

The **E&T** Beacon

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The Newsletter of the Department of English and Theatre at UNC Pembroke

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Goethe's Faust, Hero for the Romantics

BY MONIKA BROWN

A grant of Directed Academic Leave, from the Office of the Provost and the Teaching and Learning Center, allowed me to devote the fall semester of 2008 to research and writing. For my project "Faust in France" I used academic, virtual, and personal libraries to extend my study of nineteenth-century adaptations of Johann Wolfgang Goethe's drama *Faust* in visual art and music drama, especially the 1859 *Faust* opera by Charles Gounod. Several passions and experiences, many shared with my historian husband Robert Brown, drew me to this subject: studying languages and traveling, singing and opera viewing, teaching world literature, participating in NEH Seminars on Literature and Music and on Goethe's *Faust*, and publishing articles about literature adaptations.

Goethe's *Faust*, Part I (1808), like Mary Shelley's *Frankenstein* (1818), is a literary landmark of European Romanticism whose original story has become obscured. Frankenstein is not a monster; both he and Faust are overreaching Romantic heroes who pursue super-human knowledge and power and suffer consequences. Frankenstein is now known as the mad German scientist who proclaims

"It's Alive!" in a gadget-filled laboratory in John Whale's 1931 film. Yet Mary Shelley's hero is a Swiss undergraduate, who in student lodgings assembles a Creature, human in emotions and language, that turns violent only after every effort at friendship with humans is rebuffed. Similarly, the familiar Faust—who desires forbidden knowledge and magic powers, sells his soul to the devil, and is carried off to hell for his sins—comes not from Goethe but from the tragedy *Dr. Faustus*, by Shakespeare's rival Christopher Marlowe. Goethe's *Faust*, despite medievalist and supernatural effects, depicts heroic desires and experiences of its own time, the Romantic era. The play was disseminated for a century in performances, illustrations, paintings, and musical compositions. This essay distills Goethe's Romantic version of the

Faust story (quoting from Walter Kauffmann's translation) and mentions early artistic adaptations that shaped how Europeans of the 1800s viewed its main characters and iconic scenes.

Goethe introduces his hero in "Prologue in Heaven," a wager scene that parodies the Book of Job. Goethe's devil, Mephistopheles, sarcastically remarks to the Lord that humanity is contemptibly petty and cruel. The devil declares that even Faust, God's favorite, has accomplished nothing; eager to know and





Eugène Delacroix, *Mephistopheles Offering His Help to Faust*, lithograph 1828, illustration to Goethe's *Faust*



Eugène Delacroix, *Faust and Mephistopheles, Walpurgis Night Ride*, lithograph 1828, illustration to Goethe's *Faust*



Eugène Delacroix, *Walpurgis Night Vision*, lithograph 1828, illustration to Goethe's *Faust*

experience everything in heaven and on earth, he is never satisfied. Mephisto sees a soul ripe for temptation, and boasts that he can drag Faust down to his level. Accepting the challenge, the Lord expresses confidence in Faust that Goethe shares: when a man keeps striving, he may go astray, but “A good man in his darkling aspiration/Remembers the right road throughout his quest.”

The action of Goethe's *Faust* Part I, which has two distinct sections, unfolds in compact, self-contained scenes, each with a title (as on a DVD) and its own mood, style, and poetic forms. In the early scenes—cerebral, masculine, and isolated from society—we learn in monologues, dialogues, and dramatic moments what Goethe's Faust desires and what risks he is willing to take. In the opening “Night” scene, the aging professor in his gothic study has reached a crisis. Embittered that all his scholarship has not revealed “what secret force/Hides in the world and rules its course,” Faust risks his life for new ways of knowing. Reaching for life experience—“to plunge into the world, to bear/All earthly grief, all earthly joy”—he conjures by magic a terrifying Earth Spirit. This spirit, like Job's God of the whirlwind, boasts of its own creative powers and dismisses with contempt Faust's declaration of kinship. Faust then lifts a cup of poison, expecting to find “new spheres of activity” beyond this life, but draws back when he hears a midnight Easter chorus. This suicide episode becomes moving music drama in *The Damnation of Faust* (1846) by Hector Berlioz and in Gounod's *Faust*.

