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SPACE AND MYTH: REIMAGINING FAUSTUS IN INTERTEXTUAL PROGRESSIONS

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CONTENTS

ABSTRACT

This dissertation examines the multi-spatial and multi-temporal rewritings of the Faustus myth in English and American drama and fiction to show how the myth has been adjusted to various metaphoric spaces. The main texts analysed are the following: in point of dramatic adaptations, Christopher Marlowe's *The Tragical History of Doctor Faustus* (1592); *The Devil to Pay* by Dorothy L. Sayers (1939); *An Irish Faustus: A Morality in Nine Scenes* (1963) by Lawrence Durrell; *Tomorrow Morning, Faustus! An Infernal Comedy* by I. A. Richards (1962); David Mamet's play *Faustus* (2004); and *Wittenberg* by David Davalos (2008). From the novel adaptations of the Faustus myth, I have selected a novel by Robert Nye, *Faust* (1980); and *Eric* (1990) by Terry Pratchett. Each of these case studies will examine the intertextual depiction of the Faustian figure, in dramatic and novelistic rewritings of the myth, and the psychology connected with striking a deal with the devil, as well as the cultural, historical and political factors of the time and space of each literary representation of the Faustus myth. Whereas Marlowe views Faustus as a nonconformist, whose fall from grace comes as a result of his ego and self-satisfaction, modern and postmodern writers are less concerned with Faustus freely giving up his soul and choose to examine how Faustus' arrogance blinded his mind to absurdist limits, rather than leading him to any misfortunes.

The main methodological framework is geocriticism and spatial literary studies (Bertrand Westphal and Robert T. Tally, but also Y-Fu Tuan). Locating these works in the traditions of Faustian rewritings by Johann Wolfgang Goethe[1] and Thomas Mann,[2] I analyse how space functions in the plays and novels discussed, showing how authors employ the myth to caricature the vulnerabilities of Western modernity and postmodernity. In turning the myth against the founding principles of Western culture and society, these playwrights and novelists ironically suggest that hope and possibility have been part of the Faustian wager from the start. In doing so,

[1] In the article entitled "*Faust*," from *The Cambridge Companion to Goethe* (2002), Jane K. Brown notes that Goethe's *Faust* is a literary work that captures some of the major turning points in European history. As Brown observes, "*Faust* comprehends far-reaching changes in philosophy, science, political and economic organization, industrialization and technology that might best be summarized as Europe's confrontation with the impact of secularization" (Brown 84). Indeed, not only Goethe's *Faust*, but the entire Faustus myth has come to be associated with modern intellectual achievements and the gradual loss of religious obscurantism.

[2] In the book entitled *The Dangers of Interpretation: Art and Artists in Henry James and Thomas Mann* (2019), Ilona Treitel argues that Thomas Mann's *Doctor Faustus* suggests "polyphonic music" (187), according to which a number of equivalent voices are heard simultaneously. Extrapolating Treitel's argument about Mann's novel to the entire corpus of adaptations and appropriations of Faustus' myth, I would say that they are all pieces in a complex concerto of polyphonic music.

these adaptations-appropriations transform the medieval image of the heretical soul-seller into that of an archetypal figure of the dominant forces of their time. Light-heartedly demonising the irresponsible individualism, technicism, and voracious materialism of their contemporaries, the plays and novels discussed provide a differentiated portrait of human self-aggrandisement that reverts into mechanisms of dehumanisation. I argue that these satirical disputes—working intertextually in the plays and novels via their use of indirection and allusive complexity—convey a distinctly ethical message that speaks against the alleged nihilism and relativism of modernity and postmodernity in drama or fiction.

The final objective of this dissertation is to extract the spatial and intellectual relations among the disparate images of the Faustus prototypical symbol. It is my purpose to come to an appropriate profile for the paradigmatic conditions to drive one to reach a bargain with the forces of evil (whatever they might be, in various non-religious interpretations), and to define a set of recurring narrative or dramatic motifs inherent in the configuration of the Faustian mythical space, in a way that can be summarized as the "Faustian narrative construction of a mythical space": (1) Faust makes a bargain with the devil; (2) Faust obtains knowledge, but he makes nothing of it and uses it for trivial purposes; and (3) Faust ends in a symbolic space of Hell. From this three-point narrative model I can extrapolate into the plot of any literary adaptation of the Faustian narrative (whether drama or novel) and examine the links between these moments and the function of the story in the context of the adaptation's setting in time and space. By exploring the complexities, tropes, similarities and disparities among these literary versions of Faustus, I intend to reach a comprehensive representation of the Faustus spatial and temporal model and to repurpose the character into modern and postmodern contexts, with their particularly charged and disturbed social and political climates.

While demonstrating what makes the modern and postmodern adaptations-appropriations of the Faustus archetype different from those in the early modern period (and from the eighteenth- and nineteenth-century versions), I start from the idea of Faustus' intellectual quest and his apparent denial of establishment values. However, while I do not see Faustus as a dissident and nihilistic rebel, who questions and even tries to demolish the established values of his epoch, I still think that the character bears witness for the mechanisms of dehumanization characteristic of the modern and postmodern times. The satirical tone is present throughout the twentieth-century dramatic and novelistic versions of the Faustus myth analysed in this

dissertation, but there are also notes of satire in Marlowe's *Doctor Faustus*, and even in the English source chapbook story about Faustus (the *Faust Book*).

