Let me live and suffer in hell for a thousand years, or perhaps for a hundred thousand years, but let my soul eventually be delivered from the torment of hell.⁶⁹ According to me, in the realm of the human intellect, the influence of theology is significantly more substantial than that of God. Doctor Faustus is a prime example of it. His desire for fake knowledge (Black Art) grew because of incomplete knowledge of God due to the theological environment of the age. In the next section, I will discuss the black art of the 21st century known as "Deepfake."

⁶⁶ Ball, 23.

⁶⁷ H. J. Grimm, *The Reformation Era, 1500-1650* (Macmillan, 1954), 353.

⁶⁸ Sen, *Christopher Marlowe Doctor Faustus: A Critical Evaluation*, 163.

⁶⁹ Sen, 167.

AN IN-DEPTH EVALUATION OF DEEPPFAKE

It is likely that if we do not have a moral framework to govern how we embrace technology in the future, we will find ourselves in a perilous position. In recent days Washington Post reported that, Students from George Fischer Middle School have created a racist deepfake of a school administrator. It instilled fear in the minds of parents. The storm brought up a number of controversial topics that are currently being discussed in schools, such as racial discrimination, student privacy, the inappropriate use of artificial intelligence, and the dangers posed by gun violence.⁷⁰ The pornographic industry is currently plagued with an epidemic of deepfakes. It should come as no surprise that free porn websites are awash with movies of adult performers using the faces of famous people, but there are also videos using the faces of everyday people. In addition, a student at college finds out that her face has been digitally superimposed on the bodies of a pornographic actor.⁷¹ Furthermore, NBC News reported using the faces of Hollywood stars Emma Watson and Scarlett Johansson, a deepfake software promoted itself on Meta platforms. As deepfakes employ technology to manipulate the looks and sounds of celebrities, influencers, and even children's faces to produce non-consensual erotica.⁷² Deepfake exploited a larger spectrum of victims than only individuals, communities, or professionals. In addition to this, it has repercussions for both internal and international politics on a national and worldwide scale.

In the domestic politics of America, during the 2020 U.S. Presidential race, multiple deep fakes showed Joe Biden falling asleep in interviews, getting lost, and misspeaking, supporting concerns about his cognitive impairment.^{73,74} According to Nilesh Christopher, "AI-generated deepfake videos that are notoriously rampant in porn are now infiltrating politics." In Indian domestic politics, a Delhi Bharatiya Janata Party staff member claimed the "positive" usage of deepfake technology to distribute a Haryanvi version of Manoj Tiwari's English campaign commercial to Haryana voters during the 2020 Delhi Legislative Assembly election.⁷⁵ In International politics, the two broadcasters, who are allegedly the anchors for a "Wolf News" organisation, are not actual individuals but AI-generated characters. Pro-China bot accounts on Facebook and Twitter spread videos of them for a state-aligned information campaign. However, something did not seem quite right. Their jaws did not match the sounds that came out of their voices. Their appearance was pixelated, and their hair appeared to be strangely affixed to their heads. There were grammatical problems in the captions.⁷⁶

⁷⁰ María Luisa Paúl, 'Students Made a Racist Deepfake of a Principal. It Left Parents in Fear,' *Washington Post*, 16 March 2023, <https://www.washingtonpost.com/nation/2023/03/14/racist-deepfakes-carmel-tiktok/>.

⁷¹ Robyn Bahr, "'Another Body' Review: Intriguing Deepfake Porn Doc Is Not as Deep as You'd Think', *The Hollywood Reporter* (blog), 14 March 2023, <https://www.hollywoodreporter.com/movies/movie-reviews/another-body-review-deepfake-porn-doc-1235348679/>.

⁷² Kat Tenbarge, 'Hundreds of Sexual Deepfake Ads Using Emma Watson's Face Ran on Facebook and Instagram in the Last Two Days', *NBC News*, 7 March 2023, <https://www.nbcnews.com/tech/social-media/emma-watson-deep-fake-scarlett-johansson-face-swap-app-rcna73624>.

⁷³ Dustin Carnahan, 'Faked Videos Shore up False Beliefs about Biden's Mental Health', *The Conversation*, 16 September 2020, <http://theconversation.com/faked-videos-shore-up-false-beliefs-about-bidens-mental-health-145975>.

