

THE EVOLUTION OF THE SATAN FIGURE: FROM 14TH CENTURY
LITERATURE TO 20TH CENTURY POPULAR CULTURE

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Brianna Reeves

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by

Brianna Reeves

APPROVED:

Lee Courtney, PhD
Committee Director

Tracy Bilsing
Committee Member

Paul Child
Committee Member

Gene Young, PhD
Dean, College of Humanities and Social
Sciences

DEDICATION

This thesis is dedicated to my little brother, Terrin Lee, and my grandfather, Frenchie Crawford, Jr., both of whom passed before this journey began. I promised to make them proud. This work is but the first step of many.

ABSTRACT

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Interest in characters deemed villainous remains a pillar of scholarship. The intrigue lies in characters' presentation, rather than solely residing in their malevolent deeds. The motives, or lack thereof, behind their evil, whether they have redeemable qualities, and the ways in which others (in the fictional world and in reality) perceive them are all critical aspects of any character labeled a rogue.

This thesis chronicles the evolution of the Satan figure and is divided into chapters, each of which centers around one work of fiction and its respective Satan figure. The emphasized literature includes: *The Divine Comedy 1: Hell* (1320), *The Tragical History of Doctor Faustus* (1592), *Paradise Lost* (1674), and *Dracula* (1897). To analyze the modern Satan figure, characters from popular culture are utilized, namely horror icons—Michael Myers, Jason Voorhees, and Freddy Krueger—as well as the Batman rogue, Joker. For the sake of remaining concise, not all of their various iterations are taken into account. Therefore, the horror analyses are limited to first films, barring *Friday the 13th*: Michael Myers in *Halloween* (1978), Jason Voorhees in *Friday the 13th* (1980), *Part II* (1981), *Part III* (1982), and *The Final Chapter* (1984) and Freddy Krueger in *A Nightmare on Elm Street* (1984). Similarly, only one work featuring the Joker receives reference—*The Killing Joke* (1988). The examination of the Satan figure's evolution accentuates appearance, psychological complexity, motivation for malevolent acts, and how each figure is perceived in their respective fictional worlds and in reality.

The thesis argues the existence of parallels between the popular culture characters and Dante's Devil, Marlowe's Lucifer, and Milton's Satan are what constitute their being stand-ins for the traditional Satan figure. To use Stoker's *Dracula* as an example, the vampire, like Milton's Satan, changes form to achieve his agenda. He is manipulative, yet a reliance on fear and coercion is reminiscent of Marlowe's treatment of Faustus and Lucifer's interactions. Ultimately, evidence suggests the Satan figure evolves from an animalistic form into a being that bears a semblance of humanity, while physically and mentally retaining the bestial qualities of its biblical and literary ancestors.

KEY WORDS: Satan, Horror, Popular Culture, *Dante's Inferno*, *Paradise Lost*, *Doctor Faustus*, *Dracula*, *Halloween*, Michael Myers, *Friday the 13th*, Jason Voorhees, *A Nightmare on Elm Street*, Freddy Krueger, *The Killing Joke*, Joker.

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INTRODUCTION

How is evil culturally interpreted? The word “evil” itself is defined in Merriam-Webster using an assortment of terms and phrases such as “sinful,” “morally reprehensible,” and “causing harm.” This raises the question of what makes a *person* evil. According to Christian orthodoxy, everyone sins and by that alone it is fair to argue everyone, with varying degrees, acts immorally or engages in behavior that causes harm to others, whether physical, mental, or emotional. The trouble, then, is discerning the difference between an evil person and an immoral one. Sins and immoral actions are redeemable, religiously (depending on one’s spirituality) and under the judgement of society. Acts perceived as evil, for example, sexually abusing a child, terrorism, and serial murder, many would contend, are not. People who participate in such conduct are often considered inherently cruel, exhibit no remorse, and have motivations deemed selfish or grossly misguided. Throughout history, no other persona has embodied this level of wickedness more than the Satan figure.

At his core, the Satan figure incites fear. More so than that, though, he also acts as a barometer on morality. For centuries the threat of being damned and suffering at the hands of the Devil in Hell was used to instill in humanity the will to live righteously in order to ensure passage into Heaven. While Satan continuously evolved as the sacred stories of his relation to God and the world were retold based on disparate religious texts, his role in the destruction of humanity, as far as Christianity is concerned, has largely remained the same. The Devil and his followers’ fall from Heaven, due to an attempted coup against God, results in his corrupting Eve and by proxy all of mankind. Satan’s

ability to deceive the purest of God's creations was, and to an extent still is, used as a fear tactic.

However, by the start of the twentieth century, the western society that previously condemned any who dismissed Christianity had become more accepting of secular points of view. As Philip C. Almond notes, for a preponderance of the last two-thousand years in human history, it was "impossible not to believe in God" or the Devil (Almond). Beginning at the latter part of nineteenth century, Satan's cultural dominance, specifically in regards to his influence on morality and the way in which people lived their lives, steadily began to wane. In his stead new Satan figures adapted the role. These figures are at the forefront of popular culture and, unlike the persona that seemingly inspired their creation, do not exert their influence on society in reality. But the fictional worlds in which they exist depict them as Satan figures in their own right; these characters affect their societies so much so that their presence dictates the lives of mankind in these fictional worlds. In turn, the manner in which the characters impact the real world is evidenced by their popularity; while there appear to be no quasi-religious sects worshipping them, as those who practice(d) Satanism worship the Devil, these figures are passionately revered.

In the following thesis, the evolution of the Satan figure is examined from accounts written during a time that overlaps with the Old and New Testament periods to characters in popular culture that act as modern-day iterations of the Satan figure (Stewart). The first chapter of the thesis is an overview of Satan's general history, which will date back to Devil-like personas that appear in the Books of *Enoch* and *Jubilees* and extend to Satan's lingering cultural prominence in the nineteenth century.

The analysis of the Satan figure then shifts to chronicling his evolution as it is traditionally reflected in literature, beginning with Dante Alighieri's *The Divine Comedy I: Hell* (1320). Christopher Marlowe's drama, *The Tragical History of the Life and Death of Doctor Faustus* (1592) is next, followed by John Milton's epic, *Paradise Lost* (1674). To analyze the figure's more modern portrayals, characters from popular culture are utilized, namely horror icons such as Count Dracula, Michael Myers, Jason Voorhees, and Freddy Krueger, as well as one of Batman's rogues, the Joker. In an effort to examine these characters in a more focused manner, not all of their various iterations are taken into account. Therefore, this analysis of the horror icons is limited to only their first appearances: Count Dracula in Bram Stoker's gothic novel, *Dracula* (1897), Michael Myers in John Carpenter's *Halloween* (1978), Jason Voorhees in *Friday the 13th* (1980), and Freddy Krueger's debut in Wes Craven's *A Nightmare on Elm Street* (1984). Similarly, only one work featuring the Joker receives reference, the villain's most famous story—*The Killing Joke* (1988), by Alan Moore.

As for the examination of the figure's evolution, special focus is given to appearance, psychological complexity, motivation for malevolent acts, and how each figure is perceived in their respective fictional worlds as well as in reality. In analyzing the traits that each of the pop culture characters consist of, a case is made for why they are essentially stand-ins for the more traditional depiction of the Satan figure. How they incite fear, what these characters represent, and how they have been perceived beyond the context of their respective works of fiction are all questions that are broached and answered.

The second chapter, following the general history of Satan, is centered around Dante's Devil in *Inferno*. This section examines the physicality of Dante's Devil, his power, or lack thereof, within the text, and his relation to the Hell he lords over. Especially of interest to the thesis is the Devil as a monstrosity. In *Inferno*, Dante presents him as a figurehead—he never speaks, no one beyond the ninth circle acknowledges him, and he is largely immobile, reduced to a grotesque being, sentenced to a Hell of his own.

Chapter three is devoted to Christopher Marlowe's play *The Tragical History of the Life and Death of Doctor Faustus*. The Satan figure analyzed in Marlowe's work will be the Devil himself, Lucifer. His appearance is fleeting, but Lucifer's influence is evident in both his agent, Mephistophilis, and Doctor Faustus; every action the two partake in happens because of or in spite of Lucifer. Again, Lucifer's physical presence in the tragedy is remarkably short-lived, much like Dante's Devil before him, yet there is plenty of ground to cover, particularly in comparison to his *Inferno* counterpart. One aspect of special interest is the name he is repeatedly referred to—Lucifer. In Dante, the figure is never named. With Marlowe's drama, he is only ever spoken of as Lucifer, except when an Old Man casts him away using the faith of God and calls him Satan. *Doctor Faustus*, too, portrays a grotesque image of the Satan figure, but not much time is spent on Lucifer's physicality; however, he is notably mobile, and his manipulation tactics are given cursory attention.

John Milton's *Paradise Lost* is the subject of chapter four. Milton's version of the Satan figure seems a natural evolution of the character following Dante and Marlowe. For much of the poem, Satan appears in the form of an Archangel with incredible power and

freedom his predecessors are never granted in their respective works. Satan is contemplative, utilizes disguises, demonstrates human-like sensibilities, and is portrayed with an intellectual prowess that is unmatched among his fellow fallen devils. The evolution of the figure post *Doctor Faustus* signifies Marlowe's manipulation characteristic taken to new heights. As opposed to inciting fear and putting on a show literally from Hell to coerce his target, akin to the Lucifer and Faustus relationship, Milton's Satan is the ultimate deceiver, even using flattery to manipulate Eve in the Garden. *Paradise Lost* additionally presents the Satan figure's point of view throughout the poem to offer an exhaustive examination of the character's psyche. This is interesting to note because it is indicative of the figure's taking on a larger role within the context of fiction written about it. Since the epic often places Satan as the focal point, centuries of debate have been devoted to whether or not he is the hero of *Paradise Lost*. This thesis posits that his more villainous qualities help shape the Satan figures that follow him hundreds of years later.

The remaining chapters, five through nine, revolve around the five pop culture characters in order of their respective works' release (it should be noted that Joker's first appearance in comics is in 1940): Dracula, Michael Myers, Jason Voorhees, Freddy Krueger, and the Joker. The last chapters are similar in structure and content to the first three. However, in an effort to provide further evidence to the claim that they are Satan figures, greater attention is given to their cultural resonance as well. The popular culture figures, not too dissimilar from the Satan figures they are derived from, exhibit an evolution of their own, when all five are simultaneously taken into consideration. Dracula is a hideous monster, preying on the weak so that he may gain strength; Michael Myers is

a killer without a motive; Jason Voorhees vengefully attacks ill-behaved teenagers; Freddy Krueger is a dream killer, who feeds on the nightmares of young people; the Joker, via extravagant and grossly immoral means, intends to prove that even the most sane of men only need one tragedy to engender madness similar to his own.

CHAPTER I

General History of the Satan Figure

Culturally, the role of the Devil is relegated to that of villainous figures in popular culture. Stories about Satan, excepting horror or genre film/television, are typically considered a hard sell, which is understandable as the idea of Satan carries with it innumerable connotations of religious tradition, specifically that involving Christianity. Historically, while the Devil is a biblical figure, the traits that characteristically define him have, over the last century or so, begun to be embodied by characters who are either loosely or not at all connected to religious tradition, Christian or otherwise. Thus, the depiction of the Satan figure itself has evolved. This evolution has not erased the figure from the Hebrew, Christian, or Satanist literature from which his story originates. However, it has pushed the Satan figure beyond the confines of faith, allowing other narratives, that appear to have been influenced by the Devil's cultural and historical impact, to explore the boundaries of storytelling outside of that which often features the inclusion of Satan, Hell, or demons.

The Devil, his title, his role in religion and culture, and his powers/abilities have all received innumerable alterations since the figure's introduction over two thousand years ago. However, the Devil has not always been the Satan recognized in common Christian tradition. Generally, Satan is considered the origin of evil, as far as Christianity is concerned. Yet in Genesis, the first book of the Bible, the copulation between the sons of God (angels) and the daughters of man is culpable for God flooding the Earth to rid it of all life, excepting Noah and his family, as well as two of each animal. The progeny of the sons of God and the women of Earth were deemed Nephilim, a term that when

translated in the Greek version of the Hebrew Bible (the Septuagint) means giants (Almond 2).

Between the third and fourth centuries BC, *The Book of Enoch* was written.¹ This text, within its first thirty-six chapters titled *The Book of the Watchers*, presents the story of the Watchers (angels/sons of God). These chapters have been credited with establishing the groundwork for Jewish demonology, telling two different versions of how the Watchers fell. In one telling of their fall, the sons of Heaven mating with human women is considered an act of rebellion against God. The sons lust after women; under their chief, Shemihazah, two hundred Watchers defile themselves by mating with the daughters of man (*Enoch* 6:1-6:5). Such unions beget giants, Nephilim, who, in contrast to their counterparts in Genesis, have children of their own, Elioud, that are brutal. The Elioud are cannibalistic; they kill men and eat them, as well as drink their blood and that of animals. Meanwhile, women, the wives they take, are taught sorcery and schooled in charms (*Enoch* 7:1-7:5).

There are a number of chiefs, all under their leader Shemihazah, responsible for provoking the fall of the Watchers in the second version. Asael educates men in metallurgy, instilling in them the ways of crafting jewelry, armor, and weaponry. Other chiefs instruct men and women in works that would later be deemed witchcraft. For instance, Shemihazah teaches “spells and the cutting of roots,” and Hermani trains them in “sorcery for the loosing of spells and magic and skill” (*Enoch* 8:3). The violence and bloodshed that arises from the above teachings causes the four archangels, Michael, Sariel, Raphael, and Gabriel to intercede, which results in their imploring God to enact

¹ Excepting the Ethiopic Church, Christendom largely rejects *The Book of Enoch* (Stewart).

punishment on Asael, Shemihazah, and the rest of the watchers who “revealed to [man] all sins” (*Enoch* 9:8).

God’s punishment is the Flood. Sariel warns Noah of the world’s impending end and tells him to hide. God sends Raphael to capture Asael, then bind the Watcher hand and foot in a hole deep in the wilderness, submerged in darkness. There Asael is to dwell for an “exceedingly long time,” and on the day of the judgement he will be “led away to the burning conflagration” (*Enoch* 10:5-6). Gabriel receives orders to incite a war between the giants meant to exterminate them before the Flood (*Enoch* 10:9). Finally, God tells Michael to capture Shemihazah and his followers who have copulated with the daughters of man. Once the Watchers have seen the destruction of their sons, the giants, Michael is to confine them for “seventy generations in the valleys of the earth” (*Enoch* 10:12). On the judgement day, they are to be taken to the “fiery abyss,” where they will be bound in perpetuity; all who are condemned thereafter will suffer in the abyss alongside them (*Enoch* 10:13-14).

Thus begins the history of what would eventually evolve into the story of the Devil. However, even before then, other explanations for the evil, or sinful, tendencies of man had come to the fore. The story of Adam and Eve, for example, did not initially begin with Satan embodying the form of the snake to mount his deception in the Garden of Eden. On the contrary, in *The Book of Jubilees*,² believed to have been written in the second century BC, the angels do not fall until after the death of Adam—though the angels’ fall, due to their mating with the daughters of man, resembles that which would be later written in *Enoch* (Almond 6). In the second century text, a lower order of angels

² As with *The Book of Enoch*, only the Ethiopic Church accepts *The Book of Jubilees* in Christendom (Stewart).

watch over Adam and Eve. After the two have been in the Garden for seven years, a serpent approaches Eve and persuades her to eat from the forbidden tree (*Jubilees* 3:17-20). The serpent is not referred to as Satan or an evil spirit of any kind in *Jubilees*.

Not until several generations into Adam and Eve's lineage that the lower angels begin copulating with women. The union begets giants, which, similar to the story later featured in *Enoch*, results in the world's and man's being riddled with all manner of violence and corruption. As punishment, God decrees the lower order of angels "tied up in the depths of the earth" (*Jubilees* 5:6). And the giants are provoked to kill one another until the world is rid of them (*Jubilees* 5:9). But their souls survive the flood that God conjures to punish man's wickedness. Death and destruction is unleashed on the descendants of Noah at the hands of the "impure demons;" to appease the pleas of Noah, God orders the souls of the giants bound (*Jubilees* 12:5). Whereas Shemihazah plays an active role in the angels' fall in *The First Book of Enoch*, a figure named Mastêmâ is introduced after the fact as the "chief of the spirits," asking,

Lord, Creator, let some of them remain before me, and let them harken to my voice, and do all that I shall say unto them; for if some of them are not left to me, I shall not be able to execute the power of my will on the sons of men; for these are for corruption and leading astray before my judgment, for great is the wickedness of the sons of men. (*Jubilees* 10:8)

God permits a tenth of the evil souls to remain in the command of "Satan" on Earth, while the rest are condemned; interestingly, this marks the first time Satan's name is referenced in the *Jubilees* text (*Jubilees* 10:11). The name receives no further mention until the twenty-third chapter, where it is explained that after the destruction of the Earth,

man will once more grow in faith and righteousness, allowing humanity to experience true peace without Satan or “any evil destroyer” to deter them, as he will have been destroyed on the final judgement day (*Jubilees* 23: 27-29).

In Christian literature, barring the *New Testament*, Justin Martyr’s *First Apology* (published in 155 AD) bears the first mention “to the Genesis story of the fall of the angels” (Almond 10). To defend Christianity against accusations suggesting atheism on the part of the faith’s practitioners, Justin Martyr argued the speculation was founded under the influence of evil demons—particularly from religions such as the Greco-Roman faith and Judaism. Not until his *Second Apology*, written in 161 AD, did Justin identify the evil demons as the sons of God from Genesis 6:1-4 and *The First Book of Enoch* (Almond 10). As stated by Justin, similar to the telling in *Enoch*, angels were charged by God with the responsibility of watching over the world. However, lust for women drove them to transgression, resulting in the birth of half-breeds, or demons. Afterwards, the angels sinned through other means as well, subduing mankind with “magical writings,” fear, punishment, and “partly by teaching them to offer sacrifices;” in addition, “among men they sowed murders, wars, adulteries, intemperate deeds, and all wickedness” (Dods, Pratten and Reith 76). Philip C. Almond suggests that Justin’s incrimination of demons in pagan religions are culpable for the persecution of Christians, and acts as a catalyst for Christianity demonizing its religious oppositions. As such, the *Second Apology* also warns followers of Christianity that the authority of the fallen angels is ever-present, as evil spirits co-exist with humanity, influencing and lying to people of pagan faith (Almond 11).

The fall of the angels, especially in regards to where the event aligns with Adam and Eve's existence, remained a topic of debate. Latin apologist Lactantius' early fourth century text, *The Divine Institutes*, posits that the angels fell after the Flood. Lactantius believed God sent angels to Earth to protect man from the Devil, fearing the latter, whom God had initially given control of the world, would corrupt humanity with wickedness. Despite God's warning, the angels were heavily influenced by the Devil and slept with women, a sin resulting in their exile from Heaven. Lactantius, not too dissimilar from texts predating his, concluded that the offspring of angels and women were "unclean spirits, authors of all wickedness that occurs, and the devil is their chief" (Lactantius).

The spirits proposed in *The Divine Institutes* introduced mankind to various forms of magic. But the full extent of the demons' power was most notably evident in their ability to possess the human body, a skill that came courtesy of their slender, air-thin bodies. While these spirits spread evil without restraint, they were not the progenitors of it. According to Lactantius, evil existed before the creation of Earth—God created a spirit, referred to as δίαβολος (devil) by the Greeks, which erred on the side of depravity because of free will. Therefore, to Lactantius, the notion of evil existing prior to the world's creation allowed the supposed fallen angels of Genesis to be considered just as much victims of the Devil as humanity. Lactantius is the last Christian writer of any considerable influence to insist the sons of God in Genesis 6:1-4 were fallen angels (Almond 13).

Published in 426 AD, Saint Augustine of Hippo's *The City of God* laid the foundation for the dismantling of the theory by Lactantius and those similar to it. Akin to Lactantius, Augustine was convinced that the origins of evil took shape before Adam and

Eve's creation. In contrast to the Latin apologist, Augustine declared the fall of the angels, along with their leader, the Devil, and the creation of man were concurrent events. Therefore, Genesis 6:1-4 did not recount the story of how the angels had fallen. No longer were the origins of evil synonymous with the Devil, the fall of the angels, and the demons who had been birthed because of the union of angels and women. The "twofold division" of the Devil and his followers, the fallen angels, would begin to dominate the Christian tradition (Almond 15). In fact, the fourteenth book of Saint Augustine's *City of God* offers a remarkably familiar description of the Devil's attempt to claim Paradise as his domain:³

But after that proud and therefore envious angel... preferring to rule with a kind of pomp of empire rather than to be another's subject, fell from the spiritual Paradise, and essaying to insinuate his persuasive guile into the mind of man, whose unfallen condition provoked him to envy now that himself was fallen, he chose the serpent as his mouthpiece in that bodily Paradise in which it and all the other earthly animals were living with those two human beings, the man and his wife, subject to them, and harmless; and he chose the serpent because, being slippery, and moving in tortuous windings, it was suitable for his purpose. And this animal being subdued to his wicked ends by the presence and superior force of his angelic nature, he abused as his instrument, and first tried his deceit upon the woman, making his assault upon the weaker part of that human alliance, that he might gradually gain the whole, and not supposing that the man would readily

³ Justin Martyr is the first to identify Satan as the serpent in the Garden (Almond 34).

give ear to him, or be deceived, but that he might yield to the error of the woman.