The function of the metaphorical spatial and temporal mythical spaces, in which the action of these dramatic and novelistic adaptations of the Faustus archetype develops, is to create a specific atmosphere of expectation and terror, but filled with ironic overtones. Intertextuality is a useful tool to suggest the multiple stages of the character's development, as well as the story's success throughout the ages. At the same time, intertextual transpositions of the Faustus parable are used as significant allusions—or triggers of the action—which create a new literary work out of the old one, in a different genre. Drama relies on dialogue, space and action to suggest the permanence and validity of the Faustus myth, while novels use narrative point of view and ambivalent spatiotemporal frames to generate discussions of identity. The concepts of God and the Devil have come to symbolize the conflict between the spiritual and the worldly—and these notions are approached metaphorically by the modern and postmodern mind. Christian models debated by generations of critics through the Faustus parable have become mental projections of the Faustus myth, developing in symbolic spaces.

Chapter 1, entitled "Thematic, Inter-Generic and Spatial Proximity" (1), examines the theoretical background and methodology that lies at the root of this dissertation. Starting from contemporary spatial studies (initiated by Henri Lefebvre, Michel Foucault, Michel de Certeau, Gilles Deleuze, and Jean Baudrillard, but continued by Y-Fu Tuan and, especially, geocriticism, initiated by Bertrand Westphal and Robert T. Tally), I have applied a series of concepts that are essential for my argument. Faustus' parable is at once "mystical space" (de Certeau1) and "mythical space" (Tuan "Space and Place" 405) of literary and philosophical encounter. Faustus' archetypal story is the "smooth" space of literary model, which becomes "striated space" (Deleuze and Guattari 474-500) in various generic adaptations. Allusions to the Faustus myth in postmodern novels are used as referential "simulacra" of the real (Baudrillard 2) and they are an integral part of the literature on place-making in the construction of Faustus' story.

Geocriticism's distinction between space and place (Tuan *Space and Place* 3) and the concept of "literary cartography" (Tally "Mapping Narratives" 1) have allowed me to conclude that the generic metaphoric spaces of the Faustus myth (Faustus' study, the world, and the place of his death) are transformed into experiential and constructed place with each adaptation of the story. Theories of adaptation (Leitch "Introduction" 3; Sanders 22; Hutcheon and O'Flynn 6)

have helped me to trace the re-productions of different texts rememorating the Faustus story, and to argue that each new version is an adaptation-appropriation of the myth. The metaphoric time–space of Renaissance Germany becomes the intimate experience of place related to the particular Faustus figure, and the protagonist has come to represent humanity itself. Yet each rewriting of Faustus' mythical space preserves the features of the genre in which it is written, just like the lines of latitude and longitude on a literary map.

Chapter 2, entitled "The Viability of the Faust Myth/Cliché for Western Literature" (2), examines the intertextual depiction of the Faustus myth at the time of its beginning, in the sixteenth century, starting with the German source story, Johannes Spies' *Historia von D. Johann Fausten* (1587, the so-called *Faustbuch*), its translation into English by P. F. Gent, entitled *The Historie of the Damnable Life of and Deserved Death of Doctor Iohn Faustus* (1592, the so-called *Faust Book*), and the dramatic adaptation by Christopher Marlowe, *Doctor Faustus* (1592). I argue that space and place are carefully interlinked in each early modern version of the Faustus myth in order to create a mythical space that reveals the hidden mechanisms of the human psyche and the ways in which the inner aspects of the soul can be used to signify the spiritual and the worldly dimensions.

Moreover, even if the story might appear as a cultural cliché, probably worn out by repetition through adaptation, the story has cultural validity and it is a constitutive myth of Western culture. The original chapbook story has been refracted, as through a prism, across time, in different dramatic and narrative transformations. In the English prose translation of the Faustus story (the *Faust Book*), as well as in the dramatic version of the Faustus myth (Christopher Marlowe's *Doctor Faustus*), the transgressive figure of Faustus is delineated through the spaces he transits. While, in the prose version, these spaces (Wittenberg, in Germany, or the papal court in Rome) are real-life locations, described as if taken from a geography treatise of the time (or a carefully designed literary map), in drama, spaces are compressed to suit the limited possibilities of the Elizabethan stage, and they are landscapes of the mind, or mindscapes.

The first subchapter of Chapter 2 (2.1), entitled "The Faust Myth/Cliché and Its Cultural Validity" (2), debates the question whether the Faustus legend is a myth or it has turned into a cliché throughout the centuries. The historical John Faustus was a real person (mentioned in various documents of the time), but it is very difficult to trace the origin of the legend, later

turned into myth through frequent use and reuse. Even if the story of Faustus making a pact with the devil might seem a cultural cliché, which has been taken over in various rewritings throughout the centuries (some of them parodic), the cultural validity of this legend transformed into myth is still valid because the story can be looked at afresh each time, as I have demonstrated throughout this dissertation.

