

Chapter 8

The Devil, the Illusionist: Master Enmity of Humanity or Masterpiece of God's Wrath towards Man, The Epic Journey of the Angel of Fire

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ABSTRACT

Whether it is John Milton's Satan, Dante Alighieri's Dis, Johann Wolfgang von Goethe's Mephistopheles, Lucifer Morningstar in *The Sandman* by Neil Gaiman and *Lucifer* by Mike Carey, Mikhail Bulgakov's Woland, Anne Rice's Memnoch, Mark Twain's Satan and No. 44, J.R.R. Tolkien's Melkor, or mischief Loki, there are many different portrayals of the devil. Therefore, the very aim of this article is to represent the depiction of the devil in the selected works through the lens of René Descartes, whose understanding of the devil is somewhat controversial in the *Meditations*, not only in his time, but also today. The article's final conclusion is that what we refer to as Lucifer or the devil is not necessarily a character to be cursed, so long as we understand that the source of our choices depends on human free will, not the devil. This article presents a comparative study on issues of evil under the name of Mephistophilis in Christopher Marlowe's *Doctor Faustus*, Satan in John Milton's *Paradise Lost*, Woland in Mikhail Bulgakov's *The Master and Margarita*, and Lucifer in the 2016 American TV series *Lucifer*.

Keywords: *Meditations*; Lucifer Morningstar; Satan; Mephistophilis; Woland

ÖZ

John Milton'ın Şeytan'ı, Dante Alighieri'nin Dis'i, Johann Wolfgang von Goethe'nin Mephistopheles'i, Neil Gaiman'ın *The Sandman*'indeki ve Mike Carey'nin *Lucifer*'indeki Lucifer Morningstar'ı, Mikhail Bulgakov'un Woland'ı, Anne Rice'ın Memnoch'i, Mark Twain'nin Satan'ı ve No. 44'ü, J.R.R. Tolkien'nin Melkor'i, veya şeytan Loki gibi bir çok farklı şeytan tasviri mevcuttur. Bu çalışmanın amacı, seçilen eserleri, sadece kendi döneminde değil aynı zamanda günümüzde de hala tartışmaya açık olan René Descartes'ın *Meditasyonlar* eserindeki şeytan anlayışı bakış açısıyla sunmaktır. Bu çalışmanın ortaya koyduğu sonuç, seçimlerimizin kaynağının şeytana değil, insanın iradesine dayandığını kabul ettiğimiz sürece, Lucifer veya şeytan olarak adlandırdığımız karakterin aslında lanetlenmesi gereken bir karakter olmadığıdır. Bu makale, Christopher Marlowe'un *Doktor Faustus*'undaki Mephistophilis, John Milton'ın *Yitirilmiş Cennet*'indeki Şeytan, Mikhail Bulgakov'ın *Usta ile Margarita*'sında Woland, 2016 Amerikan televizyon dizisi *Lucifer*'daki Lucifer adı altında, şeytan konusu üzerine yapılmış karşılaştırmalı bir çalışma sunmaktadır.

Anahtar Kelimeler: *Meditasyonlar*; Lucifer Morningstar; Şeytan; Mephistophilis; Woland

