

Chapter 1 : The Necessity of Tragedy – How What Goethe Played with is Still Entirely Relevant - Marina M

Summary. In this short poem preceding the main action of the tragedy, Goethe describes the thoughts that run through his mind as he sits in his study, preparing to work on the manuscript of Faust after a lapse of many years.

This theme has always been an important one in western literature, but it has gained in urgency during our own century. Each generation must explore anew the problems of human estrangement and fulfillment – the best way to begin such a search is to see what the past has to offer. During the superstitious Middle Ages, the story of the man who sold his soul to the devil to procure supernatural powers captured the popular imagination and spread rapidly. At some point the name of Faust was definitely attached to this figure. A cycle of legends, including some from ancient and medieval sources that were originally told about other magicians, began to collect around him. One of the most widely-read magic texts of the period was attributed to Faust and many others referred to him as an authority. A famous German sage and adventurer born in was thought by many of his contemporaries to be a magician and probably did practice some sort of black magic. Few details of his life are certain, but it is known that he capitalized on the situation by calling himself "Faust the Younger," thus acquiring the occult reputation of the legendary character. After a sensational career, this Faust died during a mysterious demonstration of flying which he put on for a royal audience in It was generally believed that he had been carried away by the devil. A biography of Faust, the *Historia von D. Johann Fausten*, based upon the shadowy life of Faust the Younger, but including many of the fanciful legendary stories, was published in Frankfurt in That same year it was translated into English as *The Historie of the damnable life and deserved death of Doctor John Faustus*. It was in this version that the legend took on a permanent form. When the Renaissance came to northern Europe, Faust was made into a symbol of free thought, anti-clericalism, and opposition to Church dogma. The first important literary treatment of the legend was that of the English dramatist, Christopher Marlowe. It is still renowned for its exciting theatricality, its beautiful blank verse, and its moving portrayal of a human soul in despair because he cannot accept God and so is condemned to damnation. Marlowe used the English translation of the Faust-Book as his main source, but transformed the legendary magician into a figure of tragic stature and made his story a powerful expression of the main issues of Elizabethan thought. Up to the moment of his death, however, this Faustus is free to resist his seduction by the forces of evil, despite having signed the pact. After a painful struggle with himself, Faustus is carried off by the devil at the end of the play. Both characters are torn by conflicts within their own souls, but Faustus is trying to believe in God, while Faust seeks a way to believe in himself. In Faust Goethe tends to use orthodox religion only as a source of imagery. He tells his story in the context of an abstract pantheistic religious system and a fluid moral code that gives precedence to motives and circumstances rather than deeds as such. The legend was kept alive in the folk tradition of Germany, though, and was the subject of pantomimes and marionette shows for many years. The close of the 18th century in Germany was a time very much like the Renaissance. The German dramatist Lessing wrote a play based on the legend, but the manuscript was lost many generations ago and its contents are hardly known. Since his time it has stimulated many creative thinkers and has been the central theme of notable works in all fields of expression. In art, for instance, the Faust legend has provided fruitful subjects for such painters as Ferdinand Delacroix But most important, the legend has continued to be the subject of many poems, novels, and dramatic works. Like all myths, the Faust story has much to teach the reader in all its forms, for the tale has retained its pertinence in the modern world. Students who are interested in a more detailed study of the Faust theme should begin by consulting E. Next Dedication Pop Quiz! Invade a nearby country. Raise taxes on the poor. Sell off pieces of the kingdom.

Chapter 2 : Faust. First Part - Dedication, Prelude on the Stage, and Prologue in Heaven Summary & Anal

Faust, Part 1 is a tragedy that is aware that it is a tragedy. The self-consciousness of the play is immediately presented to the audience, who is in fact necessary to the construction of the play as a whole, in the three prologues to the tragedy; the dedication, the prelude in the theatre, and the prologue in heaven.

