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Faustus and Faust: A Comparative Analysis

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Abstract
Marlowe's Faustus and Goethe's Faust are the most outstanding of all Faust characters. Created by different writers, the two characters are contrasted sharply with each other: While both started as rebels at religious dogma, Faustus ended up distinguishing himself from Faust by ignoring his human limits and pursuing the unattainable. This difference is a reflection of the contrast in their writers' character: Marlowe was decried for his defiance of God while Goethe known for his deference to God. Though they lived in different times, both articulated in their plays a vehement revolt against dogmatic religion. Both treated in favor of their heroes by lauding their intense aspiration to transcend themselves.

Key words: Faustus; Faust; Marlowe; Goethe

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INTRODUCTION
During the past 500 years, the Faust legend has been told from generation to generation in a diversity of genres from poetry, drama, and prose to music. As Edinger relates, the Faust legend was "a corollary to the coming of Antichrist" (1990, p.14) in the sixteenth century. One of the most significant factors of Antichrist was the ability of human beings to obtain knowledge, one vital for human survival. As far as Aristotle is concerned, all humans possess by nature a craving for knowledge (Forster, 1981, p.1). There is a variety of knowledge: technical, practical, or theoretical, etc. But the kind of knowledge in question is, in Forster's terms, "the external world and what can be done with it" (1981, p.1). This knowledge is tantamount to power in that the more knowledgeable you are, the more powerful you become. However, knowledge was then believed to be at the mercy of the Lord God, who tells Adam in the Garden of Eden, "you must not eat from the tree of the knowledge of good and evil, for when you eat of it you will surely die" (Genesis 2, 17). Finite mortals were understood to be kept from infinite knowledge, which only God knows. For this reason, human desire for truth was doomed to frustration; human attempts to transcend intellectual limits were derided as impiety. Some intrepid figures, nevertheless, wished to penetrate beyond human limitations with the help of devils, who demanded soul in exchange for what they would offer.

1. SIMILARITIES BETWEEN FAUSTUS AND FAUST
Those bold spirits took shape in Marlowe's *Faustus* and Goethe's *Faust*; the two namesake characters share some remarkable similarities. First of all, these two great writers' works begin with an opening speech in which both heroes dismiss the formal learning as useless. We see Faustus in his study, brooding over all sorts of knowledge and finding four official branches of learning prosaic and trivial. Although he is a master of logic, he still suspects its value by asking "Is to dispute well logic's chiefest end?" (Marlowe, 1988, I. 8) Being a physician, for Faustus, may "heap up gold" (I. 14); however, physicians aim only to cure diseases and cannot bring immortality to humans or raise the dead. He has studied law, which he thinks is merely for the sake of "eternal trash" (I. 35) and thus "too servile and illiberal" (I. 36). Divinity, once

considered best by him, becomes the "basest" (I. 107) of all: "Unpleasant, harsh, contemptible, and vile" (I. 108). In Goethe's Faust, we meet with the same realization of the futility of massive scholarship and rejection of God-controlled learning. He has mastered philosophy, law, medicine, and theology, which is the "worst" (Goethe, 1984, 356) in his eyes. He regards himself as a "wretched fool" (358) and "no wiser than before" (359), nonetheless. The dissatisfaction of worldly knowledge on the part of both heroes motivates them to strive for what is beyond their understanding.

Next, both plays vividly present a new kind of human ideal, who wants to know more than before and dreams of immortality. Both protagonists stand out for their insatiable hunger for knowledge, intense discontentment with secular enjoyments and possessions, passionate revolt against their bounded destiny, and immense aspiration to be more than humans. Their intellectual rebellion is perfectly crystallized in both opening speeches. Flouting the notion that humans' will is so weak as to achieve nothing, Faustus believes that "the act of the will is infinite" (Eriksen, 1987, p.51). The prologue in *Faustus* makes another strong case for his rebellious spirit. The chorus laments over the life of one who has achieved great scholarship but seeks knowledge beyond his reach, which causes his tragedy.