INTRODUCTION

The reality of the devil has been in question since the creation of humankind. It is quite natural to find diverse depictions of the devil. Most often, the devil has been the direct source and influencer of immoralities and sinners, as well as the reason for committing crimes, dating back to Adam, Eve and Cain. Depictions of the devil are not only found in religious texts. The matter of the devil has found its place in literary works as well. In conjunction with what religious texts suggest, the devil's role has generally been ever-ready. The characterization of the devil in that sense can always be seen as a dark omen for imminent events. From the first day humans began to dream about demons, they imagined different versions of evil. Although there were certain differences in the depictions of evil's physiology, the nature of evil was almost identical in these depictions: a rebellious character, often one of the deities' sons or, as in the example of Christian belief, the omnipotent's son. What makes evil so common among all behaviors and practices? Depending on these correlations, through Descartes' *Meditations*, this article will strive to explain that the chosen works display a comparative intertextuality, indicating that the clichéd image of Lucifer has been abandoned. This is because placing the entire blame on Lucifer is largely an escapist way of disguising the immorality or the wicked dreams of humans. Descartes, in his *Meditations*, first sought to analyze the core concept of reality. He separates the human body from the soul, somewhat akin to what Plato did. He approaches his analysis through mathematics and geometry to find some unchangeable truth regarding the origin of idea. Meanwhile, after a brief period of suspicion regarding God's existence, he convinces himself in the *Meditations* that absolute truth and perfection should exist, and they cannot exist regardless God's will.

Still somewhat similar to Plato, Descartes finally disembarks at an unconventional place: It is not God that intentionally deceives humans, since he is most perfect. Rather, deceiving humans should be the work of a mischievous genie or, rather, a devil. Descartes' perception here creates the idea that an illusion that might derive from the devil. He goes so far in his claim to argue that if some ideas may occur while people are dreaming, maybe these ideas will reveal themselves throughout our lives when we are dreaming. Thus, everything can be a part of an illusion. Although this idea might sound a bit discrete considering the early seventeenth century, today it is known that many scholars and entrepreneurs like Elon Musk support the idea that we live in a computer program or, rather, an illusion (See Griffin, 2016; Ball, 2016). If this is so, then who is the illusionist? It would therefore be meaningful to revisit the *Meditations* to pose some questions. Despite the opposition of many philosophers and writers to Descartes'

Cartesian philosophy, as espoused in his *Meditations* (see Frankfurt, 2008; Schlutz, 2009), this study aims to explore the issue of evil in the following selected works, *Doctor Faustus*, *The Master and Margarita*, *Paradise Lost* and *Lucifer*, through this philosophy introduced by Descartes, as brought to life in the *Meditations*.

Evil in René Descartes' Cartesian Philosophy in the *Meditations*

In this section, the study explains the status of evil, humans and God in relation to the source of error through France's greatest thinker, René Descartes, and his Cartesian philosophy, as found in the *Meditations*. To hold an entity accountable for evil within the triangle of God, man and evil, the degree of these entities' individual responsibility for evil actions becomes apparent. If the percentage of their responsibility in performing evil actions is apparent, the deceptive images surrounding the actual truth will fade away. What percentage of evil is each responsible for in any evil action? Humans tend to blame the devil, who is primarily characterized as tempting or deceiving. In monotheistic or polytheistic religions, evil, or evil spirits, are believed to be the root of evil actions. In Cartesian philosophy, as proposed by Descartes in the *Meditations*, through science, man can clear the heavy fog of falsehood and deceptive images that veil the truth. To clear the misty thickness of illusion, Descartes counts the process of activating the senses and the intellectualism of humans in the *Meditations*. In this regard, the *Meditations* represents a guide to determine who is to blame for all of the evil and suffering in the world: God, man, or evil?

First, in Cartesian philosophy, the status of 'God' in relation to man and evil illuminates the scope of this study. Cartesian philosophy in the *Meditations* posits that God is omnipotent and has infinite will and power. Consequently, he has the power to create any truth, which may appear outwardly deceptive and falsehood. In the same vein, he can create any falsehood which appears to be truth. The deceptive reflection of images or knowledge God has created leads man into perceptual disorder, as God conceives man with a limited physical embodiment and mind. On the other hand, although God posits man as physically and intellectually finite, he enables man to generate infinity through God's infinite existence. According to Descartes, despite the fact that man is surrounded by deceptive images and falsehoods, God created man as intellectually potent and enterprising to attain the truth without the need of any external help, and although men and women are vulnerable, there is still absolute free will (Descartes, 2008; Husserl, 1960).

