



COMPARISON BETWEEN DR. FAUSTUS FROM DR. FAUSTUS BY CHRISTOPHER MARLOWE AND SATAN FROM PARADISE LOST BY JOHN MILTON

Sara Anam

Saraxp29@gmail.com

Lecturer, Department of English, Riphah International
University, Faisalabad, Punjab, Pakistan.

Farooq Jamil

farooqjamil2001@gmail.com

BS Scholar, English and Applied Linguistics, University of
Peshawar, Khyber Pakhtunkhwa, Pakistan.

Farooha Lodhi

Lodhi.faroha@gmail.com

MPhil Scholar, Department of English Language And
Literature, GIFT University, Gujranwala, Punjab Pakistan.

Abstract

This study is conducted with the broad aim of comparing two famous characters in English literature. One is Satan from Paradise Lost (Book 1), and the other is Doctor Faustus from the play Doctor Faustus. There are many similarities between these two characters; for example, both are tragic heroes, both are proud, both are great orators, both reject divinity, and both are ultimately destroyed. Despite these similarities, there are also significant differences. For instance, Satan is an angel, whereas Doctor Faustus is a human. Additionally, Satan does not repent for his wrongdoings, while Doctor Faustus does. In the data analysis, the researcher will demonstrate both the similarities and differences between these characters. Through this comparative study, future students will be able to recognize the positive and strong traits of these characters while also learning valuable lessons from their flaws.

Keywords: *Dr. Faustus, Divinity, Moral Conflict, Rebellion, Satan, Tragic Hero.*

Corresponding Author: Sara Anam (Lecturer, Department of English, Riphah International University, Faisalabad, Punjab, Pakistan). Email: Saraxp29@gmail.com

1. Introduction

The present study is concerned with a comparative analysis that highlights the main characteristics of two characters, books, articles, or things. It brings out the similarities and contrasts between them, focusing on their merits and demerits. In this research, the researcher compares two of the most important characters in English literature. One is Satan from *Paradise Lost* (Book 1), written by John Milton, and the other is Doctor Faustus from the play *Doctor Faustus*, written by Christopher Marlowe. John Milton was born in 1608 in London. His father's name was also John Milton, and he passed away when Milton was a child. Milton received a good education because his father arranged for a private tutor who taught him classical languages. At the age of twelve, he joined St. Paul's School. During his time at Cambridge (1625–1632), John Milton was determined to become a clergyman. He wrote religious poetry in three main languages: Latin, Italian, and English. He was a diligent student but highly argumentative, to the extent that in 1626, he was expelled for a term by his tutor, William Chappell. His zealous eulogy, *On Shakespeare*, written in 1630, preceded the second folio edition of Shakespeare's works, marking Milton's first honorable public appearance as an English writer

Milton's works, such as *L'Allegro*, *Il Penseroso*, and *Comus*, were performed on stage in 1634 and anonymously published in 1637. Milton continued his studies in Greek, Latin, and Italian when he moved to Horton in 1635. Milton negotiated an agreement to publish *Paradise Lost* with a publisher. The poem surprised scholars because it was written in blank verse. It was finally published in 1667 in ten books. In 1668, it was republished with a new title page and additional material. These books achieved immense success and amazed everyone, compelling Dryden to say:

“This man cuts us all out, and the ancients too”

In Milton's *Paradise Lost*, there are a number of characters, but Satan is one of the major ones. Satan was originally a leader of the archangels in Heaven, described as having "stood in Heaven, upright and pure," and was called Lucifer, meaning "light-bearer." His pride and rebellious nature are the main causes of his downfall. When God ordered him to bow before Adam, he declared, "I am superior to Adam," and refused to obey. As a result, he was cast into Hell. He rises from the burning fire and delivers speeches to challenge God. Many critics argue that Satan is the hero of *Paradise Lost* because he tries his best to overcome his doubts and flaws and successfully fulfills his goal of corrupting all of mankind. However, he undergoes many transformations throughout the story, reflecting his moral degradation.

First, he is an angel of great status, then a humble cherub, then a toad, and finally a snake. Satan plans to destroy two innocent people, Adam and Eve, who have done him no harm. Moreover, he degrades himself by transforming into small creatures like toads and serpents. If we examine his traits, such as his passion for revenge, hatred, and envy, we discover that he is more of a villain than a hero in the epic.

Christopher Marlowe was born in 1564 in Canterbury, Kent. Although Marlowe's father was a cobbler, he was well-educated. In his childhood, he attended King's School, Canterbury. For further studies, he joined Corpus Christi College, Cambridge.

