

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

<https://llrjournal.com/index.php/11>

**A Comparative Study on Christopher Marlow's "Dr.
Faustus" and Johaan Von Goethe's "Faust"**



¹Marwa Waqar

²Samina Arshad

¹Government Collage Women University, Faisalabad
marwawaqar11@gmail.com

²Lecturer, Madar E Millat college of Education (Pak
steel). saminahamza56@gmail.com

Abstract

Marlow's Faustus and Goethe's Faust are two very famous types of Faustian characters two great authors, but they are very opposite. The quintessence of both protagonists, when the film starts, is rebellious responses to religious orthodoxies, but their progress is quite different. Marlow's Faustus tries to dominate over the impossible by becoming a spokesman for intelligence and power by selling his soul to the Devil. His lack of respect for the man's physical body leads to his own demise. Even so, the transformations in Goethe's Faust, which is as quest-oriented as the poem, are more intricate. While telling and interpreting the story, Goethe stresses the process of Faust's transformation and the hero's salvation, so it might be discussed that the book's writer was devoted to the concept of divine structure. This difference between the two characters reflects the differences in the perception of their authors. Marlow was anglicized by those who frowned at his audacious sacrilege, while Goethe was lauded for his reverence for the Lord. Although Marlow and Goethe wrote in different times and cultural settings, they employed their protagonists to expose rigid religious systems, albeit in different forms. Marlow's Faustus embodies the human desire for an elevated self, for a sort of meta-human status, whereas Goethe's Faust transcends such desire in his pursuit of an improved Self and seeks to save his soul. However, both such characters share the niche desire to overcome human boundaries at their deepest levels.

Key terms: Language identity, Affiliation, Expertise and Inheritance in Identity, Motivation, tertiary students, English major

Introduction

For over five centuries, the Faust legend has gone through different generations, including genres such as poetry, drama, prose, and music. It is worth following Edinger's remark that Faust myth appeared to be a 'companion' to the Antichrist in the 16th century (1990, p.14). One of the more essential aspects of the appearance of the Antichrist was the indication that man can acquire knowledge, the preservation of which is seen as being critical. Some common elements include Aristotle regarded people as having a natural desire for understanding (Foster 1981, p.1). Knowledge

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

may be technological, practical, theoretical, or empirical. For Foster, it means 'the outside world and what may be done with it' (1981, p.1).

Consequently, this knowledge was considered equivalent to power— the more knowledge one possesses, the more power. However, knowledge was also known to be under God's control. In the Bible, God tells Adam in the Garden of Eden, "you shall not eat from the tree of the knowledge of good and evil, for in the day that you eat of it you shall surely die" (Genesis 2:17). People were thought to be barred from receiving as much as knowledge as they wished, which an attribute was found only in God. This created a frustrating paradox: The want of truth in man was still regarded as sinful, and when people tried to overstep the intellect, they were reprimanded. Nevertheless, some people wanted to cross boundaries beyond ordinary people, which they did by making deals with the Devil, who would, in turn, want their souls in exchange for such power.

Faust, a protagonist of an old German legend, is based on the real-life Johann Georg Faust (around 1480 – 1540). In the most famous legend, the main character, Faust, is a great scholar but tired of his success and power, seeking something more profound. This discontent causes him to sell his soul to the Devil at the crossroads for unending wealth and pleasure. In this respect, the Faust legend has been retold and represented in many ways through literature, theatre, cinema, and music, in each of which the legend is to have a new meaning.

Cruising through the night, now able to stake his claim, Faustinian represents a concept that means getting everything in exchange for the soul. The first representations of the book's subject, from sixteenth-century German ballads and puppet-theatrical plays showing a man selling his soul to the Devil, depict the protagonist as a mistook tragic character who refuses to know divine truths, preferring human ones. His turning away from theology and his desire, professed at one point, to be called a "doctor of medicine" instead of a theologian is his dismissal of the higher possibilities. These early portrayals of Faust and their interactions with Mephistopheles became vulgar and farcical, with the legend degenerating into some shameful spectacle.