In the *Meditations*, through Cartesian philosophy, Descartes teaches people how to distinguish between truth and falsehood, despite their often deceptive

images, through science, as “[t]he aim of the *Meditations* is a complete reforming of philosophy into a science grounded on an absolute foundation”. ... [Philosophy] must arise as *his* [philosopher’s/man’s] wisdom, as his self-acquired knowledge tending toward universality, a knowledge for which he can answer from the beginning, and at each step, by virtue of his own absolute insights” (Husserl, 1960, p. 1-2). In the *Meditations*, “Descartes’ aim is to guide the reader to intellectual salvation by recounting his own discovery of reason and his escape from the benighted reliance on his senses, which formerly entrapped him in uncertainty and error ... Religious meditations are characteristically accounts of a person seeking salvation, who begins in the darkness of sin and who is led through a conversion to spiritual illumination” (Frankfurt, 2008, p. 5; see also Z. Janowski, 2000, p. 25). Descartes’ Cartesian philosophy and the *Meditations* offer “an exploration of pure consciousness from the transcendental viewpoint,” which is “the sole concern of the true philosopher” (Smith, 2003, p. 20-22; see also Husserl 1960). So, with the virtue of wisdom and their own absolute insights, men and women can reach the absolute truth, despite deceptive images that can hide the truth.

To explain the status of ‘man’ through Cartesian philosophy in the *Meditations*, Descartes validates “the distinction of the human soul from the body ... it is proved that the mind is really distinct from the body; and yet so closely conjoined to it that it forms a single entity with it” (Descartes, 2008, p. 12; see also Husserl, 1960). In the Fourth Meditation, Descartes explains why a perfect and infinitely good God created imperfect humans and evil. According to Descartes, God created a perfect structure and system, both in the universe and in the human structure. However, God endowed humans with free will in making them free. This freedom and their own will allow humans to reach the truth, or that which is good, through their own efforts, which makes it more valuable and worthy, and which allows them to reach perfection. On the other hand, this freedom may cause humans to err, which introduces the notion of imperfection. God graced freedom to humans to allow them to choose either to be imperfect or perfect. Here, it is important to make clear that God created humans, their minds, and the universe in a perfect system to allow them to reach the truth, or good, despite imperfection and evil. Humans are created with such a perfect quality or ability that they can see or acquire the truth in any number of ways (Hatfield, 2003). The things which make humans imperfect are their choices, or actions that lead them to view things from the wrong perspective: “man’s inappropriate use of free will is the source of error” (Janowski, 2000, p. 24).

Third, to reveal the status of ‘evil’ in the *Meditations*, Descartes uses the term ‘deceiver.’ Descartes explains that ‘being deceived’ by the deceiver, evil, is the

wrong perspective. However, it is humans who insist on being deceived, or to consider matters through wrong or deceptive perspectives (Smith, 2003; Schlutz, 2009; Slezak 2006; Janowski, 2000). Man is able to distinguish between falsehood and truth through his own insight and intellectuality, without the necessity of peripheral help. That is to say, once humans propose evil as the reason for man's own evil actions, it becomes an issue of perceptual disorder.

Following the status of God as omnipotent, man and evil are specified as Descartes expounds in the *Meditations*, the guide Descartes employs to determine how to clear the deceiving illusions by designating the source of error is of concern in this section. The first approach offered by Descartes is referred to as 'skepticism philosophy,' which is a mentor for man. In the First Meditation, Descartes proposes his prominent skeptical arguments, which challenge "the accuracy of the senses, the existence of the external world, and even the truths of mathematics. To support these challenges, Descartes advanced the celebrated dream argument and developed the deceiving-God and evil-deceiver hypotheses" (Hatfield, 2003, p. 71; Descartes, 2008, p. 214). In his *Meditations*:

Descartes narrates his project of rejecting all those beliefs in the slightest degree open to doubt; his discovery of the Cogito ('I think, therefore I am', or 'I am thinking, therefore I exist') as a first principle for his new philosophy; the conclusion from the Cogito that he is, essentially, a thinking thing, a soul entirely distinct from the body; and the generalization, from the experience of certainty afforded by the Cogito, a truth clearly and distinctly conceived, that whatever we clearly and distinctly conceive is true (Descartes, 2008, p. Xii).