The second subchapter of Chapter 2 (2.2), entitled "A Reputed Braggart: Johannes Spiess' *Faustbuch* and the English *Faust Book* (1592)" discusses the German *Faustbuch*, in correlation to its English translation (the *Faust Book*) in order to show that both early modern documents do not only constitute the origins of the Faustus myth, but they also reflect the fundamental characteristics of the story that later underwent various transformations and cultural metamorphoses. The three metaphoric places from the *Faust Book* analysed in this subchapter—"Faustus' Study in Wittenberg and the Forest" (2.2.1), "The World: Rome and the Three Continents" (2.2.2), and "A Pile of Manure: Death" (2.2.3)—are symbolic of the protagonist's soul's transgression, revealing the three stages of his development or involution: pact with the devil, travels, and death.

The third subchapter of Chapter 2 (2.3), entitled "Loss of the Renaissance Soul: Christopher Marlowe's *Doctor Faustus* (1592)," examines the symbolic landscapes of the mind (or mindscapes) in Marlowe's play, showing that the dramatic action subverts the traditional Christian beliefs and transforms Faustus into a character one could sympathize with. The three places of conflict and transformation—"Faustus' Study" (2.3.1), "The World" (2.3.2), and "Faustus' Place of Death" (2.3.3)—are dramatically framed to depict vast or enclosed spaces on stage. In Marlowe's play, therefore, as I argue, Faustus is a Renaissance nonconformist who places his ego and self-satisfaction above morality.

Chapter 3, entitled "Dramatic Rewritings of Selfhood and Spatiality through Faustus" (3), examines the modern dramatic adaptations of the Faustus myth in three plays: *The Devil to Pay* by Dorothy L. Sayers (1939), *An Irish Faustus: A Morality in Nine Scenes* (1963) by Lawrence Durrell, and *Tomorrow Morning, Faustus! An Infernal Comedy* by I. A. Richards (1962). Apart from being modern adaptations-appropriations of the Faustus myth—using "transpositional" (Sanders 22) methods of transition from one genre (prose) to another (drama)—these plays reflect the anxieties of the modern mind related to existential and pragmatic issues. Faustus' dilemma and his subsequent decision of making a pact with the devil are transformed into a

mythical space of the mind (or mindscape), taken over by various modernist playwrights in various contexts: the stage mansions in *The Devil to Pay*, the court of Galway in *An Irish Faustus*, and the uncertain futuristic setting in *Tomorrow Morning, Faustus!*

Subchapter 1 of Chapter 3, entitled "The Space of the Mind: *The Devil to Pay* by Dorothy L. Sayers (1939)" (3.1), examines the metaphoric spaces dynamically suggested in Sayers' play from the perspective of theatrical action and the protagonist's progress. The stage with its mansions, in the play's spatial configuration, represents the absurdist structure of the modern mind, but also the possibilities of choice that the modern individual has in arranging everyday life. I argue that the personalised places of experience in the play (Hell Mouth, Faustus' study: Mansion 1, Innsbruck: Mansion 2, Rome: Mansion 3, and the Court of Heaven) have mythical and symbolic valences in relation to the archetypal character symbolized by the Faustus figure. Locations are dramatic visualizations of the development of Faustus' figure, and the printed play text visualizes a sketch of these symbolic places, suited to the performance setting.

Subchapter 2 of Chapter 3, entitled "The Court of Galway: *An Irish Faustus: A Morality in Nine Scenes* (1963) by Lawrence Durrell" (3.2), discusses the metaphoric places (at the court of Galway) in Durrell's play (Faustus' study, other rooms in the palace, the market-place, the forest at night, and a log cabin in the mountains) to argue that each location of the setting is symbolic of a specific form of human behaviour, and this space renders visual and audible representations of the concerto of human virtues (goodness, righteousness, morality) and vices (vanity, anger, lust), like in a medieval morality play. Mephisto is a sophisticated and self-possessed modern socialite and Faustus' alter ego. Moreover, the play alludes vaguely to gothic stories, vampirism, fairy tales, Merlin, and other historical fictions, as well as Marlowe's and Goethe's dramatic versions of the Faustus story, the Dracula myth, the quixotic mind, music-hall comedy, detective story, and existentialist philosophy. Dramatic setting, therefore, becomes suggestive of metaphoric locations, triggered by various characters' thoughts and emotions.

Subchapter 3 of Chapter 3, entitled "Infernal Space: *Tomorrow Morning, Faustus! An Infernal Comedy* by I. A. Richards (1962)" (3.3) examines Richards' modernist play from the perspective of space to show that the indeterminate future in which the play is set (the Board Room of the Futurity Foundation as a modern version of Hell; Faustus' study as the inner space of the mind) suggests that several views of the world are valid and one may annul the other, with no severe consequences for the human condition, as if in a postmodern version of philosophical

relativism. The carefully designed symbolic spaces in the play become theatrical places of experience, to be acted on the modern stage. Characters are at once symbols of virtues and vices (Sophia, representing wisdom, or Satan and the devils representing false friends), with allusions to Marlowe's *Doctor* Faustus, John Milton's *Paradise Lost*, Shakespeare, and the Bible. Faustus and Satan are interchangeable figures in this play.

