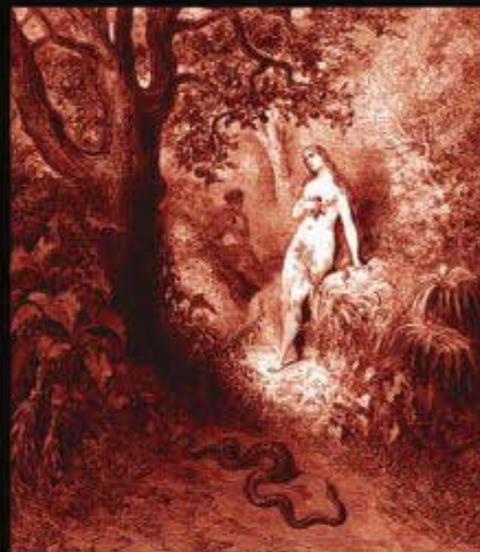


'That old serpent, called the Devil'
Exploring the characterization of the devil
in Romantic literature



by Natasja Storm



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Dissertation submitted in partial fulfillment for the degree of
MA in Literary Studies

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September 2009

ABSTRACT

This dissertation examines that the devil is quite a fascinating character to analyse. To emphasize this, I explore the devil in his historical context in literature; in the *Bible*, Anglo-Saxon literature, English medieval drama and English Renaissance texts. Furthermore, I use three core models of the devil in literature; the *Bible*, Marlowe's *Doctor Faustus* and Milton's *Paradise Lost*. After this survey, I focus on my main subject; exploring the characterization of the devil in Romantic literature. To do so, I give a brief survey of the devil in Romantic literature and, here, I also seek to explain the meaning behind his appearance in this period by analysing Blake's remarkable text *The Marriage of Heaven and Hell*. In addition, I analyse the characterizations of the devil. This part is divided in several sub chapters; representation of the devil, moment in time, temptation and attraction, the devil's compact, the devil's double and the woman and the devil. To analyse these focus points, I have selected three key texts; Matthew Gregory's *The Monk* (1796), Mary Shelley's *Frankenstein or the modern Prometheus* (1818) and James Hogg's *The Private Memoirs and Confessions of a Justified Sinner* (1824).

After this study, I explain that the devil fulfills many different roles, yet his most significant role is that of antagonist to God and his role as tempter. In Romantic literature, he has a particular interest in faithful human beings. To divert a person from God he uses different methods; language (which is one of the most

important methods), the moment in time is also important and disguising himself as an innocent animal or a good and faithful person or angel.

What is more, the devil can only act indirectly and uses a human as his agent, and wants his victims to kill their blood relations. This does not count for the monster in *Frankenstein* as he symbolizes a devil; he can act directly. And when the devil wants a victim to sell his soul, he needs a physical transaction and I analyse, here, that the devil's pact mirrors in some way the fall of mankind in the *Bible*.

Apart from this, I explore two deviating readings of the devil in Romantic literature. I show that the devil and his victim are *döppelgangers* and share 'instinctual drives'. And, it also seems that the devil still seduces a woman; the victims could be regarded as symbols of femininity, whereas the symbolical devil can be regarded as a female and an Eve figure. In addition, the female figure is also represented as a mad woman.

To conclude, throughout time the devil's characterization develops in English literature; from more the less an abstract meaning to fuller descriptions and physical attributes and, thus, more humanized. The devil is also explored as a figure projecting fears, despair, anxieties, and propaganda and ideologies of society. In English literature, he appears in periods where there is friction between the Catholic Church and England and in revolutionary times.

CONTENTS

Illustrations	vi
Preface	vii
Introduction	1
I The devil in the <i>Bible</i> , Anglo-Saxon literature, medieval drama and Renaissance texts.	5
• The devil in the <i>Bible</i>	10
• Marlowe's <i>Doctor Faustus</i>	14
• Milton's satanic epic	17
II The devil in Romantic literature	23
• Representation of the devil	28
• Moment in time	32
• Temptation and attraction	36
• The devil's compact	40
• The devil's double	43
• The woman and the devil	48
Conclusion	52
Bibliography	55

ILLUSTRATIONS

Front cover illustrations;

Gustav Doré, *Dore's illustrations for "Paradise Lost"* (Mineola, New York: Dover Publications, inc., 1993)

PREFACE

There are some devils described in these pages. Terrifying and beautiful, deceitful and eloquent speaking devils, who without any help and guidance were not as well explored and characterized as they are now. Therefore, I want to thank some people who helped me in my survey to explore this fascinating and mesmerizing devil.

First of all, I would like to thank Sally Bushell, my supervisor, for her guidance. Without her direction and advice, my dissertation wouldn't have been of this quality.

I would also like to thank Andrew Tate, for mentioning that it's probably a very good idea if my dissertation is about the devil. And it was the best idea ever as I have now enough knowledge on this devilish character to finish my novel.

And I would also like to thank Chloe Buckley, for her editing work. After all her corrections and comments, it looks much better than before.

INTRODUCTION

And the great dragon was cast out, that old serpent, called the Devil, and Satan, which deceiveth the whole world: he was cast out into the earth, and his angels were cast out with him.

--- Revelation 12. 9

Satan, according to Christian theology, was created by God as a perfect angel. He lived in heaven as the most powerful angel and was called Lucifer; meaning 'bringing light' as his name is derived from Latin *lux* 'light' and *ferre* 'to bring'. The meaning of his name reflected his appearance; he was beautiful and dazzling. He radiated light and glory and was covered with gold and shimmering jewels. He, however, became jealous and proud. He wanted to be God's equal and was disobedient to Him. He refused to repent. This rebelliousness heralded his fall and his future became dark. Lucifer was thrown out of heaven, along with the angels who had chosen to follow him. Yet, it must have been that before God cast down the brightest angel upon earth – where he became known as Satan – he made sure that God's finest creation sinned; he seduced Eve to eat from the forbidden fruit, and therefore he indirectly seduced Adam. In this way, he deceived the whole world for the whole human world consisted only of Adam and Eve. What happened afterwards is familiar; Adam and Eve were ashamed and hiding for God, who later threw them out of paradise.

Such was the devil's interesting accomplishment before he was cast upon the earth. Yet, there are some questions that need to be answered; how did the devil manage to seduce Eve? We know the devil disguised himself as a serpent, and approached Eve in that form, but what made Eve believe that eating from the forbidden fruit was something she had to do? The serpent spoke to her and Eve was impressed by his words unfolding. Language seems important, but can also be very dangerous and manipulative. However, there were also other factors that helped the devil in his seduction; his appearance and the moment in time.

In this dissertation I explore the characterization of the devil throughout time. I argue that not only the words spoken by the devil are his device to seduce his victim, but it also depends on the moment in time and how the devil presents himself toward his victim. All these factors are essential to divert a person from God. Apart from this, I also focus on the meaning behind his appearance in certain periods. Although I discuss different periods, the main focus of my dissertation is the Romantic period.

Now, to emphasize this I will first give a historical background on the devil in the *Bible*, Anglo-Saxon literature, English medieval drama and English Renaissance texts in chapter one. In addition, I will explore three texts; the *Bible*, Marlowe's play *Doctor Faustus* (published in 1604) and Milton's epic poem *Paradise Lost* (published in 1667). These three narratives are used as core models of the devil figure. Here, I show that the devil figure is quite an interesting character in literature and is used in literature as a symbol of evil representing the opposite of good. Also, I explore his characterization.

Furthermore, the devil seems to appear in literature in certain times of history; critical periods, periods of despair, revolution and radical changes in time. My perspective on this is that the devil represents a character projecting thoughts and ideas in periods of despair and revolution; he is a character that hides a critique toward the church.

Chapter two explores the devil in English Romantic literature. This chapter opens with a brief introduction of the devil in Romantic literature and gives reference to a significant text, Blake's *The Marriage of Heaven and Hell*, to explore the meaning behind his appearance in Romantic literature. Explaining that this period was a time of revolution and fundamental changes, it shows that the devil appears in times of fear and terror and is used as a medium to criticise the Catholic Church. Following with the main focus of this chapter, I then explore the characterization of the devil figure in this period, showing that the devil is more humanized and always related to fear and terror, even when he looks beautiful. Also in Romantic literature it seems that the moment in time is crucial for the devil's temptation and attraction. And language is an important skill to seduce the victim.

When the devil persuades his victim to sell his soul it seems that he needs some kind of physical transaction from his victim to seal the deal. This pact mirrors in some way the fall of mankind, where Eve and Adam eat from the apple in exchange for knowledge. Apart from this, there are some very interesting ideas on the devil's appearance in English Romantic literature, which I explore towards the end of the chapter: the devil seems to have a double and either the devil or his victim is regarded as a symbol of femininity and a 'mad woman'.

To analyse these focus points I have selected three key texts; Matthew Gregory's *The Monk* (1796), Mary Shelley's *Frankenstein or the modern Prometheus* (1818) and James Hogg's *The Private Memoirs and Confessions of a Justified Sinner* (1824). While in this chapter I give examples from these texts, I also refer to the texts mentioned in chapter one to support my arguments.

Finally, I give a conclusion of my exploration of the characterization of the devil figure in English literature and in particular English Romantic literature.

I

The devil in the *Bible*, Anglo-Saxon literature, medieval drama and Renaissance texts.

Caldwell explains in 'The doctrine of Satan' that the figure of Satan is vague in the Old Testament: in the Apocalyptic literature 'it is manifold and confused' and in the New Testament the outline of Satan is clear and definite.¹ This remark, I suggest, shows that the devil is quite a fascinating character as he fulfills different kind of roles; for example he is an accuser, a tempter, a punisher, a liar, and a murderer.² And also his names are many to express the malevolence of his nature. He is called 'adversary' (1 Peter 5. 8); 'Angel of light' (II Corinthians 11. 14); 'Angel of the bottomless pit' (Revelation 9:11); 'Deceiver' (Revelation 12. 9); 'Devil' (1 John 3. 8); 'Dragon' (Revelation 12. 9); 'Enemy' (Matthew 13. 39); 'Evil one' (John 17. 15); 'Man of sin' (II Thessalonians 2. 3-4); 'Satan' (Mark 1. 13); 'Serpent of old' (Revelation 12. 9); 'Wicked one' (Ephesians 6. 16) and more.