The First Meditation is an answer to the question of whether God is a deceiver, or why God deceives humans by creating deceptive perspectives and deceptive evil, which lead humans into wrong, or sin. Descartes' answer is that God is not a deceiver. He created deceptive evil to deceive humans; yet, he "posit[s] malicious demon as aid to will," not to drive him into error (Hatfield, 2003, p. 87; also see Janowski, 2000).

To assert how a malicious demon may be posited by God as an 'aid' to will, Descartes' skepticism philosophy in the *Meditations* will be examined in this section. In the *Meditations*, Descartes offers some practices for the meditator to reach the truth and good. The first approach offered by Descartes to distinguish between deceiving images and the truth and perceive things correctly is to reset old beliefs and clean the mind. In the First Meditation, Descartes proposes his challenging skeptical view, which is an offer for the meditator to clean her mind of her old opinions and beliefs. It is essential for the meditator to clean her mind

first; otherwise, she cannot reach the truth, or good, and “perceive things correctly,” which leads to “the acquisition of knowledge” (Hatfield, 2003, p. 87-88, 97; Descartes, 2008, p. 166). The aim of cleaning the mind is ‘to reform (metaphysical) knowledge.’ Descartes warns the meditator that it is easier for humans to embrace old opinions and beliefs rather than questioning them or suspending judgment. Humans tend to consider it “more reasonable” to believe old opinions and beliefs than to deny them (Descartes, 2008, p. 16-17, 166): “suspending our judgment is ‘an act of will’ and so is ‘something in our power,’ we cannot simply ‘will’ our former beliefs away (Appendix to Fifth Replies, 9A:204). Our habits of judgment are ingrained by long practice. To influence the will, we must provide ‘reasons for doubt’” so that the mediator will consider her old beliefs “utterly false and imaginary” (Hatfield, 2003, p. 87-88).

Following the process of the skeptical view, “the meditator can finally ‘perceive things correctly’ (in metaphysics). There is no danger in purposefully training oneself to regard the probable as false in these circumstances, since the aim for the meditator is not ‘action’ but ‘the acquisition of knowledge’ (7:22; see also 9A:204–5, 7:460–1). The aim is to reform (metaphysical) knowledge” (Hatfield, 2003, p. 87-88). In this way, “Descartes instructs the meditator to consider that not God but ‘some malicious deceiver’ is out to deceive her,” and frequently emphasizes the “shift from deceiving God to evil deceiver” (Hatfield, 2003, p. 88, 166; Descartes, 2008, p. 16-17). Descartes notes that the evil deceiver is ‘supremely powerful’ and a ‘malicious demon.’ On the other hand, Descartes refers to “God’s goodness to entail that God would protect our clear and distinct perceptions from the malicious demon” through humans’ free will, which strives to “perceive things correctly” and reach the “the acquisition of knowledge” (Descartes, 2008, p. 16-17; 23, 138, 159-160). Descartes argues that God “is perfectly good and the source of truth” (Descartes, 2008, p. 16-17). To respond to why a perfect God creates a deceptive evil, or allows humans to be deceived, Descartes expounds, “God contains every perfection. Anything he creates must, therefore, fall short of complete perfection and goodness in various ways” (Hatfield, 2003, p. 186). In other words, free will granted to humans by God is designed to allow humans to reach perfection through their actions, which means humans are that much closer to the perfection of God. Humans’ free actions and success purify them in a perfect manner:

[I]n reality God also exists—the same God whose idea is within me, that is, the one who possesses all the perfections that I cannot comprehend but can to some extent apprehend in my thinking, and who is subject to no kind of deficiency. From this it is sufficiently clear that he cannot be a

deceiver...just as we believe by faith that the supreme happiness of the other life consists purely in the contemplation of the divine greatness, so we find also by experience that this contemplation, though far less perfect, affords us the greatest pleasure of which we are capable in this life. ... [Humans] cannot be shaken by the idea of the evil genius—just as you were convinced 'I think therefore I am', despite the evil genius, even though you did not yet know God existed (Descartes, 2008, p. 37-38, 178-179).