The legend came into prominence in England through Christopher Marlowe's play; the tragic history of Doctor Faustus's life and death (circa 1587) is still more

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

severe in treatment. Much later, Johann Wolfgang von Goethe had a similar vision of the story. However, he has his Faust much more disillusioned with materialism and seeking instead something more spiritual and desirous of existentialism than mere 'meat and drink'. Such reinvention isolates Faust's conflict with him as a representation of human endeavour and the desire for success.

Context of the Problem

The purpose of this comparative study is to highlight all the similarities and differences between the two works *Dr. Faustus* written by Marlow, and *Faust* written by Goethe.

To analyze the structures of their plots and to deeply study the techniques, their variations used by the two renowned writers. How they have coped with the themes of dogmatic religions blending them with the philosophies of the evil.

Downfall

The concept of downfall can be categorized into two primary types: personal ruin and general ruin, the causes of which are different. Individual demise is due to within and within oneself factors, while the mass debacle is caused by outside and beyond oneself factors. In the case of personal downfall, the individual is responsible for their misfortune, making decisions or performing actions that bring about their decline. On the other hand, a generalized slump means that an individual or a group of people succumbs to universal, social, economic or natural powers. Both these types of downfall represent the best example of the volatility between the characters' free will and the circumstances they face. Webster (1981, p. 299), however, defines downfall as a loss of strength, affluence, or prestige; something falling off from being a success, a powerful, wealthy and esteemed individual Sinclair (1987, p. 425) in a related causal definition, describes downfall as a failure or collapse of a one who was erstwhile successful/powerful. The two definitions imply that downfall is the dramatic and often abrupt loss resulting from some internal or external force.

As it has been demonstrated in the case of *Dr. Faustus*, the failure is a result of endogen factors. With excellent knowledge of theology, this scholar rejects the divine and chooses worldly knowledge and power. Ironically, even if *Faustus*' authority-checking identified him as a scholar, he could not accept the restraint of man's knowledge and the risks of indulging in temptation. A hunger for a life beyond the

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

earthly grasp, information, and power over one's destiny, as well as dealing with evil in order to attain his desires, leads this man to sell his soul to the Devil. The reason for this decision is not rooted in a paucity of his internal resources that Faustus can address through ordinary actions, instead of being humble or aspiring to the divine, he chose to overstep the born interrelated dictum. This conflict of mortality against divine restraint is the very core concern in his tragic character's demise. However, Faustus's inability to accept the truth of human frailty, precisely, men's inability to defy God, defines the internal collapse of the character.

What is more, it is possible to speak not only about the personal downfall of some characters but also about social or even natural ones. It can also describe the breakdown of systems and structures of one kind or another. For example, excessively numerous and simultaneous downfalls may be caused by economic crises, wars or natural catastrophes. These events are usually unanticipated and are a result of forces outside an individual's control. There are some kinds of falls, such as famine or disasters that may arise as a result of both natural and artificial disasters. For instance, acts such as environmental degradation or climatic change, if combined with events in nature, produce widespread debacle. Likewise, the big-scale downfall events are intra and extra-culture or civilization or empire downfalls that are largely preconditioned by internal deterioration or temptation and external pressure or calamities.

In *Dr. Faustus*, although the cause of the protagonist's fall is entangled in his decisions and personal vices, interstate influence through temptation by way of Mephistopheles comes into force. These external factors contribute to Faustus's evil and lead him to move further from salvation continually. His selling of his soul to the Devil, which takes place in the form of a crossroad, becomes symbolic of his capitulation to evil outside forces in order to satisfy the ephemeral vices. Therefore, Faustus's tragedy emerges from within him as much as externally through his connection to Mephistopheles.

Passion

Passion is an endowment that can motivate people to work through challenges to achieve their optimum potential. From Christian's perspective (2011, p. 87), passion also helps people to look past barriers and start taking chances. It can engender a psychology of self-assertiveness and hope, enabling people to use the opportunities to

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

achieve their objectives. However, when passion is raised to this level, it is dangerous, and people can hurt themselves. In the play, Faustus's insatiable desire for learning and control propels him to make decisions that eventually doom him. His desperation to overcome human shortcomings renders him wild at the sight of his insecurity. The only human trait that will be a positive quality if used in reasonable proportions will be passion, for when used to excess, it is fatal.