As you might expect the devil, or Satan, is always depicted as God's opponent and antagonist. He is called adversary and enemy of God; he is evil and God is good. However, Satan, according to Christian theology, is never equal to God and therefore Christians reject the thought of some sort of duality between good and evil. For, as Caldwell notes, 'the God of Israel is supreme and beside him there is

¹ William Caldwell, 'The Doctrine of Satan: III. In the New Testament', *The Biblical World* 41.3 (March 1913), p. 167.

² *Ibid*, p. 168-169.

no other'.³ He, however, explains that there is 'a dualism in experience'.⁴ There exists an evil side to Nature and to human life. In the *Bible* this 'evil side of nature' is expressed in the character of the devil. Satan is not only evil, but also a rebel and his rebelliousness was quickly seen in the early Church as a cosmic projection or explanation for the many different choices believers, not following any orthodoxy, kept making about what to believe.⁵

In Anglo-Saxon literature, medieval drama and Renaissance texts the devil appears frequently as a character of evil misdeeds who brings about the fall of humankind and is usually a bad character and the antagonist to God. However in each period the devil character seems to have different characteristics.

In his study *Satan Unbound: The Devil in Old English Narrative Literature* Peter Dendle focuses specifically on the devil in the Anglo-Saxon period. He states that Anglo-Saxon authors devote little attention to the devil's physical description. The devil figure is specifically portrayed as a character set in mythological narratives and as a moral metaphor. The emphasis in this period is on his function rather than his personal character or activities. And in Old English literature the devil usually appears in the role of a tempter.⁶ For example in two poems, *Juliana* and *Genesis B*, the devil disguises himself as an angel of light in order to make his temptation more convincing. Innocent Eve in *Genesis B* surrenders, whereas Juliana's faith is so strong that it is impossible for the devil to seduce her. Woolf observes, in these poems and other, that the devil is depicted as

³ William Caldwell, 'The Doctrine of Satan: I. In the Old Testament', *The Biblical World* 41.1 (January 1913), p. 29.

⁴ *Ibid*, p.29.

⁵ Forsyth, *The Satanic Epic* (Princeton and Oxford: Princeton University Press, 2003) p. 45.

⁶ Peter Dendle, *Satan unbound: The Devil in Old English Narrative Literature* (Toronto: University of Toronto Press, 2001) p. 11.

a constant giver of bad advice,⁷ something of which we get notice in the Old Testament where the devil gives Eve his catastrophic advice. In other words, the devil's causal agency, whether convincingly or unconvincingly, is the inducement to human sin. He works at a psychological level.⁸ And Dendle's statement is acceptable, as Woolf nowhere in her essay describes the devil figure. All her observations give knowledge about his characteristics; she observes that the devil in old English poetry is 'always miserable, skulking wretchedly round the outskirts of the world'.⁹ Another observation is about the wanderer in Old English poetry; Woolf considers that the wanderer's monologues are alike the devil's because of the same 'weariness and abandonment of hope, the same yearning for what has been lost for ever'.¹⁰ Thus according to Dendle, and explored in Woolf's essay, the portrayals of the devil in Anglo-Saxon literature know little of 'the dramatic flourishes that would characterize the later devil of medieval drama and renaissance witch trials – the horns and spines, multiple faces, bestial proportions and features, etc'.¹¹ The devil, here, is more an abstract concept.

During the Middle Ages faith in God and the church had a strong influence on people. Everything that was regarded as good was seen in relation to God and everything that was regarded as bad and unorthodox with the devil. Under those circumstances, the men and women dedicated to special holiness suffered more severe temptations than their secular-minded brothers and sisters. People thought

⁷ R.E. Woolf, 'The Devil in Old English Poetry', *The Review of English Studies* 4.13 (January 1953), p. 2-5.

⁸ Dendle notes that the devil's characteristic also reflect mythology because of his role in the larger cosmic battle. See Dendle, p. 11.

⁹ Woolf mentions that this observation does not include the Satan in *Genesis B* as he is 'still flushed with the exhilaration of defiance'. See Woolf, p. 8.

¹⁰ *Ibid*, p. 8.

¹¹ Dendle, p. 11.

the earthly life was a test to resist temptation of the devil, so that after death – if you succeeded – you would receive eternal life in paradise. The devil is denied the entrance of the paradise for ever. He now wants to tempt the faithful man and woman to divert them of their path toward God. People thought that the devil was only interested in believers, as the secular-minded men and women were already considered to be damned into hell. The devil tempts the religious to obstruct God; when man thinks he can't be saved anymore and when despair overrules hope, then the devil has accomplished his task.¹²

In medieval literature the use of allegory is significant. One of the most important themes is, of course, despair. Despair usually appears in the form of a personification. An example can be found in *De anima liber quartus*, where the sequence of fear and joy is expressed in an *allegoria*. Snyder points out that a character called Timor, or Memmoria Mortis, tries to frighten Prudentia and the other cardinal virtues with 'his grim warnings of death, judgment, and hell'. She also observes that the devil uses the trap of despair to discourage those whom he could not keep secure in sin. In addition, she argues that he uses despair as one of his weapons. And according to medieval writers, it is logical that the devil – in first cause – uses despair, because he needs a weak spot to attack his victim. Although despair was a theme that was highly prominent in literature, luckily stories of forgiven sinners were the most popular.¹³

¹² Susan Snyder, 'The Left Hand of God: Despair in Medieval and Renaissance Tradition', *Studies in the Renaissance* 12 (1965), p. 22-25.

¹³ Snyder, p. 22 and 35.

As in the Middle Ages, the struggle between England and the Catholic Church continued in the sixteenth century.¹⁴ Literature in the Renaissance stayed more the less in the same tradition, thus despair remained an important theme; the loss of hope of salvation. The representation of ugliness, sinister figures, the turning point of the hero's downward movement and devilish figures who want to convince hopeless lovers that their love is hopeless and that life only continues with more pain are recognizable storylines of this period. But in the Renaissance, the despair *topos*, like others originally theological in nature, passed over into secular literature.¹⁵

So, in literature the devil has quite a lot of different roles and the most important characterizations are his opposition to God and his role as tempter. His main purpose is to divert believers from their faith in God. Throughout time his characterization develops; from character qualities in Anglo-Saxon literature to fuller descriptions of character qualities and physical illustrations in Renaissance texts. In other words, from an abstract concept to a more humanized figure.

The devil throughout time is related to despair, which was a significant theme in literature. In Renaissance texts the devil passed over in secular-minded literature instead of theological texts. Also the devil seems to appear in times where there is a struggle between England and the Catholic Church.

¹⁴ Paulo Lardi and Winifred Smith, 'Anti-Catholic Propaganda in Elizabethan London', *Modern Philology* 28.2 (November, 1930), p. 212.

¹⁵ Snyder, p. 18- 21.

● The devil in the *Bible* ●

You were the seal of perfection,
Full of wisdom and perfect in beauty.
You were in Eden, the garden of God;
Every precious stone was your covering:
The sardius, topaz, and diamond,
Beryl, onyx, and jasper,
Sapphire, turquoise, and emerald with gold.
The workmanship of your timbrels and pipes
Was prepared for you on the day you were created.
You were the anointed cherub who covers;
I established you;
You were on the holy mountain of God;
You walked back and forth in the midst of fiery stones.

Ezekiel 28.12-14

In this passage Ezekiel announces the downfall of the prince of Tyre. However the prince is often seen as an allusion to the fallen angel. The theologian Origen (185-254 A.D) was one of the first who argued that the prince of Tyre and Lucifer were identical with the devil. He used several texts to emphasise Satan's pride and his fall from heaven. Another passage is a part of Isaiah:

Art thou also become weak as we?

Art thou become like unto us?

Thy pomp is brought down to the grave,
and the noise of thy viols:
the worm is spread under thee,
and the worms cover thee
How you are fallen from heaven,
O Lucifer, son of the morning!
How you are cut down to the ground,
You who weakened the nations!
For you have said in your heart:
I will ascend into heaven,
I will exalt my throne above the stars of God;
I will also sit on the mount of the congregation
On the farthest sides of the north;
I will ascend above the heights of the clouds,
I will be like the Most High

Isaiah 14. 12-14

In Ezekiel we can read that this ‘anointed cherub’ was created perfect in all his ways, he was one of the most beautiful angels – the highest in rank. However, this bright star fell from heaven as the passage of Isaiah tells us. The idea of possible links between these passages is also proved by Forsyth as he writes on the Ezekiel part that ‘the brightness and beauty of the king’s cosmic counterpart fit well with the son of Dawn figure to whom the Isaiah poem alludes’.¹⁶

The Chief Covering angel Lucifer and the other angels were, like Adam and

¹⁶ Neil Forsyth, *The Old Enemy* (Princeton: Princeton University Press, 1990), p. 140.

Eve, created with a free will. God gave Lucifer a place in the Paradise on the mountains of the Gods. However, one day the angel began to be proud of his own glory and wisdom and iniquity was found in him. It was *not* put there by God. Lucifer created it as we read in Ezekiel 28. 17 ‘Your heart was lifted up because of your beauty; You corrupted your wisdom for the sake of your splendor’ and Lucifer wanted to be as God, as we read in Ezekiel 28. 6 ‘you have set your heart as the heart of a god’. Thus, the proud angel was thrown out of heaven (as we can read in Isaiah 14. 11-14), along with the angels who had chosen to follow him.¹⁷

As explained earlier, the devil seduced Eve, the first woman, to eat from the forbidden fruit of the tree of knowledge of good and evil. The fallen angel did not seduce Eve in his own form, but in Genesis he appeared as a serpent. Traditional theology has identified the Serpent with the devil. There is no personal Satan, but ‘a subtle animal performing functions later assigned to the devil, as tempter, calumniator, and hinderer’.¹⁸

Furthermore, the animal does not seem to be an ordinary animal as it is endowed with the faculty of speech, which the serpent uses to seduce Eve in a highly intelligent way. He pretends to presume that God has asked her not to eat from any tree in the garden; of course he knows already Adam and Eve can eat from any tree besides the tree of knowledge, but he does not mention this and this the beginning of his temptation. Eve answers;

¹⁷ In *Secrets of Enoch*, a pseudepigraphic of the Old Testament and usually considered as a part of the apocalyptic literature, we read that Lucifer persuaded the angels of the fifth heaven to revolt with him and set up a kingdom in opposition to God. *Secrets of Enoch* 18 and 29.