Excelling all, and sweetly can dispute
In th' heavenly matters of theology;
Till, swollen with cunning of a self-conceit,
His waxen wings did mount above his reach,
And, melting, heavens conspir'd his overthrow; (18-22)

Likewise, Faust, a profound scholar and distinguished teacher, endeavors to know all truth beyond the literal surface of things and to comprehend its hidden logic. He is not gratified with his knowledge because in his words, he does not know anything worth learning and his teaching cannot "better mankind or make it godly" (373). What he desires is the ability to "solve many mysteries" (379) and to "speak of what [he does] not know" (381). Both Goethe and Marlowe treated the theme -- inquiry into knowledge -- with skill, depth, and unity; not only Faustus but also Faust is a stunning apostate in view of their eagerness to go further than their predecessors.

In both instances, this inquiry into knowledge is evenly and plainly intermingled with zest for trivial pleasures. Faustus claims to be delighted in power and wealth. He hopes that the whole earth and the winds and clouds above it will be under his control:

All things that move between the quiet poles
Shall be at my command: emperors and kings
Are but obey'd in their several provinces,
Nor can they raise the wind or rend the clouds; (I. 55-58)

He wishes spirits to give him what he wants and "resolve [him] of all ambiguities" (I. 79) by satisfying his understanding of "strange philosophy" (I. 80) and "secrets" (I. 81). In Faust, the desires for both universal truth and mundane interests complement each other and become inseparable. As he complains, he is short of material happiness:

Then, too, I don't have land or money,
or any splendid worldly honors. (374-375)

Both earthly and heavenly wants are harmonized with each other in these two protagonists.

Moreover, both Faustus and Faust have an ardent love for life; however, they are depressed that all life ends up in death. This point is persuasively argued by Heller (1931) in *Faust and Faustus: A Study of Goethe's Relation to Marlowe*. He mentions that both heroes once sank into despair and that "their mental state is an ideal preparation for suicide" (p.81). After he is convinced that God does not love him and forgive him, Faustus exclaims in misery:

Now, Faustus, must
Thou needs be damn'd, and canst thou not be sav'd.
What boots it then to think of God or heaven? (v, 1-3)

This despair leads him to attempt suicide:

And long ere this I should have slain myself,
Had not sweet pleasure conquer'd deep despair. (vi, 24-25)

Similarly, Faust's suicidal attempt is unequivocally displayed. As soon as he realizes that he is still confined to "high and multi-alcoved walls" (657) covered with dust and that he has learned "countless, useless things" (658), he is beset with dejection. This mental state causes him to make an effort to kill himself:

Here is a juice that soon intoxicates,
and whose brown stream now rises to your brim.
The last drink that I have prepared and that I take,
let me with all my heart now pledge it,
in solemn salutation, to the Morrow! (732-736)

Not only Faustus but Faust is torn between hopefulness and hopelessness, life and death.

2. THE DIFFERENCE BETWEEN FAUSTUS AND FAUST

As discussed, there are notable features of character these two heroes have in common: bold rejection against dogmatic leaning, unquenchable hankering for knowledge and power, and internal conflict between despondency and hope. Nonetheless, the differences between Faustus and Faust are more marked than their similarities. Although Faustus's monologue in the opening scene exhibits his revulsion against traditional knowledge and subsequent turn to magic in the same way as does the soliloquy given by Faust, Goethe's hero "is not to remain for long the uncomplex and even mechanically implausible heretic of tradition" (Atkins, 1958, p.24). Unlike Faustus, what he truly seeks in magic is not power or wealth, or general knowledge, or even arcane, forbidden knowledge; he seeks instead

direct vision of nature. When he realizes that humans can by no means achieve absolute perfection, he is no long the boastful egotist that Faustus remains because Faust is half conscious of his limitations. A close textual analysis of both *Faust* and *Dr Faustus* sheds light on this dissimilarity.