Reality

According to Ubani (2012, p. 243), reality means the condition of something as it is, rather than as it is in appearance or fancy, thus the chapter title 'I want to live in reality'. It includes all that is actual and potential, tangible or intangible, observed or not observed, known or unknown in the current or past world. Many philosophers, including Aristotle, Plato and Wittgenstein, have drawn lines between reality and ideas or fanciful concepts. To Faustus, reality is a negative constraining factor, and he seeks to avoid it by signing a deal with the Devil. Its inability to embrace the boundaries of human subjects' knowledge and its mortality repercussions leads to his fall. However, the issue of God's omniscience and omnipotence is out of his reach, and he is finally left to stand for whatever evil he is into. In literature and philosophy, reality stands opposite what is fake, illusory, or psychotic. Thus, Faustus' inability or unwillingness to confront the natural world in his spiritual terms and his complete misconception about the divine world bring him tragic doom.

Therefore, among the given dramatic themes, the tragedy of Dr. Faustus is a vivid example of struggles between or with one's self, other people, and the world which cannot be changed. It shows him as an ambitious character who is not very wise or humble to boot and ends up making a deal that dooms him. This and other stories of the fall tell a lot of the lessons and significant points, such as passion taken to an extent or not facing reality and recklessness with Spiritual or Moral limits.

Analysis

Upon critically examining Christopher Marlowe's play, 'Doctor Faustus (1604), and Goethe's "Faust," one may discern a common theme and core characters; nonetheless, they diverge in conveying their messages. Both are remarkable media for examining the seven deadly sins: greed, envy, lust, gluttony, sloth, satisfaction, and wrath. The underlying theme of these narratives is that the individual possesses the autonomy to

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

choose between good and evil. However, each decision carries repercussions. To illustrate this, they have explored the theme of humanity forsaking God and exchanging his soul for the power and knowledge of the Devil, sometimes with a scant understanding of the implications and ultimate consequences of such eternal damnation. The two significant characters in the text symbolise humanity.

The Similarities between Faust and Faustus

Those audacious spirits were embodied in Marlowe's Faustus and Goethe's Faust; the two namesake characters exhibit remarkable similarities. Initially, the works of these two exceptional writers commence with an opening speech in which both protagonists dismiss formal education as futile. Faustus is depicted in his observation, contemplating all forms of knowledge and identifying four dependable disciplines of study that are prosaic and trivial. Despite his proficiency in common sense, he continues to question its worth by posing the question, "Is the most effective way to dispute good judgement?" (Marlowe, 1988, I. 8) Faustus posits that being a medical doctor could also "heap up gold" (I. 14); however, physicians are primarily concerned with the treatment of diseases and are unable to bring immortality to individuals or enhance the deceased. He has studied law, which he believes is solely for the sake of "eternal trash" (I. 35) and, as a result, is "too servile and intolerant" (I. 36).

He will render divinity, which was previously regarded as exceptional, the "basest" (I. 107) of all: "Unpleasant, harsh, contemptible, and vile" (I. 108). In Goethe's Faust,

We are met with the same level of attention as the futility of extensive scholarship and the rejection of God-controlled study. He believes the "worst" is philosophy, law, medicine, and theology, which he has mastered (Goethe, 1984, 356). Nevertheless, he considers himself to be a "wretched idiot" (358) and "no wiser than before" (359). Both characters are driven to pursue what is beyond their capabilities due to their dissatisfaction with worldly knowledge.

Subsequently, both plays vividly present a novel type of human being who aspires to achieve greater than before and yearns for immortality. The two protagonists are distinguished by their insatiable appetite for information, profound dissatisfaction with secular pleasures and possessions, impassioned rebellion against their confining fate, and immense aspiration to surpass human limitations. Each

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

commencement speech impeccably crystallises their highbrow rebel. Faustus rejects the notion that the will of humans is so fragile that it can accomplish nothing, asserting that "the act of the will is endless" (Erikson, 1987, p. Fifty-one). The prologue of Faustus provides additional compelling evidence of his rebellious nature. The refrain laments the lifestyles of a person who has attained a super scholarship but cannot comprehend a concept beyond his grasp, resulting in his tragedy.