The addition of "erster Teil" "Part One", in English was only retrospectively applied by publishers when the sequel was published in with a title page which read: The two plays have been published in English under a number of titles, and are most usually referred to as Faust Parts One and Two. Faust, Part One[edit] Main article: The demon Mephistopheles makes a bet with God: He suspects, however, that his attempts are failing. Frustrated, he ponders suicide, but rejects it as he hears the echo of nearby Easter celebrations begin. He goes for a walk with his assistant Wagner and is followed home by a stray poodle the term then meant a medium-to-big-size dog, similar to a sheep dog. Faust makes an arrangement with him: Mephistopheles will do everything that Faust wants while he is here on Earth, and in exchange Faust will serve the Devil in Hell. In the end, Mephistopheles wins the argument and Faust signs the contract with a drop of his own blood. Faust has a few excursions and then meets Margaret also known as Gretchen. Gretchen discovers she is pregnant. Gretchen drowns her illegitimate child and is convicted of the murder. Faust tries to save Gretchen from death by attempting to free her from prison. Faust, Part Two Rich in classical allusion, in Part Two the romantic story of the first Faust is put aside, and Faust wakes in a field of fairies to initiate a new cycle of adventures and purpose. The piece consists of five acts relatively isolated episodes each representing a different theme. Ultimately, Faust goes to Heaven, for he loses only half of the bet. Angels, who arrive as messengers of divine mercy, declare at the end of Act V: Relationship between the parts[edit] Throughout Part One, Faust remains unsatisfied; the ultimate conclusion of the tragedy and the outcome of the wagers are only revealed in Faust Part Two. In contrast, Part Two takes place in the "wide world" or macrocosmos. Faust] who was accepted by his people as their ideal prototype. Roger Paulin , William St. In 1971, Bayard Taylor published an English translation in the original metres. In the Irish dramatist W. Calvin Thomas published translations of Part 1 in and Part 2 in Philosopher Walter Kaufmann was also known for an English translation of Faust, presenting Part One in its entirety, with selections from Part Two, and omitted scenes extensively summarized. The attack read in part, But I have a contract to do the second part as well!

Chapter 3 : Faust: A Tragedy - Johann Wolfgang von Goethe - Google Books

Faust is a tragic play in two parts by Johann Wolfgang von Goethe, usually known in English as Faust, Part One and Faust, Part Two. It is the play with the largest audience numbers on German-language stages.

Faust makes a bet with Mephisto. As long as the bet is on going, Mephisto will serve Faust with all his magical powers and be a constant companion. Faust signs a contract with his blood and Mephisto says that they have to leave this place and go somewhere else. A young man is waiting for Faust, because he wants to ask him whether he can be his student or not. Faust does not want to speak to him, but Mephisto offers to do this for him and meanwhile, Faust shall get dressed. Mephisto, disguised as Faust, speaks about sciences, theology, law and medicine, but he only plays with the student and confuses him. After the student has left, Faust and Mephisto leave the study room and go into to the world. Mephisto uses his coat to fly. Mephisto sings a song to the other people in the bar who threatened him before and afterwards, he uses his magical powers to make any wine flow out of the table. Those people spill some wine and the wine turns into flames. They become aggressive, because they think Mephisto is playing a bad trick on them and want to murder him. He uses another magical ability and distorts their perception. Mephisto and Faust leave and soon after this the effect wears off and the four of them are left completely baffled and confused. When they arrive, she is not here yet and Mephisto talks with the animals. In the meantime, Faust finds a mirror in which he sees a woman, but he cannot see her correctly. Faust is immediately baffled by the beautiful look of her. The witch prepares the brew which Faust is going to drink. He finds this very awkward the way she does that, but in the end, Faust becomes younger. Another side effect is that he will see in any women the concept of the woman he saw in the mirror, previously. He asks her if he can accompany the beautiful young lady, but she answers that she is neither a young lady nor beautiful. In the original German play, they only exchange 2 sentences and Margrete or Gretchen leaves. Faust is completely taken by her character and beauty. He has nothing else anymore in his head than to get her. He tells Mephisto that he must help him to get her. Mephisto says that he spied, when she was confessing to the pastor. Faust is extremely obsessed of her and the first time in the play, he actively wants something from Mephisto and Faust also acts more arrogant. For example, Mephisto says he would need at least 14 days to make something happen, but Faust says to this that he would only need 7 hours. Mephisto really has to slow Faust down with his drive to get Gretchen. Faust is extremely excited and enthusiastic and he describes the room so accurately and dynamic that the reader exactly "knows" how it must be like. This is also called "genius locus". Mephisto places a small box with valuable jewellery. Promenade Mephisto is raging, because Gretchen showed the expensive jewellery to her mother who then called a pastor. The pastor took the valuable jewellery with him and Mephisto becomes very upset with that. Martha tells her that she can come as often as she likes to her and wear her necklace. She also says that Gretchen should wear her necklace to special events and then more and more often, so it is not so obvious and suspicious that she has gotten something very expensive. Mephisto knocks the door and Martha opens it. Mephisto tells her a story, which is of course a lie. He died there, but he has not left anything for her. In the end, they make an appointment to meet in the evening and Faust will be there, too. Street II Mephisto tells Faust some news. He says that they will meet up in the evening. Faust does not like the idea of telling a lie or something he is not quite sure of. Mephisto counters with the argument that Faust is going to tell Gretchen that he loves her truly, what is a lie, because Faust cannot know whether he is going to love her forever or not. Those two couples have conversations amongst each other. Gretchen tells Faust that once, she had a little sister, but she was doomed to die, but she could not bear this and took care of her. Later, she had to drown her, sadly. Gretchen also takes a star flower and plucks the petals to see if Faust loves her. It comes out to be a yes and Faust enthusiastically emphasizes this. Martha asks Mephisto how it is to be a soldier and to travel and asks him later whether he is in love or not, because she tries to flirt with him. Mephisto does not seem to give a clear answer or to get her at all. Forest and Cavern Faust, Mephisto Faust is alone. He is in a naturey place, where he becomes very philosophic again. He goes in a cave and on a mysterious wise, things are unravelled to him.