Marlowe's life seems like a fictional work, filled with dramatic moments, a sense of mystery, and his violent premature death. Christopher Marlowe's life and the books related to his history have attracted scholars. Even after four hundred years, there is still much speculation and interpretation regarding his life. A thorough and exhaustive study of theology and ancient languages was a requirement of the curriculum at Cambridge. This academic background fostered an atmosphere of debate, as reflected in Doctor Faustus, particularly in the scenes where Doctor Faustus appears as a scholar.

Marlowe went to London from Cambridge in 1587, where he began writing plays. His first play, Tamburlaine the Great, achieved immense success. Tamburlaine is a tyrant, and people rushed to see the stunning battle scenes and hear the ferocious poetry in the grand style with which Tamburlaine framed his policies, such as slaughter. Tamburlaine surpasses Faustus in his overweening pride and ambition. Moreover, both characters have a unique relationship with God. Marlowe began writing plays while still a university student. His mind was highly individual, and his creations were unique. His plays were not merely the work of a craftsman concerned with technique. Rather, Marlowe explored profound ideas, emotions, and peculiar aspects of life. He was particularly interested in elements that led to distorted judgment in works of art.

In Marlowe's play Doctor Faustus, the character of Doctor Faustus plays a pivotal role. He is dominated by two main traits: intelligence and ambition. It is a reality that when ambition stands alone, intelligence automatically creates doubt. The same is the case with Doctor Faustus, and due to this, he proceeds with his devilish contract. Doctor Faustus suffers from superhuman ambition for knowledge and power. He sells his soul to the Devil for unlimited knowledge and power for a stipulated period. When the appointed time comes to an end, Doctor Faustus realizes his mistake, but time, once passed, can never be recalled. Despite all this, Faustus is the true tragic hero of Marlowe's play Doctor Faustus. He fulfills all the requirements of a tragic hero. Although he is arrogant, his ambitions are so grand that we feel sympathetic toward him. The researcher compares Satan and Doctor

Faustus for the internal ambitions because there are many similarities and dissimilarities between both the characters.

1.1. Objectives of the study

- To highlight the similarities and differences between Marlowe's Doctor Faustus and Milton's Satan.
- To show that there are two paths in life: one leading to success and the other to destruction, as followed by Satan and Doctor Faustus.
- To emphasize that goodness is inherent in human nature, and sinners naturally turn toward it.

1.2. Research question

- What are the similarities between Milton's Satan and Marlowe's Doctor Faustus?
- What are the differences between Milton's Satan and Marlowe's Doctor Faustus?
- How can Milton's Satan and Marlowe's Doctor Faustus be compared in terms of their internal ambitions?

1.3. Significance of the study

The research presents a comparative study of two major characters in English literature: Satan from Paradise Lost (Book 1) and Doctor Faustus from the play Doctor Faustus. The researcher highlights similarities and differences between these characters, enabling future students to recognize their strengths and learn valuable lessons from their flaws.

1.4. Delimitation of study

Due to time and resource limitations, this research provides scope for further exploration on the topic. The study is restricted to a comparative analysis of the internal ambitions of Satan in Paradise Lost (Book 1) and Doctor Faustus in the play Doctor Faustus. Although Paradise Lost consists of twelve books, this research focuses only on Book 1. While Paradise Lost includes several characters, such as Adam, God, Eve, and Christ, the researcher examines only Satan. Similarly, although Doctor Faustus features multiple characters, the study is limited to the character of Doctor Faustus.

2. Literature Review

Neil Forsyth (p. 30) states that Satan in Paradise Lost possesses leadership qualities worthy of admiration, leading events to the very doorstep of Hell. He appears as a leader

with a well-structured plan, and his followers appreciate his vision, believing that he speaks with their best interests in mind. Satan seems to advocate for the downtrodden, the poor, and the aggrieved, making readers feel that he genuinely cares for them. He is a shrewd politician who easily gains trust, much like when he proclaims, "Yes, we can." He appears so persuasive that readers fail to realize he is deceiving both them and him. The structure of the epic poem further complicates this perception, as the hero traditionally holds the reader's focus. In *Paradise Lost*, Satan commands the reader's imagination, standing at the center of Milton's epic vision.

Though Milton follows the epic tradition closely, he subverts it in one key respect: he makes Satan—the old enemy—the hero, or at least a candidate for the hero of his poem. Satan becomes the primary point of view through which readers experience the action, at least in the beginning. Milton's Satan can be easily compared to the heroes of Homer. Satan resembles Homer's Achilles, who fiercely guards his own status. Just as Achilles resents and rejects the commands of his leader, feeling degraded, Satan defies God, considering himself superior to all beings. The theme of injured merit runs through both epics—Homer's *Odyssey* and Milton's *Paradise Lost*. Both Achilles and Satan burn with anger, driven by a superiority complex. Satan's fall from Heaven to Hell mirrors Achilles' heroic journey. Like Achilles, Satan is a charismatic leader, capable of organizing and inspiring his forces. He proves his worth through his eloquence, and his heroic qualities appeal to his followers—the fallen cherubs.