His waxen wings rose above his reach, and the heavens conspired to overthrow him as he excelled in all and sweetly debated the celestial matters of theology. (18-22).

Similarly, Faust, a distinguished educator and profound scholar, endeavours to recognise all truth beyond the literal surface of things and to understand its concealed logic. He is dissatisfied with his knowledge because, in his own words, he no longer perceives anything worthwhile to learn, and his instruction is incapable of "elevating humanity or transforming it into a divine entity" (373). He has aspirations of "elucidating numerous mysteries" (379) and "discussing matters that he no longer comprehends" (381). Marlowe and Goethe addressed the expertise theme with skill, intensity, and teamwork. Faustus is a beautiful apostate and a beautiful apostate, resulting from their desire to surpass their predecessors.

This investigation into expertise is frivolous and entangled with a fervour for trivial delights at every juncture. Faustus asserts that he is ecstatic about his fortune and power. He aspires to have control over the entire earth, as well as the winds and clouds that hover above it:

Emperors and monarchs are merely obeyed in their respective provinces; they are unable to raise the wind or disperse the clouds. Consequently, I shall control all entities traversing the tranquil poles (I. 55-58).

He requires spirits to provide him with what he desires and "resolve [him] of all ambiguities" (I. Seventy-nine) by taking advantage of his knowledge of "bizarre philosophy" (I. Eighty) and "secrets" (I. Eighty-one). Faust's objectives for commonplace truth and quotidian pursuits are mutually reinforcing and ultimately inextricably linked. As he laments, he is bereft of fabric pleasure: I also lack land, money, or any splendid worldly honours (374-375).

The two protagonists perfectly harmonise with each other's earthly and

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

heavenly aspirations. Additionally, Faustus and Faust both possess an intense passion for life; however, they are disheartened by the fact that their respective lives ultimately culminate in mortality. Heller (1931) argues this point in *Faust and Faustus: A Study of Goethe's Relation to Marlowe*. He notes that each hero once fell into despair and that "their intellectual nation is an ideal coaching for suicide" (p.81). After he is persuaded that God no longer loves and forgives him, Faustus exclaims in agony:

Now, Faustus, must you be damned, and can you not be saved? In that case, what is the point of contemplating God or heaven? (V, 1-3) He attempts suicide as a result of this despair: I should have killed myself long ago, had not sweet delight overcome deep despair. (VI, 24-25)

Similarly, Faust's suicidal aspiration is unequivocally demonstrated. Upon realising that he is nevertheless constrained to "high and multi-alcove partitions" (657), which are covered in dirt, and that he has discovered "endless, useless things" (658), he is overcome with despair. He attempts to commit suicide as a result of this mental state:

I present a beverage that rapidly induces intoxication and whose brown stream has now reached the top of your glass. I sincerely vow the last drink I have prepared and consumed to the future in a solemn salutation. (732-736)

However, Faustus is torn between hopefulness and hopelessness, life and death, and is not the greatest Faustus.

The Difference between Faust and Faustus

As previously mentioned, the two protagonists share several exceptional qualities: a resolute rejection of dogmatic ideology, an insatiable desire for knowledge and energy, and an internal conflict between hopelessness and aspiration. However, the distinctions between Faustus and Faust are more pronounced than their similarities. Goethe's hero "is not always to remain for long the uncomplicated or even automatically improbable heretic of subculture" (Atkins, 1958, p.24), even though Faustus's monologue in the establishing scene famously reveals his revulsion in opposition to traditional understanding and subsequent turn to magic in an equal manner. Unlike Faustus, he does not consistently pursue power, wealth, general understanding, or even an arcane, forbidden understanding of magic. Instead, he

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

pursues direct, imaginative and prescient knowledge of nature. He is no longer the smug egotist that Faustus remains with when he realises that humans cannot achieve absolute perfection, as Faust is only half-conscious of his obstacles. A near-textual analysis of Faust and Dr. Faustus illuminates this distinction. The initial scene of Marlowe's Dr. Faustus introduces us to why Faustus resorts to magic and the implications he may derive from it.