He is not that desperate anymore. When Mephisto appears, they have an argument. Gretchen is in her room and she sings a song. Basically, she has completely fallen in love with Faust. She thinks that Faust is not really a religious man, but she wants him to be religious. Faust does give an answer, but he does not answer it with yes or no. Gretchen does not really understand what he wants to stay and just accepts his answer as it is. At the well Gretchen, a friend of Gretchen At the well, Gretchen meets a friend of hers. They talk and the friend tells her that another girl in the village has become pregnant at a tender age 16 or so , but she does not have a husband. She is described as a godless bitch. Gretchen fears that the same is going to happen to her, since she become intimate with Faust which is not told explicitly in the play. She feels bad and asks her to heal her from her shame and death. He returns to his village and tries to find that person who is Faust. Faust tells Mephisto that he has fallen completely in love with Gretchen. Mephisto thinks the love he feels is only temporarily and not for all eternity. The brother Valentine listened to them and he realized that Faust was the one who dishonored his sister. He fights against Faust and Mephisto uses his magical powers to paralyze Valentine. Faust stabs him and they vanish. Of course, this fight made a lot of noise and soon after they two guys vanished a mass of people gathered. Amongst them was Gretchen. Valentine talks to Gretchen and he makes her responsible for his death, Actually, it appears that Gretchen did kill him and not Faust and Mephisto. Before Valentine finally dies, he calls his sister a whore and that for the time she stays on earth, she will be the whore of the town. Cathedral Gretchen is at a mass. An evil spirit talks to her but she is not aware of this supernatural being. She begs God for forgiveness, but the evil spirit tells her that she will never be forgiven and that "the blessed ones turn their faces away from her". Walpurgis Night Walpurgisnacht In this scene, Mephisto invites Faust to a very strange party where all demonic beings, witches and all kinds of hell beings gather. Faust and Mephisto have fun there, dance and Faust meets weird personalities. At the end, he sees a person in who he sees the angelic face of Gretchen, but Mephisto tells him that it is nothing more than a mere illusion. It has nothing to do with the play. Lots of character appear. All of them represent a social class, a school of thought, opponents of Goethe and so on. All of them sing four lines that sum up their opinion and belief. He cries out loud and is very emotional about that. Also, there are no rhymes and no meter in this scene. This scene is an old scene from "Urfaust", the first version of Faust. He makes Mephisto responsible for this tragedy and calls out to the Infinite Spirit to turn Mephisto into a dog. Mephisto becomes very angry with him and tells him that he was the one who accepted to sign the contract with him and who made these stupidities. He wants from Mephisto that he saves the girl, but he clearly tells him that he cannot undo what has happened. Faust asks for his help to get him to the prison. Magic horses appear and both of the get on their way Night, Open Country During their ride, Faust sees a group of witches doing something. Mephisto tells him to ignore them. Prison At the prison, Faust successfully gets to Gretchen. He tries to get her out of the prison, but he has to realize that the young girl 16 or 17 years old now has gone mad. She gave birth to her child, but because she was not in the state of caring for her correctly her mother has died in the night she slept with Faust. She got a vial with a liquid in it, which is from Mephisto, that should make her mother sleep deeply. She did indeed sleep very deeply and she will never wake up from it.