Chapter 4, entitled "Postmodern Dramatizations of Space and the Self through Faustus" (4), examines adaptations-appropriations of the Faustus myth in two plays by American playwrights: *Faustus* (2004) by David Mamet and *Wittenberg* (2008) by David Davalos. I argue that the postmodern self is revealed differently through the Faustus mythical narrative, as compared to the Renaissance versions of the story. While the Renaissance Faustus is a dissident who actively contests the values of his epoch (especially Christian issues, Catholicism versus Protestantism), in the postmodern dramatic versions of Faustus, the individual is no longer expected to abide by religious rules, so there is nothing to contest any more. In addition, these dramatic rewritings are parodies of various incarnations of several myths (not only the Faustus one), in order to suggest that all cultural myths are simulacra constructed by the creative human mind. Rather than rejecting medieval prejudice and belief in hell, the postmodern Faustus represented in the two plays is a cynical and pragmatic ego-character who implicitly ironizes all mystifications. The two plays are dramatic adaptations-appropriations of the Faustus myth, in the sense that they bring into discussion the issues of pastiche, literary echo, and parody.

Subchapter 1 of Chapter 4, entitled "Placeless Earth, Heaven and Hell: David Mamet, *Faustus* (2004)" (4.1), examines the two-act play *Faustus* by American playwright David Mamet from the perspective of the dramatic spaces created on stage. I argue that the uncertain locations in time and space (Faustus' home and various places, Earth, Heaven and Hell) suggest that the archetypal story is valid throughout time and in any culture, but they also imply the dissipation of identity and the self, brought about by postmodern cultural reproductions (or simulacra). Faustus is the victim of his genuine narcissism, as Faustus really thinks he is smarter than the devil, but this is also a delusion. Goethe's Faust and Marlowe's Faustus search for certain answers about the universe, while Davit Mamet's Faustus thinks he has already discovered the secret of the universe, through his mathematical formula, which is revealed to be partly plagiarized from his son's poem (through the devil's intervention). The devil's agent (an ambiguous character called Magus) is not a figure of exchange (offering a pact with the devil),

but of humiliation, as he comes to prove to Faustus that the scholar struggled for the wrong ideals.

Subchapter 2 of Chapter 4, entitled "Intertextual Space: *Wittenberg* by David Davalos (2008)" (4.2), examines the spaces of intertextuality revealed by this postmodern dramatic adaptation-appropriation. The setting of Wittenberg in the play becomes a subjective location, replayed and acted from different perspectives. Faustus is only one of the characters in the play, and others are Martin Luther and Hamlet. Thus, the play questions the issues of adaptations of literary works and the transformations of myths, as represented by Faustus' mythical space, *Hamlet*'s literary rewritings, and Luther's Reformation as a form of myth. In addition, the play reconstructs imaginary spaces created in artworks (in paintings by Lucas Cranach and Hieronymus Bosch), thus suggesting the fusion of mythical spaces in visual culture.

Chapter 5, entitled "Intellectual Quest for the Postmodern Self in Novel Rewritings" (5), examines the narrative interpretations of the Faustus myth in the novels *Faust* (1980) by Robert Nye and *Eric* (1990) by Terry Pratchett. These novelistic adaptations-appropriations of the Faustus myth are distant replicas of the story itself, and the main character has little to do with the original Renaissance Faustus. The novels highlight the idea of parody and pastiche, revealing the process of myth-formation in literature and society, including urban myths. These meta-novels use metafictional techniques (authors reflecting on the narrative process, frame stories, various narrative points of views, character self-reflexivity, literary allusions, mixed literary genres, as well as intermedial allusions to works of art) in order to create parodies of the original Renaissance story of Faustus' pact with the devil.

The metaphoric locations in these novels (Faustus' Tower in the Black Forest, the Road to Rome, and the Holy Week in Rome in Nye's *Faust* and the Discworld in Pratchett's *Eric*) represent structures of the self, mental spaces of identity, like some sort of mindscapes through which the Faustus-like characters move freely. The narrative is adapted to a twentieth-century reader, who is cognizant of various versions of the Faustus story, and is also acquainted with several myths of humanity. Contemporary novelists, therefore, create a book-landscape-space constructed out of many of these different literary perspectives, like a puzzle, reframed according to various readers, authors, critics. Conventional time and space are annulled, and stories develop in an indefinite spatiotemporal continuum, in which reality loses its structural parameters and becomes fictionalized.