Carey John (p. 130) argues that the interpretation of Satan in *Paradise Lost* largely depends on the reader's sustained ignorance, its extent, and the creation of illusion, which prevents observers from fully exploring the depths of his character. Satan exhibits a complex and opaque nature, unlike other characters in *Paradise Lost*, such as Adam, Eve, and God, whose existence and language are simpler. Satan, in contrast, masters the art of deception, embodying "Art de Vivre."

Caldwell William (p. 29) asserts that it is evident and widely expected that Satan is God's antagonist, opposing Him in every aspect of existence. Satan represents evil, while God symbolizes goodness. However, religious theology rejects the notion of Satan being on par with God and does not consider him an equal adversary. It maintains that there is no true duality between good and evil. Caldwell notes:

"The God of Israel is supreme and beside him there is no other"

The concept of duality in experience is explored here. The existence of an evil side is evident in both nature and humanity. Biblically, this evil is represented through Satan,

who is inherently wicked, rebellious, and corrupt from the very beginning. Religion universally portrays Satan's defiance as the ultimate act of rebellion. However, skeptics remain uncertain—unsure of what to believe and what to reject.

Lee Mathew T. (p. 47) asserts that everyone desires goodness and seeking it for oneself is not inherently wrong. This desire is an essential part of human nature. However, while living beings may pursue good, it is widely accepted that they should seek only what has been ordained by God. Excess in anything is harmful, and one must regulate personal ambition to prevent it from exceeding rightful limits. If, God forbid, it crosses these boundaries, it transforms into the vice of pride. Pride is the root of all sins, as it rejects God's ultimate authority over the universe. Aquinas states:

“Pride is also called a sin because by it un person there by aims at something higher than he is thus Insidore says, that a man is said to be proud because he wishes to appears above what he really is for he who wishes, to over step what he is, proud.”

Pride is an overarching trait that does not suit us as creatures; it is fitting only for the Creator. Satan attempts to replace God as the Creator and refuses to acknowledge himself as a mere being. Undoubtedly, he seeks his own good, but his desire exceeds all limits. In his frenzy, Satan defiantly proclaims:

“It is better to rule in hell than to serve in heaven.”

Pride harms people in two ways. First, it deceives the proud into miscalculating their own worth, blinding them to reality. Second, it compels them to display themselves more publicly than they truly deserve. Thus, pride internally deceives Satan, leading him to outwardly exhibit this self-deception. Ultimately, pride is an act of disobedience against God's command, and Satan commits this sin.

Chantler Ashley (p. 66) and Higgins David state that the central theme of Paradise Lost revolves around the origin of the human race on Earth. The epic explores the religious perspective on human identity, the nature of humanity, and its development. It also highlights human destiny and the ongoing struggle between good and evil, which is effectively illustrated through Satan's character.

According to Mishra Karuna Shanker (p. 226), Doctor Faustus is not only a spiritual tragedy but also a remarkable blend of mystery play, morality play, pageants, and mimes. The Good and Bad Angels play a significant role in this tragedy. Doctor Faustus, a true Renaissance figure, is driven by his love for knowledge and power. Throughout the

play, he is haunted by the futile nature of scholarly life. Viewing power and wealth as sources of comfort, he turns to magic and the black arts. This tragic entanglement shapes various aspects of his life. In pursuit of magical powers and worldly pleasures, he sells his soul to the Devil. After twenty-four years, Lucifer claims Faustus's soul, and the tragedy culminates in his horrifying final cries. A surprising fact, often overlooked, is that Doctor Faustus always believes in God's mercy, and his faith never completely wavers. Thus, labeling his character as entirely satanic would be a misinterpretation. Faustus repeatedly wins the audience's sympathy. His story follows the classical pattern of a tragic hero—his downfall is from a high position, evoking fear and pity. His sufferings exceed human comprehension, though they are not entirely unforeseen. The tragedy concludes with his death, marking the consequences of his tragic flaws—his obsession with earthly riches and fleeting pleasures, which ultimately make him an easy target for Mephistopheles, hastening his downfall.