(Augustine 14.11)

Reviewing the Devil's origins from the Christian perspective also necessitates the examination of those who worshipped Satan. The earliest report of Devil worshipping was written by a Benedictine monk of Chartres named Paul in 1022, who relayed information about a group of heretics that met at night to conjure demons and conduct sacrifices for them. By the 1430s, the behavior had become a practice of "popular magic;" additionally, such practices had gone from including male and female participants to the predominant number of practitioners purportedly being women (Almond 99-100).⁴ Likely propagated by the clergy, the near fantastical threat of Satanic sects spread throughout Europe, inevitably leading to the witch persecutions that would permeate for upwards of 300 years.

Especially relevant to the Satan figure's history is the transition of the name 'Satan' from a descriptor of a particular role to a personal name for the figurehead himself. With origins stemming from the noun *śātān* in Hebrew, 'satan' as a term appears several times in the Hebrew Bible where it distinguishes a human being's role as "adversary or accuser;" on other occasions, the name signifies celestial beings (16). In the Books of Numbers and Job, the latter of which is written circa 400-300 BC, the satan acts as an emissary for God. The Book of Zechariah, however, written circa 500 BC, depicts the satan in a more adversarial role.⁵ Here the satan contends Israel is underserving of

⁴ Theoretically, men (magicians) were in control of demons; women (witches) were purportedly controlled by demons.

⁵ Zechariah 3:1-2

God's favor; Elaine Pagels notes this is the satan "on the verge of deviating from his role as God's agent to become his enemy" (Pagels 113).

The transition from 'satan's' use as a function to its designation as the name of one being is also emblematic of the images Israelite writers utilized to describe their "intimate" foes. In describing such adversaries, Pagels remarks these writers seldom relied on the monstrous or bestial descriptions they typically employed to classify "foreign enemies." As opposed to "Rahab, Leviathan, or the dragon, most often they chose instead the image of that supernatural—if sinister—member of the divine court, the satan" (113-114).

1 Chronicles, then, provides further evidence to the satan's diminishing role as an emissary of God. The satan in the twenty-first chapter of 1 Chronicles incites King David to conduct a census that displeases God, leading to punishment wherein 70,000 Israelites die of country-wide pestilence. Thus, the duality of good versus evil is cemented, as the sinful act of a census is initiated by Satan's attempt to transcend the power of God (Almond 19).

Throughout the centuries, as the Satan figure evolved, many aspects of his chronicled history pervaded the figure's fictional interpretations. This may explain the significance of the giants in Dante's *Inferno*, the emphasis on magic in *Doctor Faustus*, Satan's in-depth contemplation in *Paradise Lost* as he borrows the serpent's form, Count Dracula's telepathic abilities, and more.⁶

⁶ Magicians were not always considered a societal threat (Almond 96).

CHAPTER II

The Devil's Place in Dante's *Inferno*

Depicted as a traditional Satan figure, Dante's Devil is grounded in bestiality and its biblical origins. Beginning with the former, the poet's pilgrim describes the fiend as a giant who eclipses the monstrous size of other giants he and Virgil encounter in Hell. Satan's appearance is made more haunting as the pilgrim marvels at the Devil's three-faced visage. The front-facing head is scarlet in color, the face on the right is a shade of white and yellow, while the left is tinted brown. In continuing to scan the body, the pilgrim also takes note of the creature's massive wings, his six weeping eyes pouring blood and tears, and the three mouths that devour traitors—Judas, Brutus, and Cassius. All of these keen observations have symbolic meanings, particularly biblical ones.

As Anthony K. Cassell argues, this image of Dante's Devil metaphorically equates to Satan's "infernial Jerusalem and grave" (331). The three heads represent a "negation of the Godhead," reflecting the Holy Trinity; "as God the Father his impotence is the inverse of power. As the Son, the Logos, Truth becomes Ignorance; as the Word Made Flesh his cruciform figure dripping tears and bloody foam apes passion" (341). The inverse parallels to Christ venture beyond symbolic appearance. Satan standing erect with his lower-body submerged in the frozen waters of the Cocytus River is also a perversion of baptism. In contrast to humanity's redeemer, Satan is damned to perform the direct opposite task of living amongst and brutalizing sinners. This imagery presents the Devil's station in Hell as a grave, an eternal and inescapable punishment—the very aspect of death that Christ's resurrection defeated.

An additional analogue drawn by John Freccero is the figure of Dante's Devil mirroring crucifixion, as the description of the outline in Canto XXXIV of Satan's form is akin to that of a cross (14-15). Such an impression is made prominent by the manner in which Dante depicts the three heads, as well as by the similarities apparent between Lucifer's wings and a windmill, which strikingly resembles the appearance of a cross. Of the wings, the pilgrim says,

Plumeless and like the pinions of a bat

Their fashion was; and as they flapped and whipped

Three winds went rushing over the icy flat. (Dante Canto XXXIV, Lines 49-51)

Again, Satan's damnation in Hell inversely emulates the death of Christ. As opposed to the Devil receiving stripes on his back or having to endure unspeakable torture, like the Son he strove to replace in Heaven, he torturously, and somewhat ceremoniously, injures the backs of the aforementioned the traitors, Judas, Brutus, and Cassius:

Each mouth devoured a sinner clenched within,

Frayed by the fangs like flax beneath a brake;

Three at a time he tortured them for sin.

But all the bites the one in front might take

Were nothing to the claws that flayed his hide

And sometimes stripped his back to the last flake. (Canto XXXIV, Lines 55-60)

But for all of the parallels between Christ and Dante's depiction of the Fallen Angel, Dante leaves the archfiend powerless in terms of freedom and influence. Lucifer's purpose in organizing a rebellion to overthrow the Kingdom of God was an effort to

supersede both the Son and the Father to establish himself as Heaven's supreme ruler. His immediate failure and banishment led him to organizing yet another attempt at undermining the power of God, by successfully orchestrating the fall of man in the Garden of Eden. Thus, every decision the former archangel makes both prior to and after his own fall is a power-play. Stationing him in the ninth circle of Hell, perpetually submerged in the frozen waters of the Cocytus River, Dante ensures his portrayal of the Devil wields as little authority as possible.

Inferno is an epic descent into the bowels of Hell that begins with an inscription on the gateway, warning against the horrors that lie ahead. The inscription reads,

Through me the road to the city of desolation,
 Through me the road to sorrows diuturnal,
 Through me the road among the lost creation.

Justice moved my great maker; God eternal
 Wrought me: The power, and the unsearchably
 High wisdom, and the primal love supernal.

Nothing ere I was made was made to be
 Save things eterne, and I eterne abide;

Lay down all hope, you that go in by me. (Canto III, Lines 1-9)

Upon crossing the threshold, the pilgrim and his guide, Virgil, are immediately greeted with howls of pain and eternal suffering. Each stage of the journey is worse than the last, more terrifying in sight, smell, and sound as they descend further. As such, the reader is

left waiting in anticipation of the mighty Satan's impending debut. Along the way, however, the great deceiver is rarely mentioned, his presumed dominance over the underworld is scarcely felt, and the happenings in the nine circles work independently of his influence. In fact, a few of the sinners speak of Minos, the judge who "assigns [souls] to [their] proper place in Hell," as the figure they are sent to upon entering the realm of the damned (Canto V, Line 10). One of the sufferers in the Wood of the Suicides, Pier delle Vigne, discloses how the souls of the condemned are sentenced:

When the wild soul leaps from the body, which
 Its own mad violence forces it to quit,
 Minos dispatches it down to the seventh ditch. (Canto XIII, Lines 94-96)

Another of the lost souls, Guido da Montefeltro, directly identifies Minos as the arbiter he was carried to as he awaited sentencing following his death. (Canto XXVII, Line 124)

Apart from Virgil's use of *Dis* (Satan) to explain that "the traitors lie" in the circle where Satan resides, the name Satan never emerges in the *Inferno* passages of the *Divine Comedy* (Canto XI, Lines 65-66). While his Heavenly title of Lucifer appears, it is present two times in the text and neither mention is of consequence. Therefore, the authority he so desperately longed for, prior to and following his descent from Heaven, is designated to Minos, a human and former King of Crete—one of the beings he attempted to wrestle God's favor away from in order to assert his rule on Earth.

Dante establishes the Devil's impotence further, as Satan's former status in Heaven receives cursory acknowledgement in the following lines:

If he was once as fair as now he's foul,
 And dared outface his Maker in rebellion,

Well may he be the fount of all our dole. (Canto XXXIV, Lines 34-36)

This brief passage does more than contrast the being's bygone beauty to his now demonic form. Mention of the rebellion also recalls his influence, power, and free will; he was capable of swaying a group of angels to betray their God, organizing them into an army, and ultimately committing an act that brought about his demise and altered the course of history. By alluding to the Devil's storied past, Dante emphasizes how far the Emperor of the underworld has truly fallen.

Not only has his physicality drastically changed, but so, too, are his circumstances altered, as well as the implications surrounding them. Because of his apparent lack of influence throughout the other eight circles of Hell, Satan is ruler in name alone, a designation undoubtedly given to him by the God he once attempted to overthrow. Gone is his silver-tongued bravado and, at this juncture in the figure's evolution, presumed clever rhetoric; these attributes are absent from the mouths and the disposition of the now three-headed monstrosity. The Fallen Angel brandishes unspeakable power, in terms of brute strength, though it is only useful in the task of punishing sinners of his kind. Ironically, the act tortures him, too, since the assignment of perennial jailer and executioner robs the archfiend of his free will.

In Dante's *Inferno*, evil incarnate himself is not the dominant figure in what is essentially his own home. The figure is a sinner Dante assigns to a circle of Hell, a sinner who earns no more attention than the above-average lost soul that Virgil spotlights as an example of how not to proceed through life. Other than size, the most salient difference Dante delineates between the Devil and other sufferers is establishing his sins as a precursor to those that would follow. As far as humanity is concerned, Adam and Eve's

transgression in the Garden is Original Sin, but Lucifer's ambition engendered evil—Dante is adamant to see him punished for it in the *Divine Comedy*.

At this early stage in the Satan figure's evolution, Dante presents the readers of his time, and posterity, with an image of a defeated Lucifer, stranded in Hell and suffering through punishment inversely parallel to the death and symbolic resurrection of Christ. In a husk of the great being that once embodied his form lives a monstrous and mindless figure, with immense power and no way of exerting it. Dante mocks him, bestowing the Devil with incredible power that he is incapable of utilizing on his own merit. As little more than a figurehead, Satan rules the underworld in name only, which is expressly evident in his apparent indifference to Dante and Virgil's intrusion. Throughout the text, most sinners, as well as several demons, question the pilgrim's purpose for traveling through the land of the damned. A few of them are inquisitive, curious about the happenings in the land of the living; meanwhile, others exude an air of hostility. Interestingly, Satan takes neither stand. Not only does an intruder pass through his domain, but the pilgrim gawks at his hideousness, then exits relatively unperturbed.

The great deceiver, humanity's nemesis, is at his lowest in one of the single most revered texts highlighting his status as the evil incarnate. His control over the realm in which he is Emperor, as well as control over his own will, is extremely limited. Thus, Dante's portrayal of the Satan figure in Hell offers a representation that adheres to biblical tradition, while also subverting expectations of the figure's sovereignty in the underworld. His subsequent evolutionary step in literature, Christopher Marlowe's late sixteenth century play—*The Tragical History of the Life and Death of Doctor Faustus*, removes the physical, psychological, and power constraints set in place by Dante. With

Doctor Faustus, Marlowe develops a contemplative Devil that is intensely different from the figure Dante emasculated nearly 300 years prior.

CHAPTER III

Marlowe's Contemplative Devil

Like Dante's Devil, the Satan figure in *Doctor Faustus* is grounded in its biblical origins, which is made especially apparent by what John D. Cox refers to as its "orthodox reading" (52). Had Marlowe's play not been able to sustain such a reading, posits Cox, the drama's success and survival on the stage would have been fleeting for the time in which it was written and performed, as dissent from an orthodox tradition was "impossible for Marlowe, or any other contemporary playwright who valued his freedom to write" (47). Traditional Christian references to Lucifer are exemplified on numerous occasions throughout the work. The most notable example is Faustus' questioning Mephistophilis about his "Lord":

Faustus	Tell me, what is that Lucifer thy Lord?
Mephistophilis	Arch-regent and commander of all spirits.
Faustus	Was not that Lucifer an angel once?
Mephistophilis	Yes Faustus, and most dearly lov'd of God.
Faustus	How comes it then that he is prince of devils?
Mephistophilis	O, by aspiring pride and insolence, For which God threw him from the face of heaven. (Marlowe Scene 3, Lines 62-68)

While Marlowe's Satan figure mirrors Dante's in his relation to the Bible, the Lucifer of *Faustus* drastically differs from the Devil of *Inferno* in his post-fall existence.

Perhaps the most compelling facet of Marlowe's Satan figure is that he is primarily referred to as Lucifer. The fiend's Heavenly title appears approximately fifty times in the drama (including stage directions). Meanwhile, the name Satan is uttered a solitary time and by the Old Man, a profoundly devout individual who aims to return the

the doctor to God's grace. As the Old Man admonishes Faustus for refusing to repent of his sins, devils enter and attempt to test the faithful man's strength:

Old Man Satan begins to sift me with his pride,
 As in this furnace God shall try my faith.
 My faith, vile hell, shall triumph over thee! (Scene 12, Lines 104-106)

The limitation of what Faustus perceives as Lucifer's absolute power is especially obvious in Faustus himself. This is apparent in the tasks the doctor performs after his deal with Mephistophilis to exercise his newly adopted magical strengths. In his drama, Marlowe presents a character who believes in an almighty Devil. However, the playwright gradually subverts the doctor's expectations, as the deeds Faustus acts out over the course of his twenty-four years of "voluptuousness" begin in a grand manner only to end lowly (Scene 3, Line 92).

Faustus' initial attempts in practicing his new power, which are thwarted by restrictions previously unbeknownst to him, are conveyed as two desires he commands Mephistophilis to fulfill. The doctor first demands a wife, "the fairest maid in Germany" (Scene 5, Line 141). A subsequent request consists of his inquiring about who created the world. Both wishes are of the variety Lucifer's agent is unable to satisfy; marriage is a sacrament and knowledge of the world and its creator is not bound to the depths of Hell or those who dwell within it (Scene 5, Lines 245-246). These examples offer a glimpse into limitations Faustus is made privy to. Yet there are more salient ones that he fails to become fully aware of until his death draws near.

The Pope serves as Faustus' first major lesson on Lucifer's power deficiency. Because he is Bishop of Rome and Head of the Roman Catholic Church, the Pope's influence is nearly unmatched. Therefore, it is interesting that Marlowe chooses the office

of the Papacy as the doctor's first test of his abilities. Taking on the greatest religious power in the land, and somewhat upstaging it, is without question Faustus' foremost thought as he antagonizes His Holiness with invisibility pranks. To Faustus, such an act is not merely an opportunity to overpower a respected man of God, but to triumph over God Himself. From here, though, the doctor's strength is exhibited no further. When considering a hierarchical point of view, his next steps tend to progress downwards in rank (Smith 173). Thus, Faustus goes from playing a practical joke on the Pope to paying a visit to the Holy Roman Emperor, which results in his being asked to conjure Alexander the Great and his lover from the dead. Unable to wield control of the deceased, Faustus admits to the Holy Roman Emperor that he is

ready to accomplish your request,
so far forth as by art and power of my spirit I am able to perform. (Scene 9, Lines 36-37)

He continues, explaining,

[I]t is not in my ability to present
before your eyes the true substantial bodies of those two deceased
princes, which long sincere are consumed to dust. (Lines 39-41)

This admission is intriguing since the purpose of Faustus' learning the black arts and bartering away his soul was to "make men to live eternally" or to "raise them to life again" (Scene 1, Lines 24-25).

Other acts of what Faustus perceives as his rise to power involve sending Mephistophilis to fetch grapes for a pregnant Duchess craving the fruit in the dead of winter, cheating a horse-courser in a deal, and presenting Helen of Troy to his

colleagues—the latter deed is presumably an illusion, based on his previous declaration regarding an inability to raise the dead. These acts intimate stagnation, and in several instances a decline, in “Faustus’ spheres of influence,” which he wields through his pact with Lucifer (Cox 56). This trajectory, or more aptly his fall, reflects that of the Fallen Angel. As Lucifer was an Archangel of the highest honor, Faustus was a respected scholar. Both, no longer content with their existence, aim to appropriate the power of God by attempting to overthrow His authority. Banished to their respective Hells, they then challenge those in God’s favor (Eve and the Pope), are temporarily triumphant, but ultimately fail (the fall of man/Christ’s resurrection and Faustus’ supernatural power/dying without forgiveness). Faustus acknowledges his fall as death overtakes him; he recognizes that renouncing God has culminated in his loss of everlasting happiness and laments aligning himself with Lucifer for such a short period of time and a fraction of the reward:

God forbade it indeed, but Faustus hath done it: for the
vain pleasure of four-and-twenty years hath Faustus lost eternal
joy and felicity. I writ them a bill with mine own blood, the date
is expired, the time will come, and he will fetch me. (Scene 13, Lines 36-39)

While the Satan figure in *Faustus* inherits the impotencies of Dante’s Devil, he also grows exponentially more powerful in numerous ways. For one, Marlowe’s Lucifer is feared and respected, neither of which can be said of Dante’s Devil. The name Lucifer appears approximately fifty times in the drama, while “Satan” is spoken only once, by the Old Man who overpowers the devils as he proclaims his faith in God. Faustus and Mephistophilis refer to the former Archangel as the “great” or “mighty” Lucifer on

several occasions, which conveys an air of reverence on their part. Mephistophilis' respect for his Lord admittedly appears to stem from obligation to an authority figure rather than genuine devotion. Such a notion is evinced in the lesser devil's expressed torment of "being deprived of everlasting bliss" in Heaven (Scene 4, Line 80).

Conversely, Faustus spends much of the drama willingly dedicating himself to Lucifer and denying the existence of either Heaven or Hell, instead believing in Elysium (Scene 4, Line 56-59). Regardless of Mephistophilis' presumably feigned respect and Faustus' sincere admiration, the Emperor of Dante's nine circles never receives half as much veneration as the Lucifer in *Doctor Faustus*.

Faustus and Mephistophilis also fear their Lord. Mephistophilis is careful to follow instructions and precisely so; he explains to Faustus when the doctor first attempts to seize command of the lesser devil,

I am a servant to great Lucifer,

And may not follow thee without his leave;

No more than he commands must we perform. (Scene 3, Lines 40-42)

Similarly, Faustus, upon thoughts of repenting, is coerced into reassigning his allegiance to Lucifer, lest his flesh be torn by Mephistophilis (Scene 12, Line 59). Faustus, like the hellspawn who threatens him, does not hesitate to follow orders and pleads for mercy, wanting to be spared the torment:

Sweet Mephistophilis, entreat thy Lord

To pardon my unjust presumption;

And with my blood again I will confirm

My former vow I made to Lucifer. (Scene 12, Line 60-63)

Dante offers his Devil no such notoriety, as several of the sinners in *Inferno* are more wary of Minos, the arbiter of hell, whilst the fiend himself never earns a mention from those suffering in the realm he presides over. This aspect of the Satan figure's development in *Doctor Faustus* marks a growth in his influence. In Dante's *Inferno*, the Fallen Angel's reach fails to exceed even the walls of the ninth circle in which he is stranded. Contrarily, in Marlowe's iteration of the figure's post-fall existence, Lucifer's authority and influence pervades Hell and can reach Earth whenever the devils, according to Mephistophilis, hear someone "rack the name of God, Abjure the Scriptures, and his Savior Christ" (Scene 3, Lines 46-48). The words of the servant indicate another restriction placed on Lucifer's sovereignty, as they intimate that a demon may only appear to a person renouncing God. Still, such power is leagues beyond the figure's stature 300 years prior.

Additionally, Marlowe's Satan figure is mobile, appearing to move freely between his realm and Earth, and doing so of his own accord; it is a far cry from his time spent stationary in the frozen waters of the Cocytus River. The freedom to traverse between the two realms allows him to exert the beginning of his contemplative nature, which is manifested in his mission to drag souls to Hell—an effort to "Enlarge his kingdom," Mephistophilis informs Faustus (Scene 5, Line 40). Lucifer is somewhat shrewd in *Doctor Faustus*, an important step in the Satan figure's literary evolution, as he goes from being cast as the contemptible villain of *Inferno* to becoming worthy of consideration as the hero of Milton's *Paradise Lost* a little less than a century after *Doctor Faustus* takes the stage.

The figure's gradual progression beyond the grotesque is essential to its development, as well. Dante's Devil is described in graphic detail, a scene meant to terrify and act as an omen against immoral behavior. Conversely, Marlowe's Lucifer receives one instance of a physical description. The moment occurs upon his introduction to the play when Faustus inquires, "O who art thou that look'st so terrible?" (Scene 5, Line 260). Beyond the doctor's fleetingly taking note of his hideousness, the appearance of the Satan figure in *Faustus* earns little attention. Therefore, his visage is not meant to incite fear. Instead, the dramatist relies on the actions of Lucifer and the consequences of aligning oneself with such actions to deter potential wrongdoers from sinfulness. Or, at the very least, Marlowe's characters offer audiences a glimpse at utter damnation.