¹⁸ William Caldwell, ‘The Doctrine of Satan: I. In the Old Testament’, *The Biblical World* 41.1 (January 1913), p. 30.

We may eat fruit from the trees in the garden, but God did say, 'You must not eat fruit from the tree that is in the middle of the garden, and you must not touch it, or you will die'.

Genesis 3. 2-3

After that he provokes her by saying that she will not die if she eats from the fruit, and that God 'knows that when you eat of it your eyes will be opened, and you will be like God, knowing good and evil' (Genesis 3. 5). What is essential here is that Eve is innocent; she doesn't have the knowledge, yet, desires what she does not know. The serpent, however, is inspired with occult wisdom, able to prophesy the effect of eating from the forbidden tree. Caldwell explains that it appears as 'a medium of the power of temptation'.¹⁹ The serpent is making her curious for God's wisdom through suggestions and makes the appeal of apparently superior wisdom. It shows that wisdom gives knowledge and therefore Eve desires to eat from the tree. As the woman saw that 'the fruit of the tree was good for food and pleasing to the eye, and also desirable for gaining wisdom, she took some and ate it. She also gave some to her husband, who was with her, and he ate it' (Genesis 3. 6). Indirectly, Satan makes sure Adam sins and their eyes were opened.

This tempting act is inevitable as God created human being with a free choice of the soul. After all, as Caldwell notes, when 'curiosity and suspicion have been aroused and assurance given of the harmlessness of the inhibited act and promises given its magic effect, the excited desire does the rest'.²⁰

So, the devil – before his fall – was beautiful. He became proud and wanted to be

¹⁹ Caldwell, January 1913, p. 31.

²⁰ Ibid, p. 31.

as God. To calumniate God, he seduces Eve by using language in a manipulative way, and with this act he indirectly brings Adam to fall. In other words, the serpent hinders the progress of innocence by introducing sin into the new creation. But the animal is created by God, yet, it shows that behind its appearance hides an evil spirit. And it also shows that Eve has an option; either to obey God or not; it questions authority.

• Marlowe's *Doctor Faustus* •

Doctor Faustus is written in the Renaissance. The Renaissance is described to us as 'the Middle Ages minus God, and the tragedy is that in losing God the Renaissance was losing man himself'.²¹ This sense of loss is visible throughout the play, and starts in the opening chorus as it tells that Faustus sets black magic above his hope and salvation.

When Faustus summons some spirits, the first one to appear is Mephostophilis, a devil and servant to Lucifer. Mephostophilis admits to Faustus that when he and the other devils hear a blasphemer they 'fly in hope to get his glorious soul'. They appear only when a man is already 'in danger to be damned'.²² Faustus was considered already a potential sinner.

Faustus then sells his soul to the devil in exchange for knowledge, magic and necromancy, but it seems that 'the fruition of Faustus's pact is immediately shown to be much less than he hoped to be'.²³ Obviously, Lucifer has deceived him as

²¹ Christopher Marlowe, *Doctor Faustus*, ed. Sylvan Barnet (New York: Penguin Group (USA) Inc., 2001) p. xvii.

²² Ibid, p. 13, hereafter DF.

²³ Joseph Westlund, 'The Orthodox Christian Framework of Marlowe's Faustus', *Studies in English Literature, 1500-1900* 3.2 Elizabethan and Jacobean Drama (Spring, 1963) p. 200.

his knowledge and power are restricted.

Although Faustus sells his soul to the devil, throughout the whole play, as Kiessling observes, 'the chance for redemption still exists'.²⁴ But whenever Faustus wants to repent the devil convinces him not to. For example, when Faustus asks for Christ to save his soul, Lucifer enters and says 'Christ cannot save thy soul, for He is just. There's none but I have interest in the same' (DF 28) and Lucifer reminds Faustus of his promise. Faustus then answers that he 'vows never to look to heaven! Never to name God or to Pray to Him' (DF 28). This seems to be one of Lucifer's strategies to prevent Faustus to repent. Christ doesn't appear to Faustus, but Lucifer does. Westlund argues that 'Faustus's mode of perception is important throughout the play',²⁵ and Lucifer applies on this by appearing to him in person. Mephostophilis manipulates Faustus in the same way by answering Faustus question about why it is he is out of hell with 'Why this is hell, nor am I out of it' (DF 14). Although Mephostophilis doesn't answer the question with a complete description, but rather describes it as a state of mind,²⁶ it looks more real to Faustus than heaven²⁷ and the reality of salvation. In general, the devils draw on Faustus' despair. At one point, the Old Man tries to convince Faustus that he should repent and that God will give mercy if only he avoid despair. Faustus repents, but still with despair. Mephostophilis then threatens Faustus to tear his flesh apart if he not returns. Faustus returns and later tells the scholars why he didn't call on God:

²⁴ Nicolas Kiessling, 'Doctor Faustus and the Sin of Demoniality', *Studies in English Literature, 1500-1900* 15.2 Elizabethan and Jacobean Drama (Spring, 1975) p. 207.

²⁵ Westlund, p. 198.

²⁶ In this we can find Lutheran ideas as Luther notes that hell is a state of mind and Calvin agrees with him; it is the condition rather than the location of those doomed by destruction. For more information on Calvin and Luther see Snyder, p. 27-33.

²⁷ Westlund argues that heaven remains little more a concept to Faustus. See, p. 197.

Oft have I thought to have done so, but the
devil threatened to tear me in pieces if I named God
---to fetch me body and soul if I once gave ear to
divinity; and now 'tis too late! (DF 77)

Faustus thinks it is now too late to repent. He makes the fatal mistake of not seeing that he can be saved if only he believes in God's mercy and repents.

He believes his sins are too great that it is impossible for God to forgive him. For when Faustus is in utter desperation he tells his friends: 'Faustus' offense can ne'er be pardoned. The serpent that tempted Eve may be saved, but not Faustus!' (DF 76). Kiessling sees this as 'a kind of inverted pride that prompts him to regard his sin as worse than that of Satan himself'.²⁸ I concur with Kiessling that Faustus is indeed too proud of himself that even his worst sins cannot be forgiven by God. I also believe that he could be regarded as a devil figure himself.

Ornstein explains that Marlowe links Faustus' rebellion to 'the original impulse to sin in Lucifer and Adam'.²⁹ Whereas, I suggest that Faustus can only be linked to Lucifer. Although, Faustus wants more knowledge, he is not innocent like Adam; on the contrary, he is already aware of good and evil. He is just like Lucifer in the *Bible* too proud to repent and to ask God for mercy. He desires for more knowledge, more power; he wants to become like God instead of acknowledging him as his superior. Therefore, I suggest, Faustus is a devil figure who is deceived and persuaded by other devils, as it is not only despair, but also

²⁸ Kiessling, p. 211.

²⁹ Robert Ornstein, 'Marlowe and God: The Tragic Theology of Dr. Faustus', *PMLA* 83.5 (October, 1968) p. 1382.

pride that causes him not to repent and believe in God's salvation. Faustus could be regarded as a *döppelgänger* of Lucifer. This motif is also explored in chapter two, see sub chapter The devil's double.

So, the devil appears when he already thinks that person is damned. Following that, whenever the victim wants to repent, the devil persuades him with language not to. The devil also deceives the victim, as his knowledge and power are restricted. Furthermore, it seems that Faustus and the devil can be regarded as *döppelgängers*.

• Milton's satanic epic •

Many critics, poets and students of poetry have explored the question of whether Milton's Satan is a heroic or a destructive Promethean figure.³⁰ Lewis argues in her research *The Promethean Politics of Milton, Blake, and Shelley* that she agrees with the statement that Satan is the thieving rebel Prometheus; deceiving the first man and woman of humanity. The good Prometheus, she finds, is Christ; our creator and savior of humankind; the Son who bear the weight of human guilt.³¹ However I observe Satan as a savior. For example, in book IV Satan says;

[...] Why should their Lord
Envy them that? can it be sin to know,
Can it be death? and do they only stand
By ignorance, is that their happy state,

³⁰ Lewis gives a useful survey of this fact in chapter three of *The Promethean Politics of Milton, Blake, and Shelley* (Missouri: University of Missouri, 1992)

³¹ Lewis, p. 55-110.

The proof of their obedience and their faith?
O fair foundation laid whereon to build
Their ruin! Hence I will excite their minds
With more desire to know, and to reject
Envious commands, invented with design
To keep them low whom knowledge might exalt
Equal with gods; aspiring to be such,
They taste and die: what likelier can ensue?³²

In this quotation Satan wonders why their God – to remark; Satan doesn't acknowledge God as his creator - doesn't want them to have knowledge on good and evil. And he decides to make the new creation long for knowledge, as later in the poem he seduces Eve to eat from the tree of knowledge. The point is, however, that Satan gives them knowledge instead of just obeying 'their Lord' and being innocent. I believe that he is giving them something they should have had all along; knowledge on good and evil; a choice to choose. What Satan is doing here is questioning the authority of God.

God has created us with a free will and if choice is to be possible, as Bowers argues, there must be an option to choose.³³ Because if there is no option to choose, but only 'good'; what meaning could we give to 'good'? Good is meaningless when it has no contradiction. Even God cannot be defined as Good if there is nothing to oppose him. Therefore it is inevitable that if God created man and angels with a free will, someone will disobey him.