He initially displays an interest in Aristotle's works on logic, but he subsequently dismisses philosophy as merely a matter of disputation, which is "no extra miracle" (I. Nine). He sees little value in medicine, as its primary objective is to cure the corporeal body.

However, you are still a mortal and Faustus. If it were possible to make humans live eternally or to bring them back to life after they have passed away, this profession would be valued. (I. 23-26)

These strains continue to serve as a testament to his profound ambition and intellectual presumption, which were to transcend the fundamental limitations of human nature. In 1984, Tydeman stated that Faustus requires energy that no mortal creature can obtain; he requests that people possess what belongs to God, and he requests the impossible (1984, p.26). He dismisses the law as a "petty case of paltry legacies," which is even more detrimental (I. 30).

This research is appropriate for a mercenary drudge motivated by nothing more than the pursuit of external garbage (I. 34-35). Then, he concludes, "Divinity is great when all is accomplished" (I. 37). However, he is not always at ease with divinity, as it teaches that everyone is immoral and that the "praise of sin is demise" (I. 40). Consequently, he cries out, "Divinity, farewell" (I. 47). This attitude demonstrates the inadequacy of humans in determining their fate, as he disregards and defies all professions. His objective is no more extended comprehension, despite expertise's power. Consequently, he has turned to magic, which appears to give him the vigour he desires proportionally.

Indeed, these are the objects that Faustus most desires. O, what a world of profit and pleasure, of power, of honour, of omnipotence (I. 51-53).

He astonishingly embodies his smug ambition in his declaration, "A sound magician is a demi-god" (I. Sixty-one). He concludes with an outrageous assertion that he will

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

become a deity. Consequently, Faustus cannot understand that the introduction of people is a matter for God and is within his jurisdiction. The Bad Angel ultimately expresses this presumptuous folly of his in the following words: "Be thou in the world as Jove is inside the sky" (I. 77). The most effective possessions of God are "omnipotence," "honour," and "strength," which Faustus covets.

Later, distinct hallucinations emerge: "How am I overflowing with pride over this! / Shall I command spirits to bring me what I desire, / Clear my mind of all ambiguities?" (I. 77-seventy-nine). These strands demonstrate that his enthusiasm for knowledge is subordinated to his desire for power. He anticipates that the spirits will fulfil his will, knowledge, and senses. He enthusiastically compiles an inventory of the tasks he may require them to complete. The assured first private noun introduces every item on this listing:

*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 strains provide compelling evidence of his yearning for wealth and fortitude. Faustus's enthusiasm is once again apparent following the arrival of Valdes and Cornelius:

Divinity is the base of the three: unpleasant, harsh, contemptible, and vile; philosophy is odious and elusive, while law and physics are for petty wits. (I. 105-108)

This sentence, which echoes his argument in the opening soliloquy, concludes with the phrase, "It is magic, magic, that hath ravished me" (I. 109). It is conspicuously in contrast to an advance line -- "Sweet Analytics, 'tis thou hast

Ravish me" (I. 5), which expresses "an orthodox educational veneration for Aristotle" (forty-six). This contradiction underscores the extent to which Faustus has deviated from his primary objective of pursuing comprehension.

Faustus commences as a hero who endeavours to transcend the limitations of humanity; however, he concludes as a pitiful figure who is oblivious to his limitations

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

and lacks humility. The one-of-a-kind attempt at mastery vanishes; the commitment to employ magic to resolve his ambiguities diminishes before his heedless and obstinate pursuit of magical power. Ingram's analysis is unambiguous and proceeds directly to the present:

Faustus believes he is superior to an insignificant human and misunderstands the path to energy: humans must acquire energy as humans, not as demigods. Faustus is admirable because he has noble aspirations and elevated longings, which enable him to live with the help of his vision. However, it is a nebulous vision; he is capable of mastering himself, as any exceptional human should be; however, he is mistaken in his belief that this mastery can be achieved by obtaining control over all other individuals and the material world. Where he is compelled to investigate the fact that he pursues raw strength, he pursues the incorrect form of immortality and attains the incorrect form of eternity. (1978, eighty)