Bevington David (p. 22) explains that the Western perspective does not strictly interpret Doctor Faustus's fate as inevitable damnation. Faustus is not doomed from the beginning because, when he makes his pact with Lucifer, the possibility of salvation remains open to him. However, he consciously refuses to seize that opportunity. His self-inflicted destruction is both deserved and tragic. West and Merchant argue that a true tragic hero must possess a cosmopolitan strength that earns the audience's sympathy, even within the orthodox framework of the Renaissance. Christopher Marlowe, believing in divine retribution, reinforces this idea in the final scene of Doctor Faustus. Critics like Una Ellis-Fermor and Irving Ribner express sympathy for Faustus's bold defiance of God's authority, despite the severe consequences it brings upon him. This defiance is a recurring theme in Marlowe's works, especially in Tamburlaine. Like other Marlovian heroes, Faustus rises from humble beginnings and challenges divine authority by asserting his own will. Irving Ribner argues that comparing Faustus with Marlowe's other tragic figures does not necessarily classify *Doctor Faustus* as a Christian morality play. While the play is deeply rooted in Christian cosmology, it does not emphasize redemption or the reassurance of divine grace. Instead, Ribner suggests that Faustus's tragedy represents rebellion against an oppressive system—one that restricts human aspiration, confines man within rigid limits, and ultimately denies him the salvation promised by Christ's sacrifice, sealing his fate with inevitable destruction.

Bradbrook M.C (p. 33) suggests that Faustus's repentance and despair exist simultaneously. His overwhelming despair pushes him toward suicide, but the Old Man's words offer a momentary sense of relief and hope. The presence of the Old Man provides Faustus with solace and an opportunity for redemption. However, after the Old Man exits,

Faustus's fleeting repentance fades, and he exclaims in renewed agony, ultimately succumbing to his tragic fate as:

"I do repent, and yet I do despair"

He is forced by Mephistopheles to sign the second bond, further sealing his fate. Faustus then immerses himself in the embrace of Helen, the symbol of worldly pleasure, whose beauty momentarily distracts him from his impending doom. His invocation to Helen is expressed in magnificent verse, reminiscent of "Tamburlaine," yet it stands apart from the rest of the play. As the final scene begins, the tone shifts to simple, colloquial prose, emphasizing Faustus's humanity. His repeated phrases highlight his emotional turmoil, helplessness, and fixation on his unbreakable bond with Lucifer. He is both physically and spiritually shaken—physically dominated by the Devil, which only deepens his despair.

"I would lift up my hands – but see, they hold them; may they hold them!"

Bevington David and Rasmussen Eric (p. 18) argue that Faustus's decision to exchange his eternal soul for just twenty-four years of worldly pleasure is an act of extreme folly. His downfall is rooted in pride, one of the seven deadly sins. The moral theology of Marlowe's time sees this as a common failing, as Faustus claims for himself what rightfully belongs to God. Like Satan, Faustus challenges the authority of the Creator. Lucifer, whose name means "light-bringer," fell due to pride, and Faustus mirrors this fall. According to Roland Fry, Faustus's pride leads him to reject divine order, attempting to elevate himself above humanity. This pride ultimately connects Faustus to the original sin of Adam and Eve in the Garden of Eden.

Fedorova Anna (p.3) states that morality plays ended with lessons on good and bad behavior, teaching common people about morality. Christopher Marlowe follows this tradition by using allegorical figures in Doctor Faustus. The Good and Bad Angels symbolize Faustus's conscience—one urging repentance, the other leading him to damnation. However, unlike traditional morality plays, these angels appear briefly and only to interrupt Faustus's speech. They do not function as independent characters but rather as representations of Faustus's inner conflict and desires.

Benedict Barbara M. (p.34) reveals that Doctor Faustus is driven by a search for knowledge, power, and sensation, shifting his focus from God to man. Faustus is solely concerned with himself, aiming to become the "Jove of the earth." He challenges Jove's authority by seeking dominance over nature's vast treasures. His pursuit of knowledge is,

in essence, a quest to understand human nature in contrast to the divine. By prioritizing knowledge of the natural world, Faustus clearly rejects spirituality.

3. Research Methodology and Data Collection

This study focuses on interpreting and analyzing two significant characters in literary history: Satan from *Paradise Lost* (Book 1) and Doctor Faustus from Marlowe's tragedy *Doctor Faustus*. The main objective is to compare their internal ambitions, highlighting both similarities and differences. To achieve this, the research methodology provides a structured approach, guiding the study in the right direction. It helps validate the research hypothesis and ensures satisfactory answers to the research questions.

3.1. Research Method

Since the research focuses on interpretation and analysis, it is qualitative in nature. Therefore, the researcher adopts a qualitative approach to conduct this study.

3.2. Data Collection

This chapter also focuses on data collection. The researcher carefully selected the most relevant and useful data from both primary and secondary sources.

Primary sources involve the researcher's personal analysis and interpretations, while secondary sources support the research through arguments from other scholars. In secondary sources, data is collected from various books relevant to the research topic.