³² John Milton, *Paradise Lost*, ed. by Stephen Orgel and Jonathan Goldberg (Oxford: Oxford University Press, 2008), IV 516-527, hereafter PL.

³³ Fredson Bowers, 'Adam, Eve, and the Fall in *Paradise Lost*', *PMLA* 84.2 (March 1969) p. 265

Thus, it is only natural that man and angel have the possibility of disobeying their lord, and thus falling into disgrace. The first to fall was Satan and he is of course a rebel, but he also gives meaning to the world; meaning to life. However, he is also the one who deceived the whole world, and lies, cheats and tricks Eve to fall into disgrace.

When in hell, Satan hears of a new creation called man. He then departs to find this creation in Eden. After hearing a conversation between the two humans, he acquires the knowledge that they cannot eat from the tree of knowledge of good and evil. This gives him the idea to lead God's creation to destruction.

He whispers in Eve's ear a dream while she is sleeping; an act that is believed already to be the beginning of Eve's corruption and led her to fall.³⁴ However, I focus on the part where Eve is awake and deceived by the serpent. This scene is similar as the one in the *Bible* but with more extensive dialogue.

When the serpent first begins to speak, it amazes Eve with its surprising ability and overtly flatters her. Eve reacts wondrously on this by:

What may this mean? Language of man pronounced
By tongue of brute, and human sense expressed?
The first at least of these I thought denied
To beasts, whom God on their Creation-day
Created mute to all articulate sound (PL IX, 553-557)

Forsyth notes on this that Sir Thomas Browne and others in the Renaissance suggested that Eve might not be certain that only man could speak, because she

³⁴ Bowers, p. 269

has just been created.³⁵ Therefore she accepts its presence. According to Forsyth, Satan manages to turn this surprise to his advantage.³⁶

What is different here is that in Genesis Eve is already near the tree when the serpent approaches her. In *Paradise Lost* Eve isn't near the tree, but because of Eve's curiosity and the serpent's ability to speak the 'language of man', the serpent manages to lure Eve to the forbidden tree. Clearly, Milton shows how important language is, and how easy it is to manipulate and deceive someone when that person has no knowledge of good and evil. Although Eve doubts the idea of eating from the fruit, again here – like in the *Bible* – the serpent continues his fraudulent persuasion, like 'some orator' who in 'Athens or free Rome' (PL IX, 670-671) tried to convince their public with their argument. The serpent is doing exactly the same and because his argument is obscure he anticipates her emotional state of mind.³⁷ He explains that the fruit gives 'you life to knowledge' and that he touched it and still lives. He then raises the question 'Shall that be shut to man, which to the beast | Is open?' (PL IX, 691-962). He makes her wonder why a beast can eat from the fruit and not God's most precious creation.

Apart from this, he uses knowledge to persuade her; using the words 'death' and 'evil' which has for Eve not yet any meaning, and the serpent himself doesn't explain a definition of the word; he confines the meaning by saying 'whatever thing death be' and 'of evil, if what evil is'. He secures himself by stating that he

³⁵ Neil Forsyth, *The Satanic Epic* (Princeton and Oxford: Princeton University Press, 2003) p. 265-266

³⁶ Forsyth 2003, p. 266.

³⁷ Bowers explains in his essay that man is 'reason' and woman 'passion'. He argues that this is probably one of the reasons why Satan seduced Eve. Eve is more emotional and when Satan finds her alone he has the change to persuade her to eat from the fruit, because Adam – who is in charge to protect her – is not there to guide her and to bring her to reason; 'to her he is her "Guide and Head," without whom she is "to no end."' See p. 265-268.

doesn't know the meaning of the words. Thus, for Eve, the meaning of the word can only be something better than 'good' for as the serpent still lives and can speak. She can only see that eating from the fruit is just, as evil has not yet be brought into the human soul. Thus, the 'Satan-serpent',³⁸ tempts Eve within a rhetorical discourse.³⁹

Throughout the poem Satan disguises himself as a 'Tyger' and 'Lion' to learn of the easy charge given Adam and Eve concerning the tree of knowledge. He whispers in Eve's ear a dream in the appearance of a toad and seduces her in the form of a serpent. Also in *Doctor Faustus* Mephostophilis appears after Faustus' demands in the shape of an old Franciscan friar – 'a holy shape', because he is 'too ugly to attend on [Faustus]' (DF 13). And when, later, Lucifer appears, Faustus asks 'what art thou that look'st so terribly?' (DF 28). Is Satan to frightening to look at? Or is this one of his tricks to seduce a man (and a woman) of making them sin? I suggest that this is one of his tricks; as for *Paradise Lost* is concerned, the devil disguises himself in the form of an animal because animals are created by God and thus innocent.⁴⁰ It is for Satan, in this way, easier to enter paradise and seduce Eve than when he appears as a horrified creature. In *Doctor Faustus* 'a holy shape' is more appealing for the eye than someone who is too ugly to attend to. Although Faustus knows Mephostophilis is a devil figure, he still wants to see something that is less frightening. It seems that disguises are a significant method for the devil figure to get what he wants.

³⁸ Forsyth in *The Satanic Epic* uses this phrase, see p. 268.

³⁹ Forsyth (2003, p. 267) mentions that Satan's temptation is of a rhetorical nature. I agree with him as it seems that the serpent's language of speech is exactly in the same way ancient orators manage to influence their public with their argument. Milton here shows his knowledge of the ancient writers.

⁴⁰ In *Paradise Lost* when the devil enters the serpent it is described as 'Not yet in horrid shade or dismal den | Nor nocent yet, [...]', see IX, 185-186.

So, the devil gives meaning to God as you can't define anything if there is nothing to oppose to and he questions God's authority. In the *Bible*, as I have explored, the devil seduces Eve by using language, yet in *Paradise Lost* it seems more eloquent a method to use. Furthermore, it seems important for the devil to disguise himself in order to get what he wants.

The devil in Romantic literature

Romantic England was a time of wars and rumours of war. The impact of the war against revolutionary and Napoleonic France was especially great.⁴¹ The Romantic period was a dark one and a common emotion was fear. Under those circumstances, as Paulson doesn't doubt, the Gothic novel was so popular; the widespread anxieties and fears in Europe were aroused by the turmoil of France. And the negative, dark side of the revolution tended to fall into this genre through tales of darkness, confusion, blood and horror. For example, Paulson observes that *The Monk* is a novel that exploits 'the dramatic resonances of the Revolution and its anti-clericalism, but simultaneously portrays the rioting mob as blood-thirsty, completely out of control, animal-like in its ferocity'.⁴²

Lamb notes that the Gothic novel is best suited to 'the exploration of ontological crisis and ontological insecurity',⁴³ and of course we find this in *Frankenstein* where the monster has no identity. He has no name and his purpose is to acquire recognition from his creator and to belong to a family, however he is ignored by humanity and thus his wishes and desires are impossible to fulfill. As a consequence, the monster becomes violent and causes the destruction of others. In

⁴¹ For further information on the historical context of the Romantic period, see Stephen Prickett, *The Romantics* (London: Methuen & Co, 1981) p. 15-76.

⁴² Ronald Paulson, 'Gothic Fiction and the French Revolution', *EHL* 48.3 (Autumn, 1981), p. 532-536.

⁴³ John B. Lamb, 'Mary Shelley's *Frankenstein* and Milton's Monstrous Myth', *Nineteenth-Century Literature* 47.3 (December, 1992), p. 306

this we discover a larger philosophical issue, as Mellor notes; ‘what, finally, is being’,⁴⁴ and how is it constituted? And Lamb observes, with particular reference to *Frankenstein*, that the thematic focus of Gothic fiction is the nature of identity.⁴⁵ Apart from this, Lamb points out that Mary Shelley explores ‘the contradictions inherent in the bourgeois ideal of the individual’.⁴⁶ In fact, not only in *Frankenstein*, but also in other literature we can find these contradictions as the Romantic period was an age of paradoxes and contradictions.

One of the most fascinating subjects to express these paradoxes and contradictions are the devil and hell. And as explored in the previous chapter, there is much written about this antagonist to God and heaven.

For Romantic writers, Milton’s Satan was a significant and heroic figure and they further reshaped him into a ‘vehicle of artistic and ideological freight’.⁴⁷ In particular, writers like Blake, Shelley, and Byron turned Milton’s fallen angel, as Schock suggests, into a different kind of mythic anchor for ideological identification. He explains that the devil was a figure who projected ‘the oppositional values of their social groups as well as the ambivalence generated by these commitments, Satan served as a rhetorical instrument in controversial or speculative writing’.⁴⁸

⁴⁴ Mellor deals with the ontological crisis in *Frankenstein*. See Anne K. Mellor, *Mary Shelley: Her Life, Her Fiction, Her monsters* (New York: Routledge, 1989) p. 128 - 136.

⁴⁵ Lamb, p. 307.

⁴⁶ Lamb shows that Mary Shelley uses Milton’s myth of identity and its disastrous consequences to explore these contradictions; see p. 318.

⁴⁷ Peter A. Schock, *Romantic Satanism: Myth and the Historical Moment in Blake, Shelley and Byron* (Houndmills and New York: Palgrave Macmillan, 2003) p. 2.

⁴⁸ Schock, p. 3.

In English Romantic writing, there were diverse forms of Satanism that arose out of a set of cultural acts and forces converging in the historical moment.

Schock gives the following forms;

Anti-Christian or ‘infidel’ polemics and histories or religious myth, political and propagandistic uses of the figure of Satan, and the widespread fascination with Milton’s sublime archangel, propelled by the revisionist criticism and illustration of *Paradise Lost*.