Subchapter 1 of Chapter 5, entitled "Tower Space: *Faust* (1980) by Robert Nye" (5.1), examines Nye's meta-novel from the perspective of space, as the novel reconsiders Faustus' story narrated from the perspective of Christopher Wagner. Facts and fictions are mixed to form kaleidoscopic sensations, and spaces become symbolic for Wagner's (and Faustus') psychological transformations. Faustus' Tower in the Black Forest is a place of seclusion and magic, but it is also a space of freedom, when Wagner looks at it from the Tower's battlements, imagining the way to Rome by the river Rhine. The maze is a metaphor of Faust's disturbed mind, but it is also a place where Wagner reconsiders the beauty of nature (butterflies, larks, peacocks, birds, but also beetles, caterpillars, bugs and rats). The grotto with a stream is a place for writing fiction, as is Wagner's room. Spisser's wood is a dark place where Faust conjures Mephistopheles (as in the source story). Various locations traversed on the road to Rome (the Rhine, Switzerland, and Campagna) are places of emotion, perceived by Wagner as suffocating magical illusions. Rome is a dirty and horrid place, where Wagner ends up in murdering Faustus in the catacombs, thus fulfilling the predestined ending of Faustus' story. Time in Nye's novel means memory (Wagner's about Faustus and Wagner's about his childhood at Wartburg castle; about his university days at Wittenberg; and about his sexual experiences as a youth; but also, Faustus' memory about the devil Mephistopheles). Yet memory is distorted according to the narrator's emotions.

Subchapter 2 of Chapter 5, entitled "Discworld and Parodic Space: *Eric* (1990) by Terry Pratchett" (5.2), debates the significant locations in the novel as a parody of the Faustus myth. The protagonist is not even called Faustus, but Rincewind, and the character is a vague allusion to Faustus, just as Eric may be an embodiment of the magician's disciple, but he may also be a teenage version of the magus. Time and space are merged into a spatiotemporal continuum and readers are implicitly invited to imagine their own spaces, constructed from the fragmented versions of imaginary space represented in the novel: the garden of Death and the Land of Death, the city of Ankh-Morpork; the Dungeon Dimensions; the city of Pseudopolis; the city of Pandemonium; the jungle, or the rain forests of Klatch; the Tezuman Kingdoms; the ancient city of Tsortean; Hell, the road to Hell, and the cosmogonic image of Nowhere and Total Nothing. The Discworld is generated by the narrators' and readers' emotions (mostly negative and stressful) and there is no point of stability for the story. Faustus' narrative is only one of the multiple myths created by humanity (as narrated in biblical stories, literary fiction, or even

suggested by historiographic fictions). The historical myths of the Amazons, the Incas, stories from the *Iliad* and allusions to Milton's *Paradise Lost* are mingled with quantum physics and scientific theories about the creation of the universe. The in-between space-time of possibility is associated with the fluid universe of the literary text and with critical interpretations of literature, as demonstrated throughout this dissertation.

Conclusions

The metaphoric spaces generated by the various adaptations-appropriations of the Faustus myth are as many as the genres into which the basic story has been transmogrified. The main concept of these dramatic or narrative versions of Faustus' myth is change, but the adjustment is not so drastically implemented so as nothing remains of the original narrative. However, it is quite difficult to conclude what the original narrative is, because even the initial stories (what has been called the *Faustbuch*, the German text, and the *Faust Book*, the English version) are a hotchpotch collection of testimonies, letters, and imaginary stories framed in such a way as to suggest that Faustus' transgressive behaviour is condemnable. Within these stories, the process of writing itself is being documented, as Faustus' students and fellow scholars leave testimonies of their encounter with the protagonist—though not with the devil.

Faustus' relationship with the devil is a personal experience, and the metaphoric spaces generated through the narrative descriptions of these encounters are meant to suggest suffering, terror, and damnation. However, Faustus' actions in the world succeeding the pact appear as definitely flawed, as the protagonist is incapable to reach ultimate knowledge and power, and he becomes like some sort of trickster, who performs mischievous magic for a select audience of powerful rulers. What emerges from Faustus' actions in the *Faustbuch* and the *Faust Book* is self-centred egotism and the incapacity for human compassion; this is a notion perpetuated throughout the modern and postmodern adaptations (both drama and novel) of Faustus' myth.

I have divided the basic spaces of Faustus' myth into three categories: (1) Faustus' study in Wittenberg and the forest; (2) the world; and (3) Faustus' place of death. These are transformed into places of emotion throughout the dramatic and narrative versions of the story. Specifically, the setting of most adaptations-appropriations is not necessarily Wittenberg (as in the original source narrative). Even when this German city is used as the setting of the story (as in Davalos' *Wittenberg*), the place is an archetypal landscape, or mindscape, suggesting rational

knowledge received at university as opposed to dark powers opposing in the universe. Moreover, each adaptation represents a cultural landscape of Faustus' mythical space superimposed (in palimpsestic manner) on the literary landscape of the specific literary work in question. Yet the particular settings in each modern and postmodern adaptation-appropriation of the Faustus story are generally imprecise (different Mansions representing Hell, Rome and the Court of Heaven in Sayers' *The Devil to Pay*; an indefinite medieval Court of Galway in Durrell's *An Irish Faustus*; the Board Room of the Futurity Foundation in Richards' *Tomorrow Morning, Faustus!*; a placeless Earth, Heaven and Hell in Mamet's *Faustus*; an intertextual space of cultural encounter in Davalos' *Wittenberg*; the Tower space in Nye's *Faust*; and the intertextually parodic space of the Discworld in Pratchett's *Eric*); these spaces are symbolic for the human condition.