The first scene of Marlowe's *Dr Faustus* directs us to the appreciation of why Faustus turns to magic and what he would expect from it. He first pays attention to Aristotle's works on logic and then denies philosophy as only a matter of disputing well, which is " no greater miracle" (I. 9). He attributes little value to medicine because its end is merely curing of physical body:

Yet art thou still but Faustus, and a humans.
Couldst thou make men to live eternally
Or being dead raise them to life again,
Then this profession were to be esteem'd. (I. 23-26)

These lines bear witness to his intellectual presumption and intense ambition to transcend the apparent boundaries of human nature. To quote Tydeman, Faustus demands power no mortal creature can acquire; he requests for humans what belongs only to God; and he is asking for the unattainable (1984, p.26).

Law is even worse, which he dismisses as a "petty case of paltry legacies" (I. 30).

This study fits a mercenary drudge
Who aims at nothing but external trash, (I. 34-35)

Then he concludes, "When all is done, Divinity is best" (I. 37). He is not comfortable with divinity, though, for it teaches that everyone is sinful and the "reward of sin is death" (I. 40). Therefore, he exclaims, "Divinity, adieu" (I. 47)! In this sense, he ignores and defies all professions, which suggest the incompetence of human beings to control their fate. It is obvious that what he pursues is no longer knowledge but power knowledge brings. He thus has recourse to magic because it is magic alone that seems to provide him with that power in proportion with his craving.

Ay, these are those that Faustus most desires.
O, what a world of profit and delight,
Of power, of honour, of omnipotence, (I. 51-53)

His declamation -- "A sound magician is a demi-god" (I. 61) -- remarkably embodies his arrogant ambition. He ends with a last crazy claim that he will bring about a deity himself. Therefore, Faustus fails to comprehend that all creation is God's affair and in his charge. This presumptuous folly of his culminates in what the Bad Angel expresses, "Be thou on earth as Jove is in the sky" (I. 77). What Faustus covets is "power," "honour," and "omnipotence" which only God owns.

Again later, other desires arise: "how am I glutted with conceit of this! / Shall I make spirits fetch me what I please, / Resolve me of all ambiguities" (I. 77-79). These lines reveal that his zeal for knowledge becomes secondary to his avidity for power. He expects the spirits to satisfy his senses, his understanding, and his will. He ardently lists those things he will have them do. The confident first personal noun introduces each item in this list:

I'll have them fly to India for gold,
[. . . . .]
I'll have them read me strange philosophy
[. . . . .]
I'll have them wall all Germany with brass
[. . . . .]
I'll have them fill the public schools with silk
[. . . . . .]
I'll levy soldiers with the coin they bring
[. . . . .]
I'll make my servile spirits to invent. (I. 81-96)

These lines give compelling proof to his aching for wealth and power.

After Valdes and Cornelius enter, Faustus's enthusiasm manifests itself again:

Philosophy is odious and obscure,
Both law and physic are for petty wits,
Divinity is basest of the three,
Unpleasant, harsh, contemptible, and vile; (I. 105-108)

This sentence, echoing the argument he makes in the opening soliloquy, culminates in " 'Tis magic, magic, that hath ravish'd me" (I. 109). It contrasts conspicuously with an earlier line -- "Sweet Analytics, 'tis thou hast ravish'd me" (I. 5), which voices "an orthodox academic admiration for Aristotle" (46). This contradiction brings to light how far Faustus has diverted from his prime goal of seeking knowledge.