Several books related to *Paradise Lost* by John Milton and *Doctor Faustus* by Christopher Marlowe have been studied. These books were carefully analyzed to collect relevant data. A qualitative approach was used to interpret and examine the perspectives of different scholars on Milton and Marlowe.

In this research, the works of scholars such as Matthew T. Lee, Ashley Chantler, Karuna Shankar Mishra, David Bevington, Eric Rasmussen, M.C. Bradbrook, Anna Fedorova, and Barbara M. Benedict have been briefly studied. The researcher incorporates and extends their perspectives to support the analysis.

3.3. Data Collection Sources

Relevant data plays a pivotal role in any research project, so the data collection process must be handled carefully. Key sources for collecting data include libraries, the internet, books, articles, previous research papers, and magazines.

3.3.1. Library

The library is the most important source for obtaining data related to literature and language. Since this research follows a qualitative approach, both visual and narrative data are collected. The researcher primarily relies on the library to gather relevant information, including books, articles, research papers, journals, and surveys. The main focus is on materials related to *Paradise Lost* and *Doctor Faustus*, as they provide valuable insights for analyzing the characters of Satan and Doctor Faustus. Both primary and secondary data are gathered from the library, where various critics have shared their perspectives on these characters. Previous research serves as a foundation for future scholars, and this study contributes to that ongoing academic discourse.

3.3.2. Internet

The internet is another valuable source for data collection. Nowadays, almost every research project relies on the internet because it is the easiest way to access relevant materials. Previous research, both old and new books, and scholarly articles are available online, making it a convenient tool for solving research-related problems. Many libraries have also transitioned to digital platforms, allowing researchers to obtain data effortlessly. Since this study focuses on the epic poem *Paradise Lost* and the drama *Doctor Faustus*, it cannot overlook the significance of the internet. The researcher will utilize online resources for data collection, which will also aid in the data analysis process.

3.3.3. Books, Articles And Previous Research Papers

Books, articles, and previous research papers on the character of Satan in *Paradise Lost* and *Doctor Faustus* are among the best sources for data collection. Since this study follows a qualitative approach, the researcher focuses only on non-numerical data, making population and sampling unnecessary. The collected data is stored in the form of books, surveys, and articles, all of which will be useful in proving the research objectives.

3.3.4. Theoretical Framework

The theoretical framework of any research serves as a tool of analysis, it is a tool through the lens of which selected data is analyzed. This study employs a theoretical framework that draws on the profound insights of Tragedy, Moral Philosophy, and Literary Criticism for the analysis and dissection of the characters of Satan from Milton's *Paradise Lost* Book I and Dr. Faustus from Marlowe's *Dr. Faustus*. This study mainly uses Aristotle's theory of a Tragic Hero. Aristotle's Tragic Hero Theory was formulated in the

4th century BCE (around 335 BCE) as part of his work on literary theory, primarily outlined in his famous work “Poetics”. By applying this theory, the study aims to identify and analyze the tragic hero characteristics in both Satan and Doctor Faustus, unraveling the nuances of hubris and the inexorable descent into tragedy.

The concept of Tragic Hero, rooted in the Aristotle’s Tragic Hero Theory (335 BCE), serves as a foundational lens for character analysis. According to Aristotle, a tragic hero is usually the protagonist in the tragedy, who possesses heroic and admirable traits which earns him the sympathy of the audience. However, they also have a flaw or make a mistake that ultimately leads to their downfall. Aristotle calls this flaw “Hamartia”, which could be anything from pride to a personal weakness. It is like a stain on an otherwise good character, which serves for them as a fatal flaw.

Tragic Heroes often have an excessive amount of pride or confidence, which leads to their downfall. According to Aristotle, this pride, called “Hubris”, blinds them to their limitations. It's like when someone thinks they are better or more powerful than they really are. This overconfidence leads to bad decisions and, ultimately, downfall. The analysis of both Satan from “Paradise Lost Book 1” and Doctor Faustus from “Doctor Faustus” resonates profoundly with the concept of hubris, which serves as the tragic flaw leading to their respective downfalls. Hubris, as articulated in Aristotle’s theory of tragedy, denotes excessive pride or arrogance that blinds individuals to their own limitations and, ultimately, brings about their tragic fate.

According to Aristotle, tragic heroes often have their big downfall, called “Peripeteia”. They experience a major turning point or a reversal of fortune, this is when things go from good to bad. It's a significant and often unexpected change in their situation.

Aristotle argues that Tragic Heroes have their fates and destinies. Despite the hero’s efforts to change their fate, they are bound by destiny. Their tragic flaw and the events set in motion lead to an unavoidable outcome. This emphasizes the inevitability of their downfall. Even if the hero tries to fix things or make amends, external forces or their own flaws prevent a happy resolution.