When Mephistopheles turns up, in two “Study” scenes, he lightens the tone

with his wit and proclaims himself the anti-creative “spirit that negates.” Yet he offers Goethe's hero a new opportunity and lets Faust set the terms. Faust will now fulfill his desire for life experience: “what is portioned out to all mankind/I shall enjoy deep in myself, contain/Within my spirit summit and abyss,/Pile on my breast their agony and bliss, . . .Till as they are, at last, I, too, am shattered.” Instead of selling his soul, Faust makes a wager, that the devil can never satisfy him: “If to the moment I should say:/Abide, you are so fair—/Put me in fetters on that day.” Faust's desires, and the risks he takes, reveal the aspirations and courage of a Romantic hero. Amusing comic episodes follow, such as rejuvenation of Faust by a witch and Mephisto's magic tricks in Auerbach's tavern. The early Faust scenes, but not the terms of the wager, reached the public through a set of lithographs (1828) by Romantic painter Eugène Delacroix, whose diabolical, seductive Mephistopheles dominates scenes and confers some of his attributes to Faust.

The fast-paced plot of the second section of *Faust* depicts life experiences new to the Faust story. Entering town life, Faust falls in love with and seduces a virtuous young woman, in a series of short, disconnected scenes that are transformative and tragic for them both. After a brief public encounter, the girl's modest room is the setting where each, left alone, reveals new emotions. Faust feels inner calm and the “sweet agony of love” as he observes a life of simple virtue. Margarete, called Gretchen, is unsettled by the gentleman's attention; she sings a folk ballad and admires her beauty when adorned



Ary Scheffer, *Faust and Marguerite Leaving Church*, 1838, Detroit Institute of Art



Ary Scheffer, *Faust and Marguerite in the Garden*, 1846, Ary Scheffer Museum, Dordrecht, Holland

by jewels set out by Mephistopheles. The lovers meet only twice, at night, in the garden of a neighbor. In the first love scene, interrupted by a comic flirtation between Mephisto and neighbor Martha, Gretchen plucks daisy petals (“he loves me...”) and Faust asks her to share his desire “to yield oneself entirely and feel a rapture which must be eternal.” The second garden scene ends as the heroine, declaring she has given Faust everything, agrees to drug her mother. Goethe’s Gretchen is not the naive victim of a seducer but a developing character who, like Faust, seizes the opportunity to grow beyond the limitations of her life. Gretchen’s seduction sets in motion a sequence of tragic events that she suffers alone: her friends gossip, her brother loses a duel with Faust and curses her, an evil spirit and a church choir reproach her when she prays, and she ends up in a prison cell, condemned to death for murdering her infant. A favorite subject for French artists, the love tragedy of Marguerite was spiritualized in Gounod’s opera and in paintings by Ary Scheffer, where her white dress acquires red and black accessories as she falls.

Faust steep himself in the bliss and pain of this love affair with intensity appropriate to a Romantic hero. As he comes to care for a fellow human being in a way Mephisto cannot comprehend, Faust becomes truly human and expresses a profound sense of guilt. Led by the devil into the witches’ revels of Walpurgis-night, Faust is unaware of Gretchen’s fate until he sees a vision of his beloved near death. Eager to save her, Faust joins Mephisto in a wild horseback ride through the sky that was popularized by a Delacroix lithograph and recast as a ride into

hell by Berlioz. In the “Dungeon” scene, Gretchen’s insane ravings give way to happy memories when her lover appears. Accepting guilt, she refuses to escape. Mephistopheles declares “She is judged!” but a heavenly voice proclaims: “saved!”

For Goethe’s Romantic hero, life experiences continue in the wider world, far flung in time and place. In the epic drama *Faust*, Part II (1832), the hero among other adventures marries and has a son with Helen of Troy in ancient Greece and helps a Holy Roman Emperor defeat a rival. Faust’s final project involves practical action: reclaiming swamp land and creating an ideal social community. This utopian scheme, which the devil only pretends to complete, inspires the blinded Faust to predict a moment when he would say “abide, you are so fair.” Mephistopheles seizes on the wager phrase but is thwarted; the ever-striving Faust remained true to the Lord. Voices of female seraphs and Gretchen herself draw Faust to higher realms as a chorus celebrates life’s creative potential: “The Eternal Feminine draws us onward.”