Faustus' study in Wittenberg is the place where he signs the pact with the devil, and it is represented differently in various literary works. In the original source stories (the *Faustbuch* and the *Faust Book*) this is a place of rational inquiry and personal wellbeing, while in Marlowe's *Doctor Faustus* the space of the mind responds to the requirements of dramatic action, as the play begins in Faustus' study, which is an enclosed space on stage. The space of Faustus's study may be associated with the world of his imagination, but it is a limited space of interiority. On stage, this space is visualized through the confined inner recess representing Faustus' study, which is small when compared to the larger space of the main stage.

In the modern dramatic adaptations of Faustus' myth, Faustus' study is a symbolic place, but it becomes one of the mansions in Sayers' *The Devil to Pay*, decorated with objects that suggest a magical atmosphere; a small cabinet at the court of Galway in Durrell's *An Irish Faustus*; Faustus sitting at a card table in Richard's *Tomorrow Morning, Faustus!* In Mamet's *Faustus*, the study is in the scholar's modern home, but the place is decorated as if for a party; and in Davalos' *Wittenberg*, Faustus' study turns into his intimate bedchamber, where Faustus has sex with Helen. In postmodern novels, Faustus' study is no longer a specific place, as the room is located somewhere in the Tower in Nye's *Faust*, and in Pratchett's *Eric* there is no such a space for Rincewind, but teenage Eric's room may be vaguely associated with Faustus' study. One way or another, Faustus' private room suggests the limits of human condition, inquiry through magic, and the impossibility of finding answers to questions about divine matters.

The forest in which Faustus conjures the devil is a place of darkness and interiority, with frightening connotations. The forest is Spisser's Wood in the source stories; and the mythical

forest recreated in the audiences' imagination by invoking the gloomy atmosphere of the night, the names of the devils, and the river of hell in classical antiquity in Marlowe's *Doctor Faustus.* The forest becomes a mirror of dark interiority, not a frightening wood, in Sayers' *The Devil to Pay*. It changes into a tall forest suggesting the dark recesses of the unconscious and a cabin in the wood, in Durrell's *An Irish Faustus*; and it morphs into the board room of the Futurity Foundation, equipped with high-tech surveillance equipment in Richard's *Tomorrow Morning, Faustus!*

In Mamet' *Faustus*, the wood is a space of grey desolation, at the conjunction of two roads and a solitary, unmarked grave at the crossroads (representing Faust's subconscious), while in Davalos' *Wittenberg* there is no wood, just Hamlet's dream—a space of interiority, where Hamlet's heart beats strongly; an ethereal nightscape where Hamlet looks down into an abyss. Nye's *Faust* replays the symbol of the wood as the Black Forest where Faust's Tower is situated (as perceived by Wagner), while in Pratchett's *Eric* there is no dark wood in the stifling and arid city of Ankh-Morpork, but there is the lush jungle of Klatch, which represents subversive unconscious desires and memories.

The world in Faustus' myth is a vast space represented geographically by all the countries of the world—as if taken from an early modern geographic treatise in the source stories. Faustus traverses these spaces by flying (with the help of Mephistopheles)—but symbolically he flies with the help of his imagination—and the story offers a bird's eye view of the world. In Marlowe's *Doctor Faustus*, these vast spaces are described by the intervening figure of the Chorus, who invites the audiences to recreate—in their imagination—various countries traversed in Faustus' flight. Marlowe's universe, however, is constructed out of classical mythological symbols, rather than Christian ones, and the images of Rome and the world are rendered by means of metatheatrical techniques.

In Sayers' *The Devil to Pay*, the world is crossed by two means of locomotion: modern ones (flying chariot, airplane and the underground, used by Faustus and Mephistopheles) and traditional ones (horse and carriage, used by the more mundane Lisa and Wagner). However, the world is an imaginary place on stage, and it is represented through the mansions in Sayers' play. In Durrell's *An Irish Faustus*, the world is the marketplace of the town (representing commercial exchange and worldly gain, but where indulgences are sold as illusions); the beauty of nature,

with shining daylight and singing birds; and the reformed Faustus' final promise (made to the Pedlar) to travel to Jerusalem and enjoy a simple life.

In Richards' infernal comedy, on the other hand, the play's parodic mode makes the world the same as the Board Room of the Futurity Foundation (the modern version of hell), showing that there is no difference between hell and the modern world, full of fears and uncertainties. Mamet's *Faustus* shows the world as a multiverse, where there is no difference between placeless Earth, Heaven, and Hell, as all of them represent the emptiness of the human condition, but they are also places of theatrical experience. Davalos' *Wittenberg* creates an intertextual space where the destinies of Faustus, Hamlet and Martin Luther intersect in Wittenberg, which is a microcosm for the whole world (including literary constructions of space, with allusions to Marlowe's *Doctor Faustus*, classical mythology, and quotations from Shakespeare's *Hamlet* and *The Tempest*). In narrative fiction drawing on Faustus' myth, the structure of the world is even more dissipated into memories and emotions, as they occur to narrators: Christopher Wagner in Nye's *Faust* and the omniscient but impressionistic narrator in Pratchett's *Eric*.