Descartes recommends imagination as the means by which the meditator and humans activate their thinking and their minds: “through which thinking proper, ‘the faculty of knowing,’ receives knowledge of, ‘considers,’ or ‘applies’ itself to the outside world and to the body. It is only through the medium of imagination that the existence of the corporeal and material world can suggest itself to the mind” (Schlutz, 2009, p. 38).

Descartes testifies about the preciseness of his philosophy on skepticism and imagination in the *Rules* and maintains absolute certainty through the “statements of arithmetic and geometrical simplicity that are necessarily true under any and all circumstances, such as the assertion that a triangle always has three sides” (Schlutz, 2009, p. 40). He explains that one can reach the universal “simple natures” of “*all* images, whether real or imagined ... by breaking down any problem into its smallest components, the ‘simple natures,’ principles that can no longer be subdivided and are hence thought’s most universal building-blocks” (Schlutz, 2009, p. 40; Janowski, 2000, p. 41). In the same manner, one can reach absolute universal truths, or good – despite deceptive perspectives or deceptive evil – by breaking down any known opinion or belief. Humans are created by God in a perfectly structured capacity to activate their minds through skepticism and imagination. Humans are capable of changing their view from a deceptive perspective and acquiring the universal ‘simple natures’ of ‘*all* images.’ In the *Meditations*, it is obvious that “there is a God who provides a reasonable ground for doubting even the simplest things” (Frankfurt, 2008, p. 110).

Descartes’ skepticism philosophy, which forces human reasoning to be activated, may be interpreted as an answer to how and why a malicious demon is posited by God as aid to will. Descartes argues that a demon’s function is to systematically thwart humans’ opinions and beliefs (Slezak, 2006 p. 280). Descartes also elucidates that evil is a “deceiver” and “genius malignus,” whose existence (imaginary or bodily, inside or outside the world) is to “manipulate the mind” and “to make doubt the constant mode of thought”: Descartes adds, “no evil custom can any longer twist my judgement away from the correct perception of things... not God, who is perfectly good and the source of truth, but some evil

spirit, supremely powerful and cunning, has devoted all his efforts to deceiving me” (Descartes, 2008, p. 16-17; see also Descartes, 2008, p. 123, 138, 159-160; Schlutz, 2009, p. 43; Janowski, 2000, p. 65-66). However, the function of the deceiver and genius malignus evil in human existence is to lead humans to activate their imagination and their mind through skepticism and break down any imposed manipulations, thoughts or images by means of their devoted free will. In this manner, it may be proposed that humans, who are as deficient as all other creations of God, who is omnipotent and possesses the highest perfection, are endowed with free will by God, which represents an opportunity and a gift to idealize themselves in perfection compared to God’s other creations (Janowski, 2000, p. 41-56). In *Meditations*, Descartes expounds on the issue: “I shall stubbornly and firmly persist in this meditation; and, even if it is not in my power to know any truth, I shall at least do what is in my power, that is, resolutely guard against assenting to any falsehoods, so that the deceiver, however powerful and cunning he may be, will be unable to impose on me in the slightest degree” (Schlutz, 2009, p. 43; also see Descartes, 2008; Husserl, 1960; Slezak, 2006 p. 299-300).