⁷⁴ Ashley Parker, '2020 Election: Trump and Allies Accused of Ramping up Efforts to Spread Disinformation and Fake News.', *The Independent*, 7 September 2020, <https://www.independent.co.uk/news/world/americas/us-election-2020/trump-us-election-fake-news-biden-twitter-deep-fake-videos-b404815.html>.

⁷⁵ Nilesh Christopher, 'We've Just Seen the First Use of Deepfakes in an Indian Election Campaign', *Vice* (blog), 18 February 2020, <https://www.vice.com/en/article/jgedjb/the-first-use-of-deepfakes-in-indian-election-by-bjp>.

⁷⁶ Adam Satariano and Paul Mozur, 'The People Onscreen Are Fake. The Disinformation Is Real,' *The New York Times*, 7 February 2023, sec. Technology, <https://www.nytimes.com/2023/02/07/technology/artificial-intelligence-training-deepfake.html>.

Philosophers have defined deepfakes as an “epistemic threat” to knowledge and, by extension, to society.⁷⁷ Academics evaluate the influence of deception using deepfakes and its social impact.^{78,79,80} The goal of a deepfake attack is typically to build a convincing narrative to sway public opinion or beliefs. This narrative may focus on a single person or on that person’s connections to other people. One approach that may be used to do this is called deepfake voice scamming, and it includes altering audio in order to make fake phone conversations or interactions with other people.⁸¹ In December 2021, a team from the Massachusetts Institute of Technology released a paper demonstrating that the typical human is 69-72% accurate when detecting fifty random deepfake films.⁸² Now that we have understood the concept of deepfake, it is important to discuss “the theory of the uncanny.” Canny is from the Anglo-Saxon root ken: “knowledge, understanding, or cognizance; mental perception: an idea beyond one’s ken,” having or seeming to have a supernatural or inexplicable basis; beyond the ordinary or normal. mysterious; arousing superstitious fear or dread; uncomfortably strange. Thus, the uncanny is something outside one’s familiar knowledge or perceptions.

The uncanny is the psychological sensation of anything that is not merely mysterious but also eerie and, frequently, shockingly similar.⁸³ Ernst Jentsch introduced the concept of the uncanny that Sigmund Freud later developed in his 1919 essay *Das Unheimliche*, which examines the eerie nature of dolls and dioramas.⁸⁴ Jacques Lacan, a psychoanalytic theorist, elaborated on this concept when he wrote that, “the uncanny places us in the field where we do not know how to distinguish bad and good, pleasure from displeasure, which results in irreducible anxiety that gestures to the Real.”⁸⁵ Sigmund Freud argued that, social taboo frequently produces an air not only of pious reverence but even more so of horror and even disgust. This is because the taboo state of an item gives rise to the widespread presumption that something that is hidden from the public eye (cf. the eye or sight metaphor) must be a dangerous threat and even an abomination; this is especially true when the concealed item is obviously or presumptively sexual in nature. He proposes that this aura of horror and disgust is when placed in a setting of uncertainty, which can remind one of the infantile beliefs in the power of thought, the uncanny is essentially what unconsciously reminds us of our own Id, our forbidden and hence suppressed urges.⁸⁶ Now that I established a theoretical foundation for deepfaking, I may discuss about Doctor Faustus’s obsession with Helen of Greece.

⁷⁷ Don Fallis, ‘The Epistemic Threat of Deepfakes,’ *Philosophy & Technology* 34, no. 4 (1 December 2021): 623–43, <https://doi.org/10.1007/s13347-020-00419-2>.

⁷⁸ Yoori Hwang, Ji Youn Ryu, and Se-Hoon Jeong, ‘Effects of Disinformation Using Deepfake: The Protective Effect of Media Literacy Education,’ *Cyberpsychology, Behaviour, and Social Networking* 24, no. 3 (March 2021): 188–93, <https://doi.org/10.1089/cyber.2020.0174>.

⁷⁹ Craig Hight, ‘Deepfakes and Documentary Practice in an Age of Misinformation,’ *Continuum* 36, no. 3 (4 May 2022): 393–410, <https://doi.org/10.1080/10304312.2021.2003756>.