Since the Renaissance, each age has offered its own interpretation of Faust: what is desired so much by this individual, and by his culture, that the ultimate price can be risked or exacted? In the 1859 *Faust* of Gounod, the world’s favorite opera for fifty years, hero and heroine sacrifice community and Christianity for a moment of spiritualized romantic love. Twentieth-century Fausts push limits in the arts and experimental sciences, from a modernist composer in Thomas Mann’s *Doctor Faustus* to J. Robert Oppenheimer in John Adams’s opera *Dr. Atomic*. Faustian bargains can entertain us, in the mu-

May 2009 Graduation




Angela Rodgers is congratulated by Dr. Ginny Jones after the ceremony.



Dr. Susan Cannata receives her medallion as the 2009 winner of the Board of Governors Award for Excellence in Teaching.



Julie Blackmon and other graduates return to their seats after receiving their diplomas.

sical comedy *Damn Yankees* or the cult rock film *Phantom of the Paradise*, but they can also frighten us, when they drive economic and environmental policies. Goethe's Romantic hero Faust, living out all human experiences, paved the way for these and future heroic aspirations while warning of the price they exact in human suffering. 

Susan Cannata Receives BOG Teaching Award

BY AMY BLITCHOK

Dr. Susan Cannata was awarded the 2009 Board of Governors Award for Excellence in Teaching at the 2 May 2009 Commencement. This award is given each year to one faculty member from each of UNC's campuses and is meant to recognize outstanding teaching over a period of at least seven years. In addition to a cash prize and bronze medallion, Dr. Cannata will also be delivering the 2009 winter commencement address.


Dr. Cannata is the sixth member of the English and Theatre faculty to receive this award since it was first established in 1995. Past recipients were Nancy Barribeau, Mark Canada, Shelby Stephenson, Pat Valenti, and Richard Vela.

This award is a reflection of not only the approval and appreciation of

her students, but also the respect of her colleagues in the Department of English and Theatre as well as faculty across campus. Dr. Cannata was nominated for this award based on the recommendations of her peers who recognize her commitment to being a dynamic instructor and scholar and maintaining a level of excellence that is apparent even in her student evaluations.

Part of Dr. Cannata's success hinges on her ability to connect with her students and create a comfortable classroom environment where she is clearly also taking part in the learning process. Her focus is on getting her students to actively participate in academic conversations so that they are openly questioning the world around them and using critical thinking skills, rather than looking to the professor as a source of knowledge that can simply be memorized. This means that her students are engaged and recognize their place in larger discourse communities.

Her involvement in numerous university organizations and her various scholarly interests also speak to her energy and dedication. Outside of the classroom, she continues to support students in their own pursuit of knowledge by acting as an advisor on individual projects and theses. Her own curiosity when it comes to scholarship means that while she may specialize in Victorian literature, her interests have taken her in many different directions, including children's literature. Ultimately, all of these experiences mean that she continues to challenge both herself and her students.

Congratulations to Dr. Cannata on her accomplishments thus far. 

Trust, Lust, and a Good Dame:
Courtship Rituals in British Literature
Maymester 2009
London, England



Picadilly Circus



Paddington Station



The Old Bailey



The Thames

Literature Students Spend Maymester in London

BY JIM HELGESON

It was an amazing day! I can't wait for tomorrow!" "Tomorrow," as the UNCP student who exclaimed so enthusiastically over his first day of classes soon learned, was more amazing still, for it was one of the nine immensely rewarding days he and his eleven classmates experienced in what has to have been one of the most unusual, and most successful, courses the school has witnessed in recent memory. Provocatively entitled "Trust, Lust, and a Good Dame: Courtship Rituals in British Literature," the course was offered—in London—this past spring as part of the Department's Maymester curriculum.