Schlutz points to Descartes’ earlier studies, in which he highlights the endowed free will and ability of man, granted by God, as the means by which to reach good and universal knowledge, despite any deceptive factors or evil. Schlutz relies on Descartes’ philosophy to show how the human mind and imagination function to reach good, or truth:

The road to this discrepancy has already been paved in Descartes’ ‘Rules for the Direction of the Mind’. Written about twenty years earlier than the ‘Meditations’, these unfinished guidelines for the most beneficial training of the human ‘ingenium’, our inborn and individually embodied cognitive capacities, present Descartes’ early attempt at a ‘mathesis universalis’, a universal problem-solving strategy, based on the fundamental principles of order and measure. In order to bring any problem or question into an ordered form and to subsequently solve it by what one might call a figural algorithm, the ‘ingenium’ makes use of three basic operations: ‘intuitus’, the clear and distinct intellectual grasping of the simple natures, the irreducible and self-evident core elements of any problem; deductio, the establishment of the connections that necessarily follow once the simple natures have been recognized; and ‘enumeratio’ or ‘inductio’, the correct ordering of the various elements of a problem in a continuous series. By bringing to light and explaining the indispensable principles and operations of solving scientific problems, the ‘Rules’ should allow anyone to drastically improve the efficiency of their thought processes and the

acuity of their 'ingenium'. ... 'Within ourselves we are aware that, while it is the intellect alone that is capable of knowledge, it can be helped or hindered by three other faculties, viz. imagination, sense-perception, and memory. We must therefore look at these faculties in turn, to see in what respect each of them could be a hindrance, so that we may be on our guard, and in what respect an asset, so that we may make full use of their resources' (Schlutz, 2009, p. 43-44).

Cogito, “the act of thinking *is* the self,” represents the means for the problem-solving strategy Descartes explains and enables humans to effectively use their free will to decontaminate themselves and detect deceptive images or the evil deceiver (Schlutz, 2009, p. 47). Humans are truly free because “he is *necessitated* to act: either as a result of divine grace, or as a result of the clear and distinct perceptions that propel him to pursue the true and the good” (Janowski, 2000, p. 41). Descartes inculcates, “Neither divine grace nor natural knowledge ... ever diminishes freedom ... on the contrary, they increase and strengthen [the freedom] ... when there is no reason pushing me in one direction rather than another is the lowest grade of freedom ... As opposed to God, ‘in whom willing and knowing are one’ man is the being who (besides his body) has intellect and will” (Janowski, 2000, p. 109, 116-117).

Descartes explains errors, which signify evil, as a “*privation* of being, or a defect of a substance,” which posits humans as “non-being,” or “not the highest Being,” tending “toward nothingness” (Janowski, 2000, p. 124-130). In the case of any occurrence of deceptive perceptions or evil, there would be no opportunity for humans to utilize their imagination and mind, which would bring humans to exist short of perfection, or even in evil. These deceptive perspectives lead humans to perceive any images skeptically by means of their mind and imagination, and to act by means of their free will to change their perspective using a ‘universal problem-solving strategy.’ If there is no opportunity for humans to use their mind, imagination and free will to solve problems through their own actions and will, how would they exist as their ‘selves’? It is the activation of ‘thinking’ that allows humans to ‘exist.’ The activation of ‘thinking’ and free will distinguishes humans from objects or images and enables them as subjects, or ‘selves’. If God had not driven humans into deceptive images by means of deceptive evil, they would never have devised skeptical thinking to activate their mind and engender their existence and self. Humans can only exist by means of thinking and free will; otherwise, humans would be mere objects and images, or even non-beings. It is the challenge of free will and the mind to see deceptive evil and its manipulations that enables humans to exist. In this sense, it

is evil's mission to manipulate and thwart humans' perceptions, leading them into thinking and therefore existing.

The Character Evil in the Selected Works through René Descartes' Cartesian Philosophy in the *Meditations*.