What Marlowe neglects to delve into with Lucifer's physical description, he counterbalances with the figure's contemplative disposition. Exploration of the character's deeper faculties begins when Mephistophilis declares the Devil only sends his servants to wrestle souls from the Lord once they have behaved irreverently towards God (Scene 3, Lines 46-48). This signifies initiative not shown in the *Inferno* passages of Dante's *Divine Comedy*. Whereas Dante's Devil has souls sent to him, each sinner placed in a circle of Hell designated by Minos, the Lucifer of Marlowe's drama actively seeks out errant souls, sending a mediator to act in his stead once the set of aforementioned acts against God have been committed. These specific requirements were presumably developed with extensive bouts of trial and error.

Lucifer himself is certainly practiced in scaring those in consideration of repenting. Appearing before Faustus, who is minimally phased by the Devil's ugliness, Lucifer coaxes the doctor in the direction of absolute damnation. A task of this

magnitude, which is not easy given Faustus' reported intelligence, is achieved by Lucifer's stimulating his prey's weakness and cowardice with artful words and a brief, albeit trite, display of otherworldly power.

Apart from the strategic manner in which he seeks out and lures souls to his realm, Lucifer's craftiness is additionally apparent in how he speaks, though he only does so in Scene 5. In "The Damnation of Faustus," W.W. Greg posits Lucifer's response to Faustus' recantation of evil and repentance to Christ as proof of the Devil's "admirable logic" (104):

Christ cannot save thy soul, for he is just.

There's none but I have interest in the same. (Scene 5, Lines 258-259)

The Devil's words put Doctor Faustus, who is prepared to beg for God's mercy, in a state of doubt. However, Lucifer's argument later proves dubious when the Old Man implores Faustus to ask for forgiveness, as the Lord is still willing to offer grace (Scene 12, Lines 36-37). Considering Marlowe's utilization of biblical lore to craft his Satan figure, it stands to reason that the Devil knows God will forgive; he did instigate the fall of man, after all, which eventually led to man's salvation. Lucifer's presumed awareness of the blatant lie substantiates his speech as a manipulation tactic, a stratagem that essentially preludes Satan's circular argument with Eve in Milton's *Paradise Lost*. But here the fiend has yet another trick lying in wait—a parade of the Seven Deadly Sins.

Exploiting Faustus' insatiable thirst for power is at the forefront of Lucifer's commanding the Seven Deadly Sins to perform. This act, too, is a cunning scheme that demonstrates the figure's developed cognitive ability. Warren D. Smith regards the scene as silly, referring to the Sins as "little more than clowns appropriately equipped with

frivolous rejoinders” (172). Yet Lucifer himself is thrilled by the display, lauding the Sins’ performance as a “pastime” (Marlowe Scene 5, Line 273). From the Devil’s perspective, such a display is worth showing to an individual attempting to elude Hell for the promise of Heaven.

While the scene admittedly exemplifies Lucifer’s foolishness, due to his failure to comprehend the irony of celebrating sin with a repentance-leaning Doctor Faustus, the parade operates as another manipulation tactic. His plan relies on demonstrating “all manner of delight” in Hell, appeasing the braggadocio of Faustus that initially resulted in their pact (Scene 5, Line 331). An argument can be made that the doctor’s expression of appreciation to Lucifer for the performance is feigned (Scene 5, Lines 337-338).

However, what cannot be contested is the Seven Deadly Sins’ indisputable impact on Faustus and his actions throughout the rest of the drama. Smith notes how Faustus’ magic-using adventures mirror the influence of the visitation, as he unconsciously illustrates the vices of the Sins. For instance, the doctor’s hijinks with the Pope are an exemplification of covetousness, gluttony, “and possibly wrath on the one hand and of folly on the other;” placing horns on the head of a skeptical knight at Charles V’s court is an act of wrath towards a man who refuses to believe Faustus’ magical feats (Smith 173). The doctor’s behavior functions as more than confirmation of Lucifer’s success, since it also replicates a slice of Hell on Earth; perhaps the Devil recognizes this, too, watches Faustus’ fall, and considers it another thrilling way to pass the time. After all, as Mephistophilis notes, Lucifer very much subscribes to the notion that “misery loves company” (Scene 5, Line 42).

The mere fact that Marlowe's Satan figure is vocal and free to roam is a stark contrast to Dante's using three mouths to devour sinners and his entrapped state in the ninth circle. A monstrous beast, the latter's influence and rule is scarcely felt throughout the domain in which he resides, while Marlowe's Lucifer is feared and revered in the realm of the damned and on Earth. Interestingly, they are both physically present in their respective works for a limited time.

As the figure acquires dominance and thoughtfulness, he also evolves into an intellectual being. His development in this regard is broached in Marlowe's drama, but is a brief survey compared to what Milton later explores in *Paradise Lost*. By the poem's publication in 1674, gone is the physical grotesqueness as Lucifer maintains his Heavenly appearance throughout much of the work. Instead of focus being placed on his range of power, Satan's skillful rhetoric and cunning take precedence, establishing Milton's Satan figure as the prototypical villain and humanity's most formidable foe.

CHAPTER IV

Paradise Lost—The Pairing of Complexity and Evil

Dante's Devil has no agency and, despite instances that suggest otherwise, that of Marlowe's Lucifer is limited. In *Paradise Lost*, Milton equips Satan with more than a mere sense of agency; by justifying "the ways of God to man," the poet creates a Fallen Angel with a free will, which comes courtesy of the God the former Archangel wishes to supersede (1.26). In addition, the fiend is remarkably self-aware, frequently contemplating his actions, often weighing the pros and cons of proceeding with his scheme to corrupt Adam and Eve versus repenting and possibly receiving God's forgiveness. Such aspects of the Satan figure in the poem provide evidence of the character's continuous development over the centuries. Yet they are not solely responsible for the figure's evolution, as Satan's appearance and rhetoric also inform much of what makes the Milton epic a seminal piece of literature and his Satan the paradigm of villainy.

One facet prevalent throughout the figure's evolution that has been traced, thus far, is the scripture from which the Satan figure originates providing a basis for his backstory. This, too, remains a constant in *Paradise Lost*. Conversely, dissimilar from the works preceding it, the poem does not aim to ponder the existence of Satan post-Jesus' resurrection. Rather, the epic focuses exclusively on the Fallen Angel's subsequent actions after his descent from Heaven into what Milton deems Pandemonium. Here, the poet establishes a contained evolution of the Satan figure. The poem opens with the revolt in Heaven, depicts the devils holding council in Hell, chronicles Satan's corruption

of Eve, and concludes his arc as God transforms him and his minions into giant serpents—a punishment to reflect the shape in which he sinned (10.511-516).

Interestingly, though, the Devil spends most of *Paradise Lost* inhabiting the form of an Archangel, despite his descent. Aside from details concerning Satan's multiple disguises, as well as the aforementioned metamorphosis forced upon him by God, Milton, much like Marlowe, opts to explore Satan's appearance minimally. However, the lack of attention regarding such a detail says more about his characterization in *Paradise Lost* than it does not. Of course, because the fiend's involuntary transformation occurs at the end of the work, questions arise about God's final judgement of the fallen angels—for what reason were the devils spared for so long, and did Satan have a chance at earning mercy? The answers are worth approaching, firstly, in terms of Milton's casting God as merciful even to the worst of sinners and, secondly, in regards to the free will argument.

Literary and artistic delineations of the insurgent angels' fall from Heaven often portray the Devil and his followers as either turning into beastly creatures during the descent or immediately after their crash-landing in Hell. By Milton's version of events aligning Satan's grotesque metamorphosis with his provoking the fall of man, there exists an indication of God's only considering the archfiend's potential redemption a lost cause once the snake manipulates Eve (Steadman 333). Why this is relevant to the Satan figure's over-arching evolution is founded in the figure's nascent contemplative nature, which will receive analysis later.

The importance of free will is paramount in *Paradise Lost*, since it is essential to Milton succeeding in justifying God's ways to man. Free will is expressed in choice, a

point God makes several times; the most notable example is found in Book III, as he reveals to the Son his foreseeing knowledge of man's imminent failure in the Garden:

For man will hearken to [Satan's] glozing lies,
 And easily transgress the sole command,
 Sole pledge of his obedience: So will fall
 He and his faithless progeny: Whose fault?
 Whose but his own? ingrate, he had of me
 All he could have; I made him just and right,
 Sufficient to have stood, though free to fall. (Milton 3.92-99)

Especially telling is freedom of choice's taking precedence, which additionally plays into the Devil's appearance. Satan, like man, is given free will, exercising it mostly with his utilization of various disguises (toad, cherub, snake). To justify God's ways, Milton must juxtapose man's sins with that of man's adversary. He does this in demonstrating the dichotomy of good and evil—Adam and Eve are allowed to fall, but repenting opens the opportunity of receiving God's mercy; Satan, too, is permitted to fall and is also given a chance to plead forgiveness, yet pride and a thirst for power steer him from contrition. Therefore, both parties, for better or worse, are reliant on God's hands-off approach. The Devil's plan of corrupting humanity succeeds only if he is enabled to transform himself at will; thus, man's fall is contingent on the same.

The role of fear is also imperative to the free will argument. A monstrous visage like that of Dante's Devil and Marlowe's Lucifer is momentous to Satan's persona, which ideally thwarts sin. Milton, however, eliminates the element of fear from his Satan, at least from the perspective of the fiend's victim, Eve (Silverberg). The success of the

Devil's manipulation tactics in the Garden of Eden is inarguable. However, his victory is due in large part to his donning an innocuous disguise. As Chad P. Stutz notes in "No 'Sombre Satan': C.S. Lewis, Milton, and Re-presentations of the Diabolical," the Devil's craftiness cannot beget victory if he puts Eve in a state of terror (217). If he were to scare her, fear would then be the catalyst leading to man's fall, not choice. As far as the narrative is concerned, this level of intricacy is the mark of a sophisticated character, a figure who relies solely on his command of persuasive speech and elegant rhetoric. In short, Satan's tactic of corruption, especially in comparison to Lucifer's encounters with Doctor Faustus, is an indication of elevated thought, a contemplative disposition, and a careful understanding of his prey's strengths and weaknesses.

The mental acuity of Satan in *Paradise Lost* was seemingly, for the time, unparalleled in the figure's literary history. No longer monstrous in appearance, he relies primarily on his wits to carry him from one stage of his scheme to the next. One of the first examples occurs early in the epic, as he skillfully talks his way into being responsible for traveling to Earth on a reconnaissance mission. After the devils in Hell agree to a plan "first devised by Satan, and in part proposed" that tasks someone with journeying to Earth to seduce mankind to the side of the fallen angels, Beelzebub assesses the potential dangers and then asks who among them should be deployed on such a venture (2.379-380). Unsurprisingly, none of the fallen step forward. Already plotting his ascent to both the ruler of Pandemonium and God's newly crafted realm, Satan volunteers, positioning himself as a hero and the devils' future king:

None among the choice and prime

Of those Heaven-warring champions could be found

So hardy as to proffer or accept
 Alone, the dreadful voyage; till, at last,
 Satan, whom now transcendent glory raised
 Above his fellows, with monarchal pride
 Conscious of highest worth... (2. 423-429)

This summarization of the fiend's inner thoughts, as well as his rallying speech to the demons that follows, demonstrates his commitment to securing and exerting power by any means necessary. Incidentally, forethought of this magnitude is not apparent in either Dante or Marlowe's Satan figures.

In *Paradise Lost*, the Devil's evolved intelligence extends further still, as contemplation is put to practice gracefully in his rhetoric. An inkling of the figure utilizing verbiage to manipulate his target is evident in *Doctor Faustus*, but the accomplishment of bending the doctor to his will is far more reliant on Lucifer's exploiting the man's terror. The scene in which the Seven Deadly Sins' parade debuts, as Faustus begins to plead for Christ to save him, exemplifies Lucifer's balancing his then minimal oratory skills with fear tactics:

Lucifer	We come to tell thee thou dost injure us. Thou talk'st of Christ, contrary to thy promise. Though should'st not think of God; think of the devil, And his dam too.
Faustus	Nor will I henceforth: pardon me in this, And Faustus vows never to look to heaven Never to name God, or to pray to him...

Lucifer Do so, and we will highly gratify thee. Faustus, we are
 come from hell to show thee some pastime; sit down, and thou
 shalt see all the Seven Deadly Sins appear in their proper shapes.

Faustus That sight will be as pleasing to unto me as Paradise was to
 Adam, the first day of his creation.

Lucifer Talk not of Paradise, nor creation, but mark this show;
 talk of the devil and nothing else... (Marlowe Scene 5,
 Lines 263-278)

In this dialogue exchange, Marlowe's Lucifer commands and Doctor Faustus obeys. The words of the former are simple, lacking any shade of the eloquence Milton's Satan would later be known for artfully employing. Yet the doctor is compelled to comply, chiefly by responding in a manner he thinks will appease the Devil. Consequently, their conversation is entirely one-sided, since the back and forth between the two depicts Lucifer's constant exertion of control, as each of his first lines, barring his entrance, consists of his giving Faustus an order. Even so, the "great" and "mighty" Lucifer must sway Faustus to his side with a parade that makes little sense in the context of the doctor's character development at the time.

Milton's Satan, by contrast, is more conniving. As opposed to coercion and fear, he encourages with a sound argument, aptly convincing Eve to question her purpose and God's power. In the tongue of the snake, Satan responds to Eve's concerns regarding the Tree of Knowledge as follows:

By the Threatener, look on me,
 Me, who have touched and tasted, yet both live,

And life more perfect have attained than Fate
 Meant me, by venturing higher than my lot.
 Shall that be shut to Man, which to the Beast
 Is open? (Milton 9.687-692)

The fiend's strategy may be grounded in trickery, while Marlowe's Lucifer is nothing if not candid, yet the former's tactic delineates an evolution in thought. In his persistence to focus Eve's attention on the snake's achievement of the impossible, he appeals to her in a way Lucifer could never have with Doctor Faustus. Milton's Satan is especially effective in regards to how he chooses to engage with Eve as if she is the powerful being. By adopting the form of the serpent's lesser existence, he automatically, though reluctantly, takes on its diminished significance as well (9.160-167). Thus, he addresses Eve respectfully, expressing his admiration of her beauty and wisdom. Additionally, he never misses an opportunity to flatter her, as he does when calling her the "Fairest resemblance of thy Maker fair," likely in an effort to establish a level of comfort and trust that is imperative to his deception's ending in victory for him (9.538).

Most intriguing about Satan's strategy is that it is impromptu. Unlike Lucifer in Christopher Marlowe's tragedy, the Satan in John Milton's epic does not arrive at his destination on Earth with an established plan in mind. To mitigate Faustus' attempts at seeking God's forgiveness, Lucifer announces,

Faustus, we are
 come from hell to show thee some pastime; sit down, and thou
 shalt see all the Seven Deadly Sins appear in their proper shapes. (Marlowe Scene
 5, Lines 272-274)

Therefore, flaunting the demons' idea of excitement in Hell is likely a premeditated effort on Lucifer's part. In contrast, Milton's Satan demonstrates quick thinking when he, in what appears to be a matter of minutes, designs a plan that will effectively alter the course of human history. While in hiding, Satan overhears Adam talk of the Tree of Knowledge with Eve, explaining they must obey "one easy prohibition" (Milton 4.433). "God hath pronounced it death to taste that tree," Adam unknowingly reveals to their lurking enemy (4.427). Shortly thereafter, the fiend ponders the words of man. By giving Satan's musings the spotlight, Milton shows the inner-workings of the Devil's intellectual complexities. As Satan finishes lamenting his being "thrust" into Hell versus Adam and Eve's idyllic life in Paradise, his understanding of what he has overheard begins to unfurl in a series of curiosities he is disallowed in the former two works of fiction examined (4.508):

Yet let me not forget what I have gained
 From their own mouths: All is not theirs, it seems;
 One fatal tree there stands, of knowledge called,
 Forbidden them to taste; Knowledge forbidden?
 Suspicious, reasonless. 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,
 The proof of their obedience and their faith? (4.512-520)

Furthermore, the sophistication of his thought process is heightened as Satan immediately realizes the opportunity their perceived misfortune affords him:

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... (4.521-527)

Emotion is another example of the Satan figure's evolved psyche in *Paradise Lost* and is notable in his frequent moments of introspection and self-reflection. During these instances, Milton's Satan also exhibits an appreciation of beauty, while acknowledging his potential ability to love, which is particularly surprising since he expresses these feelings while watching Adam and Eve from afar. However, such sentiments seem tethered to his prior existence in divinity. In fact, Satan himself suggests as much when ruminating on the love he could feel. He determines that his admiration of the two is because "so lively shines in them divine resemblance" (4.363-364). Perhaps a modicum of his own divine resemblance remains at play within him, evinced by his pondering repentance:

But say I could repent, and could obtain
 By act of grace, my former state... (4.93-94)

Here, Satan broaches morality, before eventually concluding to give up all hope and any goodness that may have permitted him a chance at regaining God's grace:

So farewell, hope; and wit hope farewell fear,
 Farewell, remorse! all good to me is lost;

Evil, be thou my good... (4.108-110)

This is a far cry from Dante's Devil's having no agency and a leap from Marlowe's Lucifer's being incapable of recognizing the irony of persuading a repentance-leaning Doctor Faustus with a parade of the Seven Deadly Sins. Of course, these two works portray the Fallen Angel operating at disparate stages of his existence in comparison to what is on display in Milton's poem. Still, the poet does not neglect to demonstrate some of the Devil's lesser mental faculties. A noteworthy instance of this can be found after God sends the Son to inform Adam of his and Eve's punishment following their fall. During the Son's speech, Satan overhears him say of the curse that will befall the serpent,

Between thee and the woman I will put
 Enmity, and between thine and her seed;
 Her seed shall bruise thy head, though bruise his heel. (10.179-181)

Upon his return to Pandemonium, Satan unwittingly reveals his confusion concerning his part in the judgement of the snake:

True is, me also he hath judged, or rather
 Me not, but the brute serpent in whose shape
 Man I deceived: that which to me belongs,
 Is enmity which he will put between
 Me and mankind; I am to bruise his heel;
 His seed, when is not set, shall bruise my head:
 A world who would not purchase with a bruise,
 Or much more grievous pain? (10.494-501)

Satan's misunderstanding of the larger implications is evident. In failing to comprehend the severity of his punishment, he thinks God's judgement mild, believing he will receive a "bruise" (10.499). Even while taking this into consideration, though, his own battles with repentance make it difficult to imagine Milton's Satan so blatantly misreading what an individual needs to be swayed away from God as is the case with Marlowe's Lucifer. Fear and a parade of sins would most likely not be a part of the former's agenda, planned or otherwise.

Progression of this caliber signifies a vital turn in the figure's over-arching literary evolution. The Satan figure goes from being an afterthought in Dante's *Inferno* chapter of the *Divine Comedy*, a secondary character, but very much a focal point, in Marlowe's *Doctor Faustus* to the lead of Milton's *Paradise Lost*. In no other way is the latter notion more evidenced than by the centuries of scholarly work devoted to positioning mankind's greatest foe as the hero of Milton's epic, despite the poet's explicitly saying otherwise in the poem's opening lines when the Son is identified as the "one greater man" sent to "restore us, and regain the blissful seat..." (1.4-5).⁷ Therefore, mobility, intelligence, influence, and power are not the only facets at the forefront of the figure's development: so, too, is the role he plays in each respective work's narrative.

In the centuries following *Paradise Lost*'s publication, the Satan Figure appears in countless other works of literature to varying degrees of significance. Yet the figure's next prominent appearance in literature removes him from the confines of scripture and into a genre-centric realm with the 1897 release of Bram Stoker's *Dracula*. The novel

⁷ Writers who argue *Paradise Lost*'s Satan is a heroic figure include: Anne Paolucci, "Dante's Satan and Milton's 'Byronic Hero'" (1964); John M. Steadman, "Satan's Metamorphoses and the Heroic Convention of the Ignoble Disguise" (1957). Interestingly, Edith Kaiter and Corina Sandiuc contend Satan is an anti-hero, "Milton's Satan: Hero or Anti-Hero?" (2011).

may not feature a traditional Satan figure, but Count Dracula is deserving of the title in every respect excepting his absence of a biblical foundation. Stoker's gothic tale is the first step in this stage of the figure's evolution as it departs from what was then common practice. Hence, the Count lays the basis for nearly every preceding character that embodies the essence of the Satan figure.

POPULAR CULTURE INTERLUDE

From Devil to Monster

At the heart of any figure in horror is the concept of fear. How audiences experiencing a horror-centric tale react to the artist's intent to stimulate fear is typically dictated by a monster character. Atmosphere is also paramount, but that, too, in many respects, is contingent on the monster that may or may not be lurking within it. There are an infinite number of intellectual properties, in film, television, comics, and video games, whose haunting narratives succeed at developing a character and an atmosphere capable of arousing true terror. However, that is not the Satan figure's sole purpose, and, as discussed in the *Paradise Lost* chapter, sometimes it is not even a trait Satan employs.

That said, modern Satan figures are appealing because of their scare tactics; they rule, in their respective worlds and ours, by fear. Their influence systematically controls the characters through which we as an audience experience the stories featuring them. This influence in the fictional world in which they reside is made possible by their possession of the following: the ability to invoke terror, a display of uncompromising evil, motives that are either non-existent or selfish, and no indication of a sense of remorse. In reality, these stand-ins, similar to the traditional Satan figure, are culturally impactful; their tales birth a variety of subsequent narratives. Therefore, they consistently withstand the test of time, allowing them or their stories to receive alterations. Similar to some forms of Satanism positing that the Devil came to an accord with God that awarded him dominion over the world, leading to his creation of Adam and Eve, there are alternate versions for each of the horror icons and Joker. Typically, one version is

regarded as canon, while others are generally dismissed or viewed as alternative interpretations.