Faustus begins as a hero trying to surpass human confines but ends as a pathetic figure lacking in humbleness and ignorant of his own limits. The original attempt at learning disappears; the determination to use magic to resolve his ambiguities wanes before his blind and stubborn pursuit of magical power Ingram's analysis goes straight to this point:

Faustus would be more than a mere human, and he misconceives the way to power: humans must attain power as a humans, not as a demi-god. Faustus is admirable because he has high longings and noble aspiration; he calls up in himself the ability to live by that vision. But it is a delusive vision; he would master himself (as any humans who would be great must), but he mistakenly believes that such mastery can be demonstrated by gaining mastery over all other men and over the material world. Where he should seek truth he hunts after naked power. He seeks the wrong kind of immortality and wins the wrong kind of eternity. (1978, p.80)

As Ingram argues, Faustus is indeed an awe-inspiring hero in view of his "high longings" and "noble aspiration." Nevertheless, he tries to achieve more than is possible. It is inevitable that his initial dauntless striving for truth degenerates into hunting blindly and vainly after "naked power."

The following is devoted to the anatomy of Faust's opening soliloquy, through which the disparity between

Faustus and Faust unfolds before us. Faust is seen to sit in his cramped Gothic room with a high vault. He seems to be uneasy and miserable, for he feels physically, academically, and mentally restricted. His Gothic study is so small and suffocating that Faust wishes to escape from it. Although he is honored as Doctor, Faust is far from content with his knowledge.

I've become Master, and Doctor as well,
and for nearly ten years I have led
my young students a merry chase,
up, down, and every which way—
and find we can't have certitude.
This is too much for heart to bear! (360-365)

He also complains about his lack of property and honor, yelling out in grief:

No dog would want to linger on like this! (376)

His sense of imprisonment compels him to rebel by asking magic for help. What he wants from magic is an immediate perception of nature rather than power or wealth sought by Faustus.

That is why I've turned to magic,
in hope that with the help of spirit-power
I might solve many mysteries,
so that I need no long toil and sweat
to speak of what I do not know,
can learn what, deep within it,
binds the universe together,
may contemplate all seminal forces—
and be done with peddling empty words. (382-325)

It turns out that Faust pines to move out into nature and to probe the essence of "gnosis" (Brown, 1986, 50) -- spiritual truth. This point gains strong evidence from Goethe himself. In his draft scheme for *Faust*, Goethe describes Faust's aspiration as an "ideal striving for active involvement in and empathy with the whole of nature" (Williams, 1987, p.76). In order to understand the immediacy of nature, we need to consider what Brown (1986) argues in his book *Goethe's Faust: the German Tragedy*.

Brown explores the nature of gnosis by examining what Faust looks at and how he reacts to his findings. Faust has successively found the moon, the sign of macrocosm, the sign of the earth spirit, the vial of poison, and the sun. Whenever he beholds something, a kind of light accompanies it. He is amazed by the "radiance" (392) of the moon; the brilliance of the sign of macrocosm enables him to "see so clearly" (439); and the earth spirit makes its presence with the "beams of red flash" (471). He is drawn to the "sudden gentle brightness" (688) of the poison, but his whim of suicide then changes to the idea of a new day and sunlight.

I am transported to the open sea,
its surface sparkles down below,
and a new day beckons to new shores. (699-701)

Finally, he takes pleasure in the "blazing" (1071), retreating evening light. The light imagery signifies that he reaches a new and higher level of enlightenment as he proceeds to another object. Above all, Faust strives "to see, to perceive" (51) things that rise above systematic knowledge.

This search for higher truth, Brown continues, is related to a motif of mystic rebirth, which informs all five emotional climaxes. Faust will bathe in the dew to recover his health (moon speech) and his mortal breast in "roseate dawn" (447) (macrocosm). The sign of the earth spirit has a differing effect on him, making his faculties "more acute" (p.462) and him braver to "venture forth" (464). He contemplates suicide only in an attempt to have another life:

I am now ready
for the fresh course that lets me pierce the sky
and reach new spheres of pure activity. (703-705).

The moment he raises the poison to his lips, he hears the Easter hymn of Christ's Resurrection that reaffirms the motif of rebirth. Those strong tones summon him back to life and bring back to him the joy of living again. The evening light "moves on, retreats" (1072), and "hastens away to nurture life elsewhere" (1073), offering him eternal renascence into the unfading light of the natural knowledge.