Hell is never a real place in literary representations of Faustus' myth discussed in this dissertation, but it is often a space frighteningly similar to what may be called the real world. The source stories (the *Faustbuch* and the *Faust Book*) suggest the traditional image of Hell as a place of damnation, but enclosing no definite territories. The imaginary place of hell, as described by Mephistopheles in the *Faust Book*, is a cultural construct that has no real location in geographic space, but it is a kind of mindscape, or a cultural landscape, formed of various traditions (the Bible and classical mythology, with Latin denominations of place names). Hell, therefore, can be expressed through many metaphors, similitudes and names, but it has no real significance except for those who are damned. Marlowe's image of Hell in *Doctor Faustus* is a theatrical construct formed of traditions derived from classical mythology and history, as theatrical action suggests that hell is a metaphor of the human psyche (generating anxiety, restlessness, and terror).

In Sayers' *The Devil to Pay*, Hell Mouth is a specific mansion, the place on stage from which Mephistopheles emerges, and which will ultimately engulf Faustus. In Sayers' play, Hell Mouth is in opposition with the Court of Heaven (Mansion G), which visualizes Faustus' negotiation with the divine Judge for the redeeming of his soul. In Durrell's *An Irish Faustus*,

Hell is the deep voids of the human psyche, as represented by Queen Katherine's madness, Eric the Red's murderous mind, and Faustus' obsession with holding the magic ring (or the philosopher's stone).

In Richards' *Tomorrow Morning, Faustus!* Hell is a place of interiority because all illusions are lost. In this play, Marlowe's Doctor Faustus returns in the Prologue to tell the audience that he never went to hell (because he is just a literary fictional character), so Hell is shown to be a literary fiction like any other, created out of people's anxieties and fears. Even more so, in David Mamet's *Faustus*, Hell is the same as Earth and Heaven for the postmodern Faustus, as they are just systems of belief, which Faustus does not trust any more. Similarly, in Davalos' *Wittenberg*, there is no specific place of Hell, but there are conflicting images of Hell, represented in Hamlet's soliloquies (through the Tartarus abyss), in opposition to the rational mind (suggested by a Pythagorean perpendicular). In this postmodern play, the cynical Faustus does not experience the torments of hell, but, rather, Hamlet does, because hell is his own doubting mind.

In Nye's *Faust*, the hell of the human mind is represented by illusions and the suffocating feelings of anxiety and fear that the incredulous Wagner experiences throughout his travels to Rome (with the purpose of murdering the Pope), as well as Wagner's own murderous mind, which leads him to murder Faustus. Similarly, in Pratchett's *Eric*, there is no specific place of Hell, but the whole Discworld is constructed as one; the stifling hot city of Ankh-Morpork, the Dungeon Dimensions, the city of Pseudopolis, and the imaginary city of Pandemonium, where the devils reside, are reconstructed as literary versions drawing on other literary versions of Hell. Postmodern Faustus' Hell, therefore, is no longer the imaginary place of medieval or Renaissance Christianity, where Faustus loses his soul, as a result of his bargain with the devil, but hell is his own mind (and other people's minds), represented as dark woods of obsessions, desires and compulsive behaviours.

Faustus' place of death is a location of dread and damnation in the source stories of the Faustus myth (the *Faustbuch* and the *Faust Book*), as Faustus dies at an inn in the village of Rimlich, near Wittenberg, and his contorted body ends on a pile of manure. In fact, Faustus' place of death is not as important as the afterlives of his story, since, even from the source stories, there is the intimation that Faustus' students collect the manuscripts about Faustus' death and publish the book posthumously. Therefore, the place of Faustus' death is, simultaneously,

the place of the afterlives of his life's story, multiplied into several variants. In Marlowe's *Doctor Faustus*, Faustus' death occurs in his study, where the pact with the devil is signed. Faustus' mind is assaulted with illusions derived from classical mythology (Helen of Greece, the story of Troy in the *Iliad*, and Lucifer, emerging from a classical image of the Inferno). The last voice in the play is that of the ancient Chorus, so Marlowe's Faustus is a figure of classical mythology rather than a Protestant protagonist. In Sayers' *The Devil to Pay*, Faustus' place of death is a mansion on stage, but he goes to Hell Mouth after having had an illuminating view of the Court of Heaven. In Durrell's *An Irish Faustus*, there is no specific place of the protagonist's death, as Faustus negotiates and fights with Mephisto, and he leaves the Court of Galway to live a simple life in a cabin in the woods.