Furthermore, this theoretical framework incorporates insights from two prominent moral philosophers, Immanuel Kant and Friedrich Nietzsche, in order to illuminate the moral dimensions of the characters’ choices. Kant, a German philosopher from the 18th century, argued for the supremacy of moral principles and the inherent dignity of each individual. This perspective is essential in dissecting the characters’ moral choices, particularly their rejection of divinity. On the other hand, Nietzsche, a 19th-century

German philosopher, challenged conventional morality and notions of good and evil. His ideas on the will to power and the reevaluation of values are instrumental in understanding the characters' motivations and the consequences of their actions.

In conclusion, the theoretical framework employed in this research, drawing primarily from Aristotle's Tragic Hero Theory (335 BCE), provides a profound lens for the analysis of Satan in Milton's "Paradise Lost Book I" and Dr. Faustus in Marlowe's "Dr. Faustus." Aristotle's concept of the tragic hero, formulated in his work "Poetics" in the 4th century BCE, serves as the foundational framework for character examination. Tragic heroes, possessing admirable traits coupled with a fatal flaw or "Hamartia," experience a downfall often rooted in excessive pride or hubris. The analysis of both Satan and Doctor Faustus resonates deeply with this concept of hubris, leading to their respective tragic fates. Aristotle's notions of peripeteia (a major turning point) and the inevitability of a tragic fate despite efforts for redemption further enrich the framework. Additionally, insights from moral philosophers Immanuel Kant and Friedrich Nietzsche contribute to understanding the moral dimensions of the characters' choices, particularly their rejection of divinity, aligning with Kant's emphasis on moral principles and Nietzsche's challenge to conventional morality and notions of good and evil. This comprehensive theoretical framework facilitates a deeper analysis, unraveling the intricacies of tragedy, moral choices, and the consequences of actions within the realms of literature and philosophy.

4. Data Analysis

4.1. Similarities

Both Satan and Doctor Faustus are Tragic Heroes:

The hero of Paradise Lost Book I is a controversial topic among critics. Some argue that God or Christ is the hero, but they struggle to justify their claim. Similarly, those who support Milton's intended perspective often present weak arguments. After ruling out Milton, Adam, Christ, and God, Satan emerges as the strongest candidate for the role of the hero in the first book of Paradise Lost. He arouses admiration and wins sympathy through the strength of his character. Upon reading the first book, readers encounter numerous heroic qualities in Satan, making him a compelling and dominant figure in the epic. For example, his strong will, his unwavering courage, his strong leadership, his Hamartia, his character supports the plot of Paradise Lost Book 1.

Doctor Faustus, the protagonist of the tragedy Doctor Faustus, can be considered a tragic hero. To be regarded as a tragic hero, Faustus, who sells his soul to Lucifer in

exchange for twenty-four years of knowledge, must possess certain defining traits. He fulfills this role for the following reasons:

First, Dr. Faustus, as a tragic hero, evokes our pity. We feel a connection with him because he exhibits a sense of realism. Like all human beings, he makes mistakes. His desire to gain more knowledge reflects a fundamental aspect of human nature—the urge to learn and understand more. We are drawn to Faustus because his aspirations and emotions resonate with us, and by the end of the play, we desperately want him to repent and change his fate. When he bids farewell to his soul, we sympathize with him. Although he has committed many transgressions, we still hope for divine mercy rather than severe punishment.

Second, Dr. Faustus is a renowned and prosperous scholar, which makes his downfall all the more tragic. As a well-respected intellectual, his reputation is significant to the reader. In Act 1, Scene 1, he calls for his servant and student while discussing various fields of scholarship, demonstrating his intellectual brilliance and high status.

Third, Dr. Faustus actively shapes his own fate by making independent decisions. This trait, influenced by the Renaissance period, reflects the era's emphasis on individualism and free will. During this time, the idea of fate's dominance over human life led to a growing desire for autonomy. Faustus rejects predetermined destiny, seeking to control his own future. This struggle between free will and fate solidifies his status as a tragic hero.

Both Satan and Doctor Faustus have pride in nature:

Satan takes pride in his knowledge. He was supreme over all the angels due to his wisdom. His rebellion against God stems from his pride and his desire to continue the war driven by envy, revenge, and a love for evil. Satan, once an archangel in Heaven, is proud and defiant. His arrogance leads to his downfall, casting him into Hell. From pride arises all evil, and Satan is consumed by it. As he himself declares:

"Hell, receive your new master, whose mind can never be changed by the changing of time and place. Mind has its own status, and in itself, it can change a Hell into Heaven or a Heaven into Hell."