⁸⁰ Jeffrey T. Hancock and Jeremy N. Bailenson, ‘The Social Impact of Deepfakes,’ *Cyberpsychology, Behaviour, and Social Networking* 24, no. 3 (March 2021): 149–52, <https://doi.org/10.1089/cyber.2021.29208.jth>.

⁸¹ Jon Bateman, ‘Deepfakes and Synthetic Media in the Financial System,’ *Front Matter, Assessing Threat Scenarios* (Carnegie Endowment for International Peace, 2020), 1–2, <https://www.jstor.org/stable/resrep25783.1>.

⁸² Matthew Groh et al., ‘Deepfake Detection by Human Crowds, Machines, and Machine-Informed Crowds,’ *Proceedings of the National Academy of Sciences of the United States of America* 119, no. 1 (4 January 2022): e2110013119, <https://doi.org/10.1073/pnas.2110013119>.

⁸³ Nicholas Royle, *The Uncanny* (Manchester University Press, 2003), 1.

⁸⁴ Sigmund Freud, *Das Unheimliche* (CreateSpace Independent Publishing Platform, 2015).

⁸⁵ Jacques Lacan, *The Seminar, Book 10*, First Edition (Zahar, 2005).

⁸⁶ David Bate, *Photography and Surrealism: Sexuality, Colonialism and Social Dissent* (London: Routledge, 2020), 39–40, <https://doi.org/10.4324/9781003103745>.

DOCTOR FAUSTUS'S URGE TO FAKE HELEN OF GREECE

In my opinion, Doctor Faustus' introduction of Helen was a masterful example of the art of deep-faking. Now, is it possible that Doctor Faustus, after acquiring such a great deal of knowledge and employing the craft of faking in order to bring Helen, was demonstrating that he was the victim of "abjection"? According to Charles Nicholl, the Elizabethan era, was a time when the conundrum of magic ("liberation or damnation?") was a topic of discussion along with Renaissance occultism intended to assist the advancement of science. Nicholl sees Faustus as a follower of Paracelsus⁸⁷ and a "magician as technologist" because he relates Faustus's work as a "studious artisan" to the "hands-on experience" that was encouraged by Paracelsus.⁸⁸ Doctor Faustus had a negative emotional response towards God that has been pushed out of the symbolic order with the rise of Calvinism. It is possible that Doctor Faustus has a psychological component that causes him to feel repulsed by the fact that God has rejected him, and his belief in the concept of "pre-destination" may give rise to this unsettling feeling. Furthermore, he believes that the dark power has more dominion over his life. As a result, he was involved in a deepfake of black art. At this point, the question that has to be asked is, "What kind of ethical paradigm is dominating the current generation?"

Before grasping the ethics of the current generation, it is necessary to determine if Doctor Faustus is a tragic hero of the modern Renaissance. It will aid our comprehension of his theological worldview. It is evident, despite his newfound knowledge, he was unable to accomplish anything that might be considered genuinely valuable. The eloquent deeds that fill his imagination will never be carried out. The only thing he does is pull out grapes and play some dumb pranks on the Pope. He is only able to conjure the "spirit" of Alexander and Helen and cannot reproduce their physical form in any way. So, in the case of deepfake, it is true. It makes use of strong techniques from machine learning and artificial intelligence, but it is unable to generate anything that is beneficial for society. But he comes to the knowledge that there is nothing he has accomplished in his life. The Renaissance man Doctor Faustus loses the conflict due to his psychological frailty. He was not a heroic victim of an oppressive Deity. God is incredibly generous in what He gives the hero, but the hero falls prey to the age's theological worldview, which led him to have insatiable cravings and think that God is far away even though God is able to save him. This begs the question, is morality dead in the minds of contemporary individuals?

Ethics is going through a rough period, and issues regarding its foreseeable future are being raised from a variety of perspectives. As Faustus listens to the Demonic Angel, he becomes pleased by the prospect of the magically promised reward: dominance, profit, satisfaction, infinite power, and dignity. Doctor Faustus has a significant amount of pride in his academic abilities. Similar to Doctor Faustus, Deepfakers in our generation seek glory. They have an exaggerated perception of their own knowledge and an absolute and utter preoccupation with their own ego. Indulge in the self-importance illusion and think they can change reality, but they end up failing because of their illegitimately ambitious arrogance and their insolence. When knowledgeable men lose the war between heaven and hell for their souls because of their psychic and moral vulnerability to unsatisfied cravings. Then people are curious about the future of ethics and morality whether or not it even has a future at all. This is because morality is slipping more and further down the priority list in contemporary culture.