Chapter 4 : Faust. First Part Summary & Study Guide

Faust User Review - Not Available - Book Verdict. Translator Jarrell insists that his translation of the German standard is superior to past versions, which can be a chore to plow through.

First Part by Johann Wolfgang von Goethe. The play Faust is a tragedy with the main character fighting against both Mephistopheles and his own lack of self-confidence. Faust signs a pact with Mephistopheles to serve him if Mephistopheles finds something that makes Faust want to live. During a meeting between the Lord and Mephistopheles, the Lord offers Mephistopheles a challenge to try to draw Faust away from service to the Lord. Mephistopheles accepts the challenge. Faust first appears in deep melancholy as he contemplates the uselessness of the knowledge he has acquired. He is at the point of suicide when his faith is bolstered by the songs of the Easter celebration. As Faust enjoys his renewed faith, he encounters a black poodle. This poodle disturbs Faust as he tries to study the Word. The poodle finally transforms into Mephistopheles who offers to serve Faust the remainder of his life if Faust will serve Mephistopheles in the afterlife. Faust agrees with the exception that Mephistopheles must present him with something that makes him want to live. Mephistopheles first takes Faust to a tavern where Faust is not comfortable with the reveling crowd and finally asks permission to leave. Mephistopheles then takes Faust to a witch who gives him a potion to make him appear younger. His one desire becomes to make this girl his own. The two meet on the street and the girl brushes Faust off. Through the workings of Mephistopheles, Faust and Gretchen met again and this time they fall in love with each other. Through their relationship, Gretchen becomes pregnant, a circumstance considered unforgivable by the standards of that time. After Gretchen gives birth to her baby, she becomes crazy and drowns the child. At the conclusion of the play she is being held in prison for her crimes. Faust visits her with the intention of freeing her from jail but does not succeed. This section contains words approx.

Chapter 5 : About Faust, Parts 1 and 2

Faust: A Tragedy (German: Faust. Eine Tragödie, or retrospectively Faust. Der Tragödie / erster Teil) is the first part of Faust by Johann Wolfgang von Goethe, and is considered by many as the greatest work of German literature.