"Courtship Rituals" was conceived and taught by Dr. Therese Rizzo, currently in her second year of teaching in the department. As Dr. Rizzo's course description explains, the course was designed to introduce students to "the variety of nineteenth- and twentieth-century British texts specifically focused on gender and class issues during the emergence of what we think of as modern London." But the reading and discussion of these texts—which included non-fiction works by Mathew Arnold and Virginia Woolf

and a late nineteenth-century British novel entitled *The Story of a Modern Woman*—was just for openers. Beyond this academic core, students were called upon, in effect, to learn London, to analyze "a variety of cultural artifacts," including the design of London districts and architecture, clothing trends, and relevant visual art. Often not wrapping up their studies until 7:00 p.m. or later, they visited numerous museums and galleries and attended two course-related theatrical performances, Willy Russell's long-running musical *Blood Brothers* and a new production of Alan Bennett's *Enjoy*. Each student researched a different London neighborhood and then led the class on a tour of the area, concentrating on those features that exemplified various class and gender issues. At the end of the course—back home—all took a comprehensive and challenging final exam.

Since there is no possibility of doing justice here to all that these fortunate UNCP students learned and experienced in this once-in-a-lifetime course, let me close by describing one last, particularly representative and telling class requirement. Each student was responsible for writing and submitting to the class blog an account of what they did and learned each day. (The quotation with which this article opened is an example of one such entry.) There were reports that suggested the extent to which sensitivity to signifi-



Fall 2009 Faculty Social
Saturday, 24 October
 at the home of Kay McClanahan



Nancy Barrineau, Carolyn Price, and Bonnie Kelley enjoy the party.



Retired professor Ray Rundus and his wife, Billie, catch up with what's new in the department.



Host Kay McClanahan chats with new faculty members Tom Heffernan and Eun Hee Jeon.




Mark Canada has an animated conversation with Cathy Parisian.



Cheryl and Scott Hicks introduce their daughter Caroline to the department.



Monika Brown, Karen Helgeson, and Cyndi Miecsnikowski enjoy the food and fellowship.

cant detail had been honed, as did this one describing observations made on one of the many museum visits: "It was interesting to find that the size of the corset part of the dress could tell you a woman's class because a small corset was very constricting and would prevent the woman from doing work. A laboring class woman could simply not afford not to work." Or this one describing an important assignment and illustrating how familiar students had become with the city that was their major text: "Today was a very eventful day!! My partner and I had to do our walking tour in the City of London. We woke up early this morning and took the tube to the St Paul station and visited Old Bailey." Or, finally this especially representative entry, one that Dr. Rizzo must have found extremely gratifying: "I could not have asked for a better trip or better people so spend it with. This will be one of my fondest memories ever!" 

English Faculty Activities

M.J. BRAUN'S co-edited book, *Entertaining Fear: Rhetoric and the Political Economy of Social Control*, is now at the printers and will be released in December or January. Her article, "Electing Empire: Systemic Chaos and the Fear of Falling" appears in the collection of essays. Her book review, "Being-in-the-World: Edward Schiappa's Challenge to 'Representational Correctness,'" appeared in the July 2009 issue of *The Review of Communications*.

MARK CANADA assumed the position of department chair over the summer. In his first few months in the position,

he has welcomed three new professors to the department, observed several of his colleagues' classes, scheduled the department's spring course offerings, and begun collaborating with colleagues on a variety of projects. On the scholarship side, Dr. Canada's essay "News of Her Own: Harriet Beecher Stowe's Investigative Fiction" appeared in the new Ignatius Critical Edition of *Uncle Tom's Cabin*. His essay "The Critique of Journalism in *Sister Carrie*" is forthcoming in *American Literary Realism*. His recent presentations include talks on H.L. Mencken and the Scopes Trial, *Sister Carrie*, and Edgar Allan Poe's hoaxes. Away from the office, he competed in his first two triathlons in June and October.

TEAGAN DECKER was invited to participate in the Rhetoric Society of America's *Summer Institute*, which took place at Penn State University in June. She participated in the "Seminar on Rhetorical Criticism" and the "Workshop on Discourse Analysis for Rhetorical Studies." The institute consisted of small groups of early career scholars led by major figures in rhetorical studies. As a result of her participation, Dr. Decker now meets monthly via Skype with an international writing group that is mentored by linguist Barbara Johnstone. Stay tuned for the results of this collaboration! (Many thanks to Dean Slann and the College of Arts and Sciences for funding this travel.)