Canon in storytelling provides a connection between the modern-day Satan figures and his traditional portrayal. Literary Satan transitioned from being a secondary character in works such as Dante's *Inferno* or Marlowe's *Doctor Faustus* to garnering a leading role in Milton's *Paradise Lost*. This appears to have set the example for the Devil's becoming a protagonist of narratives that cast him antagonistically, alternatively assigning his story just as much importance as those he victimizes, something that is a staple of storytelling in all genres and mediums of fiction. However, few antagonistic characters are so profound and incite so much interest that fictional, expansive universes are crafted around their existence. These characters include Count Dracula, Michael Myers, Jason Voorhees, Freddy Krueger, and Joker.

In identifying modern Satan figures, the respect and fear synonymous with their existence in their fictional worlds and reality demand consideration. Which is why some characters are more appropriate for the title than others. Dante's *Inferno* will never cease being a point of reference in either scholarship or popular culture. While the Devil in the work received little mention before the pilgrim and Virgil arrived in the ninth circle, the concept of Dante's nine circles of the underworld is world-renowned. Nearly 700 years after its publication in 1320, *Inferno* remains a centerpiece of world literature whose influence stretches into newer mediums of entertainment such as video games (for instance, Electronic Arts' 2010 release of *Dante's Inferno*).

Christopher Marlowe's *Doctor Faustus* inspired other tales of a bargain with the Devil, like Johann Wolfgang von Goethe's German tragedy, *Faust*. The term "Faustian

“pact” originates from the name given to Marlowe’s tragic character and is used almost exclusively to describe narratives of its kind. Stories featuring the motif of Faustian pacts have remained a prominent fixture across many cultures for centuries, as seen by the creation of Slavic folklore’s Pan Twardowski in the sixteenth century. Pan Twardowski’s story has received adaptations and references in ballads and films, as well as having its subject matter explored in a video game, *The Witcher 3: Wild Hunt’s* expansion, *Hearts of Stone*, by Polish developer, CD Projekt Red. In literature, the Faustian pact is most famously emulated in works such as Oscar Wilde’s *The Picture of Dorian* and Nathaniel Hawthorne’s “Young Goodman Brown.”

John Milton’s *Paradise Lost* is second only to Dante’s *Inferno* as the most influential of Christian works not recognized as a canonical sacred text. Satan in Milton’s epic seems to be the prototype upon which modern creators base the crafting of their villains, as the character’s cleverness and rhetoric remains an impressive benchmark of art. The work is no longer read to the extent it once was, likely because of its religious context, but the poem’s impact remains palpable. Milton’s eloquently written heroic verse inspired writers of the Romantic era; as far as how it fares in modernity, the poem’s most significant impression is found in Mary Shelley’s seminal novel, *Frankenstein*. In the twentieth century, Milton and the epic were reflected on with varying degrees of respect and detraction. T.S. Eliot and Ezra Pound were among his toughest critics, while support came from C.S. Lewis and Malcolm X, the latter of whom, like many, felt sympathy for Satan. Lewis, despite being a staunch admirer of Milton’s, fervently disagreed with the poet’s depiction of Satan, and wrote *The Screwtape Letters* in an effort to return the Devil to its more dehumanized, diabolical interpretation (Ramm).

In whatever form the Satan figure manifests, aspects such as permanence and influence remains its most defining claims to fame. That few evil-intentioned characters maintain such prominence is why the following horror figures rise above their counterparts concerning the discussion of Satan in modernity. Like their literary ancestors, Dracula, Michael Myers, Jason Voorhees, Freddy Krueger, and the Joker all exemplify the concept of evil and its immeasurable nuances in modern day society.

CHAPTER V

Dracula—A Return to the Diabolical

As for Satan's most popular appearances in literature, the figure is seldom portrayed as a physical threat. His presence in Dante's *Inferno* is scarcely felt, with any acts of violence he commits being unique to souls already assigned to the ninth circle of Hell. While assuredly impactful, the Devil's solitary scene in *Doctor Faustus* is minimal; his actions exclusively prey on the weakness of Faustus' faith. A psychological threat, excepting his effect on mankind's fate, is Satan's most formidable power play in *Paradise Lost* following the angels' fall from Heaven. With the publication of his late Victorian novel *Dracula*, Bram Stoker introduces the Satan figure as a biological menace.

Metamorphosis has been a tool utilized by authors depicting the Satan figure since Theophilus of Antioch's late second century text *Apology to Autolytus*, wherein the apologist argues that "in the beginning [Eve was] deceived by the serpent... who also is called Satan, who then spoke to her through the serpent" (Book II, Chapter XXVIII). No such transformation occurs for the Satan figure in either *Inferno* or *Doctor Faustus*. Because Milton aims to represent the fall of the rebellious angels and the fall of man in the Garden, the very possession of the snake that Theophilus describes is extensively detailed in the ninth book of *Paradise Lost*. Similarly, Count Dracula is able to adopt the forms of other creatures, such as wolves and bats.

Scholarship often examines the Devil in *Paradise Lost* as the poem's hero, or, at the very least, worthy of consideration as an individual with heroic qualities. In *Dracula*, no such analysis can be misconstrued about its Satan figure, especially as the Devil and the Count differ in how they approach disguises and their function. In Milton's work,

Satan never appears to Eve “in a frightening or horrific guise, and to some extent that is precisely the point. Craftiness cannot succeed when fear keeps one on the defense,” argues Chad P. Stutz (217). Stoker’s *Dracula* is uninterested in hiding his true nature from Jonathan Harker or anyone else. He wants to be feared, and does little to suggest otherwise, as the villagers who live not far from his castle are aware of the monster he shifts into. Harker notes, “[W]hen I asked [the Transylvanian landlord] if he knew Count Dracula, and could tell me anything of his castle, both he and his wife crossed themselves, and, saying that they knew nothing at all, simply refused to speak further” (Stoker 4). Whether Dracula ever presents his full vampiric form to the villagers goes unrevealed; however, their suspicions have turned into superstition by the time Harker arrives. As opposed to Milton’s Devil who maintains his angelic beauty, Stoker’s Satan figure is introduced as a monster and remains so throughout the novel’s entirety. There is no way of mistaking the Count for possessing heroic traits.

Dracula’s transformations and disguises, most notably his shapeshifting into the form of a bat, provokes worry and fear in all those who bear witness to them. Even his regeneration to a youthful state induces terror. As Harker discovers the Count’s resting body undergoing a blood rejuvenation, Stoker takes the one moment in which his Satan figure can be viewed beautifully and immediately subverts the precedence set by Milton:

There lay the Count, but looking as if his youth had been half renewed, for the white hair and mustache were changed to dark iron-gray; the cheeks were fuller and the white skin seemed ruby-red underneath; the mouth was redder than than ever, for on the lips were gouts of fresh blood, which trickled from the corners of the mouth and ran over the chin and neck. Even the deep, burning eyes seemed set

amongst swollen flesh, for the lids and pouches underneath were bloated. It seemed as if the whole awful creature were simply gorged with blood. (52)

The description flows from one about an ugly creature appearing handsome for a change, to the details of beauty effortlessly marred by a disturbing image of horror and untold violence. Again, Stoker offers Dracula no opportunity to be regarded positively. Furthermore, the monster's one instance of charm derives from his stealing the life-blood of another, whereas Lucifer, who whilst in Heaven was the most divine of the angels, acquired his beauty by the favor of God. *Dracula* introduces the Satan figure's monstrosity being attributed to circumstances beyond his own control. While the Devil's choice to rebel against God and corrupt man is widely understood as canon in Christianity, there is no way of determining if how the Count came to be a vampire was of his own accord. However, according to his infliction of vampirism on Lucy Westenra and Mina Harker, it is fair to conclude someone else is responsible for his own transformation from a human into a creature of the night.

Additionally of note, concerning choice on Dracula's part, is that his monstrosity is a survival tactic. This does not detract from his status as a Satan figure; on the contrary, it adds another layer to the argument. Regardless of whether the Count is culpable for his fate as a vampire, the violence and terror he inflicts are continuously employed of his own accord. In other, more modern vampire-centric narratives, such as Joss Whedon's *Buffy the Vampire Slayer* or Stephenie Meyer's *Twilight* saga, some vampires are shown to abide by a code or a set of morals, choosing to gain sustenance via means that do not involve killing or even drinking of human blood. To a degree, Dracula's decisions are an evolution of the manner in which the Satan figure's behavior relates to his damnation. It

is the Devil's decision in Dante's *Inferno* to conduct himself in a way that invites the punishment God administers, but there is no proof the Devil has control over his being damned to devour sinners. Conversely, Dracula's vampirism was apparently not an option, yet using humans as nourishment, especially the brutality with which he does it, is undoubtedly a preference he revels in.

Following Marlowe and Milton's contemplative Satan figures, especially Milton's considering the effort to humanize a character historically deemed diabolical, the evolution seen within *Dracula* returns the figure to his far less pensive nature. But it also reverts the persona to one of uncompromising evil. It could be argued that this relegates the Satan figure to its one-dimensional origins, as seen in Dante's post-fall interpretation. However, the vampire's manifestation of pure malevolence presents a combination of psychological intricacies combined with the monstrous for a more formidable threat. This development is evident in the differences between Satan and Count Dracula's manipulation tactics.

Marlowe's Lucifer, Milton's archfiend, and Stoker's vampire all strategically condemn the souls of others to progress their respective agendas. While their manipulative strategies are generally reflective of one another, the degrees of agency permitted to their subjects are disparate. For example, in *Doctor Faustus*, Lucifer offers Faustus the choice of repenting to God or maintaining their accord. Through fear, the doctor is encouraged to make the choice beneficial to Lucifer. In *Paradise Lost*, Satan damns Eve's soul and humanity by convincing her to eat from the Tree of Knowledge. Yet, the choice of sin is Eve's to make—regardless of the serpent's clever wordplay, she

chooses to eat the forbidden fruit. Conversely, Count Dracula damns the souls of Lucy Westenra and Mina Harker by forcing both women into vampirism.

Agency, or lack thereof, on the part of the Satan figures' victims is another aspect significant to the figure's appearance, and how it is illustrated in each narrative. The Devil, while a terrifying beast, does little more than put the pilgrim Dante in a state of awe and terror in *Inferno*. Faustus' initial reaction to Lucifer in *Doctor Faustus* is one of profound disgust: "O who art thou that look'st so terrible?" (Marlowe Scene 5, Line 260). The doctor's revulsion instantly turns to horror, once Lucifer makes his identity known. This scene provides the basis for Lucifer's ability to later influence Faustus' decision of not repenting without direct coercion. Milton removes fear entirely.

After Milton's Satan arrives on Earth, he encounters an angel, Uriel. To disguise himself, the former Archangel adopts the form of a cherub. Raymond B. Waddington emphasizes that this works because none except God can "discern hypocrisy" and see through evil's invisibility (Milton 3.682-683). As such, questions arise as to why the Devil chooses to don the look of a snake in the Garden of Eden. Because evil would have been invisible, man's fall "would occur through error rather than choice;" therefore, such deceit would "cloud the question of free will" (Waddington 391).

Contrarily, Dracula harbors no qualms in regards to which shape he takes when manipulating Lucy, Renfield, or Mina Harker. Bearing in mind Satan's avoidance of the provocation of terror, the Count's lack of concern for which transformation he adopts is most easily understood when we consider that all souls he condemns are done so by his coercion. Would either Marlowe's Lucifer or the Count see alternate results if fear were not integral to how they approach their victims? The answer is not readily available, but

Faustus' hubris, as well as his authoritative behavior towards Mephistophilis, and Mina Harker's strong-willed personality, indicates that employing fear is the most effective stratagem for the Satan figures the two characters encounter.

A few similarities between the Devil and Dracula's techniques are still worth examining. Latin apologist Lactantius' fourth century text, *Divine Institutes* contends that demons are responsible for the introduction of magic. In the text, Lactantius postulates that their abilities include possession of the human body and that demons are capable of destructing the mind with dreams (Almond 13). Neither Satan figure in Dante's *Inferno* nor Marlowe's drama demonstrates the skill of possession or the capability to use dreams as a scare tactic. Milton's Satan has access to both supernatural powers, and Stoker's vampire utilizes dreams in such a way as to mirror the effects of possession.

Prior to inhabiting the body of a snake and manipulating Eve, Milton's Satan infiltrates the Garden cloaked in the guise of a toad. As Eve sleeps, the archfiend's amphibian form allows him to impress upon her his manipulations, all while using the voice of an angel to further disguise himself. Waddington posits this scene foreshadows her impending susceptibility to Satan's corruption (392).

Similarly, Count Dracula appropriates the form of a bat to get close to his unsuspecting victims and bend them to his will. Comparable to the Devil's invasion of Eve's slumber, Stoker's vampire utilizes Lucy Westenra's irregular sleeping patterns to his benefit. Concealed in the shape of a bat, the Count triggers Lucy's sleep-walking, encouraging her late night departures from home, which grants him the freedom to take her blood. Before long, Dracula's machinations weaken her, allowing him to infiltrate Lucy's unconscious mind and convince her to commit acts that work in his favor but are

harmful to her. One such instance occurs after Professor Van Helsing advises her to sleep with garlic around her neck. According to him, the flowers will “make [her] trouble forgotten” (Stoker 132). The Professor warns Lucy not to disturb the garlic, and she concedes. However, Dr. Seward notes the following in his journal:

It struck me as curious that the moment she became conscious she pressed the garlic flowers close to her. It was certainly odd that whenever she got into that lethargic state, with the stertorous breathing, she put the flowers from her; but that when she waked she clutched them close. (159-160)

This example not only demonstrates the shared manipulative techniques of Milton’s Satan and Stoker’s vampire as it also reinforces one key difference: The tempter allows his subject to choose her fate; the Count forces his victims to obey his commands. The evolution the Satan figure undergoes from Milton’s Renaissance representation to Stoker’s Victorian work is distinctive in how the two characters interact with their most notable prey—the fiend’s direct target is Eve, and the vampire’s peculiar interests lie in Mina Harker. While both evil incarnates show great admiration for the subjects of their antagonism, the manner in which they perpetrate their deeds differs just as greatly.

Enclosed in the serpent, Satan approaches Eve and praises her as the “fairest resemblance of thy Maker” (Milton 9.538). When she questions the beast’s ability to speak, he explains that the fruit of a tree gave him the skill. The serpent appeals to her, claiming the acquirement of speech compelled him “to come and gaze, and worship” her (9.610-611). Intrigued, Eve ponders the tree’s location. Once they arrive at the site Adam and Eve know as forbidden, she proclaims, “[O]f this tree we may not taste nor touch; God so commanded” lest they be subjected to death (9.651-652). Enter the Devil’s

persuasive rhetoric: “Queen of this universe, do not believe those rigid threats of death: ye shall not die” (9.684-685). Instead of fearing death, Eve should wish for it, asserts the serpent. He accuses God of withholding superior knowledge in fear of man becoming Gods. She, too, questions God’s prohibitions, then employs the beguiler’s reasoning to justify why she should eat the fruit: “Forbids us good, forbids us to be wise?” she asks, wondering if death was designed for man, thus reserving the “intellectual food” for beasts (9.759, 768). Satan’s circular arguments encourage the sin that damns humanity, but Eve decides to eat of the tree.

In contrast, Dracula approaches Mina for their first one-on-one interaction, appearing from a white mist, startling her to a feeling of paralysis. He addresses her with a threat: “Silence! If you make a sound I shall take [Jonathan] and dash his brains out before your very eyes” (Stoker 288). Tauntingly, he smiles at Mina’s bewilderment, baring her throat; her blood is a prize for his efforts, he explains. The Count’s mocking persists: “You may as well be quiet; it is not the first time, or the second, that your veins have appeased my thirst” (288). Once Dracula has his fill, his chiding ceases to pause as he reveals his intentions are to make her his “bountiful wine-press,” before she is to become a companion and helper (289). As a vampire, Mina will rely on the blood of her friends to assuage her thirst. “But as yet you are to be punished for what you have done,” he adds. “You have aided in thwarting me; now you shall come to my call. When my brain says ‘Come!’ to you, you shall cross land or sea to do my bidding; and to that end this!” Opening a vein in his chest, the Count forces Mina to drink his blood (289). The young woman’s fate is sealed—she will soon show symptoms of vampirism. However,

her soul's damnation is no fault of her own. Unlike Eve in the Garden of Eden, Mina is given no choice.

The evolution of the Satan figure from the two works in this example ranges from subtle to overt. Satan waits until Adam and Eve separate before enacting his plan of corruption; the Count overtakes Mina Harker as her husband lies in bed mere feet away. While Satan approaches Eve deceptively yet appeals to her with words of admiration, Dracula appears to Mina in his own shape, then threatens and taunts her. The manner in which the Devil's manipulation takes form is one of intrigue, as he artfully builds his prey's curiosity, subverts her beliefs, then slithers away as she contemplates her damning next step. Dracula's course of action is more domineering. Mina suffers physical and psychological abuse, prior to her brutal subjection to vampirism. In *Paradise Lost*, the Satan figure is contemplative, eloquently using the power of language to influence his target's actions. In *Dracula*, the figure has lost all manner of eloquence, instead speaking abhorrently and never mincing words of his desires. Again, there appears to be a devolution of the Satan figure once Dracula debuts, but it only reaffirms the figure's return to its more consummately evil status, akin to Dante's Devil.

The evolution of the Satan figure is more pronounced by the ways in which the traditional depiction of the figure and Dracula assert their power on the world. Body frozen in the Cocytus River, Dante's Devil is incapable of exerting power on those he lords over; therefore, he is in no state to mount an attack on mankind. While no mention is made of Marlowe's Lucifer's attempting to bend the world to his will, bar the events following his revolt in Heaven, he does aim to increase his ranks in Hell by converting the souls of man to his side. Again, Lucifer can extend his influence beyond the bounds

of Hell, when the devils hear someone on Earth “rack the name of God, Abjure the Scriptures, and his Savior Christ” (Marlowe Scene 3, Lines 46-48). The same limitations could likely be expected of Milton’s Satan had he been placed in a world post Jesus’ canonical resurrection. However, as *Paradise Lost* features the figure in its biblical, prelapsarian existence, Satan is portrayed as overly ambitious with an excessive eagerness about him that leads to his mistaking failure for victory.

Meanwhile, Count Dracula is ever patient and calculating. Professor Van Helsing suggests the vampire’s tolerance is due to his being “a man who has centuries before him [and] can afford to wait” (Stoker 304). In fact, instead of hastily invading England, Dracula first intends to assimilate into British society. To achieve this, the Count studies extensively. Jonathan Harker believes his efforts have paid off as the Transylvanian native “know[s] and speak[s] English thoroughly” (21). But this mastery is not enough for the vampire; he tells Harker,

“[In Transylvania] I am noble; I am *boyar*; the common people know me, and I am master. But a stranger in a strange land, he is no one; men know him not—and to know not is to care not for. I am content if I am like the rest, so that no man stops if he sees me, or pause in his speaking if he hear my words, ‘Ha, ha! a stranger!’ I have been so long master that I would be master still—or at least that none other should be master of me.” (21)

Even the origin of the power Dracula holds claim to evolves beyond that of the traditional Satan figure’s. Assuming that Dante’s and Marlowe’s Devils have origins mirroring Milton’s, they, before and immediately after falling from Heaven, believed they deserved sovereignty. In Heaven, Satan was already highest of the Angels, but “sdained subjection,

and thought one step higher would set [him] highest” (Milton 4.50-51). His yearning for additional power comes from the burdensome debt of gratitude he still owes God; Satan assumes that garnering supremacy equal to that of the Almighty will negate the burden. Meanwhile, Dracula’s authority, as an invader at least, comes from his hereditary lineage, the Szekelys. The Count says that Attila the Hun and other leaders known for their military prowess are traceable in his ancestry. Therefore, he ponders, “[I]s it a wonder that we were a conquering race...” (Stoker 30). Dracula’s history suggests that Stoker’s Satan figure, unlike those preceding him, is not driven by revenge or the impulse to covet supreme dominance. Stoker created in his figure a hereditary sense of self that imbues Dracula with a determination for conquest.

Stephen D. Arata’s analysis of Dracula’s plan to invade England as one of reverse colonization—whereby the primitive attempt to colonize the civilized—broaches an intriguing aspect of the Satan figure’s approach to conquest (626). When Jonathan Harker discovers the Count’s resting body at Castle Dracula, he voices concern for the vampire’s anticipated rise to power:

This was the being I was helping to transfer to London, where, perhaps for centuries to come, he might, amongst its teeming millions, satiate his lust for blood, and create a new and ever widening circle of semi-demons to batten on the helpless. (Stoker 52)

As a biological threat, Dracula is arguably a more dangerous conqueror than Satan is intimated as being in *Doctor Faustus* or *Paradise Lost*. Because of vampirism, the Count can transform legions of humans into *nosferatu* like him. Thanks to his telepathic abilities, subjugating countless individuals and forcing them to surrender to his rule

would not be a difficult feat. In a world where Dracula's invasion strategy is victorious, humanity stands little chance of eradicating vampiric forces that few understand how to defeat as well as Van Helsing. Because of the emphasis on free will and choice in the Satan figure's biblical tradition, even if the Devil did succeed in seizing dominion of Earth, his supremacy may have been short-lived. This particular evolution of the Satan figure indicates that, in some respects, Stoker's Dracula commands authority that Dante's Devil, Marlowe's Lucifer, and Milton's archfiend do not.