According to Schock, these forms constitute the cultural matrix out of which Romantic Satanism emerged.⁴⁹

Thus, especially to criticize religion the devil was a useful character for expressing free thought and ideologies. For example, the devil and hell are often described as an awful place, a place of punishment. However, this is not always the case as William Blake was quite astonishing and different than others of his contemporaries.⁵⁰

The period after the French Revolution was a time of radical turmoil and political conflict. And it was during this period, between 1790 and 1793, that Blake composed a remarkable piece of work *The Marriage of Heaven and Hell*; a book that is similar to Dante’s *Inferno*, as the book describes the poet’s visit to hell and gives reference to Milton’s *Paradise Lost*. Just like *Paradise Lost*, it questions authority and is contradictive.

Blake portrays hell not as a place of punishment, but as some kind of energy

⁴⁹ For more information on this subject, see Schock chapter one – The Cultural Matrix of Romantic Satanism. p. 11-40.

⁵⁰ Other examples, where the devil figure is used as a projection of ideology and free thought are Shelley’s *Prometheus Unbound* (1820), Byron’s *Cain: A Mystery* (1821). For more examples, see Schock, p. 6-10.

that is opposed to the repressive place called heaven. As Blake writes:

Without Contraries is no progression. Attraction and Repulsion,
Reason and Energy, Love and Hate, are necessary to Human
existence. From these contraries spring what the religious call
Good & Evil. Good is the passive that obeys Reason. Evil is the
active springing from Energy.

Good is Heaven. Evil is Hell.⁵¹

Thus in Blake's view, humans need contradictions. However, he also says that the religious people have made these contradictions and in their eyes evil is active, desire and energy. But how is one person able to long for desire as it is regarded as evil? It seems that Blake is trying to confuse us in 'The Voice of the Devil', as he explains that 'The history of this written in Paradise Lost, & the Governor of Reason is call'd Messiah. And the original Archangel or possessor of the command of the heavenly host, is call'd the Devil or Satan'. However as Blake continues in 'the Book of Job Miltons Messiah is call'd Satan' (CPPWB, 5, p.36). If the Messiah is, in *Paradise Lost*, Jesus Christ, and in the Book of Job, Satan, how can it be that they both act in the same way? Shouldn't there be one good and one evil? It seems that Blake blurs good and evil in this phrase in order to show that there is no absolute good or absolute evil. In this way, he criticises the 'religious' as they say there is good and evil and nothing in between.

⁵¹ William Blake, *The complete Poetry and Prose of William Blake* ed. David V. Erdman (Berkeley: University of California Press, 1982), p. 34, hereafter CPPWB.

And in his 'Proverbs of Hell', Blake further describes more paradoxes, wherein he reveals the repressive nature of the conventional ideas of religion. For example, the sentence 'He who desires but acts not, breeds pestilence' and 'The road of excess leads to the palace of wisdom' (CPPWB, 7, p.38). It is clear that if one has a desire, but doesn't do anything with this it will bring a plague, to put in other words nothing good will happen if one doesn't act from desire. And if we follow the way of unrestrained behavior it will lead to wisdom, as Blake argues 'Expect poison from the standing water' (CPPWB, 9, p. 40). So could this also mean that Blake criticises that religion is something evil, as he seeks to explain that 'the religious' try to repress desire and want to use reason and restraint to do so. I suggest that he questions their authority and finds that one has to follow one's own purpose and ideas and that one doesn't have to follow the orders of 'the religious' as one will only lose one's desire.

So, the French revolution had a major influence on Romantic England. In particular, the fears and anxieties were reflected in the Gothic novel and the devil figure was a character that symbolically represented those fears, paradoxes and contradictions. The devil was a logical choice for writers to use his character for political and propagandistic reasons, free thought and ideologies. What is more, Romantic England was an age of self-consciousness and searching for its spirit. And most noteworthy, it was ironically aware of what it was doing with language.

• Representation of the devil •

In chapter one Lucifer is – before his fall – described as a perfect angel and when he appears as a devil figure he looks rather terrible and ugly. In Romantic literature the devil figure sometimes looks also beautiful even when he is already a devil figure.

When, in *The Monk*, Mathilda summons the fallen angel Lucifer for the first time, Ambrosio expects to meet a dreadful looking spirit, however what he sees is the contrary, because he beholds;

[...] a figure more beautiful than fancy's pencil ever drew. It was a youth, seemingly scarce eighteen, the perfection of whose form and face was unrivalled. He was perfectly naked: a bright star sparkled upon his forehead, two crimson wings extended themselves from his shoulders, and his silken locks were confined by a band of many-coloured fires [...]. His form shone with dazzling glory [...].⁵²

Ambrosio sees a beautiful figure, but he remarks 'a wildness in the demon's eyes, and a mysterious melancholy impressed upon his features, betraying the fallen angel, and inspiring the spectators with secret awe' (M 181). Although the devil figure appears as a beautiful youth, he still has features that give a daunting impression. And, when Lucifer appears to Ambrosio a second time, he seems to appear as a 'dreadful visitor';

⁵² Matthew Gregory Lewis, *The Monk*, ed. by E.A. Baker (Mineola, New York: Dover Publication, Inc., 2003), p. 181, hereafter M.

all that ugliness which, since his fall from heaven, had been his portion. His blasted limbs still bore marks of the Almighty's thunder. A swarthy darkness spread itself over his gigantic form: his hands and feet were armed with long talons. Fury glared in his eyes, which might have struck the bravest heart with terror. Over his huge shoulders waved two enormous sable wings; and his hair was supplied by living snakes, which twined themselves round his brows with frightful hissings (M 285).

The fallen angel in *The Monk* seems to have different appearances; he turns up beautiful and terrifying. This indicates some kind of deceiving act, which I discuss further below (see Temptation and attraction).

Although Levine argues that Frankenstein has many qualities of Milton's Satan and must be seen as both the creator and the fallen angel, and the monster as both Adam and Satan⁵³, I will only discuss the monster as a fallen angel.

Like Lucifer in *The Monk*, the monster in *Frankenstein* is in the beginning beautiful and perfect in proportion; however his appearance changes rather immediately as you can read below where Victor describes his creation:

His limbs were in proportion, and I had selected his features as beautiful. Beautiful! – Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery

⁵³ George Levine, "'Frankenstein' and the Tradition of Realism', *Novel: A Forum of Fiction* 7.1 (Autumn, 1973) p. 15-27. This argument is also discussed by Joyce Carol Oates, 'Frankenstein's Fallen Angel', *Critical Inquiry* 10.3 (March, 1984) p. 547-551.

eyes, that seemed almost of the same colour as the dun-white sockets in which they were set, shriveled complexion and straight black lips.⁵⁴

Victor is disgusted with his creation and finds later that the ‘demonical corpse’, the ‘wretch’, the ‘filthy daemon to whom [he] had given life’ (FR 77-78) has a ‘countenance [that] bespoke bitter anguish, combined with disdain and malignity, while its unearthly ugliness rendered it almost too horrible for human eyes’ (FR 102). To Victor the monster is becoming uglier and more hideous every time he sees his gigantic appearance.

It is not only Victor who thinks this about his ‘abhorred monster’; also the monster himself thinks this as he says to himself ‘the monster that I am’ (FR 116). In fact, he is a Satan figure; for in a most famous quote the monster speaks to his creator; ‘Remember, that I am thy creature; I ought to be thy Adam, but I am rather the fallen angel, whom thou drivest from joy for no misdeed’ (FR 103). The monster himself declares he is a Satan figure. He knows he was innocent but he becomes the ‘arch-enemy’ of Victor. He finds himself malicious because he is miserable, and doesn’t receive the love he wants. Because of this he brings about Victor’s destruction. He becomes the antagonist of his creator, just like Lucifer became this of God.

In general the monster could be regarded as a Satan figure; he is named a ‘demon’ and a ‘devil’. However, there is one significant feature that differs from the original Lucifer/Satan; Lucifer becomes Satan, because he became too proud;

⁵⁴ Mary Shelley, *Frankenstein or the modern Prometheus*, ed. by Maurice Hindle (London: Penguin Books Ltd., 2007), p. 58, hereafter FR.

the monster becomes a Satan figure for the reason that he doesn't receive the love and happiness he requires. Another point is that the monster believes it is not his responsibility that he becomes evil, but the consequence of Frankenstein for not giving him what he wants, whereas the original Lucifer/Satan is responsible for his own rebellion.

Just as in *The Monk* and *Frankenstein, Confessions of a Justified Sinner* characterizes a devil; Gil-Martin. Gil-Martin seems to have a duplicate personality; the 'chameleon art'⁵⁵ as Robert describes it. He shapes himself as Robert Wringham, as he observes that Gil-Martin seems to be the 'same being as myself' (C 80). Hogg assumedly refers here to *Paradise Lost*, where Satan shapes himself in different forms to enter Eden. When it's too late, Robert finds out that Gil-Martin is the devil, however others in the story frequently observe that Robert's friend is a devil. For example, Samuel tells him that his mother is found and that the 'devil', Robert's 'friend' has made the discovery. In this dialogue Gil-Martin is regarded as the devil. Also, when in a conversation with his brother George Colwan, George says that he must confess that the devil was his friend that told him where he was. And, in the editor's narrative, we are told that the stranger is described as a 'devilish-looking youth' and a 'hellish-looking student' (C 17). Again here, like in *The Monk*, the devil is described as a 'youth' and has terrifying features.

Something that is also similar to the other two books is that the devil first appears as rather good than evil. When Robert first meets Gil-Martin, he conceives a vision that this stranger is his 'guardian angel' (C 80) whom appeared

⁵⁵ James Hogg, *The Private Memoirs and Confessions of a Justified Sinner*, ed. by David Blair (Hertfordshire: Wordsworth Editions Limited, 2003), p. 113, hereafter C.

to him in an important period of his life. Robert later arrives at home where his parents notice that he has changed and ask him if anything out of the ordinary has occurred to him. Robert tells that he indeed met a stranger, but whom he 'took rather for an angel of light' (C 83). His mother replied that 'it is one of the Devil's most profound wiles to appear like one' (C 83). Here we recognise already that Gil-Martin is the devil, but Robert's reverend father asks whether this stranger stuck to the religious principles in which Robert was educated. Robert answers that he does, whereupon his reverend father replies that he then was 'no agent of the Wicked One' (C 84). It seems that it remains for Robert ambiguous whether Gil-Martin is a good angel or a devil, however Gil-Martin turns out to be Robert's personal devil, who leads him to destruction.