GINNY POMPEI JONES presented on "Cultivating School Leaders—Masters' Degree Capstone Projects at UNC-Pembroke" at the NC English Teachers' Association annual conference. The conference was held at four regional sites this

2009-2010 English and Theatre Faculty Colloquium Series

Colloquia are sponsored by the department's Student Engagement Committee and are open to all.

Fall 2009

Wednesday, 4 November

Dr. Dundee Lackey

*Teaching with Technology:
Leading by Example*



Tuesday, 17 November

Dr. Walter E. Lewallen

*Non-violence
and the Maternal Super-Ego*

Dr. Monika Brown

*Faust in France:
Transformations of Goethe's Faust
in Romantic Art and Music,
1820-1860*

Spring 2010

Wednesday, 20 January
3:00 PM, Dial A-V Theater

Dr. Roger A. Ladd

*John Gower, Satire, and the City;
or, Where'd the Merchants Go?*

Sara Oswald

*"It Was an OK Movie, but It Wasn't
Beowulf": Student Responses
to the Robert Zemeckis Film*



Dates, presenters, and topics for additional Spring colloquia will be announced early in 2010.

year to reduce travel expenses for participants and the organization, and the Central Regional meeting at which Dr. Jones presented was held at Campbell University. Dr. Jones talked about Leadership Projects which our graduate students planned in their core courses in Literacy and Literature teaching. The projects were based on graduate readings and research, then conceived and implemented by the students to respond to problems in area schools. They were modest innovative programs designed to generate improvement in student learning outcomes, but if successful, they could be replicated on a broader scale.

WALT LEWALLEN presented "Non-violence and the Maternal Superego: A Pedagogy for Activists" at the Peace and Justice Studies Association Conference in Milwaukee on Oct 9.

CATHERINE PARISIAN spent the summer conducting research on the publication history of the eighteenth-century British novelist Frances Burney. During May and June she worked at the British Library in London, the Bodleian Library in Oxford and the Bibliothèque National in Paris. While in England she attended the Annual meeting of the United Kingdom chapter of the Burney Society at Chawton House Library, a library dedicated to research and scholarship on women authors and housed on an estate that belonged to Jane Austen's family where Austen was a frequent guest. Dr. Parisian also took the opportunity to visit Kew Palace, one of the Royal residences where Burney lived during her time of service in the court of Queen Charlotte. This fall Dr. Parisian coordinated, chaired, and served as com-

mentator on the session "Dr. Johnson and the Burneys: A Fortunate Friendship" at the symposium "Johnson at 300" hosted by the Houghton Library at Harvard University. She also attended the annual meeting of the Burney Society of North America, which met in conjunction with East Central American Society of Eighteenth-Century Studies (ECASECS). At ECASECS she presented a paper "Frances Burney in America: Publishing *Camilla* in the Early Republic." Finally, in November, she chaired a session on editing Frances Burney's diaries and letters at the joint meeting of the Canadian Society of Eighteenth-Century Studies and the Northeast American Society of Eighteenth-Century Studies in Ottawa. Her essay "Intersections in Book History, Bibliography, and Literary Interpretation: Three Episodes in the Publication History of Frances Burney's *Cecilia*" will appear this fall in *The Eighteenth-Century Book: Essays from the Twentieth Anniversary DeBartolo Conference*, edited by Pat Rogers and Laura Runge, from the University of Delaware Press

SHELBY STEPHENSON's *Family Matters: Homage to July, the Slave Girl* (Bell-day Books) won the Oscar Arnold Young award from the Poetry Council of North Carolina for "best" book of poems published by a North Carolinian in 2008. The judge was the poet, Jared Carter.