Most captivating about the Count is that even though he represents a non-biblical Satan figure, the lore in which he exists is contingent upon religion and faith. A crucifix's ability to dispel his advances is not all that binds him to the biblical tradition, according to the research of Professor Van Helsing's friend, Arminius. Explaining Dracula's origins, Van Helsing reveals,

The Draculas were, says Arminius, a great and noble race, though now and again were scions who were held by their coevals to have had dealings with the Evil One. They learned his secrets in the Scholomance, amongst the mountains over Lake Hermanstadt, where the devil claims the tenth scholar as his due. In the records are such words as 'stregoica'—witch, 'ordog,' and 'pokol'—Satan and hell; and in one manuscript this very Dracula is spoken of as 'wampyr,' which we all understand too well. (242)

Arminius' findings suggest a direct connection between Dracula and the Devil.⁸

Scholomance, where Arminius tells Van Helsing the Draculas learned the Evil One's

⁸ The historical figure from whom Dracula is purportedly derived is Vlad the Impaler, or Vlad Dracula. "Dracul" (he was the second son of Vlad Dracul) means both "the devil" and "the dragon" in Romanian (Axinte).

secrets, is rooted in Romanian folklore. The lore describes the Scholomance as a school of magic run by the Devil that admits ten scholars at a time. Once the course concludes, nine of the pupils go home, while the Devil keeps the tenth as payment (Kirtley 137). Van Helsing does not delve further into what such details could entail about the Count's origins, although for the discussion of Dracula as a Satan figure, Arminius' research is imperative.

Dracula's reportedly participating in the instruction provided at the Devil's Scholomance intimates it as the source of his vampirism, explaining Dracula's powers as well as his weaknesses. Just as Satan has limitations, so too does the Count and the latter's are orchestrated as though they are derivative of the former's. In *Doctor Faustus*, Satan only sends demons to people who are openly irreverent towards God; the Satan figure of *Dracula* "is not free" either, he can only enter the homes of people who first invite him in (Stoker 241). The Count's power ceases to function at night; garlic and the crucifix also afflict him, the latter of which cripples demons as well. Yet these debilitating effects are not enough; a stake has to be driven through Dracula's heart or he must be decapitated for the undead creature's permanent eradication. Thus, similar to the traditional Satan figure, Dracula is not easily felled and defeat does not beget his non-existence. The Devil, as it is broached in *Paradise Lost* and shown to varying degrees in *Inferno* and *Doctor Faustus*, never truly departs the world despite Jesus' victory for mankind on the cross. Because he is biological threat, able to spread vampirism, even a deceased Dracula remains tethered to the world as the *nosferatu* he creates, like demons, are equally capable of reproducing more of their kind.

Count Dracula's notoriety in the pages of Stoker's novel and beyond the text is perhaps the primary classifier for his status as a modern Satan figure. In Dante's vision of Hell in the fourteenth century, the Devil's authority scarcely exists in the underworld. In the day-to-day of folks living at the time of *Inferno*'s publication, though, Satan was a triple-threat of the mind, body and soul, as well as an ever-present deterrent against sinful and immoral behavior. Fear for both Faustus and Mephistophilis influences their faux sense of adoration for Marlowe's Satan figure. People of faith in the drama openly abhor Lucifer—a sentiment critics suggest the playwright had to include lest his work never have premiered on stage. Satan reigns supreme in Milton's depiction of Pandemonium, garnering respect for his vision of overthrowing the Kingdom of God on Earth and in Heaven. Yet terror is not a tool in his arsenal, as it would later become for Dracula.

Because Dracula "is known everywhere that men have been," fear of him is widespread (240).⁹ Beyond the page, he becomes one of the first icons of horror. Horror as a genre of film predates *Dracula*'s publication, thanks to French filmmaker Georges Melies' *Le Manoir Du Diable* (1896), translated as *The Devil's Castle* or *The Haunted Castle*. Vampires, too, in literature and folklore originated ahead of *Dracula*. However, Stoker's narrative is the predominant source of influence for vampires in media (Dirks). Akin to Satan, the Prince of Darkness has stood the test of time.

Since the 1920s, not a decade has gone by without Bram Stoker's fingerprint on vampirism being translated to film. *Nosferatu* began the trend in 1922 with Stoker

⁹ Vlad Tsepesh (Vlad the Impaler) was known as "Dracula" during his tenure as *voivode* (warlord) of Walachia. In the span of three terms between 1448 and his death in 1476, Vlad and his horrifying killing practices were widely feared. His penchant for impalement was more than an act of force; strategy also existed at the core of Vlad's use of the technique as he allegedly posed the impaled bodies of his foes after a victory to incite the terror of those intending to advance on his troops (Pallardy).

receiving a “story by” credit, since the work was based on his novel. The Tod Browning-directed *Dracula* in 1931, starring Bela Lugosi as the titular character, marks the Count’s first rise to fame on the big screen. Beyond film, the King of Vampires has made the transition to television, appearing or starring in shows such as *The Munsters* (1964), *Buffy the Vampire Slayer’s* “Buffy vs Dracula” episode (2000), NBC’s *Dracula* (2013), *Penny Dreadful* (2016), Netflix’s *Castlevania* (2017), and many more.¹⁰ The Count is no stranger to video games, either, featuring in about 250, his most notable appearances being in Konami’s *Castlevania* series (Giant Bomb). Universal Studios, with the crafting of their newly minted Dark Universe, is preparing to reunite Count Dracula with the silver screen once more.

At its core, the Satan figure is a bogeyman, one typically considered a deterrent to lead mankind away from sinfulness. As the figure evolved with Dracula’s embodiment, it began to exist predominantly as a bogeyman, the scary creature in the night, a permanent fixture of Halloween decorations and costumes, the character from which other vampires, as well as other horror icons, would be derived. Similar to Satan’s before him, Count Dracula’s legacy is everlasting.

¹⁰ In the animated Netflix adaptation of Konami’s *Castlevania*, citizens of Wallachia vehemently believe that Dracula is Satan.

CHAPTER VI

Halloween—Emphasizing the Man Behind “The Shape”

Of all the notable icons of horror, past and present, Michael Myers is arguably the most terrifying. His visage is not appalling like Freddy Krueger’s, and his body count (across all ten films in the *Halloween* franchise) is not nearly as high as that of Jason Voorhees.¹¹ What Michael Myers lacks in his 1978 debut is motive, making his victims and tactics random. Even his doctor, Sam Loomis (Donald Pleasence), is unable to discern what encouraged the six-year-old to murder his sister on Halloween night of 1963. Where *Dracula* redirects the Satan figure back to a state of inherent evil, *Halloween* builds upon the newly reintegrated standard and sets the stage for the figure’s next phase of development.

More so than any of his fellow slasher figureheads, Michael Myers, on-screen and in the script, bears a stunning resemblance to many historical Satan figures. Perhaps the most salient parallel is what he shares with the Satan of *Paradise Lost*, particularly in how the two approach their female prey.

Halloween opens with an impressively long one-shot, wherein a first person “POV” (as it is written in the film’s shooting draft) moves around the outside of what would later be identified as the Myers residence. Looking through the windows of the household, the POV sees a teenage girl and her boyfriend embracing, before she leads him to her bedroom upstairs. From outside of the house, the POV watches as the light goes off in her bedroom window. Moments after the mysterious figure walks into the house, the audience is given the first clue as to the POV’s identity as a child’s hand takes

¹¹ Michael Myers does not appear in *Halloween 3: Season of the Witch* (1982).

a knife from a kitchen drawer. Before long the boyfriend leaves the residence, unaware of the child's presence nearby.

Mirroring Satan's behavior in *Paradise Lost*, six-year-old Michael Myers waits for his sister's boyfriend to leave before quietly approaching her. Reaching the top of the staircase, he grabs a clown mask the boyfriend had worn during the teen couple's first scene. Like Eve in the Garden, Michael's sister, Judith, is completely nude. His appearance, his disguise, startles her. Judith yells his name, but instead of being deceptively led to sin, she is murdered, presumably, before getting to atone for one she commits minutes prior.

The subject of sin is another that connects the Satan figures of *Paradise Lost* and *Halloween*. While the Devil artfully manipulates Eve into defying God, thereby subjecting her soul to damnation, it could be argued that Judith's soul, because of her engagement in premarital sex, was already damned. By killing her before she repents, Michael robs Judith of any agency she has concerning her own salvation, just as Milton's Satan and Count Dracula rob their victims. For *Halloween* in particular, though, sin itself seems specifically tied to the innocence of virgins, a notion that is not prominent in Dante's, Marlowe's, Milton's or Stoker's Satan figures. This is substantiated by the relative ease with which Michael Myers kills his victims in the first film of the franchise.

Michael's victims are those who are known to have had prior sexual experience, with the exception of a mechanic he murders off-screen, but the film's treatment of Michael's success elsewhere suggests the nameless man is not a virgin. Throughout *Halloween* the female lead, Laurie Strode (Jamie Lee Curtis), is teased about her awkwardness with boys and her lack of interest in a promiscuous social life. The

individuals doing the teasing are her friends, Annie (Nancy Kyes) and Lynda (P.J. Soles), who consistently brag about their sex lives. Annie is murdered as she prepares to go pick up her boyfriend. Lynda and her boyfriend, Bob (John Michael Graham), are killed minutes after they are shown having sex. Laurie, the innocent, wholesome figure of her small social circle, proves difficult to defeat. For well over an hour, the audience watches as Michael Myers overpowers four different characters. However, given four distinct opportunities, all of which begin with his having the upper hand, the Satan figure of Carpenter's then-nascent horror franchise is effectively unable to subdue a teenage girl who is in varying stages of weakness throughout his pursuit. As horror movies tropes would have it, Laurie's survival is entirely dependent on her purity; the agency of the film's adolescents is buried within their sexuality.¹² John Carpenter explains Laurie's will to survive in a broader sense, suggesting that her relative loneliness provides her a focused perspective absent from the majority of Michael's other victims. Laurie is never distracted by love, hence Michael's inability to catch her off guard:

“It wasn't my intention to make a moral point. I just hadn't thought of it. The other girls were busy with their boyfriends, they were busy with other things. Laurie had the perception because she's not involved in anything. She's lonely, she's looking out the window.” (Konow)

While the biblical Satan figures represented in the works of Dante, Marlowe and Milton corrupt innocence, the one in *Halloween* is only able to destroy that which is already

¹² As the first to suggest the predominance of witches were women, German theologian Johannes Nider also argued the connection to evil and female sexuality (Almond 103). To explain the correlation between witchcraft and the preponderance of women who allegedly engaged in its practices, a multitude of theories posit such accusations were intended to discipline women who failed to conform to societal norms (Bailey 986).

corrupt. Evolution of the figure in this regard also contrasts with how evil relates to sin. In *Doctor Faustus*, Mephistophilis asserts that Lucifer's sole interest is in the souls of those openly irreverent to God, indicating Marlowe's Satan figure is capable of detecting such sin. In *Halloween*, despite evidence suggesting otherwise, Michael Myers cannot do the same. His persistent chase after Laurie intimates his ignorance of her virginity; thus, he is unaware, perhaps unconcerned, with the sexual nature of his other victims.

Michael's odd connection, or lack thereof, to those he kills weighs heavily on the question of motive. However, any inquiries concerning his rationale are made null as his doctor, clinical psychologist Sam Loomis, repeatedly insists Michael Myers is pure evil, again harkening back to the Satan figure's literary origins. The audience's initial glimpse of Michael is in the opening scene set in 1963. Information about him fifteen years later comes from Loomis' trip with a nurse to pick up Michael from the state hospital for an impending court date. As the two approach the hospital, the nurse asks for advice on how best to handle the patient. After explaining his extensive history with the subject, including the revelation that Michael has not spoken since 1963, Loomis begins to dehumanize his patient. Dehumanization remains a theme throughout the film, and informs Michael's mysterious appearance and the ways in which he is identified (in the script and on screen).

The scene in the nurse's car features a moment of warning, where Loomis tells her not to "underestimate it." Her reply suggests it is best to refer to the patient as "him;" the doctor's sole response consists of, "[I]f you say so." This exchange is of special interest, but not wholly, because it relegates the character to a thing: It also begins *Halloween's* non-use of the name Michael. His name is said three times in the film: once

by Judith in the opening when she tells her boyfriend, “Michael’s around someplace;” again by Judith, before he stabs her; the name is said for the final time once their parents arrive home. After the opening, “Michael” ceases to receive mention, not even by Dr. Loomis, whose every scene revolves around discussing his patient. Unlike *Inferno*, whose Satan figure rarely earns reference by name to stress his absence of power, the limited use of Michael’s name is apparently an effort by screenwriters John Carpenter and Debra Hill to emphasize the dehumanization of the character by Loomis.

The dehumanization of Michael Myers via the absence of his name on-screen is most notably reflected in the *Halloween* script. As the credits roll at the end of the film, three actors are credited for playing the character (four counting Tommy Lee Wallace’s uncredited contribution). A young actor plays him as a child (Will Sandin), Tony Moran portrays Michael Myers at age twenty-three, and Nick Castle is cast as “The Shape.” The latter iteration is referenced in the script upwards of ninety times, whereas “Michael” appears in fourteen instances, including the three moments on film where it is spoken. “The Shape” translates to the figure of a man spotted throughout the film, as he primarily comes into frame as an indistinct silhouette or from a distance where his features are indistinguishable. After the opening scene, “Michael” is not used in the script again until a struggle he has with Laurie towards the end. During their fight, she pulls his mask away, revealing that he’s a normal person (enter Tony Moran’s key contribution). Thus, *Halloween* reinserts the significance of names and titles to the Satan figure in a manner that had not been broached since Marlowe’s *Doctor Faustus*.

Perhaps another reason Carpenter and Hill distance The Shape from his birth name can be discerned from the meaning of the name “Michael.” In Hebrew, the name

poses the question of “Who is like God?” Additionally, in Christianity, the archangel Michael led God’s army against Satan in Heaven. Because of Michael Myers’ sin as a child, his actions are greater than his name. Loomis cements this notion by condemning his patient with the usage of descriptors reserved for the Devil.

When Loomis and the nurse arrive at the hospital, they see numerous mental patients roaming the grounds. The doctor runs to the gate, intending to call inside. While he is away, The Shape attacks the nurse but lets her live, and takes the car. Upon Loomis’ return, he dehumanizes his patient yet again, but far more harshly: “[T]he Evil is gone,” he declares. This instance marks Loomis’ first assertion of Michael Myers as the Devil, just as Satan is deemed “the Evil One” in *Dracula* (Stoker 242). The next occurrence happens midway through the film, while Loomis and the Sheriff of Haddonfield, Illinois (Charles Cyphers) search the abandoned Myers residence for signs that Michael has visited his childhood home. At the house, the two find a dead dog that appears off-screen; the body is still warm and horrifically mutilated. “He got hungry,” Loomis says, insinuating Michael feasted on the canine. “Come on. It could’ve been a skunk... A man wouldn’t do that,” Sheriff Brackett contends. Despite cooperating with Loomis, Brackett is a bemused skeptic in most of their interactions. Undermining the Sheriff’s attempt to normalize the situation, the doctor further relegates Michael Myers to subhuman with the statement, “[T]his is no man.” However, no other scene solidifies The Shape as a Satan figure more decisively than Dr. Loomis’ short monologue about his history with Michael and why he fears him:

“I met him fifteen years ago. I was told there was nothing left. No reason, no conscience, no understanding. Even the most rudimentary sense of life or death,

of good or evil, of right or wrong. I met this six-year-old child with this blank, pale, emotionless face with the blackest eyes. The devil's eyes. I spent eight years trying to reach him. And then another seven trying to keep him locked up because I realized that what was living behind that boy's eyes was purely and simply evil.”

Analogous to Count Dracula's unequivocally being a monster, based on Stoker's characterization of his Satan figure, Carpenter's and Hill's script allows no room for viewing their “boogeyman” as anything but Devil-like. Particularly intriguing is Michael's one action of inhumanity as a child, and his nondescript behavior for years afterwards, resulting in his doctor's fervently believing him worthy of classification alongside not killers who have committed similar deeds but Satan.

Subtler assertions comparing *The Shape* to the Devil are substantiated in how Haddonfield residents, specifically children, regard the tragic story of the Myers household, thinking it haunted and referring to *The Shape* as the “boogeyman.” When the film shifts into its Halloween 1978 setting, Laurie Strode is sent to the Myers residence to drop off a key for her father, a realtor. On her way, Tommy Doyle, the boy she will babysit that night, joins her. As they approach their destination, Tommy warns her about going to “the spook's house.” According to a boy in his class, the house is haunted, because “awful stuff happened there once.” Discussions of this nature are ever-present among the children, yet none are aware of the events of 1963. Therefore, apart from Loomis-heavy scenes, a mystique surrounds Michael Myers as a figure, which makes him an urban legend. He is frequently spoken of as a looming bogeyman and is often seen but primarily as an indistinct outline. In this way, *The Shape's* relationship with Haddonfield

is an inverse of the Devil's minimal authority in Dante's *Inferno*, where a majority of sinners are assuredly knowledgeable of Satan, but none appear fearful of him nor discuss his preeminence.

Just as the reputation of the Satan figure evolves, appearance also develops. All of the figures that have so far received analysis are, at varying junctures, labeled as hideous. The mask he wears notwithstanding, Michael Myers by no means bears a terrifying visage. The first revelation of the character's face occurs when he's unmasked by his father, minutes after killing his sister. Michael's facial features are not shown again until near *Halloween's* end, where a fight with Laurie shows actor Tony Moran's handsome countenance as opposed to the expected vision of horror. During the scene, the character immediately covers himself again, an act demonstrating his preference of secrecy. Disregarding the final unmasking scene, adult Michael's apparent discomfort with having his face visible can be construed as a desire to blend in, rather than an attempt to disguise his identity.

Haddonfield is far removed from the events of Halloween in 1963; in the fifteen years since, the Myers residence was abandoned and Michael has been in a mental institution 150 miles away. With no mention of what became of the family after the murder of Judith Myers, it stands to reason that no one in town would recognize an adult Michael Myers. Additionally, neither the Haddonfield police nor the head of the Illinois State Hospital where Michael resides believes his escape means he will return home. Moreover, his return falls on a Halloween; thus a masked man in dark clothes does not raise suspicion. Why, then, would he feel it necessary to don a disguise? Michael's desire to blend in may stem from personally wanting to distance himself from his behavior.

Perhaps he does not view his actions through a lens of humanity, instead perceiving himself as beastly as Loomis does. As the script implies, especially with his name's minimal usage and the devilish comparisons, the mask conceals the man, while simultaneously elevating the monster.

In contrast to the rest of the Satan figures, even most of those that have yet to receive examination, the Satan figure in *Halloween* chooses to “other” himself.¹³ The origins of the mask are never broached in the first film, but as evidenced by his behavior when Laurie unmasks him, Michael is attached to the guise. However, the iconic white mask is not the only evidence of the character appearing to self-identify as a monster. He additionally chooses not to speak, a trait the Satan figure had not exhibited since Dante's *Devil*. As insignificant as the characteristic may seem, it correlates with Loomis' assessment of his patient's being “purely and simply evil.” Depicted as little more than a beast in *Inferno*, the Satan figure, to an extent, returns to those roots in *Halloween* with a contemplative bent. For Michael Myers, unlike the traditional figures presented in Dante, Marlowe, and Milton, patience and sentimentality are paramount. Akin to their exploration in Stoker's *Dracula*, these two peculiar facets for a Satan figure are founded on the haunting frequency of consummate brutality.

For a small-town Sheriff on Halloween night, where the sole issues are children and adolescents behaving poorly, the thought of a masked murderer on the loose is unfathomable. As the night carries on without trouble, Sheriff Brackett considers calling off his and Dr. Loomis' stake out at the Myers household. Loomis, with reasoning that

¹³ In this context, “other” describes Michael Myers' distancing himself from social norms and purposefully adopting the role of an outsider.

further dehumanizes Michael Myers, explains why the Sheriff's gut feeling about the situation is incorrect:

“I watched him for fifteen years, sitting in a room staring at a wall, not seeing the wall, looking past the wall, looking at this night. Inhumanly impatient. Waiting for some secret silent alarm to trigger him off. Death has come to your little town, Sheriff. You can either ignore it, or you can help me to stop it.”

The character's being “inhumanly patient” is best examined through the lens his literary ancestors. Patience wielded by Dante's Devil and Marlowe's Lucifer is difficult to discern, yet if they are at all similar to Milton's Satan then it is unlikely a trait that comfortably resides in their repertoire. On the contrary, Dracula's willingness to wait is impressive for a character of his far-reaching ambition. However, his patience is believable, reasonable even, given his near immortality—time, should the Count avoid being killed, is irrelevant. Why Michael Myers waits fifteen years receives no explanation in *Halloween*, but this level of resolve does answer one other question regarding his inhumanity, one later intensified in *Friday the 13th*.

There is a running joke surrounding horror films of the slasher variety about monster-characters who move at a walking pace and manage to catch their sprinting prey. For Michael Myers, as the audience watches him chase Laurie Strode at a snail's pace, it is another indicator of his remarkable patience. The Shape walks because he knows, or believes, his goals will receive fulfillment; he, like the death Dr. Loomis insists he embodies, need not rush the inevitable.