In this section, René Descartes' Cartesian Philosophy and the *Meditations* will offer insight into the character Evil in the selected works, under the name Mephistophilis in Christopher Marlowe's *Doctor Faustus*, Satan in John Milton's *Paradise Lost*, Woland in Mikhail Bulgakov's *The Master and Margarita*, and Lucifer in the 2016 American TV series *Lucifer*. The character Evil is under the microscope in relation to God and man to reverse and shift his status from the clichéd evil image, as the source of sin or suffering, into a more democratic and innocent vein. This is because to behold Evil as the root of sin and suffering would be a deceptive image and an illusion if it is considered through Descartes' Cartesian philosophy in the *Meditations*. It would be a contradiction to perceive Evil as a leading power over man, as man is more close to the perfection of God. The image of Evil, which is potent enough to drive man into sin or error, would make Evil superior to man, and would make God imperfect and a deceiver, leaving man defenseless and open to the attack of an evil power. This is an illusion, and it is this vision to which Descartes objects.

In this section, this study argues that the character Evil cannot be personified as the source of evil or suffering because it does not have the potency to lead man's intellect, will or actions. Hence, if Evil does not have any power over man's thinking or actions and if the doer of sins or the cause of suffering is man, in that case, Satan cannot be charged with man's actions, as man is free to reason and take action. Satan's personification on earth is to intermingle illusions and truth, and to cast myriad deceiving reflections through a multitude of deceptive angles. Therefore, it is up to man to direct his own sight to any angle he desires. That is to say, Satan is innocent, performing his duty commissioned by God.

Mephistophilis in Christopher Marlowe's *Doctor Faustus*

In this section of the article, Marlowe's *Doctor Faustus* (2000, Text A) will be scrutinized to better understand the different aspects of Lucifer's image. One may wonder why at the end of the play Faustus mentions burning all of the books, including both necromancy's handbooks and the rest of the scientific publications. There are some very intriguing assertions about this ending. The question can be posed as follows: "Is it a protest against an envious God – or an envious establishment – that demands that books of magic, or dramatic texts, be cast into the flames?" (Deats & Logan, 2016, p. 24). In the beginning of the play,

we are presented with a relatively young yet profound and ambitious scholar, Doctor Faustus. He is determined to learn more and enter the world of necromancy. We can better understand his infatuation with magic from the lines uttered in the chorus: “Nothing so sweet as magic is to him, / Which he prefers before his chiefest bliss. And this the man that in his study sits” (Marlowe, 2000, p. 992). Here, Faustus reminds us of young Merlin, who devoted himself to black art and magic and was finally drawn into the abyss. He starts with a pathetic diversion from science to necromancy, whereby he is dragged into the world of enigmatic spells. Faustus casts a spell and thereby meets Mephistophilis. Thrilled by his first vision of Lucifer’s servant, Faustus orders him to “go and return an old Franciscan friar” (Marlowe, 2000, p. 997). Mephistophilis’ return proved nothing but a series of personal indulgences for Faustus, including mocking the Pope, learning the answers to many questions about celestial bodies, bringing Alexander the Great and his spouse back, and so on. Faustus employed much of his privilege based on Mephistophilis’ power over obsolete events.

On the other hand, Marlowe’s style is a bit intriguing when depicting hell. Mephistophilis states that he is damned in hell, and the world “is hell, nor [he] out of it” (Marlowe, 2000, p. 998). It is strange that although he is warned by the Good Angel and the old man, Faustus does not seek to offer repentance to God. While Mephistophilis and other devils present themselves in this world, Faustus appears to feel so lonely in the company of God, had he sought any company. Whatever he receives in the company of Mephistophilis gives him greater pleasure. From experiencing the best grapes ever to having Helen before him brings him more heavenly truth than the salvation of his soul by God. Likewise, having seen Helen, Faustus utters:

[FAUSTUS:] Was this the face that launched a thousand ships,
And burnt the topless towers of Ilium?
Sweet Helen, make me immortal with a kiss:
Her lips sucks forth my soul, see where it flies!
Come Helen, come give me my soul again.
Here will I dwell, for heaven be in these lips,
And all is dross that is not Helena! (Marlowe, 2000, p. 1020).

