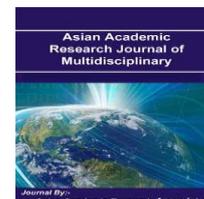




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FAUSTUS

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Abstract

The figure and story of Faustus is part of the European cultural heritage, and as it usually, even inevitably happens with legends, it lives further in the adaptations of later periods and authors¹. It is mainly linked to Goethe's name, his figure became well known and immortal in his works. Ever since Goethe, all authors – who respect themselves – in German literature must write a new Faustus, while in other nation's literatures newer and newer paraphrases were born, which on their turn gave rise to further adaptations, and the scientific, aesthetic etc. literature also has gotten richer. However the canonized, more precisely, classicized framework of interpretation is not transgressed by any of the newer writers and poets of the past centuries, moreover it is only the form of the legend that is rewritten – naturally with the aim of modernization. All of that as part of the literary heritage. As far as the problem of original sources is concerned: what can be regarded as a source and what is adaptation, which are the works that motivated writers, are just a matter of the preliminary work of the interpretation. On the other hand the problem that within the ancient, mythical tradition there is an original, ancient Faustus legend, does not raise any attention as that is “mere raw material”. The truth is ... that the beginning that has been preliminarily, yet directly definitive for centuries, is that original force that is given in the topic and thus it is difficult to bring it to the surface, preferably independently from the heritage that was built upon it. As far as the time dimension is concerned, we are searching in an undefineable, open past, moreover it is most probable that the legend itself is not entirely original, so to say, but it is the adaptation of a more ancient idea or topic. And by this its symbolism and hidden semantics lose their European characteristics.

Thinking in the perspective and dimension of millenniums, it is not only the “message” but its “presentation” that is primary, although there is a vast philosophical, aesthetic, literary literature and who knows what other kind of analysis on the topic of “what” and “how”, about the figure and story of Faustus, its symbolism, hidden semantics etc., etc. But the heavy message that is unperceivable for the mind is the fact of the rebirth itself, that is why was the subject adapted and why precisely then, around the year 1500, in the renaissance.

¹ It was written by Goethe, Heine, Lessing, Thomas Mann; through their works did his figure become part of the public knowledge, but we could continue the enumeration of names of classical writers and their followers with contemporary authors as well.

References:

1. It was written by Goethe, Heine, Lessing, Thomas Mann; through their works did his figure become part of the public knowledge, but we could continue the enumeration of names of classical writers and their followers with contemporary authors as well.
- 2.Eg.: M. Moroianu: *Marii damnați*. Editura muzicală, București, 1983; or see the entire literature on Milton etc., etc.
3. I. P. Culianu: *Éros et magie á la renaissance*. 1484. Flammarion, Paris, 1984.
4. H. Biedermann: *A mágikus művészetek zseblexikona*, Kentaur Könyvek, Budapest. (1989)
5. K. Seligman: *Mágia és okkultizmus az európai gondolkodásban*. Gondolat, Budapest, 1987, 146, 192-193, 197.
- 6.L. Röhrich: *Az ördög alakja a népköltészetben*, Etnographia, 1966. 2.
- 7.S. Hutin: *L'alchimie*. Presses Universitaire de France, Paris, 1951.
- 8.E. M. Butler: *The Fortunes of Faust*. Cambrisse, 1952; V. G. Meek: *Johann Faust: The Man and the Myxt*. Oxford, 1930; P. M. Palmer, R. P. Moore: *The Sources of the Faust Tradition*. London, 1966; L. Kratzenbacher: *Teufelsbünder und Faustgestalten im Abendlande*, Klaugenfurt, 1967; R. Nye: *Faust*, Helikon, Budapest. etc., etc.
- 9.The Spiess folk book, Frankfurt, 1587, the translation of the scholar Károlyi György.
- 10.See Á. Heller: *A reneszánsz ember*.
- 11.Á. Fejér: *Mi született újjá a reneszánszban?* Korunk, 1997. 9.
- 12.Robert Graves: *A görög mítoszok*, Európa Könyvkiadó, Budapest, 1981, 282.
- 13.Georges Dumésil: *Mit și epopee*, Editura Științifică, 1993, 37–72, 961–962.
- 14.Imre Trencsényi-Waldapfel: *Mitológia*, Gondolat, Budapest, 12–13, 15.
- 15.Imre Trencsényi-Waldapfel: *Mitológia*, Gondolat, Budapest, 53–54.
- 16.Paul Deussen: *Filosofia Upanișadelor*, Editura Tehnică, București, 1994, 56.
- 17.Rig Veda, X, 90. *Cele mai vechi upanișade*. Editura Științifică, București. 1993, 225–226.
- 18.Gândirea hittită în texte. Editura Științifică și Enciclopedică, București, 1986, 185–192.
- 19.Yuan Ke. *Miturile Chinei antice*, Editura Științifică și Enciclopedică, București, 1978, 57–80.
- 20.Rosalyn Poignant: *Ozeanische Mythologie, Polinesien, Micronesien, Melanesien, Australien*, Emil Vollner Verlag, Wiesbaden, 65–66.
- 21.Popol Vuh, *A maya-kicse indiánok szent könyve*, Helikon, Budapest.
- 22.Szungyata, *az oroszlán fia*. Mandinka hősének, Európa Könyvkiadó, Budapest, 1983.

23.The text is a ten thousand year old forerunner of the contemporary discoveries of psychology.

24.John Broadbent: Paradise Lost, Books I–II, Cambridge at the University Press, 1972.

25.He thinks in Biblical terms, talks about the existence, does not say anything new, does not want to uncover anything new in fact.

26.John Broadbent: Paradise Lost, Books I–II, Cambridge at the University Press, 1972; John Milton: English Minor Poems. Paradise Lost. Samson Agonistes. Aeropagitica. William Benton Publisher, Enciclopaedia Britannica, Inc., Chicago, London, Toronto, 3.; Stepford A. Brooke: Milton Maximillian and Co. Ltd., London, 1909, 87-91., 140.; Carl Eilmer: Miltons Das Verlorene Paradies, Bibliographisches Institut, 14-15.; Paradise Lost and Other Poems edited, with introduction by Maurice Kelley, published by Walter J. Black, New York, (1943) XIV.; Milton's Paradise Lost, Edited with Introduction and notes by C. F. Gregory, N. A. G. Ball and Sons Ltd., London, 1915, XII., XXVIII.; Outline of 17th Century English Literature, Edited by John Henderson, N. A. Forum House Publishing Company, Toronto-London-Sydney-Auckland-Capetown-Singapore, 1969, 104-105, 112-124; George Williamson: Milton and Others, Faber and Faber, London, 1965, 15-16, 42-65.; etc. – we could continue the examples. Until the end of the 20th century the scientific analysis was carried on within the same philosophical frame.

27.In the famous allegory of the second chapter, yes, which is from the apostle Jacob I. 15: Then when desire was conceived, sin gave birth to sin, and sin, when it happens, conceives death.

28.The concept independently from the different ways of stating it is one and the same. We could enumerate the examples following the adaptations of this concept up to Eszterhézy Péter's novel with the title Fuharosok, up to Steven Spielberg's film The Duel and up to Francis Ford Coppola's last film.

29.Due to this “almost” character, it is very difficult to identify the genre of this text.

30.The poem was translated into Hungarian by Józsa István. Korunk, 1994, 11. 3.

31.Hesiodos Theogonia, VI. century B.C., Aeschylus: Prometheus Bound, 470 B.C.

32.As Novalis, Goethe, Schiller, Balzac, the great minds of the European romanticism and realism recorded this idea.