Sentiment is another haunting aspect of Michael Myers' persona, separating him from traditional Satan figures and linking him to Dracula. The Count's exhibition of

sentiment is geared towards an appreciation of his ancestry, and a declared intent of having Mina Harker drink from her friends once she's a vampire under his control; the latter is his way of enacting revenge on Mina and those closest to her. Much of Michael Myers' behavior is intensely personal, for his victims as well, and seeps into the other disguises he tactically utilizes to approach his prey. The clown mask is the first of Michael's three disguises. His donning a clown costume for Halloween indicates that the mask belongs to him, but there exists an added level of malevolence as he kills his sister while wearing it, minutes after her boyfriend teases her with the mask. Again, the extra effort to hide could intimate Michael's desire to distance himself from his own humanity. However, the argument for The Shape's being an emotionally-driven Satan figure is accentuated by the morbid prank he plays on one of Laurie's friend, Lynda.

Following the sex scene between Lynda and Bob, for which Michael is present, Bob leaves the bedroom for a trip to the kitchen. Unbeknownst to Lynda, he is murdered by The Shape downstairs. A few scenes later, The Shape goes to her in the guise of Bob, wearing the young man's glasses and a sheet that covers his body. Thinking the figure is Bob, Lynda flirts with the covered man, then becomes frustrated at his motionlessness and silence. She dies moments later, while on the phone with Laurie, her back to the door and The Shape, presumably believing her boyfriend is strangling her to death. Such awareness of emotional depth is missing in the figures of Dante and Marlowe. The advent of this trait in the figure's evolution, one that is teased in *Paradise Lost* and expanded upon in *Dracula*, demonstrates an exploitation of humanity Satan does not practice because he is not, nor has ever been, a man.

Emotional ties to Michael Myers' brutality directly correlate with his personal life. Of course, a semblance of emotion manifests in his return home on Halloween; however, the theft of Judith Myers' headstone better exemplifies his sentimentality. An early scene in the film's present-day narrative depicts Dr. Loomis visiting a Haddonfield cemetery, where he and a groundskeeper discover Judith's headstone is missing. While the groundskeeper grumbles about children playing Halloween pranks, Loomis knows his patient is the culprit. Much later in the film, Loomis' suspicions are proven correct—Judith's headstone stands behind the dead body of Laurie's other friend, Annie, who is sprawled on the bed previously occupied by Lynda and Bob. Laurie's discovery of Annie is the lens through which the narrative reacquaints the audience with the headstone, yet it is difficult to discern whether Michael positions Annie in such a fashion to antagonize Laurie, or if it is a deed done for his own macabre satisfaction.

Analysis of The Shape's patience and emotionally driven victimization tactics propose these traits, along with his white mask, institute the evocation of fear. Scaring prey is not always a Satan figure's *modus operandi*, but it is a frequent variable. Michael Myers, to Haddonfield citizens aware of his presence and the audience watching him, is terrifying. Dissimilar from other Satan figures, though, The Shape tends to induce fear from afar when not actively attacking. Throughout *Halloween*, he follows Laurie, silently watching her and her friends. In one instance, they see him and attempt to interact, believing, merely based on his outline, that he's an acquaintance from school. In other scenes, Laurie is alone in spotting the indistinct figure; his quick vanishing act behind an object nearby often leaves her friends questioning her sanity. The Shape uses identical tricks on Tommy Doyle, allowing the young boy to spot him in the distance at night,

before disappearing as Tommy tries convincing Laurie the “boogeyman” is watching them. While these occurrences are emblematic of another gradation in his “inhumanly patient” behavior, and a scare tactic, the disappearing act is also a characteristic of the character’s unexplained, superhuman-like abilities.

Despite Michael Myers being a contemplative Satan figure, he very much embodies the physically threatening persona initially instituted in non-biblical texts by Stoker’s *Count Dracula*. The Shape takes the figure’s physicality a step further; while *Dracula* is a biological threat, whose invasiveness inflicts bodily harm, the antagonist in *Halloween* is pure brute force, a theme later adopted in the *Friday the 13th* sequels.¹⁴ Michael Myers is not in the least bit physically imposing, as he is a relatively average-sized man. Consequently, his remarkable strength and brutality informs much of his menacing demeanor. His hospital escape scene provides the first example of Michael’s superhuman strength. With one, open-palmed hand, he shatters the passenger side window of the nurse’s car and pulls her out of the vehicle. His next unusual exhibition of strength is lifting Bob off the floor, by the throat with one hand, and thrusting a butcher knife through the young man’s torso. The Shape does this with enough force that the blade goes through the other side of a pantry door, leaving Bob hanging and just the knife’s handle visible. There are several other examples, but none as telling of The Shape’s Satan-like characterization as his apparent immortality.

In the film’s final act, a chase ensues, leaving Laurie to fend for herself and depicting Michael Myers at his weakest but simultaneously his strongest. During his opportunities to kill her, three consist of him taking more damage than he deals. One

¹⁴ Jason Voorhees is not the first film’s antagonist; the role of villain instead belongs to his mother, Pamela Voorhees.

attack Laurie successfully lands drives a knitting needle through The Shape's neck. He manages to pull out the sharp object, collapsing to the floor in the process. Minutes later, while Laurie assures the children she is babysitting that she has killed the bogeyman, he reappears. They embark on another deadly game of hides and seeks, which eventually results in Laurie's impaling one of The Shape's eyes with the pointed end of a hanger. Once more, he removes the makeshift weapon and hits the ground seconds later. The next scene features the children running out of the house, yelling for help, which attracts the attention of the doctor. Loomis comes to Laurie's aid, shooting Michael at point blank range with a revolver. Michael staggers back, ready to retaliate, but the doctor unloads another three rounds into the individual he refuses to call a man. After four gunshots to the chest, The Shape persists and Loomis fires twice more. The final blasts throw Michael over the second floor balcony. In the next scene, the audience exclusively sees him sprawled on his back outside. Not long thereafter, following a brief exchange with Laurie, Loomis peers over the balcony. One of the most terrifying chases in horror concludes with the antagonist's getting away, leaving behind no evidence of his even being harmed.

The Shape's defiance of death is a theme throughout the *Halloween* franchise. Satan himself can be defeated, never killed. Dracula, an immortal, supernatural being is a "man-that-was" whose very existence disobeys the laws of nature (Stoker 241). Destroying the vampire, while difficult, is not an impossible task. The film's ambiguous ending, as well as the moments leading up to it, suggests Michael Myers, who is shown to be a man, can be neither defeated nor killed. This development in the Satan figure's evolution goes without explanation in Carpenter's film but is explored in the cinematic

figures that follow in his stead—all have disparate reasons as to why death is impermanent. It is plausible The Shape's apparent attempt to elevate the evil within him runs deeper than hiding his humanity behind a porcelain white mask.

The Shape's mask is one of the primary reasons the character has remained relevant for nearly four decades. Iconic imagery goes a long way, especially with regards to a franchise's staying power, and sound is additionally integral. The horror film's musical theme is just as recognizable as the white mask; without the musical score, the suspenseful atmosphere, and to some extent Michael Myers, are not as effective.

John Carpenter's most well known work continues to flourish for reasons beyond the clever details that make it whole; the film was critically acclaimed and successfully reinvigorated the horror genre while simultaneously crafting the "slasher" sub-genre. A bogeyman prowled Haddonfield, Illinois, unbeknownst to most of the small town's residents, but the impact *Halloween* has had in society did not go without notice. As the single slasher film inducted in the Library of Congress, *Halloween* set the stage for horror in the decades that followed the 1978 release, and its influences are still felt today in shows such as Netflix's *Stranger Things*; the film's cinematography is also evident in unlikely places like "The Tightening" episode of *Orange is the New Black*. The franchise has thrived independently past the original ten entries as well, receiving a reboot helmed by Rob Zombie in 2007 that spawned a sequel in 2009. Another reimagining will return Michael Myers to cinemas in 2018, with John Carpenter set to compose the musical score and Jamie Lee Curtis reprising her role as Laurie Strode. Compared to Dracula, Michael Myers has not been translated to as many mediums beyond television and film, though he

did star in a *Halloween* Atari game in 1983, loosely based on the plot of the film, and has featured in a handful of other gaming titles since.

But perhaps one of *Halloween*'s most important contributions to popular culture, whether John Carpenter likes it or not, is its influence on *Friday the 13th*. In ways that will receive analysis in the next chapter, the latter franchise's Jason Voorhees has a character likeness to Michael Myers that is irrevocably uncanny. Similar to the manner in which *Dracula* built upon Milton's Satan, while concurrently returning the Satan figure to its diabolical roots, *Friday the 13th* strengthens the supernatural qualities of *Halloween*. Jason's characterization reverts the figure back to a beastly nature not exhibited since the Devil of *Inferno*. Michael Myers' legacy is not as lengthy as Dracula's; in many respects, however, it has been comparably impactful—few other icons of horror, post Victorian literature, can say the same.

CHAPTER VII

Friday the 13th—A Sympathetic Satan Figure

Save for the grisly death scenes, Jason Voorhees' persistent relevance in popular culture is rooted in the imagery of the franchise that birthed him. Therefore, it is not enough to examine *Friday the 13th* (1980). Jason's origin spans the first four films of the series; for example, the character does not don his hockey mask until *Friday the 13th: Part III* (1982).

It is no secret that *Friday the 13th* was an attempt to capitalize on the success of *Halloween*; as screenwriter Victor Miller notes, director Sean S. Cunningham called him and said, "*Halloween* is making a lot of money, let's rip it off" (Burns and Schildhause). In the spirit of "ripping off" John Carpenter's film, the newer slasher was intended to be just as scary yet gorier than the older one. However, to avoid copying the *Halloween* formula verbatim, instead of a male antagonist, Miller's script features a female villain: Pamela Voorhees (Betsy Palmer), Jason's mother, is the franchise's initial serial killer. Mrs. Voorhees gratuitously murders camp counselors to avenge her son, who died in 1957 because of negligent counselors who were "making love while [he] drowned." The film was not originally envisioned with sequels in mind; thus, Jason's promotion to series star in subsequent entries negates his mother's motivations and her death. But this convoluted succession of evil reintroduces an aspect in the Satan figure's evolution previously broached in *Dracula*, while simultaneously providing the figure a universally recognized sympathetic incentive.

According to a source of Professor Van Helsing's, Count Dracula's evil is derived from the teachings of the Devil in the Scholomance (Stoker 242). By comparison, Jason

Voorhees, too, garners his malicious habits from another, his mother. *Friday the 13th: Part II* (1981) presents the first appearance of Jason as an adult. In several scenes before his formal introduction, a first person “POV” stalks the woods in the area surrounding Camp Crystal Lake, killing anyone who is left alone for too long. The night of the counselors’ arrival, their boss, Paul Holt (John Furey), playfully warns of the legend “old-timers” tell about Jason and Pamela Voorhees. Believing the tale to bear some semblance of truth, Paul’s girlfriend, a psychology major named Ginny Field (Amy Steel), sincerely tries to assess the behavior of both mother and son.

“[W]hat if there is some kind of boy-beast running around Camp Crystal Lake? Let’s try to think beyond the legend. Put it in real terms. I mean, what would he be like today? Some kind of out-of-control psychopath? A frightened retard? A child trapped in a man’s body?... the only person that ever knew him was his mother. He never went to school, so he never had any friends. I mean, she was everything to him... I doubt Jason would’ve even known the meaning of death, or at least until that horrible night... He must’ve seen his mother get killed, and all just ‘cause she loved him. I mean, isn’t that what her revenge was all about? Her sense of loss, her rage of what she thought happened, her love for him... He must be out there right now crying for her return, her resurrection.”

Ginny’s evaluation stretches beyond the writer, Ron Kurz, cleverly adding complexity to a murderous character’s motivations. Whereas the traditional Satan and Dracula are self-serving, and *Halloween’s* Michael Myers inherently lacks motivation, Jason’s killing spree has purpose. His actions, albeit grossly unjustifiable, are ingrained in a determination to seek vengeance for the slaying of his beloved mother and continue her

work of slaughtering those who enter the wilderness engulfing Camp Crystal Lake.

Friday the 13th's Satan figure is perhaps the first to be unequivocally fashioned as a sympathetic character.

The tragedy that strikes the camp in the summer of 1957 is especially devastating because of Jason's physical deformity and apparent mutism. Such a sorrowful accident breeds sympathy and heightens Pamela Voorhees' grief. While her bloody quest for vengeance is damnable, it is easy to discern how she succumbs to the morbid behavior that culminates in her death. If Ginny is correct and Jason did witness his mother's murder, it likely marks the moment he abandons his innocence. Until he begins killing people himself, his disabilities garner him sympathy from the audience in the first film's flashback sequences. Afterwards, however, Jason's deformity and inability to communicate verbally incite horror. This amalgamation of empathy and terror cannot be attributed to any of the prior Satan figures, and *Friday the 13th* expands upon its own contribution to the figure's evolution in *Part II*.

During a scene involving Jason's pursuit of Ginny in the final act of *Part II*, long after her psychological profile of him, she stumbles upon a shack in the woods. Inside the shack she finds a small room that acts as a shrine dedicated to Pamela Voorhees. Strewed about the ground are dead bodies, and sitting atop a table in the center of the room is the head of Mrs. Voorhees, as well as the blood-stained sweater she wore the night she died. For some audience members, the shrine is a grotesque reminder of Jason's abnormal behavior. Meanwhile, others may view it as the only way he knows how to lay his mother to rest. Additionally, the shrine seemingly confirms Ginny's speculation that Jason hopes his mother will resurrect, evidenced by Ginny's putting on Pamela's sweater while he

tries breaking in. Once he enters, Ginny halts his advance by imitating his mother, even convincing him to kneel and drop his weapon. Upon noticing his mother's head behind Ginny, Jason proceeds to attack her.

This idea of Jason's showing mercy to those who remind him of his mother permeates the series' numerous films. Restraint on his part implies there is a modicum of humanity left within him. In other Satan figures, namely Dracula and Michael Myers, analogous remnants of humanity are demonstrable in a manner deliberately meant to spite their victims. Jason's small sentimental effort originates from a place of love and offers the audience a semblance of sympathy for the character. At the slasher-icon's core, despite the killing spree he embarks on, is a boy who deeply loves his mother.

Unfortunately, for Jason's victims, such affection extends to his fulfillment of Pamela's homicidal legacy and the adaptation of her penchant for excessive violence. Jason's stalking and killing techniques mirror those of Mrs. Voorhees, which intimates that he bore witness to her murderous rampage, inadvertently learning from her in the process. Witnessing her death ignites his bloodlust and sets the stage for his becoming the most violent of the Satan figures.

In *Friday the 13th*, Mrs. Voorhees kills nine camp counselors, two of whom appear in flashbacks in 1958, one year after Jason's drowning. Of the nine, four occur off-screen, but the others who do receive screen time are slaughtered in a gory fashion seldom explored in cinema prior to the film's 1980 release. Her murder weapon of choice is primarily a hunting knife, either used to stab her victims to death or slash their throats. Two of her more vicious kills include impaling a young man from beneath the bed he's lying on with an arrow, and striking a young woman in the face with an axe. While Jason

in subsequent films adopts his own preferred weapon, a machete, and employs a variety of killing tactics, a few of his kills are reminiscent of Pamela's most violent. A technique Jason frequently puts to use is impalement.

For his film debut, *Friday the 13th: Part II*, Jason Voorhees murders ten people.¹⁵ As a physical threat, Jason is not comparable to the other Satan figures, especially because of the violent nature of his approach. Yet some victims are not solely on the receiving end of his brutality. On occasion, a few manage to match his grotesqueness in their attempts to defeat him. This back and forth is usually reserved for the films' final acts. The last several minutes of *Part III* introduce the franchise to a ubiquitous facet of the Satan figure's evolution, the impermanence of death.

Within a span of five minutes, *Part III* character Christine "Chris" Higgins (Dana Kimmell) kills Jason twice. Chris' first effort at slaying the antagonist consists of hanging him by his neck from the second floor of a barn. To her surprise, he survives; however, she gains the upper hand once again not long thereafter. Chris' last attempt lodges an axe through Jason's skull; it takes him a few seconds to succumb to the fatal blow, but he eventually dies. At the start of the fourth film, *The Final Chapter* (1984), officers confirm Jason's death before paramedics transfer him to a medical center. While stored in the morgue, he awakens and murders the coroner and a nurse, before returning to the wilderness of Camp Crystal Lake.

Defying the finality of death is but one of Jason Voorhees' supernatural qualities. Akin to Dracula and Michael Myers, he is also supremely strong. Acts demonstrating Jason's superhuman strength above any other are the instances in which he crushes the

¹⁵ Comparatively, Michael Myers takes five lives in *Halloween* (1978).

skull of two adult males. One such occurrence is in *Part III*, where with his bare hands Jason applies enough pressure on either side of Rick's (Paul Kratka's) head that one of the victim's eyes pop out of its socket. *The Final Chapter* features the second example of impossible strength as Jason crushes Doug's (Peter Barton's) skull against a wall using one hand. What makes these feats unrealistic are their literal impracticality.

Neurosurgeon Tobias Mattei explains, "It would be impossible for even the strongest human to break the skull through compressive forces exerted by any means (either with their hands bilaterally or by stepping [on] it) in any portion of the skull" (Bernstein). A display of power, along with imprecise immortality, appears to, thus far, be themes shared between the horror-centric Satan figures. A figure's reputation to those who are aware is likewise a common thread among Dracula, Michael Myers, and Jason Voorhees.

Because of Jason's drowning and the murder of two counselors a year later in 1958, locals colloquially refer to Camp Crystal Lake as Camp Blood. Older residents of Crystal Lake are wary of the camp's reopening; one in particular is Crazy Ralph (Walt Gorney), who gets his namesake from a penchant for spreading "his gospel." The character debuts early in *Friday the 13th*, stopping a young woman, Annie (Robbi Morgan), on the street who is getting a ride to the camp. "You're going to Camp Blood, ain't you? ... You'll never come back again. It's got a death curse!" The man offering Annie a ride, Enos (Rex Everhart), laughs off Ralph's claims, calling him "a real prophet of doom." However, Enos does attempt to sway Annie from going to work, telling her to "quit now," and adds "Camp Crystal Lake is jinxed!" According to Enos, a number of omens indicate the camp's need to remain closed. In addition to the murders, the area was also once plagued with fires, and bad water stymied another reopening. During Mrs.

Voorhees' tenure as the killer, locals treat the campgrounds as cursed. When Jason is active, they presume he is a monster.

Before beginning a camp counselor program at Packanack Lodge on the opposite side of Camp Crystal Lake, Paul Holt in *Part II* warns his workers of Jason:

“His body was never recovered from the lake after he drowned. If you listen to the old timers in town, they'll tell you he's still out there— some sort of demented creature, surviving in the wilderness, full-grown by now, stalking, stealing what he needs, living off wild animals and vegetation. Some folks claim they've even seen him, right in this area... Legend has it that Jason saw his mother beheaded that night, then he took his revenge, a revenge that he'll continue to seek if anyone ever enters this wilderness again. And by now, I guess you all know we're the first to return here. Five years, five long years, he's been dormant and he's hungry. Jason's out there, watching, always on the prowl for intruders, waiting to kill, waiting to devour, thirsty for young blood.”

Shortly after Paul finishes his story, another counselor jumps out to scare the group, dressed in the garb of a caveman, wearing a mask and brandishing a spear. Paul calls the story “ancient history,” emphasizing that Jason did drown, Mrs. Voorhees is dead, and Camp Crystal Lake is off limits. His description of the killer, while a joke, depicts the tale of a beast, not a man.

Locals in the series' third and fourth entries regard Jason as a serial killer but do not call him by name, as they are unaware of the killer's identity. *The Final Chapter*, however, features a character, Rob Dier (Erich Anderson), who is the brother of a victim in *Part II* and believes Jason Voorhees is “the psycho,” as one woman refers to him.

Intent on hunting down and killing Jason, Rob travels with weapons and newspaper clippings that chronicle the Crystal Lake deaths since the 1950s. While in the area, he gets to know a young woman, Trish Jarvis (Kimberly Beck), who, like others, refuses to believe Jason is still alive.

Jason's reputation among Crystal Lake locals is of note because it spans nearly three decades, between the years of 1957 and 1984, from *Friday the 13th* to *The Final Chapter*. During this time, very few are aware of his presence following his mother's death, but the story of his alleged drowning is widespread. Therefore, Jason's status as a Satan figure, similar to Michael Myers, is tied to believability. Although his behavior is not contingent on a consensus about the murders, people's limited understanding of the happenings in their immediate surroundings indicates that the world beyond Crystal Lake knows even less.

Considering Jason's target area, *Friday the 13th* portrays a Satan figure that is more localized than it has ever been in the figure's evolution. Dante's Devil inflicts harm on sinners of the ninth circle, Lucifer in Marlowe's drama rules Hell in its entirety, and Milton's Satan is a danger to humanity. Dracula, by proxy of his vampirism, also poses a threat to all of humanity, though in Stoker's novel his vision is on conquering England. Michael Myers, for the most part, is evidently a danger to teenage Haddonfield citizens who partake in sins of the flesh. Interestingly, the restrictions on Satan's reach are beyond his control. Limitations in mobility also handicap Dracula—for example, his inability to roam before nightfall. But Michael Myers and Jason Voorhees choose to limit their area of effect because of personal ties, which reinforces the macabre manner in which their humanity is conveyed.