So, the devil – although he looks beautiful or appears as a good angel – always seems to have something terrifying and devilish in his features. And in the end, a devil is always related with ugliness, fearfulness and the terrifying. What is more, he seems to have facial features, something his didn't had that much in earlier periods; I suggest he is humanized.

● Moment in time ●

The devil always appears at a crucial point in time; Faustus was already going to be damned and Eve had no knowledge of good and evil, therefore it was 'easy' for the serpent to seduce her. And like in the core models, the devil in Romantic literature appears and acts in particular moments of the lives of his victims.

For instance, Ambrosio is known through the entire city by the name of '*The*

man of holiness' (italics in text); he is a son of God and is chosen 'superior of the society'. He is important for the people as an intermediate between God and the people. And he is pure in every way as we can read in the following quotation:

In the whole course of his life he has never been known to transgress a single rule of his order; the smallest stain is not to be discovered upon his character; and he is reported to be so strict an observer of chastity that he knows not in what consists the difference of man and woman: the common people, therefore, esteem him to be a saint (M 8).

Ambrosio also seems to be ignorant of the difference between man and woman; however, soon he is about to discover that they are not the same. After the sermon, Ambrosio is in his cell and remembers the enthusiasm of the people during his discourse. He is filled with excitement and is proud that the people see him as an idol. Furthermore, he asks himself if he can resist temptation, and if he should not 'barter for a single embrace the reward of [his] sufferings for thirty years' (M 24). However, he quickly banishes these thoughts and takes confidence in the strength of his virtue; he finds himself superior and considers that he is 'exempted from humanity's defects' (M 24). But what follows is that he is lured into forbidden passions; Mathilda – in disguise of the young novice Rosario – converts him into a lustful man who cannot control his desires; he merges with 'the frailty of mankind' of whom he thought 'he had freed [himself]' (M 24).

In *Confessions* we find a similar moment in time; one day Robert Wringham hears from his reverend father that he is welcomed 'into the community of the just

upon earth' (C 79). During his life Robert wanted to be accepted among 'God's children' and now his name is written in the 'Lamb's book of life'. Although Robert has sinned before, he is assured that he is freed from all his sins and of the possibility of ever again falling away from his new virtuous life. In other words, he has become a justified person and no past or future act of his own, or any other person, can reverse this.⁵⁶ It is shortly after acquiring this new state of mind that he is persuaded by the devil into several crimes; the devil who unexpectedly appears in this important period of Robert's life ensures that Robert sins to excess.

In both texts the victim is a man of God; Ambrosio is a son of God and superior to society. It seems that the devil wants a more difficult victim, as in *Doctor Faustus* the devil seduced him because Faustus was already damned. What is more, it seems that he has something akin to Eve; Eve had no knowledge of Good and Evil and Ambrosio seems to have no knowledge of the difference of men and women. He is, like Eve, ignorant of a subject that is crucial for him to make proper a decision. Robert has become a man of God, and the devil, now, shows that even if a person has become a man of God it is still possible to divert that person from Him.⁵⁷

The monster in *Frankenstein* seems to have a different reason to appear in Frankenstein's life; after William is murdered and Justine has been accused and executed for the murder, Frankenstein finds himself guilty, but doesn't admit this to his family. Then, one day, Frankenstein finds a 'weight of despair and remorse

⁵⁶ In his novel, Hogg uses Calvin's doctrine that explains that salvation is only for selected people, the 'elect'. And that the elect after conversion are still not free from temptation; but they never lose confidence. See, Snyder, p. 28.

⁵⁷ God's grace brings selected people, the elect, to salvation. However Hogg shows that it is possible to fall after conversion in disgrace. Here, Hogg uses the doctrine of perseverance in grace, as that doctrine means that any who falls into despair after his conversion is not, after all, one of the elect. See for further information, Snyder, p. 27-33.

pressed on [his] heart' (FR 93) and later decides to travel through the Alps and ascends to the summit of Montanvert. When arriving at the glacier, the monster suddenly appears. Frankenstein curses him and demands him to go away, but the monster persuades him, in a very eloquent language, to accompany him in the hut where the monster narrates the events of his life.

This is a crucial moment for Frankenstein as he feels miserable and guilty for the deaths in his family. But it is also that, after hearing the monster's arguments, he is 'partly urged by curiosity', and 'compassion confirmed [his] resolution'. What is more, he feels 'what the duties of a creator towards his creature' are, and that he 'ought to render him happy before [he] complained of his wickedness' (FR 104). The monster appears when Frankenstein feels miserable and when despair has the upper hand. He uses this moment to make him feel even guiltier as Frankenstein is the one who forces the monster to be a fiend. Here, we find reference to the Middle Ages and Renaissance, where the devil uses the victim's despair to persuade him to his wishes.

So, the devil appears at an important moment in life: this important moment has a religious meaning as the person is or has become a man of God. The devil then wants to divert his victim from the path of God and wrangles for his soul. The monster is not a real devil, but symbolizes one and appears at a crucial and desperate moment in Frankenstein's life; the monster here draws on Frankenstein's despair. I suggest, here, that the monster is a representation of the devil as he is observed in the Middle Ages and Renaissance texts.

• Temptation and attraction •

One of the significant features of the devil's temptation and attraction seems to be his language. And like the devil figure as explored in chapter two, the devil figure in Romantic literature uses language to persuade his victims.

One example can be found in *Confessions* when Robert meets Gil-Martin again and asks him if it's the Bible that he was reading. Gil-Martin answers: "it is *my* Bible, sir" (C 85). This doesn't mean that the Bible he was reading was that of the word of God. He just says it is *my* Bible. This could be regarded as any other authoritative book as well. The devil is highly intelligent to twist his words in such a manner that no further questions need to be asked.

And the devil flatters Robert by complimenting his abilities, saying that he was 'ordained to perform some great action for the cause of Jesus and His Church' (C 87). Robert could not even fall in disgrace to 'him' who had chosen Robert. Obviously, Robert is flattered about all this but the acquaintance doesn't explain anywhere what the doctrines of 'His Church' are. Robert believes that his new friend is true; however he is rather a manipulative monster that twists the truths with his beautiful words.

In *The Monk* Lucifer uses also language to convince Ambrosio to sell his soul in exchange for being saved from the inquisition. This is of course Ambrosio's moment of despair.⁵⁸ However, the temptation starts earlier as the devil uses a woman who disguises herself as a young Novice called Rosario and becomes friends with Ambrosio. But then, at one moment the woman lets Ambrosio promise that she will not be obliged to quit the monastery till her noviciate

⁵⁸ See sub chapter The devil's pact for more explanation on Ambrosio's despair.

expires. After that, Rosario reveals himself as a woman, and confesses that she loves Ambrosio for his virtues. She then tries to convince him not to tell anyone about her and she does this in an eloquent way; she tells him that he has nothing to fear as she is not interested in him to seduce him from 'the path of rectitude' and that his virtue is 'established on a basis too firm to be shaken by unwarranted desires' (M 39). Yet, Ambrosio will not comply immediately and then she – Mathilda – threatens to kill herself. At this moment, Mathilda is blackmailing him on an emotional level and Ambrosio has no other option than to consent. He cries that he 'can resist no longer! Stay then, enchantress! Stay for my destruction!' (M 41) and after he complied Mathilda continues her temptation.

Mathilda – who already sold her soul to the devil – seduces Ambrosio so he can have a few moments of pleasure and afterwards she tries to convince him that he should freely indulge in 'those pleasures'. Ambrosio, then, is aroused and wants more. Later, Mathilda shows him a ritual to summon a fallen angel; Lucifer appears beautifully, which is later explained as 'he borrowed the seraph's form to deceive Ambrosio' (M 285). After that, Mathilda tells Ambrosio that Lucifer came to her assistance with some difficulty. However, she managed that he obeys her commands, and adds that 'in future [Ambrosio] can only hope for supernatural aid by invoking the demons [himself]' (M 182). Telling Ambrosio that the devil obeys her commands is already an act of deceiving him, and that next time he can only summon the spirit by himself is devious.

Mathilda gives him the magic myrtle, which allows Ambrosio to open any door so he can enjoy lust and sexual needs. While already overcome with desire for Antonia, he goes to her room and rapes and later kills her. He then is caught by

the Spanish Inquisition and a death sentence awaits him. Clearly, Mathilda is an instrument of the fallen angel, who orchestrated Ambrosio's downfall from the beginning; because of Mathilda, Ambrosio discovers lust and alters from a pious, well-respected monk to a villain.

The monster in *Frankenstein* tempts on a different level than in *The Monk* and *Confessions*, but he still uses language to plead with his creator. When the monster approaches Frankenstein, at one moment the monster reminds him of performing his part, which Frankenstein owes him. The monster tells him of his state of mind:

Everywhere I see bliss, from which I alone am irrevocably excluded. I was benevolent and good; misery made me a fiend. Make me happy, and I shall again be virtuous (FR 103).

Here, the monster tries already to convince Frankenstein that he should make him content so he will behave. However, Frankenstein is not convinced and the monster continues, telling him his history of how he learned to speak and read. He enlightens Frankenstein about the books he has found and one in particular – *Paradise Lost* – made impression on him, and that in the story – which he sees as ‘true history’ – Adam had Eve, but the monster himself has no one. The monster, then, determines that *his* creator has abandoned him. He now wants Frankenstein to create a female, with whom he can live and share his life. However Frankenstein refuses to do so, following that the monster is ‘content to reason’ (FR 147). For he tries to prove that he isn't malicious for no reason, but that his behavior is caused by humans who are reluctant to accept him. And if he doesn't

receive what he requires, love, he will cause fear, and mostly he will work at Frankenstein's destruction.