Brown then relates Faust's striving for transcendental truth via nature to how his responses to nature change in all five climaxes. In the moon speech, he wants to become one and the same with nature by wholly absorbing himself in it:

If only I, in your kind radiance,
could wander in the highest hills (392-393)

But a little while, he returns from this illusion to his inhibited chamber and cries out, "You must escape from this confining world" (418)! He subsequently turns to the sign of macrocosm. Although the macrocosm stands for magic, Faust identifies it with "creative nature" (441), with which he is firstly comfortable, for it quells his inner turmoil, fills his poor heart with joy, and unveils the natural forces all about him (435-437). However, the mysterious macrocosm cannot hold his attention due to his consciousness that it is a "mere show" (454) no matter how splendid it seems. He then shifts to the earth spirit, to the very life, away from the harmonious Nature. His high spirits, nonetheless, quickly vanish when facing the dreadful Spirit:

Faust. How close I feel to you, industrious spirit,
whose strands encompass all the world!
Spirit. Your peer is the spirit you comprehend;
mine you are not! (510-513)

Formerly, he would see himself as "made in God's image" and thus "more than cherub" (618); however at this moment his egotism gets crushed, and he collapses.

The lines about the macrocosm, in Brown's views, indicate delight, order, light, and harmony, in other words, "heavenly forces" (449). Those about the earth spirit, on the contrary, stage power, courage, fear, feeling, and flame, that

is, the real earth. This sharp contrast betrays the antithesis between reality and ideal, rationality and absurdity, sense and sensibility, understanding and intuition; the polarity between nature as a sign of transcendence and as a genuine world; and more exactly, the conflict between his endeavor for infinity and his finite being.

It is really a painful experience for Faust to become cognizant of his arrogance in claiming to be the Spirit's counterpart and of the truth that there is "no peer of gods," whatsoever. He eventually admits that he is no more than the worm wriggling in the dust.

No peer of gods! I suffer from that truth—
my counterpart's the worm that grovels in the dust
and, as in dust it eats and lives,
is crushed and buried by a vagrant foot. (652-535)

His suicidal despair, as a consequence, ensues:

You empty skull, why bare your teeth at me
unless to say that once, like mine, your addled brain
sought buoyant light but, in its eagerness for truth,
went wretchedly astray beneath the weight of darkness. (664-667)

Thanks to Easter hymns, Faust abjures his attempt at suicide, thus renouncing his effort to go upward to limitlessness. In the sunset speech, Faust relishes the perpetual "evening–radiance" -- the nature he fiercely rejects in the moon and macrocosm speeches. Brown draws the conclusion that Faust has changed the direction of his striving. Up until that moment, he aims purely to escape to Heaven, or to go downward to Earth, as it were, all vertical movements. For the first time, he orients himself to the circular orbit of nature by following the path of the sun around the earth.

If only I had the wrings to raise me from the ground
so that I might pursue it on its course forever! (1074-5)

From Brown's informative explanation comes into being the author's idea. Earlier Faust is too hubristic to recognize the impossibility that he can achieve total transcendence. Then he accepts the fact that his fate is uncertain. While he appears at the outset a frustrated and self-important scholar who believes that he can find answers to all questions, he lastly changes to one heedful of his human weakness. His primary assessment of himself is now totally reversed; his urge to be a superman utterly subdued. This point is best summed up by Atkins' statement: "He [Faust] becomes his normal self again" (1958, p.32).

The difference in the conception of the Faust character is grounded in the character disparateness of the authors themselves. We can observe the contemporary tendency in Marlowe's *Dr Faustus* as much as we can in Goethe's *Faust*. Marlowe was the chief pioneer of the golden age of European Literature, but he died young. Goethe, luckily, lived long enough to assume excellence and fame through this period. Faustus is visibly the Elizabethan hero of the sixteenth century, whereas Faust belongs to the advanced eighteenth century.