Synopsis[edit] The first part of Faust is not divided into acts , but is structured as a sequence of scenes in a variety of settings. We then see Faust in his study, who, disappointed of science with natural means, attempts and fails to gain knowledge of nature and the universe by magical ones. The dejected Faust contemplates suicide, but is held back by the sounds of the beginning Easter celebrations. He joins his assistant Wagner for an Easter walk in the countryside, among the celebrating people, and is followed home by a poodle. Back in the study, the poodle transforms itself into Mephistopheles, who offers Faust a contract: Having then been transformed into a young man by a witch, Faust encounters Margaret Gretchen and she excites his desires. After a period of separation, Faust seduces Gretchen, who accidentally kills her mother with a sleeping potion Faust had given her. Gretchen is pregnant, and her torment is further increased when Faust and Mephistopheles kill her enraged brother in a sword fight. In the dungeon, Faust in vain tries to persuade Gretchen to follow him to freedom. Prologues[edit] Prologue in the Theatre In the first prologue, three people the theatre director, the poet and an actor discuss the purpose of the theatre. The director approaches the theatre from a financial perspective, and is looking to make an income by pleasing the crowd; the actor seeks his own glory through fame as an actor; and the poet aspires to create a work of art with meaningful content. Many productions use the same actors later in the play to draw connections between characters: The Wager The play begins with the Prologue in Heaven. In an allusion to the story of Job , Mephistopheles wagers with God for the soul of Faust. God has decided to "soon lead Faust to clarity", who previously only "served [Him] confusedly. God declares that "man still must err, while he doth strive". It is shown that the outcome of the bet is certain, for "a good man, in his darkest impulses, remains aware of the right path", and Mephistopheles is permitted to lead Faust astray only so that he may learn from his misdeeds. Despite his wide studies, he is dissatisfied with his understanding of the workings of the world, and has determined only that he knows "nothing" after all. Science having failed him, Faust seeks knowledge in Nostradamus , in the "sign of the Macrocosmos ", and from an Earth-spirit , still without achieving satisfaction. As Faust reflects on the lessons of the Earth-spirit, he is interrupted by his famulus , Wagner. Wagner symbolizes the vain scientific type who understands only book-learning, and represents the educated bourgeoisie. His approach to learning is a bright, cold quest, in contrast to Faust, who is led by emotional longing to seek divine knowledge. Dejected, Faust spies a phial of poison and contemplates suicide. However he is halted by the sound of church bells announcing Easter , which remind him not of Christian duty but of his happier childhood days. Outside the town gate Faust and Wagner take a walk into the town, where people are celebrating Easter. Faust is in a black mood. As they walk among the promenading villagers, Faust reveals to Wagner his inner conflict. Faust and Wagner see a poodle, who they do not know is Mephistopheles in disguise, which follows them into the town. Study Faust returns to his rooms, and the dog follows him. Faust translates the Gospel of John , which presents difficulties, as Faust cannot determine the sense of the first sentence specifically, the word Logos Ancient Greek: Eventually, he settles upon translating it with the very one meaning Logos does not have, writing "In the beginning was the deed". The words of the Bible agitate the dog, which shows itself as a monster. When Faust attempts to repel it with sorcery, the dog transforms into Mephistopheles, in the disguise of a travelling scholar. After being confronted by Faust as to his identity, Mephistopheles proposes to show Faust the pleasures of life. At first Faust refuses, but the devil draws him into a wager, saying that he will show Faust things he has never seen. Werd ich zum Augenblicke sagen: Dann magst du mich in Fesseln schlagen, Dann will ich gern zugrunde gehn! If the swift moment I entreat: You are so fair! Then forge the shackles to my feet, Then I will gladly perish there! Then let them toll the passing-bell, Then of your servitude be free, The clock may stop, its hands fall still, And time be over then for me! Specifically, the "small world" is the topic of Faust I, while the "great world", escaping also the limitations of time, is reserved for Faust II. These scenes confirm what was clear to Faust in his overestimation of his strength: He never provides Faust

what he wants, instead he attempts to infatuate Faust with superficial indulgences, and thus enmesh him in deep guilt. Mephistopheles realizes his first attempt to lead Faust to ruin is aborted, for Faust expects something different. In a magic mirror, Faust sees the image of a woman, presumably similar to the paintings of the nude Venus by Italian Renaissance masters like Titian or Giorgione, which awakens within him a strong erotic desire. Faust spies Margarete, known as "Gretchen", on the street in her town, and demands Mephistopheles procure her for him. He leaves jewellery in her cabinet, arousing her curiosity. Gretchen innocently shows the jewellery to her neighbour Marthe. Marthe advises her to secretly wear the jewellery there, in her house. Mephistopheles brings Marthe the news that her long absent husband has died. After telling the story of his death to her, she asks him to bring another witness to his death in order to corroborate it. He obliges, having found a way for Faust to encounter Gretchen. At the garden meeting, Marthe flirts with Mephistopheles, and he is at pains to reject her unconcealed advances. Gretchen confesses her love to Faust, but she knows instinctively that his companion Mephistopheles has improper motives. The text of this scene was notably put to music by Franz Schubert in the lied *Gretchen am Spinnrade*, Op. Faust gives Gretchen a bottle containing a sleeping potion to give to her mother. Catastrophically, the potion turns out to be poisonous, and the tragedy takes its course. Her guilt is shown in the final lines of her speech: Was so innocent, was so dear! She uses the opening of the *Stabat Mater*, a Latin hymn from the thirteenth-century thought to be authored by Jacopone da Todi. Guided by Mephistopheles, Faust defeats Valentine, who curses Gretchen just before he dies. In the cathedral Gretchen seeks comfort in the church, but she is tormented by an Evil Spirit who whispers in her ear, reminding her of her guilt. This scene is generally considered to be one of the finest in the play. Gretchen ultimately falls into a faint. The celebration is a Bacchanalia of the evil and demonic powers. Mephistopheles is costumed here as a Junker and with cloven hooves. Faust has apparently learned that Gretchen has drowned the newborn child in her despair, and has been condemned to death for infanticide. Now she awaits her execution. Faust feels culpable for her plight and reproaches Mephistopheles, who however insists that Faust himself plunged Gretchen into perdition: In the dungeon Mephistopheles procures the key to the dungeon, and puts the guards to sleep, so that Faust may enter. Gretchen is no longer subject to the illusion of youth upon Faust, and initially does not recognize him. Faust attempts to persuade her to escape, but she refuses because she recognizes that Faust no longer loves her, but pities her. When she sees Mephistopheles, she is frightened and implores to heaven: To thee my soul I give! Mephistopheles pushes Faust from the prison with the words:

Chapter 6 : Full text of "The tragedy of Faust"

One of the scenes of Goethe's tragedy is set in Auerbach's Cellar in Leipzig, the city of this fatal exhibition, because the walls of the old tavern were decorated with representations of Faust's exploits, and the place was traditionally connected with him.

Lessons learned without having to go through the actual act of the crime. Tragedies were incredibly prevalent during the time of the Greeks, and some tragic stories, like that of Faust have pervaded through centuries. Public domain When considering the question of whether or not Faust, Part 1 is a tragedy, what tragedy is must first be examined, along with underlining the difference between tragedy and comedy. Both tragedy and comedy rely on incoherence, the tension between two poles in life. However, while comedy relieves the tension between the two poles, often resulting in a happy union, literally, tragedy exposes the tension, bringing it to the surface. And the irony is that what tragedy exposes is only the appearance of the fact that we can only get at things through appearances. And in this case, Faust, Part 1 is certainly a tragedy, because not only does it bring to the surface and give an appearance to the tension between two poles, the play itself, and the play within the play, is about bringing to the surface, giving appearance, to what is inside. Faust, Part 1 is a tragedy that is aware that it is a tragedy. The self-consciousness of the play is immediately presented to the audience, who is in fact necessary to the construction of the play as a whole, in the three prologues to the tragedy; the dedication, the prelude in the theatre, and the prologue in heaven. With these three prologues, Goethe presents, in reverse order, the beginning of the world of the play with heaven, the actual creators of the play with the theatre, and a reflection on the play itself with the dedication. In order to create a unified image, the image must account for one looking at the image, hence the dedication. The entire play pulls and pushes between microcosms and macrocosms, and these opening scenes are microcosms of the play as a whole. The dedication calls forth appearances, the theatre presents the beings who create the appearance, and in heaven, light is called forth as the principle for distinguishing appearance. A play striving to be about unity cannot help but begin by first creating what man uses to distinguish unity; the appearance of unity, the creators of that appearance, and the principle of light for distinguishing that appearance. Even appearances are rooted in love and passion, and even understanding is an appearance. If the aim of the play and of Faust is to revise understanding, right from the beginning the dedication calls to attention the veil of appearances; the heart is always where appearance is rooted. The fact that even when a whole is constructed, the viewer inevitability will take it apart, but it is then up to the viewer to reconstruct it back as a whole, because the whole did not actually exist without the viewer. This also reinforces the state of the audience as actors and spectators, just like Faust the character. In this case, the poet provides the content, and the clown provides a form that the poet is comfortable placing his content in. The clown, who is also concerned with context, provides the poet with a form that will not lower the content; a love story. Since heart and passion are the root of everything, even appearances, the appearance of that heart and passion would be the highest reflection of life in art. The heart of the world is gotten at by affecting the heart of the audience by creating a play about the heart of the actor. This is one of the things that makes Faust the character so intriguing and tragic. He is the actor in this tragedy, in this world, but he is also a spectator of the physical manifestation, the appearance, of his own tragedy. He is sitting in the cave, and he knows he is in the cave. This is a play about the problem of perception, and it begins with Faust lamenting because of this problem. Faust is well studied in philosophy, jurisprudence, medicine, and theology, but none of these have led him any closer to the truth he wishes to behold. He understands that he has failed in his attempt to understand the true nature of the world, but he does not understand why. Faust never reveals his motives behind wanting to know and see the secret force that rules the world. The passion at the root of his intentions is never revealed; he wants to understand the motion of the world without taking into account his own motion which is a part of the world. Faust wants to understand the motion of the world, the becoming of the world, which is what the Erdgeist represents, but he does not incorporate his own becoming; he individuates himself. Mephistopheles does this to show to Faust the importance of images because appearances are the only articulation of becoming we have access to in order to understand. This is the