Similarly, the main flaw of Doctor Faustus is his excessive pride. Although he thirsts for knowledge, his character is a blend of both intellectual curiosity and a hunger for power. He is not content with knowledge alone; he desires to become a dominant

figure. This tragic flaw—his pride—leads to his downfall. Faustus is never satisfied with what he has, and his arrogance makes him blind to reason. It is this pride that drives him to make a pact with the Devil, despite knowing that after a certain period, his soul will be claimed, and he will suffer eternal damnation.

Both Satan and Doctor Faustus have strong will:

Satan is determined to wage war against God and His forces. He is willing to take immense risks to seek revenge on both God and humanity. Submission never crosses his mind. As Satan himself declares:

"According to me, ruling is good even in Hell. Therefore, it is better to rule in Hell than to serve in Heaven."

He asserts himself against God's supremacy and successfully persuades a host of angels to join his cause. Neither defeat nor expulsion from Heaven can curb his indomitable will. As Satan proclaims:

"If we have lost the battlefield, it does not mean that we have lost everything. Our unconquerable will, our zeal for revenge, and our boundless hatred and courage will never bow before God."

Similarly, Doctor Faustus also possesses a strong will. He demonstrates this when he tells Valdes that he is determined to master the dark arts to secure his power and protect his life. He leaves no room for doubt regarding his resolve:

"Valdes, as resolute am I in this

As thou to live: therefore, object it not."

Both Satan and Doctor Faustus are great orators:

In Paradise Lost Book 1, Satan stands as a remarkable example of a political leader and a master of political oratory. His speeches reveal his character and his ability to influence others.

Under his leadership, the fallen angels have lost the Happy Field, a place full of joy. Now, Satan's task is to regain their loyalty, which he accomplishes through the sheer power of his eloquence. His speeches establish him as a great orator.

First Speech:

Satan's first speech to Beelzebub is a brilliant set-piece that reveals his character. He encourages and sympathizes with his followers using bold words and sentiments. First, he expresses pity for the fallen angels' miserable state, recalling their friendship in Heaven and their present suffering. He urges them not to lose heart, declaring that he suffers from a "sense of injured merit" and is determined to fight against God.

Second Speech:

In his second speech, Satan addresses his companions, stating that if God seeks to turn evil into good, then their duty must be to thwart His attempts and turn all good into evil.

Third Speech:

After their defeat, Beelzebub asks whether they must accept this mournful gloom in exchange for celestial light. Satan responds by welcoming the dismal horrors of the infernal world. For him, Hell is just as good a place as Heaven, and his mind remains unchanged by time or location.

Fourth Speech:

He addresses the other fallen angels in Beelzebub's company, appealing to their pride by calling them Princes, powerful warriors, and the flower of Heaven. He urges them to "awake, arise, or be forever fallen."

Fifth Speech:

Satan then speaks to the assembled fallen cherubs, asserting that although God has defeated them by force, His victory is only temporary. He declares that Hell cannot contain so many valiant spirits for long. He then invites the fallen angels to the great council, where they must decide between "open war or covert strategy." Similarly, Doctor Faustus is also a great orator. He has the power to persuade others through his speech. His most well-known speech is addressed to the summoned shade of Helen of Troy:

"Was this the face that launched a thousand ships...

But thou shalt be my paramour."

Both have war between good and evil:

In Paradise Lost Book 1, the character of Satan represents evil, while God represents good. There is a conflict between God and Satan. Satan refuses to obey God and does not bow before Adam. Because of this disobedience, God casts Satan and his followers into Hell. In Hell, Satan addresses his followers, saying:

"O fallen angels, weakness is just like a curse to us. We will never, ever do well. Our greatest pleasure would be to do everything ill and oppose God's will."

The same theme appears in Doctor Faustus. Two types of angels accompany Doctor Faustus: the Good Angels, who represent virtue, and the Bad Angels, who symbolize evil. The Good Angels try to dissuade him from selling his soul to Lucifer in exchange for unlimited knowledge and worldly pleasure, while the Bad Angels encourage him to follow Lucifer's rules and desires. Thus, there is also a struggle between good and evil forces in Doctor Faustus.

Both Satan and Doctor Faustus reject divinity:

Satan revolts against the superiority of God and refuses to bow before Him, which leads to his expulsion into Hell. This act shows that Satan rejects Heaven and embraces Hell. This becomes clear when he bids farewell to Heaven and welcomes Hell. As Satan says:

"Is this the reign, the earth, the atmosphere, and the place we have exchanged for Heaven? Such gloom instead of shining heavenly light. Farewell, happy fields where joy remains forever. Welcome, fear! Destructive world and deepest depths of Hell, receive your new master."