The sixteenth century saw the full flowering of Renaissance which was typified by human dream of the impossible and human quest for the immortal and eternal. The old authority, especially in the religious field, was being challenged; new ideas were coming out like the mushrooms after the spring rain; and novel ideals -- inquisitive people who wanted to know as best they could -- were becoming increasingly influential. As Brockbank (1962) describes in his book *Marlowe: Dr. Faustus*, the Renaissance qualities of *Dr Faustus* are traced back to Renaissance Italy. Augustine harmonizes "the limitations of humans" and "a devotion to dogma" with Petrarch's idea of "a Renaissance delight in life and learning" (p.28). Marlowe followed Marsilio Ficino in his thought that "by a natural instinct every soul strives in a continuous effort both to know all truth by the intellect and to enjoy all things by the will" (p.28). Brockbank concludes that Faustus is such a kind of Renaissance man overflowing with the thirst for knowledge and power and with revolt against the orderly but suffocating world.

Marlowe seemed to have been a Faustus-like character himself. According to Bevington and Rasmussen (qtd. in Marlowe, 2008, p.xiii), Marlowe jested at the divine scriptures, gibed at prayer, and once even said that Christ was a bastard and a homosexual who deserved crucifying. No wonder his contemporaries decried him as a "dangerous heathen" and a "thoroughgoing scapegrace" (Heller, 1931, p.27) and indicted him for "blasphemy, heresy, and atheism" (Brockbank, 1962, p.23). Riggs regards Marlowe as an ambivalent poet, as it were, a "wit lent from heaven" and "vice sent from hell" figure (1997, p.43). As for Heller, however, Marlowe was totally daring, "acknowledging neither check nor boundary, discarding without compunction of the teaching of religion, all but flaunting his defiance in the face of the Almighty" (1931, p.26). At this point, Marlowe readily identified himself with Faustus, who epitomizes "the impotent yearning of the spirit in the Middle Ages -- its passionate aspiration, its conscience-stricken desire, its fettered curiosity amid the cramping limits of imperfect knowledge and irrational dogmatism" (Heller 1931: 28). Evidently, it is Marlowe's "own audacious spirit" that animates "the medieval rebel" (Tydeman, 1984, p.17).

Living in the medieval England, Marlowe used the form of a morality play, which was popular at that time. Brockbank avers that there appears in this play a crisis caused by the "tension between medieval and Renaissance attitudes" (1962, p.19). In his words, from one side, this play extols knowledge, power, emancipation, and individualism; from the other side, it defends meekness and allegiance to God. Nowhere is this moral contradiction seen clearly than in "the conflict of conscience" (20) in Faustus, which is externalized in the warnings of his Good and Bad Angels. In scene I, Good Angel cautions Faustus not to touch "that damned book" (69) because

this blasphemous act will entail "God's heavy wrath" (71). Bad Angel, nevertheless, guarantees to him "all nature's treasury" (74). Later in scene V, he is torn between Good Angel's advice of prayer and remorse and Bad Angel's promise of honor and wealth. A choice always opens to Faustus, but it is up to him to make his decision.

GOOD ANG Faustus, repent; yet God will pity thee.
BAD ANG Thou art a spirit; God cannot pity thee.
FAU Who buzzeth in mine ears I am a spirit?
Yea, God will pity me if I repent.
BAD ANG Ay, but Faustus never shall repent.
FAU My heart is harden'd, I cannot repent. (vi 13-9)

Faustus finally chooses to submit to the Devil in order to know and own everything. Sinfield echoes Brockbank by suggesting that Marlowe reconciles "a continuing reverence for the moral processes of God's justice" with "a continuing delight in knowledge of the created world" (1997, p.21) In Marlowe's *Dr Faustus*, the ideas of human aspiration and those of human subjection are staged in direct opposition.