purpose of tragedy for the audience, and this becoming the purpose of the tragedy for Faust himself; to show the importance of appearance. Faust wants to understand the idea that cannot appear, becoming, but understanding requires articulation, which requires language, which is an image. Faust greatly disparages appearances, which clouds his appreciation of his access to the being of appearances. The problem is that the image of the macrocosm does not account for the movement between man and the universe, the act of looking at the image of the macrocosm, but that movement is impossible to pin down because once it is pinned down it is just another image. Images are an illusion, but the power of language is the power to create an illusion, and one cannot get at becoming without being. By dismissing the image as a mere image, a mere form, Faust does not account for his own heart in the act of reflection. Faust wants to get at the pure content of the world without taking into account his own content and motion, which is a part of the world. His participation is needed to create an image, to allow for understanding. This disenchantment with appearances and language is what almost drives him to suicide, before Mephistopheles wagers that he can satisfy Faust, who believes that nothing earthly can satisfy him, because everything earthly is appearance, and to escape appearance and the cave he must kill himself and get out of the cave, reaching heaven. Striving is the heart of man, which is what Faust has been denying all this time. However, this striving only comes up as failures. This is what forces man to keep striving. This is the tragedy of life, the tragedy of the play, and the tragedy that Faust is a participant and a spectator of. Faust is the image for the tragedy of human individuation because he assumes the image of his individuality, yet of all things that Faust seeks to know, he does not seek himself. He begins with the assumption of a unified being. Only then will Faust question his consciousness, and rather than disparage his alienation, see it as something essential to feeling at all. Without alienation, how is one to know what it feels to be united? Nowadays tragedy may not be entirely disparaged, but its necessity is no longer felt as it once was. We prefer triumphant phoenixes rising from the ashes than a man with makeshift wings falling to his death. Our ends have become our means; progress for the sake of progress. She spends most of her time reading and writing along with any variations of the two. You can find her at marinamanoukian. Marina Manoukian Tagged With: On Literature You might like these, too!

Chapter 7 : Goethe's Faust - Wikipedia

Faust is rightly regarded as a climax in German letters and, together with Don Quixote, The Divine Comedy, War and Peace and King Lear, in world literature. The nobility of its language, the sharpness of its mockery, the breadth of its subject matter and the beauty of its lyricism all make it unique.

Chapter 8 : German addresses are blocked - calendrierdelascience.com

LitCharts assigns a color and icon to each theme in Faust, which you can use to track the themes throughout the work. Wilson, Joshua. "Faust Dedication." LitCharts. LitCharts LLC, 4 Sep Web. 22 Oct Wilson, Joshua. "Faust Dedication." LitCharts. LitCharts LLC, 4 Sep Web. 22 Oct

Chapter 9 : Faust, Part One - Wikipedia

Faust (part I) tr. in verse by Anna Swanwick: Egmont tr. by Anna Swanwick ; Hermann and Dorothea, tr. in verse by Ellen Frothingham Tragedy of Faust: Dedication -- Prologue for the theatre -- Prologue in heaven -- Part I -- Tragical history of doctor Faustus -- Egmont -- Hermann and Dorothea: Calliope -- Terpsichore -- Thalia -- Euterpe.