One aspect that Jason has minimal control over is his appearance. He has a physical deformity that in the first film's flashbacks garner sympathy from the audience. In later entries, his deformity is used as a fear tactic. The character himself is conscious of his appearance as he regularly keeps his face covered. Prior to finding the iconic hockey mask, Jason wears a burlap sack with a hole cut for his left eye, which appears less misshapen than his right. A sack over his head masks him in *Part II* and the bulk of *Part III*. In the latter film, a prankster, Shelly Finkelstein (Larry Zerner), dons various disguises to scare his friends. When one girl questions his behavior, Shelly reveals his insecurities about the way he looks—he is chubby and does not consider himself attractive; therefore, being a “jerk” gets him the attention he seeks. After killing Shelly, Jason takes the mask for himself. However, Jason does not intend the mask to obscure his identity. Rather, it covers the part of him that people fear.

Chris, the young woman who attempts to kill Jason twice in *Part III*, fortuitously encounters him in the woods before the events of the film in which she stars. While recounting her experience, she describes his countenance as “grotesque” and “almost inhuman.” Chris swears she will “never forget that horrible face,” Jason proves her right when he unmask himself during their fight, allowing her to recognize him. The moment is similar to Laurie's removing Michael's mask in *Halloween*, except Jason chooses to unmask himself with a distinct purpose in mind. Instead of quickly covering himself again to hide the man and elevate the monster as Michael Myers does, Jason's reequipping the hockey mask is informed by a desire to conceal the “horrible face” he knows people see when looking at him. This is a compelling character trait to examine within the Satan figure's evolution, since it indicates a sincere concern for image.

Dante's Devil is bestial, as is Marlowe's Lucifer, though perhaps to a lesser extent. Milton's Satan only adopts a bestial form on three separate occasions, two of which are to manipulate Eve, while the other is his involuntary transformation as punishment from God. Dracula's various appearances are a reflection of his vampirism. Aside from Dante's Devil, all of the above Satan figures, including Michael Myers, use image as a tool to further their agendas, incite fear, or both. Jason Voorhees uses his for neither, preferring to hide his terror-inducing visage and instead allow his actions to inflict dread.

Regardless of intent, the white hockey mask with red markings has been synonymous with the Jason Voorhees persona since its introduction to the franchise in 1982. Equally integral to the character's rise to prominence are his inventive kills; the series' gratuitous display of violence is arguably the most iconic in the genre. Across the ten of twelve films in which he is active, Jason takes approximately 150 lives, more than any other figure in horror. And he, similar to Michael Myers, has a sound unique to his franchise.¹⁶ As opposed to the musical theme that accompanies the scarier elements of *Halloween*, *Friday the 13th* composer Harry Manfredini utilized dialogue from the film to craft Jason's theme. "Ki, Ki, Ki, Ma, Ma, Ma," referencing the words "Kill her, Mommy" heard by Mrs. Voorhees, is the sound echoing each time a lead antagonist in the franchise stalks their prey (Gun Media). These aspects of the character have stood the test of time just as well as Jason.

Outside of the franchise's twelve films, Jason Voorhees has flourished in other areas of entertainment. Starring in a handful of games, with a guest appearance in *Mortal*

¹⁶ Apart from a dream sequence, Jason does not appear in *Friday the 13th: A New Beginning* (1985).

Kombat X. Furthermore, the Camp Crystal Lake killer finally found success in interactive media thanks to the 2017 release of *Friday the 13th: The Game*. However, Jason has not had luck in continuing his live-action spree since a film remake launched in 2009. A cancelled television series and another cancelled film reboot have left the series in a questionable state of stagnation. But Jason's relevancy has surpassed over thirty-five years of box office success. It is evident in his return to video games that as a horror icon, his image is never far from modern society's vision of evil.

CHAPTER VIII

A Nightmare on Elm Street—A Modern Day Bogeyman

Karra Shimabukuro argues bogeyman tales and devil legends have “moved from literary folklore to the modern day’s version of word of mouth—film and other popular culture” (49). Remakes continuously retell the stories of slasher characters, such as Michael Myers, Jason Voorhees, and Freddy Krueger. Thus, like folkloric legends, their tales are passed down from one generation to the next, ensuring these narratives remain relevant. Freddy, across various cultures and social classes, is as recognizable today as he was during his 1984 debut.

Curiously, Freddy’s ties to Devil-like characters are more derivative of folkloric bogeymen. *A Dictionary of English Folklore* applies the term “bogey” or “bogeyman” to “any figure deliberately used to frighten others, almost always children, to control their behavior” (Roud and Simpson 28). These figures come from a variety of cultures throughout the world, and share a few defining traits with one another, according to Marina Warner’s *No Go the Bogeyman: Scaring, Lulling, and Making Mock*. The ability to shape-shift is one such trait (Warner 11); another is the effect of lullabies, which are meant to warn against the threat of the bogeyman (228); and modern interpretations depict these figures as kidnappers, sexual predators, or child killers (285). In Wes Craven’s *A Nightmare on Elm Street*, Freddy Krueger is a terrifying and modern reimagining of the folkloric bogeyman who differs from his horror-centric, Satan figure counterparts in a myriad of ways.

Bogeymen to children are the equivalent of devils to adults, designed to inhibit transgressions (Shimabukuro 48). The “if you do this, then that will happen” structure of

a typical bogeyman's mythos is approached uniquely in *Nightmare on Elm Street* and executed in such a manner that Freddy's motives are greatly distinguished from those of Michael Myers and Jason Voorhees. Punishment in *Halloween* and *Friday the 13th* is dealt according to the actions of the pursued teenagers; Freddy, however, enacts his own sense of justice by killing teens based on their parents' past behavior.

Marge Thompson (Ronee Blakley), mother to protagonist Nancy (Heather Langenkamp), is forced to divulge why she believes her daughter should not concern herself with alleged dreams of a burned man named Freddy. He was a "filthy child murderer" responsible for the deaths of at least twenty children in their neighborhood. Because someone incorrectly signs a search warrant, his case is dismissed, inciting the parents to seek justice on their own terms. Marge discloses,

"A bunch of us parents tracked him down after they let him out. We found him in an old abandoned boiler room, where he used to take his kids. We took gasoline... we poured it all around the place and made a trail of it out the door... then lit the whole thing up and watched it burn. But he can't get you now. He's dead, honey, because Mommy killed him."

At the time they murdered Freddy Krueger, the Elm Street parents believed their actions were justified to protect their children. Unknowingly, their crime seals the fate of their children, leading to a number of mysterious and grisly deaths. Karra Shimabukuro notes the premise's resemblance to Grimms' tales such as "The Girl Without Hands," where an impoverished miller unconsciously makes a deal with the Devil that ultimately costs his daughter her hands (57).

Freddy Krueger's relationship to his victims is but one of the many aspects of his character that separate him from other modern interpretations of the Satan figure. He and Dracula are the only two of the five modern figures who are already dead when their reign of terror begins. Yet, whereas the Count is an undead creature, Freddy is non-existent in reality, solely capable of exerting his power through nightmares. Equivalent to the Satan of *Paradise Lost* and Dracula, the dream killer can shape-shift. Thanks to the dream world that he inhabits, however, his abilities rival those of Satan yet far exceed the vampire's. An early scene in *Nightmare on Elm Street* depicts Freddy chasing one of the teenagers, Tina Gray (Amanda Wyss), with long, outstretched arms. A later sequence features him in the guise of a female hall monitor in one of Nancy's dreams, and the film's final few shots insinuate that Freddy is capable of shape-shifting into a car. Contrary to figures like Milton's Satan and Stoker's Dracula who adopt new forms to deceive or cause fear in several instances with Dracula, Freddy's transformations are predominantly for taunting his prey.

The teasing, too, is a step beyond that which typically receives exploration in Satan figures, save for Dracula's treatment of Mina Harker. However, the Count's harsh words exude eloquence compared to Freddy, who speaks and behaves perversely. The first time he is seen haunting Nancy's nightmares on-screen, he addresses her seductively, saying things such as "Gonna get you" and "Come to Freddy;" the latter phrase is spoken moments before he suggestively wags his tongue at her. After he kills her boyfriend, Glen (Johnny Depp), Freddy calls her in her nightmare to say, "I'm your boyfriend now, Nancy." Their exchange concludes with the famous telephone scene, another seductive gesture, whereby Freddy's tongue slithers out of the phone's

mouthpiece. Conduct of this nature is exclusive to the dream killer, as far as Satan figures are concerned, and enforces a second defining trait of a folkloric bogeyman—predatory behavior towards the young.

Wes Craven's *Nightmare on Elm Street* makes it abundantly clear that Freddy Krueger is a child killer. The 2010 remake starring Jackie Earle Haley pushes the character's criminality in a different direction, making him a child molester; this very premise was originally in Wes Craven's 1984 script. Robert Englund, who played Freddy for eight films and a television series, recalls,

“Wes wrote the most evil, corrupt thing he could think of. Originally, that meant Freddy was a child molester. Right while we were shooting the first *Nightmare*, there was a huge scandal based around an area of single parent yuppies in California known as South Bay... On the spot we changed the script from child molester to child murderer; mainly so Wes wouldn't be accused of exploiting the South Bay case.” (Robb 82)

Prior to Charles Perrault's version of “Red Riding Hood” (1697), the wolves in folk stories endanger human lives, as famine overwhelmed areas across Europe during the fifteenth century. However, once the threat of famine began to subside, “the wolf had become seducer, a stalker of young girls, a metaphorical consumer of virgin flesh” (Warner 37). Perrault's reimagining of Little Red Riding Hood's tale introduced a bogeyman figure that would permeate similar stories of its kind, a persona who, amidst the progressive rise of childhood survival rates, presented more of a sexual danger to children as opposed to a mortal one (Warner 38). Thus, Wes Craven's initial intention for his bogeyman aligned with its predecessors.

In addition to emphasizing his perversion, Freddy's penchant for teasing suggests his enjoyment of chasing and killing his victims, a difficult trait to discern in his slasher counterparts as both Michael and Jason wear masks and are non-verbal. Frequently, the dream killer exhibits his teleporting capabilities, suddenly appearing in front of characters like Tina who run from him. The encounter resulting in her death begins with his calling her name and walking out of the shadows, allowing his silhouette to linger on a fence in the distance. As his burned visage is slowly revealed, she attempts to pray; Freddy interrupts and, in a shot that entirely unveils his face, he mocks, "This... is God." Soon thereafter he demonstrates his teleporting trick, lets her escape and cackles loudly as the chase continues. In an act of gloating, Freddy also mutilates himself with his gloved finger-knives to frighten his prey and signify his abilities. Moreover, such behavior indicates to his victims that there is no escape. The gratuitous nature of each murder he commits additionally reflects Freddy's hostility towards his prey.

On a level that runs just shy of Jason Voorhees, Freddy Krueger is best known for his kills. What separates him from Crystal Lake's Satan figure, however, is that Freddy revels in the violence. Again, Jason's excessive brutality seems to have been learned from watching his mother. Comparable to Michael Myers, Freddy's depravity is evidently innate when considering his reported record of taking the lives of twenty children prior to the Elm Street parents burning him alive. The first of his kills shown on-screen is the murder of Tina Gray, who is thrown around a bedroom by an imperceptible force, before being cut open with four invisible razors. Another of the dream killer's famous kills is that of Johnny Depp's character, Glen. The scene opens with Freddy pulling Glen into his bed, and ends seconds later in an exorbitant amount of blood

gushing from the hole Glen has been previously pulled into. This violence is amplified by Freddy's giddiness, as he cackles during a chase or scrapes his finger-knives across the surface of metal objects. However, most intriguing about Freddy Krueger's brutality is how the people in the world of *Nightmare on Elm Street* react to his unseen behavior.

An argument can be made that the horror Freddy spreads on Elm Street is analogous to a time in which people exhibiting "outrageous behavior" were commonly believed to have been possessed by the Devil (Almond 151). Across Protestant and Catholic religions from 1500-1700, the nature of possessions was purportedly unchanged. Particularly of note is the susceptibility of children and adolescents to possession compared to adults, an aspect of the Satan figure that returns to prominence with the advent of horror films, and the slasher sub-genre in the twentieth century (151). Instead of the subjection of human will via possession, Freddy Krueger induces fear and takes the lives of his victims in a manner reminiscent of Latin apologist Lactantius' assessment of the fallen angels' demon progeny. According to Lactantius in his *Divine Institutes*, demons were able to possess people by terrorizing them with dreams; prisoner to the realm of dreams, Freddy does the same to his adolescent targets (12-13). Satan's method evolves from an incorporeal demon made of air infiltrating the bodies of mankind to a bogeyman manipulating reality through nightmares.

In the film, Freddy's existence is evidenced by the horrific wounds he inflicts on his victims. Tina's boyfriend, Rod Lane (Jsu Garcia), the single individual physically present during her murder, is charged with killing her. Days later, Rod dies in a jail cell as Freddy ties a makeshift noose around his neck in his dreams, leading officers to believe that Rod has committed suicide. The transition of blame shifts with the traditional

Satan figure from sympathy for the victim to innocent bystanders being accused of Freddy's dream-fueled crimes. Only those who have experienced the nightmares featuring Freddy can attest to his power; because his prey are young, the explanation teenagers attempt to offer adults sounds bizarre. This is a subversion of the bogeyman mythos involving parents inadvertently damning their children. In the case of *Nightmare on Elm Street*, they are unaware of their mistake both during the act and as the consequence of their past actions wreak havoc on their children's lives.

Lullabies are integral to many bogeyman legends. Birdsong is instructive in understanding the purpose of lullabies in such tales, as birds use singing to "defend territory" and as a measure of identifying "enemies, trespassers, usurpers and parasites" (Warner 230). To infants, hearing language and its variations is as paramount as song is to birds. Therefore, lyrical music and tunes, often in the form of lullabies, are significant to language acquisition (228-229). A lullaby's role in this regard informs rhyme scheme and syntax. For example, a strange yet popular Icelandic song such as "The Child in the Sheepfield" includes a recurrence of abnormal consonant groups whose pronunciations are difficult; as such, it is essential they are learned early in childhood development (233). These reasonings behind the salience of lullabies factor into their continued relevance past the stages of early childhood. To young children, the threat of a bogeyman told in song is not fully understood; the tune and accompanying lyrics are fun to sing and can be turned into a game (237). This very notion is the manner in which Freddy's song debuts in *A Nightmare on Elm Street*.

In some historical tales, specifically those of German origin, there exists little distinction between devils and bogeymen (Shimabukuro 48). Therefore, by some degree,

folkloric bogeymen may be the first Satan figures to have lullabies written in their names. No songs warn against any of the previously discussed literary figures' presence, and the same can be said of the aforementioned horror icons. It could be argued that Jason's theme, "Ki, Ki, Ki, Ma, Ma, Ma," provides one such sound; however, just the audience is aware of the multi-syllabic signal. Freddy Krueger is the sole Satan figure to have a lullaby composed in his name.

The song debuts early in the film as a transition between Tina's waking up from her first nightmare to a scene in which she shares her experience the next day with friends. Three little girls skipping rope in white dresses sing the following tune: "One, two, Freddy's coming for you. Three, four, better lock your door. Five, six, grab your crucifix. Seven, eight, better stay up late. Nine, ten, never sleep again."¹⁷ After Tina describes her dream, Nancy quotes the first line of the song, and adds, "[I]t sounds like the real bogeyman." Tina agrees, recalling, "[T]hat's what it reminded me of... that old jump rope song." Their recollection of the song, in relation to dreams of Freddy whose identity they are then unknowledgeable of, indicates they were taught the lullaby, likely around the time of his original killing spree. Whether their parents are responsible for their knowing the tune is never clear, but it does feature in a couple of other instances: Nancy sings a sample of it in the bathtub and the little girls sing the tune as *Nightmare on Elm Street* closes.

Freddy Krueger's notoriety as a bogeyman calls into question that of Michael Myers and Jason Voorhees in their respective franchises. Unlike the traditional Satan figure, all three of the modern horror icons specifically target young people. In

¹⁷ For narrative purposes, the last line of lyrics change to "Nine, ten, he's back again" in *A Nightmare on Elm Street: The Dream Child* (1989).

Halloween, Michael is believed to be the bogeyman by Haddonfield children; even Dr. Loomis refers to him in the same manner, responding to Laurie Strode's assertion of Michael's being the bogeyman with an affirmative. In spite of Jason's never being explicitly deemed a bogeyman, the "legend" that's spread about him throughout Crystal Lake treats him as such and is substantiated by one woman warning her son against leaving the front door open lest "the psycho wanders in." Nancy and Glen frequently identify Freddy as a bogeyman, as he manifests several attributes associated with folkloric bogeymen. This may explain the character's apparent immunity to holy objects, despite a lyric in the lullaby that warns of his impending arrival.

While Michael and Jason are literally or tangentially regarded as bogeymen, no attempts are made to thwart their advances with holy relics. That their victims never consider such a tactic implies that crucifixes are ineffective against men no matter the questionable circumstances of their mortality. Dracula's and Freddy Krueger's states of existence after death merit an analysis disparate from that of any other Satan figure. However, the affliction Dracula undergoes if touched by a crucifix, as well as his three wives' inability to invade the holy circle Van Helsing draws around himself and Mina, is evidently derivative of the Count's affiliation with Satan (Stoker 368-369). Freddy's converse relation to holy objects appears contradictory, for the third line in his lullaby forewarns, "Five, six, grab your crucifix."

Two events in particular indicate Freddy is not averse to religious iconography. The first occurs with his initial on-screen haunting of Nancy's nightmares. As she is asleep in Tina's room, a cross hanging behind the bed falls; Nancy picks it up to hold while she sleeps. In a later scene, Freddy presses through the wall, but retreats when

Nancy reawakens. She repositions the crucifix on the wall and is undisturbed because Freddy has already begun stalking Tina, who is asleep in her absent mother's room with Rod. The instance of Freddy's interrupting Tina's prayer to call himself God provides further evidence of the dream killer's inability to be halted by biblical authority. These occurrences intimate that he is the first of the Satan figures, traditional and non-traditional, to operate outside the parameters of the natural world who is not dependent upon or limited by religious doctrine.

What does impair Freddy Krueger's power is his inability to reside in reality, as he is only able to affect change through dreams and can invade but one dream at time. Echoing the lullaby's "never sleep again" line, Nancy spends the latter half of the film relying on coffee and pills to keep her awake. Within the dream world, his power appears limitless, as he can accomplish anything the human mind can fabricate—shape-shifting, teleportation, mimicry, and manipulation of the physical world. His abilities rival those of Milton's Satan, surpassing even the skills wielded by Count Dracula, whose restrictions are more crippling. Traditional Satan figures and Freddy also share indestructibility; as in *Paradise Lost*, the Devil can only be defeated. The same can be said of the dream killer in *Nightmare on Elm Street*.

As a bogeyman, similar to Satan himself, Freddy solely affects the lives of individuals if they believe in his existence. Nancy comes to this conclusion in the film's final act, telling him, "I know the secret now. This is just a dream. You're not alive... I take back every bit of energy I gave you. You're nothing." She then turns her back on him. In an effort to attack her, he evaporates. *Freddy vs. Jason*, released in 2003, opens

with Freddy's explaining this phenomenon, following his defeat in 1991's *Freddy's Dead: The Final Nightmare*:

“When I was alive, I might have been a little naughty... but after they killed me, I became something much, much worse—the stuff nightmares are made of. The children still feared me... and their fear gave me the power to invade their dreams. And that's when the fun really began! Until they figured out a way to forget about me... to erase me completely! Being dead wasn't a problem. But being forgotten—now that's a bitch! I can't come back if nobody remembers me! I can't come back if nobody's afraid!”

The original *Nightmare on Elm Street* closes with the insinuation that Nancy's victory is temporary. In another dream, which she initially thinks is reality, she and her friends drive away in a car that Freddy appears to have shape-shifted into. Early in the film, before Freddy's identity is revealed, Nancy's mother takes her to a sleep disorder institute. Whilst there, a doctor states, “[W]e still don't know what [dreams] are or where they come from.” The doctor's assessment suggests Nancy's choosing to no longer give Freddy “energy” by believing in him is not enough to merit his demise in the dream world. Regardless of feelings she has when awake, she bears no control of where her mind drifts upon entering REM sleep, hence the erasure of his identity and crimes in *The Final Nightmare* which instructs the plot of *Freddy vs. Jason*.¹⁸ To this end, Freddy Krueger retains a semblance of potency after defeat that Dante's Devil lacks, Marlowe's

¹⁸ In a desperate attempt to return following his defeat in *Freddy's Dead: The Final Nightmare* (1991), Freddy reawakens a deceased Jason Voorhees so the Crystal Lake Killer can terrorize Elm Street. As Jason begin taking lives, enough fear spreads to incite the remembrance of Freddy Krueger.

Lucifer can only maintain with unfaithful souls, and Milton's Satan will relinquish upon Jesus' sacrifice for humanity's salvation.

Freddy Krueger's longevity in popular culture evidently stems from his persona's unique synthesis of the comical and horrific. Part of the horror the character induces for audiences is the nature of his kills, which are gruesome and elaborately constructed set pieces. After three decades, Freddy's tenure as a horror icon remains pervasive. His influence reaches beyond film with his television and video game appearances, for instance, *Freddy's Nightmares* television series and his inclusion in the ninth *Mortal Kombat* (2011) game. Yet the dream killer has proven inspirational for other bogeyman-centric franchises as well. Freddy Krueger has been most recently paid homage to in the film adaptation of Stephen King's *IT* (2017), as some scenes are evidently inspired by *Nightmare on Elm Street* and the series' fifth installment receives direct reference. Furthermore, Pennywise the Clown's positioning as a bogeyman profoundly mirrors Freddy's; primary differences include Pennywise's ability to directly affect reality and the potency of his powers relying on fear as opposed to awareness of his existence. Since the film has become the highest-grossing R-rated horror film of all time, *IT's* successful return to the mainstream suggests that the Satan figure's evolution has yet to cease and Freddy Krueger's contribution to its development persists.