As maintained above, both Marlowe and Goethe projected into their heroes their own mocking of the restrictive, dogmatic religious creed. While Faustus appears to be a person who teems with vitality and shows intensely contumacious spirit, Faust takes on a more universal but less vigorous look, which embodies higher ideals of a later age. In contrast with Marlowe, under no circumstance did Goethe discard an overwhelming sense of deference to God. Goethe's contemporaries never regarded him as irreligious or an enemy of Christianity as those of Marlowe's had done. In *Goethe's Response to Protestantism*, Loewen (1972) expounds Goethe's relationship with and reaction to religion. As he shows, Goethe was a Protestant owing to his religious background and learning. His life and work were tremendously influenced by the doctrines and practices of Protestantism. As a member of the Protestant church, Goethe dedicated himself to the development of Lutheran Protestantism in the eighteenth and nineteenth centuries. It is therefore understandable that Goethe injected into Faust his Protestant outlook. "The protestant teaching that divine grace redeems humans," Loewen states, "is not lacking in Faust" (1972, p.124) . For example, Gretchen is forgiven by view of her death, thus finding grace; Faust depends on grace and divine love to redeem his sin. What Loewen emphasizes is that Goethe never lost his faith in God with the belief that humans can be saved through redemption.

Although Goethe always considered himself a Protestant, Lowen (1972) then says, Goethe rejected "institutional Protestantism" (p.156) and developed his own "private Christianity" (p.125). A Protestant in Goethe's eyes should be faithful by always conforming to general rules and doctrines but refuse to blindly accept dogmatic points and even defy some religious creed. This Protestant cherishes "his independence and his private religious devotion above all else"; he is courageous and "even rebellious in his attitude to the established Church" (p.75). We are informed that Goethe knew "humans was weak and in need of divine help", but he also believed in "humans' nobility and goodness, which enable humans, with assistance from above, to strive and progress to ever greater heights" (p.159). We are also told that what Goethe rejected was not Christianity as a whole, but its "institutionalism, dogmatic rigidity, narrow religiosity, and intolerance" (p.159). Goethe meant to teach us through Faust that with faith in God, humans can still have belief in "freedom and in the worth and dignity of the human individual" and "strive towards them" (p.161). Loewen strikes the keynote by saying that "his belief in the power of humans to strive toward the noble and sublime" with the aid of "divine grace" is in harmony with "the moral liberal Protestantism of his day" (p.125).

Unlike Marlowe, Goethe digressed from the ethical and theological tradition between good and evil, right and wrong, sin and damnation. He inverted the familiar and clear-cut moral message on which *Dr Faustus* rests. His *Faust* does not concern the final destruction of a lost soul but the eventual redemption of a striving individual. His play was in keeping with its own age, the age of Romanticism. The problematic nature of individuals, of knowledge, and of transcendence, which is conveyed in this play, symbolized this age. According to Hamlin, its heroes were both men of action and sensitive souls, "whether conquering nature and striving for absolute power or cultivating the inner life of feeling and searching for the ideal of beauty in myth and art" (1987, p.20). There is no denying that Faust's self-transformation and sublimation to higher stages bring to the spotlight this very archetypal Romantic hero.

In this connection, the crux of *Faust* is exploratory and dialectic, of which both features were characteristic of the eighteenth Romantic writing. For one thing, it explores Faust's stable and orderly development from a willful hunt after truth to ultimate compromise. For another, Goethe's *Faust* is based on typically romantic antagonism between subjectivity and objectivity, relativity and absoluteness, Earth (nature) and Heaven.

CONCLUSION

On the whole, Marlowe's Faustus and Goethe's Faust, despite their sharp contrast, are the most outstanding of all Faust characters. Though these two great writers lived in different times, both expressed in their plays an intense rebellion at dogmatic religion. Both treated in favor of their heroes by eulogizing their titanic aspiration to transcend themselves. Accordingly, both writers, in Swinburne's words, came out among their contemporaries "not as an eagle differs from wrens or titmice, but as an eagle differs from frogs or tadpoles" (qtd. in Heller, 1931, p.27).

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