⁸⁷ 'Paracelsus,' in *Wikipedia*, 18 March 2023, <https://en.wikipedia.org/w/index.php?title=Paracelsus&oldid=1145309819>.

⁸⁸ Charles Nicholl, review of *'Faustus' and the Politics of Magic*, by Christopher Marlowe et al., *London Review of Books*, 8 March 1990, 18–19, <https://www.lrb.co.uk/the-paper/v12/n05/charles-nicholl/faustus-and-the-politics-of-magic>.

That it may take its rightful place as an authority and protect humanity from the imminent danger of a brittle morality. As Deepfake is a genuine problem of this age. The individuals were seeking to satiate the psychological and social vacuum that lack of morality had created through their pursuit of knowledge to satisfy their empty desires, and this kind of knowledge does not result in any positive outcome, as was the case with Doctor Faustus' knowledge. In order to prevent such distortions of knowledge, ethics and morality needs to step up and use their maximum potential to counter the "fake" with the "truth."

CONCLUSION

Acquiring genuine understanding calls for careful analysis, contemplation, and a relentless pursuit of the truth because true knowledge is priceless and sought-after. Instead of being influenced by personal biases, prejudices, or preconceptions, it seeks objectivity and clarity. True knowledge acknowledges human limitations and encourages a continuing quest for truth and a readiness to change one's opinions in light of fresh facts or stronger arguments and does not encourage one to seek "fake" knowledge. In addition, it requires a commitment to social issues, such as making sure that knowledge is used to make society better, which strengthens and protects freedom and rights, equity, dignity, and the well-being of people. The accumulation of knowledge is a transformational force that is essential to human advancement and the emancipation of both people and civilizations. It acts as a driving force behind innovation, promoting forward progress in the fields of science, technology, the arts, and the humanities. It enables us to take on difficulties, find answers to issues, and enhance our quality of life. However, it is crucial to understand that with knowledge comes moral and societal obligations.

Finally, the proliferation of knowledge and new forms of communication at lightning speed have both contributed to an erosion of moral standards in contemporary society. This loss of ethical boundaries in the online domain frequently spills over into real-world encounters, promoting a culture of moral relativism and ethical indifference in the process. The decline in morality has a substantial impact on society. Moreover, it eats away at one's sense of personal integrity and lessens one's sense of duty towards other people. When an individual's core moral principles are called into question, they may behave dishonestly, causing harm not just to themselves but also to people in their immediate environment. This deterioration of personal integrity generates cynicism and distrust, impeding unity and social growth. Maintaining ethical standards in the digital space requires the joint efforts of platforms and users to foster civil discourse and counteract "deep fake." Therefore, in order to detect deep fakes, extensive detection methods and authentication procedures need to be developed. Powerful legislative frameworks that are accompanied by robust awareness programs and enforcement mechanisms are the most effective means of preventing and penalizing unethical conduct.

Authors' Biography

I am a committed and enthusiastic researcher at SHUATS, where I am pursuing studies towards a doctorate in Psychosocial Studies. My journey into research has been one of intellectual curiosity and scholarly endeavour, driven by my excellent educational foundation and my insatiable thirst to comprehend the complex interactions between psychology and society. For my doctoral dissertation, I have focused on researching the diverse elements of psychosocial studies. My research intends to provide light on the complex interrelationships that exist between individual psychological processes

and the larger social and cultural settings in which those processes take place. My goal is to shed light on the ways in which psychological elements and social dynamics mutually impact and shape each other using an interdisciplinary approach. My study encompasses identity development, social cognition, group dynamics, and sociocultural influences on psychosocial well-being. In addition to making a significant contribution to the development of psychosocial studies, my exhaustive empirical investigations, when combined with a critical evaluation of previously established theories and bodies of written work, give illuminate new perspectives on the intricate link that exists between individuals and society.

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