As Ingram contends, Faustus is a hero who inspires reverence due to his "noble aspiration" and "high longings." However, he endeavours to accumulate more than is feasible. His initial fearless pursuit of reality inevitably transforms into a fruitless and irrational pursuit of "naked energy." The subsequent section is dedicated to the anatomy of Faust's opening soliloquy, which is how the discrepancy between Faustus and Faust was disseminated before our arrival. Faust is depicted in his cramped Gothic chamber, which features a high vault. He appears to be depressed and apprehensive, as he feels physically, academically, and mentally confined. Faust must emerge from his Gothic attire, which is so confining and oppressive. Even though he is recognised as a doctor, Faust is still satisfied with his expertise.

For nearly a decade, I have guided my young pupils on a merry chase, ascending, descending, and in every direction, and I have also achieved the title of Master and Doctor. However, we have yet to achieve certainty. This is an insurmountable burden for the emotions. (360-365)

He also expresses his dissatisfaction with his lack of assets and honour and yells in agony: "No dog could wish to endure such an existence!" (376). His sense of imprisonment motivates him to secede by enlisting the assistance of magic. He seeks a direct belief in nature through magic rather than the strength or fortune that Faustus seeks.

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

This is why I have turned to magic, hoping that I can resolve numerous mysteries with the assistance of spirit power. This will eliminate the need for me to spend a great deal of time and effort discussing unfamiliar topics, as I will be able to discover the fundamental forces that unite the universe and contemplate its fundamental principles. Additionally, I will be able to stop peddling empty words. (382-325)

Faust aspires to explore the essence of "gnosis" -- spiritual truth -- by venturing into nature (Brown, 1986, 50). Goethe himself provides solid evidence for this factor. In his draft scheme for Faust, Goethe characterises Faust's aspiration as an "ideal striving for lively involvement in and empathy with the complete nature" (Williams, 1987, p. Seventy-six).

In order to comprehend the immediacy of nature, it is essential to remember the argument presented by Brown (1986) in his e-book *Goethe's Faust: The German Tragedy*. Brown examines the character of gnosis by examining Faust's perceptions and his response to his discoveries. Faust has successively located the moon, the sign of macrocosm, the sign of the earth's spirit, the vial of poison, and the solar.

There is a mildness that accompanies everything he observes. He is astounded by the moon's "radiance" (392); the macrocosm's luminosity allows him to "see so virtually" (439); and the earth's spirit manifests itself through "beams of pink flash" (471). The poison's "unexpected mild brightness" (688) captivates him; however, his suicidal impulses shift to the notion of a new day and daylight.

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

Conclusion

Marlowe's *Faustus* and Goethe's *Faust* are the most exceptional of all Faust characters despite their stark contrast. Even though those two exceptional writers lived in distinct eras, they both conveyed their works in an excessively rebellious manner against dogmatic faith. Eulogising their substantial aspiration to transcend themselves, both were treated in favour of their idols. As a result, both authors, in Swinburne's words, distinguished themselves from their peers "no longer as an eagle differs from wrens or titmice, however as an eagle differs from frogs or tadpoles" (qt. In Heller, 1931, p.27).

References

- Abel, K. E. (2020). Faust in Context: A Comparative Examination of the Fates of Marlowe's and Goethe's Faust Characters. *Faust in Context: A Comparative Examination of the Fates of Marlowe's and Goethe's Faust Characters*, 1-131. Retrieved August, 2020.
- H. (2020). Faustus and Faust: A Comparative Analysis. *Faustus and Faust: A Comparative Analysis*, 20(No1), 48-54. Retrieved February 26, 2020.
- Suhadi, M. F. (2018). The Downfall of the Protagonist in Christopher Marlowe's Play Doctor Faustus. *The Downfall of the Protagonist in Christopher Marlowe's Play Doctor Faustus*, 1st, 586-598.