Although the monster tries to reason with Frankenstein, he is, in fact, blackmailing him; he is not giving him an option, but an ultimatum. In other words; the monster only knows to speak the language for a short time of period and believes that 'language is a form of mastery and a way to overcome difference',⁵⁹ but Frankenstein still finds him a fiend and in the end rejects his demand again. It seems that, for the monster, his command of language is not enough to tempt his creator.

In most cases language seems important for the devil. For example, the devil anticipates Robert's thoughts when they first meet. Robert is on his way to 'return thanks to the Most High for my redemption from the bonds of sin and misery' (C 81) and the devil – who is still a stranger to Robert – asks if he can 'join with [him] in [his] elevated devotions' and wants to be 'initiated into the true way of salvation by conversing with [him]' (C 81). The devil then spends the day with his victim and after they separate Roberts discovers that:

the purpose for which I had sought the fields had been neglected, and that I had been diverted from the worship of God by attending to the quibbles and dogmas of this singular and unaccountable being, who seemed to have more knowledge and information than all the persons I had ever known put together (C 82).

Although Robert was thinking of escaping this stranger, he doesn't because he is

⁵⁹ Lamb, p. 314

impressed by his knowledge, so much that he forgets his own cause. Clearly, the devil wants to become Robert's friend so he can later influence him and distract him from the true way of salvation, which he does, as Robert commits several crimes.

So, the devil is highly intelligent and manipulates his victims by using language in a devious seductive manner to get what he wants; to do so either by himself or by using a human agent; to distract them from the path of God or to obtain his own desires. However, if the devil is not clever enough he fails, as observed in the case of the monster.

● The devil's pact ●

The pact with the devil is the most significant part of the devil's persuasion. It is the part where a human offers his or her soul in exchange for power and knowledge or other diabolical favours. In addition, the human also turns away from God and can't be saved any more and is lured into eternal damnation.

As I have already explained in *Marlowe's Doctor Faustus* language is an important device of the devil's way of tempting a human to give up his soul. In the three texts discussed, only in *The Monk* we find a similar pact with the devil. Ambrosio sells his soul to the devil in exchange for freedom.

After Ambrosio is captured by the inquisition he is imprisoned and is interrogated. When interrogated for the second time, he can't bear the torments anymore and admits his crimes with the result that he will be executed. Back in his dungeon Ambrosio decides to summon Lucifer and asks him to save him. But

Lucifer wants in exchange his soul for ever. What follows is an argument between the two, where Ambrosio first says that he will not give up his soul and be doomed to endless torments. At this moment Ambrosio will not give up his hopes of being one day pardoned.

Nevertheless, Lucifer tries to persuade him by telling that he will not be pardoned and that he is a 'miserable wretch' who is guilty of his crimes. Manipulation is what Lucifer is using; he raises questions to divert Ambrosio from his hopes of being pardoned and tells him he can't be saved any more. For example, he tells him;

Are you not infamous in the eyes of men and angels? Can such enormous sins be forgiven? Hope you to escape my power? Your fate is already pronounced. The eternal has abandoned you. Mine you are marked in the book of destiny, and mine you must and shall be (M 285 – 286).

However, still Ambrosio seems to have some hope. Lucifer tries to work powerfully upon Ambrosio's despair and fears, but Ambrosio will not yet avert from the hope of salvation. Even when Lucifer gives Ambrosio the parchment and a pen to sign his signature in blood, Ambrosio comes to his senses and cries that the demon should leave him alone. Here, it seems that the persuasion alone is not enough for a human to sell his soul. Lucifer disappears but with a warning that the next time when he calls, Ambrosio should take the offer or 'these talons shall rend you into a thousand pieces' (M 286).

The time draws near and the closer the hour of punishment arrives, the more

Ambrosio finds himself in moments of despair as fear and terror fill his mind. Then, he quickly seizes the magic volume and summons the spirit again. Lucifer appears and asks to accept the conditions. Ambrosio accepts it and when preparing to sign his name he hesitates. But, at that moment Lucifer exclaims that they are coming and that he should be quick, yet Ambrosio fails to write his name again. However Lucifer then threatens him that he either signs the paper or he sacrifices Ambrosio to his rage.

This is the crucial moment; the inquisitors are already unlocking the door, something that causes Ambrosio to feel the danger coming closer. Besides, Lucifer's threat terrifies Ambrosio and he sees no other means to escape destruction; he complies by signing the fatal contract. Here, it seems that the crucial moment, the language and the threats of Lucifer are all needed in order for Ambrosio to sign the pact.

What is obvious here, too, is that Lucifer wants a physical transaction. The whole time he tries to convince Ambrosio to sign the contract as if he can't take his soul if Ambrosio doesn't sign his name in blood. I suggest that we find here a reference to the *Bible* and *Paradise Lost*; Eve needed to take a bite from the apple in exchange for knowledge, and the serpent got his revenge as he made Eve and later Adam sin. The apple is something physical, just like the parchment Ambrosio needs to sign. This object is necessary for the devil to verify the exchange; the devil acquires something and obtains something in return. In addition, this object is for the devil the denotation that a human can't be saved anymore; the victim has sinned irrevocably and there is no hope of salvation.

So, the devil – when he wants to collect a soul – needs a physical transaction

that confirms the deal. This deal consists of two things; the human receives something and the devil receives something in exchange. For the devil this deal depends on several things: it has to happen on a crucial moment of despair and the devil needs eloquent language to deceive his victim. Again, here, language is important for the devil to persuade a victim, yet the actual moment is also dependent of the victim's state of mind.

• The devil's double •

The double or *doppelgänger* motif is a major trope of gothic Romantic literature. The double, usually a guardian angel or tempting devil, is some sort of antithetical self⁶⁰ and in the three novels this feature is well used. The devil seems to oppose an antithetical self; Ambrosio is '*The man of Holiness*'; Robert has become a justified person as he is now one of the elect; as earlier stated, Frankenstein represents God and the monster Satan.

Rank argues that, the original double, when it was insurance against the destruction of the self, was a guardian angel, who later appears as precisely the opposite.⁶¹ As already observed above, the devil first appears as a good angel or, as the monster is concerned, beautiful and innocent. And in each novel, the devil figure leads his victim toward destruction; selling the soul, turning away from God, the loss of loved ones and death.

And critics oriented toward psychology, view the diabolical devil, which

⁶⁰ Robert Rogers, *a psychoanalytic study of The Double in Literature* (Detroit: Wayne State University Press, 1970), p. 2.

⁶¹ Claire Rosenfield, 'The Shadow Within: The Conscious and Unconscious Use of the Double', *Daedulus: Journal of the American Academy of Arts and Sciences*, 92 (1963), 326-344 (p. 334).

predominates, as a character representing the unconscious, instinctual drives.⁶² In *The Monk* and *Confessions* the devil seems indeed to represent instinctual desires and needs. Ambrosio explores his desires and lust, because Lucifer's agent Mathilda seduces him into these hidden feelings. And After Robert meets his new 'friend', he starts thinking of great ideas; he wants to be a 'champion', and finds it more congenial to his nature 'to be cutting sinners off with the sword than to be haranguing them from the pulpit' (C 84). And he does so, as he takes justice into his own hands. But if the devil is the double of his victim, it also means that the victim is the double of the devil, because they mirror each other.

Robert and Gil-Martin obviously are doubles,⁶³ for as Robert states that Gil-Martin appears to be the 'same being as myself' (C 80) and 'was constant to me as my shadow' (C91). But Robert is also Gil-Martin's double for as when Robert is escaping from the crowd they call him a 'monster of nature', 'an incarnate devil'. Robert is here seen as a 'devil'. In addition, it seems that Robert is actually representing the devil's instinctual drives. When Robert tells Gil-Martin that Mr. Blanchard finds that 'it is incalculable what evil such a person as [Gil-Martin] may do'(C 90), Gil-Martin proposes that the two of them should make away with Mr. Blanchard. Robert is shocked but Gil-Martin mocks his cowardice and persuades him to do the job 'for the benefit of mankind' (C94). Although Gil-Martin suggests that the two of them should kill Mr. Blanchard, it is only Robert's gun that 'was discharged' (C 97). It seems that Robert does what Gil-Martin wants to do.

⁶² Rogers, p. 2.

⁶³ It is also observed that Robert and George, his brother, are doubles, but they are 'bodily' doubles. See Rosenfield, p. 334-335.

And, when the devil is in a sword fight with Robert's brother, it seems that the devil has no power to end the conflict; he is 'like a shadow, or rather like a spirit' (C 117) and George seems invincible. It appears to be that George has the advantage of the fight and then, at one point, the devil calls for Robert's help, who then fights against his own brother and kills him in the end.

After murdering his brother, Robert kills his father only to comply with the devil, who afterwards expresses his 'enthusiasm of approbation' (C119). It looks like the devil can't kill a human by himself. However, when Robert kills his own mother and a lady – both murders he can't remember and are done in the absence of the devil – it seems that the devil committed those murders. Samuel gives an explanation as he tells Robert the following:

They say the deil's often seen gaun sidie for sidie w' ye, whiles in ae shape, an' whiles in another. An' they say he whiles takes your ain shape, or else enters into you, and then you turn a deil yourself (C 135).

But still, if the devil enters Robert's body, the physical act is done by Robert's hands; the devil is only present spiritually. The devil seems to be a spirit that cannot act by bodily means; he can only influence Robert's mind or enter his body; he has no physical body himself.

Also Ambrosio can be observed as the devil's double; when he gives the sermon the spectators 'were all enchanted with Ambrosio's oratory. All found their attention irresistibly attracted while he spoke, and the most profound silence reigned through the crowded aisles' (M 9). Because of his language – which is

‘nervous, clear, and simple’ – he acquires the undivided attention of the crowd. And later when he explains some abstruse parts of the sacred writings his ‘voice, at once distinct and deep, was fraught with all the terrors of the tempest’ (M 9). His voice and language is like that of the devil; convincing and persuasive. Apart from this, Leonella (one of the spectators during the sermon) explains to Antonia that she doesn’t like Ambrosio as he;

has a look of severity about him that made me tremble from head to foot. [...] I never saw such a stern-looking mortal, and hope that I never shall see such another. His description of the devil, God bless us, almost terrified me out of my wits; and, when he spoke about sinners, he seemed as if he was ready to eat them (M 11).