CHAPTER IX

The Joker's Amalgamation of Evil

Considering the Joker's first appearance in *Batman #1* (1940), Alan Moore's *Batman: The Killing Joke* (1988) is by no means the villain's debut. However, it does provide the basis for which the Batman nemesis would be explored in the decades that followed in comics, animation, film, and video games. The seminal graphic novel gives Joker a backstory, albeit a questionable one, eloquent dialogue with which to convey his motivations, and a self-described worldview that "human existence is mad, random, and pointless" (Moore 33). In some ways, Joker resembles Milton's depiction of Satan in *Paradise Lost*; in others, he's closer to Stoker's characterization of the Count in *Dracula*. There are several distinguishing factors between Joker and other Satan figures, making his prominence, in addition to the evolution of the figure, all the more compelling. But to examine him as a Satan figure, discussion must first begin with why he deserves to be characterized as such.

The self-proclaimed Clown Prince of Crime has wreaked havoc on DC Comics' Gotham City for over seventy-five years. More so than any other villain in comic history, the Joker has remained at the forefront of popular culture. Though his dynamic with the Caped Crusader, which *The Killing Joke* delves into, is one component of Joker's longevity, mainstream fascination with the rogue himself is equally as instrumental. Cesar Romero's portrayal of the character in the original 1966 television series starring Adam West's Batman initially sparked public interest.

Cesar Romero's campy tenure as the Clown evolves into Jack Nicholson's iteration in Tim Burton's *Batman* (1989). Romero's joviality and eccentricities are paired

with Nicholson's sinister behavior that sees the villain subject his victims to violence not yet portrayed in live-action comic book adaptations. Following in the footsteps of Burton's *Batman* franchise, the Dark Knight's world was brought to the small screen once more, but in animation. *Batman: The Animated Series* premiered in 1992, spawning an animated DC universe that spans multiple animated series with Mark Hamill voicing the Joker. Hamill's portrayal is darker than Nicholson's yet maintains many tropes from Romero's era. With dark humor, mayhem, and an eerily infectious laugh, Hamill's Joker, alongside Kevin Conroy's Batman, equates to what many consider the definitive version of the villain. Starring in the second of Christopher Nolan's trilogy of Batman films, Heath Ledger returns the character to cinema in 2008's *The Dark Knight*. Ledger's version is both morally and politically grounded. Wanting to expose the fragility of society, this Joker raises the bar on the Clown's exhibition of unwarranted violence and adds a level of cynicism and cruelty that borders on sadism.

2009 brought the rebirth of Hamill's and Conroy's respective roles, thanks to Rocksteady Studios, who in many respects expand upon *The Animated Series* with the release of the video game, *Batman: Arkham Asylum*. Written for an older audience, by *The Animated Series* scribe Paul Dini, Rocksteady's *Arkham* series takes the sinister nature of Hamill's Joker a step further, culminating in derangement that ultimately costs the character his life. The advent of Jared Leto's iteration in *Suicide Squad* (2016) drives Joker's derangement and eccentricities in a different direction. Joker's look changes from a well-dressed clown in a fitted suit to that of a tattooed mobster. Since Leto's version, thus far, only appears in one film, discerning the character's overall motive and perspective proves difficult. But there are several core elements of Joker that remain

constant throughout his evolution regardless of writer, medium, or actor. Many of these facets were heightened by or introduced in *The Killing Joke*. His appearances across multiple forms of media may have solidified his popular culture eminence, but the graphic novel planted the seeds that engendered his reign.

As horror films dominated the fears of audiences worldwide throughout the late twentieth century, Dracula, Michael Myers, Jason Voorhees, and Freddy Krueger were able to perpetuate terror on the big screen that induced real fears.¹⁹ Their images symbolized evil in a myriad of nuanced forms, but as the genre has begun to regain its footing in recent years, superhero narratives have risen in popularity. Thus, another face emerges in the social conscious of diabolical representation, that of the Joker.

Alan Moore's *Batman: The Killing Joke* is the basis for which the villain's characterization as a Satan figure is most prevalent. The graphic novel opens with Batman visiting Arkham Asylum, where the Joker is a patient, to express concerns that the two will eventually kill each other. During the one-sided conversation, the vigilante learns that the individual he's sitting with is another patient disguised as the Joker; his nemesis has escaped the asylum (Moore 4). Because the story was initially written as a one-shot separate from the ongoing DC/Batman canon, though years later it would become canonical, awareness of the relationship between the two characters is not pivotal to the story. As such, Batman is tasked with explaining his worry of their struggles ending fatally. In a scene after he learns of Joker's escape, Batman laments to his butler,

¹⁹ Similar to Satan in past centuries, the horror antagonists are often deemed provocateurs of violence. For example, the slaying of a young woman in Greenfield, Massachusetts in 1988 was committed by a man who allegedly thought he was Jason from *Friday the 13th* (Bazinet).

Alfred, that “whenever we jail him, I think ‘please God, keep him there.’ Then he escapes and we all sit round hoping he won’t do anything too awful this time (12).”

Joker’s mysterious identity is similarly problematic. Towards the end of the comic, Batman attempts to appease what little humanity he hopes Joker has left. The hero’s offering of empathy and aid is rejected, because it is “far too late” (44). Joker’s assertion that he cannot be helped is the result of giving up on himself and mankind, which informs the worldview that sets him on the inhumane path guiding the graphic novel’s plot. Throughout the graphic novel’s narrative, the villain’s arc relies on tropes familiar and new to the Satan figure’s evolution. Sympathy is one trait explored elsewhere, as is violence, eloquence of speech, and the importance of a victim’s agency.

The Joker garners reader sympathy in flashbacks that allegedly depict the days leading up to his transformation to the Clown Prince of Crime. Flashbacks are drawn in black and white, and reflect his thoughts as he devises and executes an attempt to “reduce the sanest man alive [Commissioner Gordon] to lunacy” by orchestrating “one bad day” (38). Joker’s one bad day, as he recalls it, revolves around unfortunate events that spawn because of his failing career as a stand-up comedian, and his living in poverty with his pregnant wife, Jeannie. To earn enough money to afford living in a better neighborhood before the birth of his child, the then comedian reluctantly promises to help low-level mobsters break into ACE Chemical, a processing plant he used to work in. Talking to the mobsters, he reveals that he once worked as a lab assistant and made good money, but quit because he believed in his talent as a stand-up comic (15). When Jeannie dies in an accident the day of the break-in, the comedian attempts to back out of the deal; without

her and the baby, “there’s no reason anymore” (23). The mobsters convince him to continue with their plan, saying he should honor Jeannie by burying her “in luxury” (23).

This version of Joker’s origin is tragic, giving a face and resonating story to a persona known for committing the most heinous of crimes. Many understand abandoning financial security to pursue a dream; people relate to the desperation felt when failure occurs. That Joker was perhaps once an empathetic person, willing to engage in criminality solely to support his family, invites sympathy. Comparable to Jason Voorhees, the sympathetic nature of the character eventually dissipates. Yet, whereas Jason’s killing spree eradicates sympathy felt towards him, the Clown dismantles sympathy for himself with the following admission: “If I’m going to have a past, I prefer it to be multiple choice!” (39).

The revelation that Joker falsifies his backstory adds more to his empathy than it diminishes, though. When asking Batman what bad day led to his dressing up as a bat, he ponders the possibilities of the vigilante’s either losing a girlfriend to mob-related crimes or a brother’s being murdered by a thief. “Something like that happened to me, you know,” Joker says, “I... I’m not exactly sure what it was. Sometimes I remember it one way, sometimes another...” (39). He seems desperate for his former life to have been tragedy-stricken, as though he hopes his madness is driven by circumstances that explain his behavior.²⁰ The only other Satan figure to exhibit contemplation to this extent is Milton’s Satan, and the connection is emphasized by Joker’s later assertion that he cannot

²⁰ Former Robin, Jason Todd as the Red Hood (a twisted homage to Joker’s once bearing the title) proposes something similar in *Batman: Under the Hood*. Says Jason to Joker, “you’re not nearly as crazy as you’d like us all to believe or even as crazy as you’d like to believe” (Winick).

be saved. Both recognize the existence of redemption, but Satan's refusal to repent to God and Joker's comfortable acceptance of insanity derail them from paths of hope.

Psychologically comparing Joker to Milton's Satan and Jason Voorhees indicates that, despite the Satan figure's introspective and emotional evolution, an essence of the diabolical pervades even the most human of figures. Joker's second, and most famous, victim in *The Killing Joke*, Commissioner Gordon's daughter, Barbara (Batgirl), identifies an aspect of the character that gives credence to the argument. To prove "there's no difference between [him] and everyone else," Joker must reduce Gordon to lunacy (38).

The first act consists of going to the Commissioner's house, shooting Barbara, and having one of his goons render Gordon unconscious. As thugs carry Gordon away is, Joker strips Barbara nude and photographs her. While still conscious, she questions his motive; his response is only that he intends "to prove a point" (14). Throughout the two-page scene, a clear image of Joker's eyes, which are typically drawn full of expression, is never shown. Shadows obscure his visage, and the eyes are illustrated as small white circles beneath a shadow cast by the brim of his hat (13-14). Several scenes later, Batman visits Barbara in the hospital. The vigilante reassures her that everything is fine, but horror engulfs her. "No! No, it's not okay. He's... he's taking it to the limit this time... You didn't see. You didn't see his eyes" (18). As they are with Loomis' assessment of Michael Myers in *Halloween*, the eyes are indicative of the evil one is capable of.

The capacity to express himself with language reminiscent of Satan in *Paradise Lost* evinces the Satan figure's development, as Joker's speech is a combination of contemplative language and Freddy Krueger's dark humor. Similar to how Milton's

Satan conveys his motive with an extensive monologue, so, too, does Joker. Contrarily, Joker's self-reflection is a commentary on sanity meant to force his victim, Gordon, into a state of madness that mimics his own. Fear induced by the Joker resembles Marlowe's Lucifer's subjecting Faustus to what he deems a "pastime" in Hell with the Seven Deadly Sins parade (Marlowe Scene 5, Line 273). The Clown's version of the parade acts as a manipulation tactic as well, though it is far more horrific.

After leaving Barbara for dead, Joker takes Gordon to an abandoned carnival, whose fairgrounds he obtains early in the graphic novel and repurposes. Wide-eyed little people adorning wings, bright-colored dresses, and other attire strip the Commissioner nude and strap him in a ride the Joker calls the "Ghost Train," named after his lamentation of the past as "a worrying and anxious place" (Moore 24, 21). His rhetoric on memories and madness segues into the following monologue:

"Memories can be vile, repulsive little brutes. Like children, I suppose. Haha. But can we live without them? Memories are what our reason is based upon. If we can't face them, we deny reason itself! Although, why not? We aren't contractually tied down to rationality! There is no sanity clause! So when you find yourself locked onto an unpleasant train of thought, heading for the places in your past where the screaming is unbearable, remember there's always madness.

Madness is the emergency exit... You can just step outside, and close the door on all those dreadful things that happened. You can lock them away... forever." (21)

Despite Joker's persuasive rhetoric echoing Milton's Satan, this use of language to lead a subject along a desired course of thought is not meant to instigate choice. The villain

expects his speech to wrest control away from his victim, forcing Gordon to accept his fate as similar to Joker's.

As the first phase of persuasion and emasculation concludes, the Ghost Train passes through a tunnel with walls covered in photographs of Barbara nude after the shooting. Gordon is visibly in despair, while Joker sings jovially of embracing lunacy. This behavior is indicative of change in the Satan figure's treatment of his victims. Prior to *Dracula*, the traditional Satan as he is represented in fiction poses no direct physical threat to the living. For victims of the Count, psychological trauma is a precursor to bodily harm. Evil perpetrated by Michael Myers and Jason Voorhees is predominantly physical, and Freddy Krueger only affects the physical world so long as he is able to be a threat mentally. Joker alternates between the two differing victimization strategies, and employs both simultaneously. His first victim in *The Killing Joke* is the man he meets with about purchasing the fairgrounds. The two share a handshake while discussing terms, and Joker uses a device that delivers a toxin through the skin, distorting the man's face into a rictus grin like the Clown's and relieving the man of his faculties.

Joker's various modes of behavior in dealing with his victims suggests his actions are strategically orchestrated. Discounting Michael Myers' patience and emotional sensibilities, which lacks explanation in *Halloween*, not since *Dracula* has a modern Satan figure exhibited extensive forethought. Impromptu decisions for figure's such as Milton's Satan prove impressive because of their intricacy. Joker's dedication warrants as much commendation considering his clinical insanity. In a maximum-security asylum, he convincingly dresses a patient to play his double, briefly fools "The World's Greatest

Detective,” breaks out of the asylum, and organizes a series of elaborate events that Batman only tracks because of a Joker calling card.

Coincidentally, his victims are void of agency. Joker calculates every move, which often unfold in rapid succession and, most interestingly, anyone can be subject to his violence. Other Satan figures have specific targets, types of individuals they are more inclined to corrupt, take advantage of, or kill. Joker, within one narrative, outwits Batman, overpowers someone as capable as Barbara Gordon/Batgirl, and incapacitates the Police Commissioner, all after he physically and mentally impairs an ordinary man.²¹ Absent the potency of traditional Satan figures, Dracula and Freddy Krueger, in addition to not harboring the brute force of Michael Myers or Jason Voorhees, Joker substitutes extraordinary abilities with wit and tactical prowess. Essentially, Batman’s most formidable rogue is an amalgamation of the preceding Satan figures. To expatiate upon this reasoning, the Clown’s language necessitates further examination.

Dark humor has long been a characteristic of the Joker. Alan Moore’s *The Killing Joke*, however, rarely positions the humor as a punchline or fodder for inconsequential jokes. This brand of humor appears frequently in Joker’s dialogue. Freddy Krueger is similarly written, though his intentions are to induce fear; meanwhile, the primary purpose of humor in the graphic novel serves Joker’s motive of driving his subjects insane. Excluding his monologue and “Loony” song, the utilization of dark humor as a manipulative ploy is best exemplified in the moments immediately following the

²¹ The victimization of Barbara Gordon/Batgirl has long been criticized; this topic has resurfaced in recent years. See the following online articles: Shannon Cochran, “The Cold Shoulder: Saving Superheroines from Comic-Book Violence;” Alex Abad-Santos, “How *The Killing Joke* Movie Became Even More Controversial Than the Comic Book;” Kevin Melrose, “Original *Killing Joke* Art Reignites Debate About Torture Scene;” Edward Vkanty, “*Batman: The Killing Joke* Writer Alan Moore: ‘It Was Too Nasty’.”

shooting of Barbara. When Gordon tries to approach her, Joker responds with a grim metaphor comparing her gunshot wound and subsequent fall into the coffee table to her former job as a librarian:

“Please don’t worry. It’s a psychological complaint, common amongst ex-librarians. You see, she thinks she’s a coffee table edition... Mind you, I can’t say much for the volume’s condition. I mean, there’s a hole in the jacket and the spine appears to be damaged.” (14)

This adds another layer to the Clown’s emotional sensibilities, evinced by his reliance on pertinent information about his victims to torment them in an effort to further his agenda.

From Dante to Joker, there exists a growth in how the Satan figure expresses himself physically and verbally. Marlowe’s Lucifer, Milton’s Satan, and Stoker’s Dracula are well-developed characters, though Lucifer much less so. An evolution is apparent in their individual uses of language, where the eloquence and endearment of Satan’s manipulation reverts to the simple scare tactics of Lucifer by the time Dracula debuts in the late nineteenth century. Analogous development is apparent in Michael Myers and Jason Voorhees, since depictions of the two non-verbal killers as monstrous predators of sin recall the nature of Dante’s Devil. However, what the two add to the non-verbal Satan figure is a semblance of emotionality minimally present in Milton’s Satan and Stoker’s Dracula. Wes Craven’s characterization of Freddy Krueger as perversely humorous tangentially mimics the Count’s mocking. Yet even Freddy’s habitual taunting in *A Nightmare on Elm Street* is not as grisly as the Joker’s emotionally and psychologically driven verbal abuse, which appears derivative of language employed by Satan, the Count, and Freddy.

Physical expression of the Satan figure equally integral to its development and agency remains a key component. Choice in appearance varies between the traditional literary Satans, for their biblical fall from Heaven and corruption of man result in the grotesqueness they are forced to adopt as punishment. Unlike the horror figures, all of whom, barring Jason, bear some responsibility for their terror inducing visages, Joker endures a fall akin to Satan's. The Joker's fall, as he remembers it in *The Killing Joke*, is unique to the Satan figure, when taking into consideration the absence of greed in his pre-fall decisions.

The Joker's life as a criminal is contingent on his desperate wish to provide a better life for his wife and unborn child. Even after his wife's sudden death, he proceeds with the illegal job to earn enough to bury her "in luxury" (23). For the break-in, the mobsters force him to wear a pill-shaped red hood that distorts his vision.²² As the group arrives on the ACE Chemical premises, security identifies "Red Hood" as the leader (30). Shortly thereafter, Batman intervenes and chases Red Hood into the chemical plant. "No. No no no. This isn't happening. Oh dear God, what have you sent to punish me?" he asks upon seeing Batman in a red haze, who at the time was believed to be an urban myth (31). As Batman reaches out for him, Red Hood jumps into the vat of green acid below. Moments later, he exits through a drain outside of ACE Chemical, suffering from "something in the water" burning his face and hands (32).²³ His removal of the helmet reveals the pale face and green hair of Joker, and he begins laughing uncontrollably. His

²² Canonically, Jason Todd is the second Robin. During *Batman: A Death in the Family* (1988), Joker brutally beats Jason to death with a crowbar. Upon his return in 2005's *Batman: Under the Hood*, Jason dons a red hood and adopts the Red Hood moniker previously belonging to Joker prior to his transformation.

²³ Joker's stint as the Red Hood and the events that engender his transformation are canon, regardless of questionable details concerning why he attempts to break into ACE Chemical.

fall, like Satan's, is literal and metaphorical. While the two deviate in the reasons for their literal fall, Satan because of his exile and Red Hood because of fearing Batman, their metaphorical descent culminates in an embrace of the diabolical.

Joker, because he permanently bears the visage of a clown, dresses and behaves accordingly, making alterations where necessary to correlate with his identity. This is notable in the purple fitted suit he wears, his use of deadly party tricks, and the dark humor he employs when conversing with others. Whether blame for his metaphorical fall rests wholly on him is arguable, yet there is something to be said of his acceptance of the results. Neither Dante's Devil, Marlowe's Lucifer, nor Stoker's Dracula address their own physicality; Milton's Satan believes his beauty is unsurpassable; Michael Myers hides his normality behind a mask connoting the monstrous; Jason Voorhees masks his deformity; Freddy Krueger does not address the look of his skin, yet is content with the terror it incites. Joker openly welcomes his deformity and uses it as a tool. This reveals an intellectual sophistication in how the Satan figure has adapted to the manner in which the surrounding world responds to him.

Perpetual existence, or at minimum a semblance of it, is one aspect the Joker does not directly inherit from other Satan figures. Batman breaks his one rule in *The Killing Joke* by taking the life of his nemesis, after concluding that the villain's reign of terror can be thwarted by no other means, according to the Clown's own contention.

Punishment of the Joker, beyond the confines of this particular narrative, usually culminates in his readmission to Arkham Asylum, a reality Batman denounces early in the graphic novel. Regardless of which story is told and who tells it, the Joker is susceptible to death and its finality but often escapes it because of the Dark Knight's

mercy.²⁴ This grounds the Satan figure in realism, while simultaneously maintaining its status as an unstoppable force. The significance of the figure's evolving to one that could believably exist in modernity is a testament to its adapting to the changes in society over time. These alterations also represent the development of evil as a nuanced concept, evinced in how the figure goes from being mindless and bestial to eventually adopting traits such as contemplation, emotionality, and finally the ability to garner sympathy.

²⁴ During an interview with filmmaker Kevin Smith, comic book writer Grant Morrison suggests a reading of *The Killing Joke's* ending whereby Batman kills the Joker. Morrison's interpretation caused a stir among fans; many continue to debate whether such a reading is of any merit. Morrison tells Smith: "No one gets the end, because Batman kills The Joker. That's why it's called *The Killing Joke*. The Joker tells the 'Killing Joke' at the end, Batman reaches out and breaks his neck, and that's why the laughter stops and the light goes out, 'cause that was the last chance at crossing that bridge. And Alan Moore wrote the ultimate Batman/Joker story — he finished it" (Jackson).

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VITA

Brianna Reeves is a Sam Houston State University graduate and a member of the Sigma Tau Delta English Honor Society, who has spent the last few years of her academic career examining the evolution of the Satan figure in literature and popular culture. Brianna has an editorial credit in *The Southwest Anthology: The Best of the Writing Programs*--a semester project for a publishing course that she helped develop with classmates under SHSU's Texas Review Press. She also freelances for online publications, and has formerly written for and acted as an editor of GeekFeed. Presently, Brianna writes news reports, reviews, and editorials for Geeks of Color and contributes to Comic Book Resources.