RICHARD VELA presented five conference papers, served on a professional panel, chaired several conference sessions, and published a review and an article in a collection. His papers include "Lovers on the Run: the Ending of Baz Luhrmann's *William Shakespeare's Romeo and Juliet*,"

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PHOTO CREDITS: pages 1-3—Monika Brown; page 4—Susan Cannata, Ginny Jones, Joel Beachum; page 5—Therese Rizzo; page 6—Sara Oswald; page 9—Joel Beachum (*I Love You ...*), Tony Lewis (*The Laramie Project*)


News items and announcements for future issues should be submitted in Microsoft Word or Rich Text Format. Photos should be submitted as JPEG or TIFF files. Send news and photos to

catherine.parisian@uncp.edu

This and previous issues of *The Beacon* are available in PDF format on the department's website:

www.uncp.edu/etl/news/

presented in February, at the Southwest/Texas Popular Culture Association Conference in Albuquerque, NM, where he also chaired two Shakespeare sessions. In April, he presented "Backstory in Some Recent Film Versions of Shakespeare's Plays" at the Popular Culture Association/American Culture Association National Conference in New Orleans, LA, and was a member of the "What Do Editors Want?" panel. For the Medieval-Renaissance Conference at the University of Virginia's College at Wise, in September, he presented "Post-Freudian Understandings: Story and Motive in Recent Shakespeare Adaptations." He presented "The Hit Man in the Twenty-First Century: Killer with a Conscience," a paper based on a study of over one hundred films in this sub-genre, at the Popular Culture of the South Conference in Wilmington, NC in October. That same month, he chaired a session on drama into film and presented his paper, "Undoing America: John Huston's *Night of the Iguana*," at the Literature Film Association Conference at Dickinson College in Carlisle, PA. His long review, "Of Films and Philandering in Theory and Practice," about the David Kranz and Nancy Mellerski collection, *In/ fidelity: Essays on Film Adaptation* (Cambridge Scholars Press, 2008), appeared in *Literature/Film Quarterly*, Spring 2009. His article, "Apocalyptic Spaces in Baz Luhrmann's *William Shakespeare's Romeo and Juliet*," was published in the collection *Apocalyptic Shakespeare: Essays on Visions of Chaos and Revelation in Recent Film Adaptations*, edited by Melissa Croteau and Carolyn Jess-Cooke and published this summer by McFarland. Other professional activities included continu-


ing as a member of the editorial board of the *Literature/Film Quarterly* and as Area Chair for Shakespeare on Film and Television for the Southwest/Texas Popular Culture Association. He also began his third year as a Director for the Literature Film Association. And he took a group of students for the fifth annual trip to The Blackfriars Theatre at the American Shakespeare Center in Staunton, VA. 

Theatre Program Activities

The University Theatre's spring 2009 musical, *I LOVE YOU, YOU'RE PERFECT, NOW CHANGE*, with music by Jimmy Roberts and book and lyrics by Joe DiPietro, was produced in cooperation with the Musical Theatre program and directed by Hal Davis. It delighted audiences at the GPAC from April 22-25.

The fall 2009 production, *THE LARAMIE PROJECT*, by Moises Kaufman and members of the Tectonic Theater Project, was presented in a theater-in-the-round staging at the GPAC from October 27-31. Directed by Holden Hansen, this production was an Associate entry in the Kennedy Center American College Theatre Festival, Region IV.

Scenes from both of these productions appear on the following page.

Coming in spring 2010 are the February 24-27 production of Robert Haardling's *Steel Magnolias*, directed by Chet Jordan, and the April 20-24 staging of *Guys and Dolls*, with music and lyrics by Frank Loesser and book by Jo Swerling and Abe Burrows, produced in conjunction with the Musical Theatre program and directed by Hal Davis. 

E & Theatre

2009-2010 University Theatre Productions

The Laramie Project

By Moises Kaufman and members
of the Tectonic Theater Project

Directed by Holden Hansen

October 27-31, 2009



Steel Magnolias

By Robert Haarling

Directed by Chet Jordan

February 24-27, 2010



Guys and Dolls

Music and Lyrics by Frank Loesser
Book by Jo Swerling and Abe Burrows

Directed by Hal Davis

April 20-24, 2010



I Love You, You're Perfect, Now Change

Directed by Hal Davis

April 22-25



The Laramie Project

Directed by Holden Hansen

October 27-31