Not only his voice and language, but also his appearance is like that of the devil. However it is difficult to say if Ambrosio also represents the devil’s instinctual drives. Lucifer, here, is most of the time not there when Ambrosio performs his crimes, but it seems that from the beginning it was Lucifer’s purpose to turn Ambrosio into a sinner. He ensures that Ambrosio rapes his sister and murders her and his mother.

I suggest that the devil cannot touch human beings, but can only manipulate them, and then turn them into sinners. In other words, his purpose is to make others sin, but he can only work indirectly. Here, again we find a reference to the *Bible* and *Paradise Lost*. Eve is the serpent’s agent to let Adam fall, and the serpent only speaks to Eve and never touches her. Eve eats from the fruit herself. He works indirectly and diverts humans from God and love. But is it possible that

the devil actually wants love? Or that he just wants to destroy love? In both texts the victim murders his family. And if we look at the monster in *Frankenstein* it seems fair to say that the devil figure, here, wants something he doesn't have. The monster – who is Frankenstein's double⁶⁴ – asks him for love, but love is denied. Frankenstein does not acknowledge him as his creation; the monster is an abandoned child, a parentless orphan; he is alone. And when Frankenstein makes a 'bride' for the monster, so that the monster can leave Europe with her to live 'virtuously', he suddenly destroys his work. It seems that the monster never receives what he wants; he wishes to belong to a family, but he is so hideous that no one accepts him. The monster thinks that he could maybe belong to the family of peasants from whom he learns how to speak and interact by observing them, yet when he reveals himself to them, they find him abhorrent and hideous and chase him away.

What is more, Frankenstein has a family and is going to marry Elizabeth, his sister and cousin; he has love. Clearly, Frankenstein has everything the monster wants; he represents the monster's instinctual desires. However, because the monster doesn't receive a bride and has no family – to whom he can belong – he murders all blood relations⁶⁵ of Frankenstein and as a consequence of all the losses his father dies as well.

Now, the monster murders and is considered a devil figure, but in the other two novels the devil doesn't murder without using another human, therefore I suggest that the monster is only a symbolical representation of the devil; he mirrors

⁶⁴ Levine explains that the monster and Frankenstein are doubles as they are 'two aspects of the same being'. See Levine, p.18.

⁶⁵ Levine points out that every death in the novel is a death in Frankenstein's family, literal or figurative. See Levine, p. 21.

himself with Satan, but he is not a real devil. In the other two novels the devil is observed as a spirit and shadow, but the monster has a physical form, hence he can murder by himself.

So, I suggest, the devil and his victim are doubles and share 'instinctual drives'. What is more, the devil can't act of his own accord; he is a spirit and can only work indirectly by using a human being. When a character symbolizes a devil figure and has a substantial body, he can operate on his own. In general, the devil also wants his victim to kill his family or when a symbolical devil kills his victim's family by himself; either because he has no love or to let the victim turn away from God and make him sin.

• The woman and the devil •

In spite of the biblical mode in which Satan seduces Eve, in the three novels discussed women are not the main focus of the devil. The devil only seduces men and destroys them. But in *The Monk* and *Confessions* the victim of the devil seems to represent a woman. For example, Ambrosio has never been outside the abbey, only on Thursdays when he needs to give a discourse in the cathedral. It could be argued that the abbey stands for the domestic environment that separates Ambrosio from the outside world. He is like a woman, excluded from the male society. But his position changes and he 'must enter occasionally into the world and be thrown into the way of temptation' (M 10). As a result he is not strong enough to act as a rational man, as it happens that he discovers feelings and desires and can't resist them.

And passions, emotions and desires are considered to symbolize femininity. Bower explains this with the example of Adam and Eve; Adam signifies reason and Eve passion. Furthermore he clarifies the idea of superior and inferior with an analogy of the sun and the moon; the moon only shines by reflected light; and just as in the human soul there is one element that dominates the other which is subjected to obedience. Man is the dominant element for woman as woman has been created corporeally for man and hence inferior to man.⁶⁶

Ambrosio thus can be considered as a symbol of femininity since he pursues his desires and seems to represent a woman that is excluded from society. And not only Ambrosio, but also Robert seems to represent a symbol of femininity; Robert is neglected by his biological father as he admits 'my father according to the flesh disclaimed all relation or connection with me, and all interest in me' (C 67). Even his brother doesn't want him in his presence as Robert has to 'swear that you will never again come into my presence without being invited' (C 32). He is an 'outcast'. Even toward his 'friend' he acts as a woman; he obeys him just as it was expected of a nineteenth century woman to obey her husband. In fact, they actually look like a married couple as Robert predicts that Gil-Martin 'was to stick to me for good or for evil' (C 82) even in death, as they die together. He pleases him like a slave and frequently refers to him as his 'master'.

In *Frankenstein* it is somewhat different; here it could be argued that the symbolical devil is represented as a female. The monster is just like Ambrosio and Robert, excluded from society; he is not accepted by the family of peasants and his creator, as he explains to Frankenstein 'Everywhere I see bliss, from which I

⁶⁶ Bowers, p. 265.

alone am irrevocably excluded' (FR 103). In addition, the monster could be seen as an Eve figure as the monster, like Eve in *Paradise Lost*, recognises his own reflection in a transparent pool; 'it was indeed I who was reflected in the mirror' (FR 116).

Furthermore, it seems that these characters are all being irrational; they all murder either out of revenge, desire or just to obey their 'master'. And it is almost axiomatic that madness and therefore the irrational are associated with women. As Elaine Showalter comments:

Contemporary feminist philosophers, literary critics and social theorists have been the first to call attention to the existence of a fundamental alliance between 'woman' and 'madness.' They have shown how women, within our dualistic systems of language and representation, are typically situated on the side of irrationality, silence, nature, and body, while men are situated on the side of reason, discourse, culture, and mind.⁶⁷

But, all the characters are male and should therefore stand on the side of reason, yet they show the opposite; Ambrosio follows his desires, rapes and murders, he acts as an irrational woman; Robert seems to represent the 'mad woman' that is neglected by patriarchal society; the monster is not only left redundant by his male creator, but also by other people, including other woman. He then takes revenge by murdering Frankenstein's family. And as Showalter argues; madness as experienced by (or depicted in) men is metaphorically and symbolically

⁶⁷ Elaine Showalter, *The Female Malady: Women, Madness, and English Culture, 1830-1980* (New York: Penguin, 1985) p. 3-4.

represented as feminine⁶⁸. I suggest that these three characters are not only represented as feminine, but are also 'mad'.

So, just as in the biblical mode the devil seems to seduce a woman, as it could be argued that Ambrosio and Robert are a symbol of femininity. And if a character symbolizes a devil, that character could be regarded as a female figure. In addition, this symbol of femininity, I suggest, is also represented as a mad woman.

⁶⁸ Showalter, p. 3-4.

CONCLUSION

To conclude, I have shown that the devil is quite a fascinating character to analyse. In literature he fulfills many different roles, yet his most significant role is that of antagonist to God and his role as tempter. As a character his fundamental purpose is to divert believers from their faith in God and to obstruct Him.

Throughout time his characterization develops in English literature; in Anglo-Saxon literature the devil is only described by character qualities, in the Middle Ages he is frequently used as an allegory of Despair, in Renaissance texts he acquires physical attributes as well. In other words, the devil becomes more humanized. Also, the devil was first the beautiful Lucifer, but after his fall changes into Satan. This transition is still explored in later texts as I have shown that the devil is first beautiful or appears as a good angel, yet he always seems to have something that reveals his devilish and terrifying character.

For the devil, language is one of the most important methods to seduce, manipulate and deceive his victim and it seems that in later texts this method becomes more significant. However, it also seems that the moment in time is very important for the devil to appear in his victim's life as he either seduces his victim when he or she is ignorant, feels guilty and desperate or when the victim has gained a more prominent role with regards to religion and the faithful man. Furthermore, the devil - excluding the monster in *Frankenstein* as the monster only symbolizes a devil - disguises himself in order to acquire what he wants;

either in an innocent animal, a faithful human being or a good angel. And, the devil can only act indirectly and uses a human as his agent; here again with the exception of the symbolical devil as he can act directly and persuades his own desires. What is more, the devil wants his victims to kill their blood relations, though the monster, the symbolical devil, kills the victim's family himself.

When the devil wants a victim to sell his soul, he needs a physical transaction that confirms the deal. And again here, the crucial moment in time – the moment where a victim can't be saved anymore and has no hope of salvation – and the use eloquent language are important.

Apart from his characterization, I have explored two deviating readings of the devil in Romantic literature. I have shown that the devil and his victim are *döppelgangers* and share 'instinctual drives'. And, it also seems that the devil still seduces a woman, as both Robert and Ambrosio could be regarded as symbols of femininity, whereas the symbolical devil can be regarded as a female and an Eve figure. In addition, the female figure is also represented as a 'mad woman'.

As far as the characterization and exploration of the devil is concerned, it seems that the devil appears in times of fears, despair, anxieties and struggles with the Catholic Church and revolutionary times. In particular, these fears and anxieties were reflected in the Gothic novel and the character of the devil projects those feelings in literature. Also, the devil was a character that expressed critique, propaganda and political ideologies in general and toward the Catholic Church and Christianity as he is a logical character, because he opposes God. The devil is the one who questions authority, yet he is also the one who gives meaning to God, as you can't define anything if there is no opposition. After all, the devil is God's

foremost enemy and does everything to obstruct Him and desires retaliation. And, he does it well as Thomas Carlyle says 'The devil has his elect'.⁶⁹

⁶⁹ This quotation is from Thomas Carlyle (1795-1881), British historian and essayist. See Maximilian Josef Rudwin, *The Devil in Legend and Literature* (Chicago: University of Chicago Press, 1931), p. 124.

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