In Richards' *Tomorrow Morning, Faustus!* there is no specific place of Faustus' death, because the indeterminate future in which Faustus resides is a modern version of hell and nothing is conclusive. As Faustus is identified with Satan, he accepts his death calmly, and he becomes the President of the board of the Futurity Foundation. In Mamet's *Faustus*, Faustus does not seem to be dead, but he wanders in a wasteland represented by his own selfish thoughts and desires, in futile conversation with Magus, after the death of Faustus' innocent child and wife. In Davalos' *Wittenberg*, there is no death of Faustus (nor of Hamlet or Martin Luther), but the magus is a trickster who ends singing in the Bunghole tavern about the unpredictability of human experience, in the pastiche mode. Nye's Faust dies murdered in the Roman catacombs, on Holy Week, by Wagner (the story's narrator), and there is the suggestion that Wagner becomes Faust's alter ego, so the story never dies. Pratchett's version of Faust (Rincewind) continues to be lost in the Dungeon Dimensions, waiting for a sequel of his own story, replayed in various versions on the Discworld.

There are other metaphoric spaces in the modern and postmodern versions of Faustus' myth. For example, the stage with its mansions represents the modern mind's absurdist structure in Sayers' *The Devil to Pay*. Queen Katherine's bedroom is seen as a place of despair and madness in Durrell's *An Irish Faustus*. The surveillance screen that hangs over the Board Room of the Futurity Foundation appears as the obsessive space of deception, a visual symbol of the multidimensional self, but it is also a suggestion of various cinematic adaptations of Faustus' story in the twentieth century, in Richards' *Tomorrow Morning, Faustus!* The space offstage, where cries are heard and where Faustus' child dies, is a metaphoric space of the real world,

excluded from Faustus' solipsistic self-centered universe of illusion, in Mamet's *Faustus*. Luther's theology classroom and Faustus' philosophy classroom; the Bunghole tavern; the campus tennis court, all represent the give-and-take game of life in Davalos' *Wittenberg*.

The maze, the grotto with a stream, the shrubbery, the catacombs of Rome are representations of states of mind (confusion, fear, terror) in Nye's *Faust*. Nowhere and Total Nothing represents the subconscious blank of the mind, where space and time no longer exist, in Pratchett's *Eric*. Therefore, multi-spatial and multi-temporal rewritings of Faustus' mythical space in drama and fiction create a spatiotemporal continuum along which Faustus' story develops. For these reasons, the Faustus myth is not a cliché, but has been used as a cultural myth, like so many others myths of humanity.

The spatial framing of the Faustus narrative—represented by Faustus' study, the world, and the place of his death, combined with an intellectualized version of hell—configure a cosmos that can be seen both at the universal scale (the sun, the stars, the planets, geocentric versus heliocentric theories) and at the level of individual interiority (Faustus' perception of the world, of his space, as seen by the individual imagination, a particular *mindscape* that includes known doctrines and beliefs). Space, place and time are closely related to psychological space and to the individual's perception of geography, in such a way that the world which Faustus visits during his air travels gives him an intimate experience of place, which he can perceive with his mind and imagination. In this way, Faustus evolves within a mythical space which is both exterior and interior. This is why this particular landscape of the mind may be developed into different spatial and temporal reinterpretations.

Faustus is a transgressive character, but in each adaptation-appropriation the protagonist is viewed from a different perspective (and even from several points of view at the same time). The perspectives on Faustus differ according to each period in which the adaptation-appropriation is written. In the early modern period, the function of the Faustus narratives is to disengage the common readers (or audiences, in the case of the dramatic version of the story) from the everyday problems and to transport them into the world where matters of spirituality are of paramount importance. Even if the Faustian figure is not the exemplary hero whom everybody should emulate, but rather a symbol of vulnerability and transgression, the metaphoric spaces of the Faustian narrative develop along significant fault lines that delineate the human soul and the world.

Faustus' mythical space becomes the place of the stage in Marlowe's *Doctor Faustus*, with the hero evolving along three spatial coordinates: Faustus' study, the world, and the place of his death. The narrative in the *Faust Book* represents Faustus' figure from three perspectives (the third-person objective narrator, Faustus himself, and the Christian Reader). The dynamic place of the stage in Marlowe's *Doctor Faustus* offers different perspectives on Faustus, according to each character's point of view. In the modern and postmodern dramatizations of the Faustus myth (*The Devil to Pay* by Dorothy L. Sayers, *An Irish Faustus: A Morality in Nine Scenes* by Lawrence Durrell, and *Tomorrow Morning, Faustus! An Infernal Comedy* by I. A. Richards; as well as in David Mamet's *Faustus* and *Wittenberg* by David Davalos), the function of space is to disclose the hidden recesses of the mind, and the protagonist is revealed as a self-seeking person who disregards traditional systems of belief and who lives in a mechanical absurdist world devoid of meaning.

In the two postmodern novels (Robert Nye's *Faust* and Terry Pratchett's *Eric*), the protagonist's objectification of values and his lack of compassion are even more pregnant, as he is caught in the contemporary nihilistic whirlpool. The spatiotemporal metamorphoses of the Faustus myth through literature (drama and novel) generate a shift in the conceptual space of the story, which moves from the main narrative (which is, partially, a parody of Faustus' myth) to the quantum-world of postmodern novels and plays (in which several other myths of humanity interpenetrate, and all things are simulacra).

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