Similarly, Doctor Faustus rejects divinity and prefers necromantic books. He declares that if he masters the science of magic, everything between the two stagnant poles of the earth will be under his full command and authority. Therefore, he rejects divinity and turns toward magic:

"What will be, shall be. Divinity, adieu."

Both Satan and Doctor Faustus destroy at the end:

Satan has just been banished from the heavenly gates. When he declares himself the king of Hell, he begins to show the Archangels that it is not Heaven that makes life

great but rather a certain mindset one must possess. It is clear that he desires to take over Heaven and destroy mankind. The chains, the lakes of fire, and the overwhelming misery become apparent to the Archangels and Satan himself.

Similarly, Faustus also becomes a victim of destruction as his pact with Lucifer nears its end. His despair comes from the realization that he has no one but himself to blame. At first, he curses his parents for giving birth to him, but he soon realizes where the real fault lies. As Faustus himself says:

"May my parents be cursed, for they brought me into this world! No, Faustus, you should curse yourself and the clever Lucifer who has kept you away from heavenly bliss."

Faustus ultimately understands that he alone is responsible for his damnation, even though he partly suggests that the Devil led him astray. In the end, he is revealed as a pathetic and terrified man.

4.2. Dissimilarities

The first difference between Satan and Doctor Faustus is that Satan is an angel, whereas Doctor Faustus is a human being.

The second difference is that Satan, in *Paradise Lost* Book 1, does not repent for his wrongdoing. When God casts him into Hell, he defiantly declares:

"To reign is worth ambition, though in Hell:

Better to reign in Hell than serve in Heaven."

On the other hand, Doctor Faustus repents for his mistake. His despair stems from the realization that he has no one but himself to blame. At one point, he curses his parents for bringing him into the world and laments:

"All animals are lucky because, after their death, their souls dissolve into the elements of nature. But my soul will be tortured in Hell for eternity. May my parents be cursed for bringing me into this world!"

The third difference is that Doctor Faustus has good angels who try to stop him from following the wrong path. In the play, we see:

Good Angel: "Faustus, if you truly repent, you will be able to receive God's mercy."

Evil Angel: "Now you are only a spirit, and God cannot declare His mercy to you."

In contrast, Satan has no force attempting to stop him from choosing the wrong path.

5. Conclusion

The conclusion is drawn from the analysis of the character of Satan in Paradise Lost Book 1 and the character of Doctor Faustus in Doctor Faustus. Various authors who have studied John Milton's epic poem Paradise Lost and Christopher Marlowe's play Doctor Faustus have been thoroughly examined. While different critics, researchers, and scholars have highlighted various aspects of Satan's and Doctor Faustus's characters, the present study is based on the researcher's own findings. These findings are closely related to the research hypothesis: There are similarities and differences between Milton's Satan and Marlowe's Doctor Faustus.

The primary motive behind this study is to create something new by building upon previous research, ideas, and discussions on both characters. To achieve this, extensive research was conducted using library resources and online materials related to Paradise Lost Book 1 and Doctor Faustus.

The research covers two major genres of English literature: poetry and drama. From poetry, the researcher selected Paradise Lost Book 1, a masterpiece by the renowned poet John Milton. Milton was born in 1608 in London. His father was a secretary, and he received a strong education from an early age. He was proficient in classical languages such as Latin, Greek, French, Italian, and Hebrew. Initially, Milton intended to become a priest, which is why he is often referred to as a religious poet. Paradise Lost is one of his most celebrated works. He began writing it sometime between 1655 and 1658, completed it in 1665, and published the first edition in 1667. The poem gained popularity during his lifetime.

From the field of drama, the researcher selected Christopher Marlowe's masterpiece Doctor Faustus. Marlowe was born in 1564 in Canterbury, Kent, and was a leading figure among the University Wits, a group of highly educated literary figures from Oxford and Cambridge. Marlowe was a highly skilled playwright, and it is often said:

"If there is no Marlowe, there is no Shakespeare."

Doctor Faustus, one of Marlowe's most famous works, was written in 1588 and is generally believed to have been completed in the winter of that year. From Paradise Lost

Book 1, the researcher focused on the character of Satan, while from Doctor Faustus, the character of Doctor Faustus was chosen. This study compares both characters based on their internal ambitions and ultimate fates.

5.1. Findings

- The first finding of this research is that there are both similarities and differences between the characters of Satan and Doctor Faustus.
- Another discovery is that both Satan and Doctor Faustus follow a misguided path that ultimately leads to their destruction. This becomes evident when they reject divinity.
- The final finding is that goodness is inherently present in every human being. Typically, after committing a sin, a person is inclined to turn toward goodness and seek repentance. The same is true for Doctor Faustus.

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