Apparently, Faustus favors the visible paradise on Earth rather than the paradise which is not seen. As Mephistophilis also describes, ‘hell is on earth.’ Therefore, what Lucifer presents Faustus is more real, more exciting, and thus preferable. Although he shrieks with the fear of being tormented at last, Faustus does not really seem to be completely regretful while he is experiencing joy in

the limited four and twenty years of time. Speaking of Lucifer, Faustus does not force anyone to join him. It is not Lucifer who summons Faustus to his realm. To put it more simply, Faustus makes the decision. He has free will, just as Lucifer once decided not to yield to humans. Lucifer cannot be blamed here for tempting Faustus. Faustus is obsessed over gaining more knowledge, which seems to be hidden from him or others by the Catholic Church. This explains his decision to play pranks on the Pope: “Mephistopheles proposes that they play some games on the Pope and attending clergy” (Healey, 2004, p. 184). This can also be viewed as a reaction toward the limiting attitudes of the Catholic Church. Marlowe clearly demarcates the differentiation between what Lucifer did and what Faustus does in the play: even the serpent can be purified, but not Faustus’ soul. It is clearly depicted that since Faustus has agreed to a deal to bind his soul to Lucifer after four and twenty years, one should understand that Lucifer merely follows the requirements of the agreement. Thus, Lucifer provides what is asked of him. Like a gentleman, he follows the requirements sealed with Faustus’ blood and comes to claim his soul in the end as the price of his services. In fact, here, Lucifer does not suddenly arise and begin to seduce Faustus or others. Instead, Faustus has already chosen his path to follow worldly heaven, which seems far more realistic than the suspicious orthodoxy of the Catholic world and its paradise. In this case, what Lucifer presents is solid and compatible with reality, as in the case of Helen’s vision. For this reason, placing the entire burden on Lucifer is at best a trial of ridding responsibilities borne from the decisions we take. Already this world is too crowded with wicked souls. As Shakespeare states: “Hell is empty and all the devils are here.” Therefore, we may not even need Lucifer.

In Christopher Marlowe’s *Doctor Faustus* (2000), Lucifer has been locked into eternal damnation. He corrupts and manipulates humans, he clashes with God, he encapsulates human souls and seeds the most wicked of sins into them. Doctor Faustus, much like the incident with Eve and Adam, tries to gain more knowledge and wisdom and signs a contract in blood with Lucifer through his apprentice, Mephistophilis, to ensure his fulfillment. Highly interested in necromancy, Faustus learns what he seeks to learn but uses all of his tricks for mischief instead of the advancement of humanity. All in all, we are reminded that Mephistophilis warns Faustus not to sign a contract and sell his soul. There, we can also assume that Lucifer does not force anyone to hold such power. Yet Faustus willingly enters into his own doom. “*Analytically*” is a term Marlowe highlights in Faustus’ opening speech, similar to the Cartesian “*Cogito*,” what Descartes nominates in his *Meditations*, man’s leading intellectual salvation and articulation of reasoning to vanish the imbecilic dependence on senses or illusions, which ensnare man in ambiguity and miscalculation. As quantified in

Cartesian philosophy, philosophy is a science which leads man to activate his own reasoning and logic, vanishes deceiving images, and conveys truth to him. Marlowe, as Descartes, looks at Aristotle and his philosophy, uttering that the greatest breakthrough in science is “*Analytiks*,” namely, “*Cogito*.” Faustus’ opening speech asserts the following viewpoint:

And live and die in Aristotle’s works.

Sweet *Analytiks*, ‘tis thou hast ravished me:

Bene disserere est finis logices [It is stated in the footnote in the text: “To carry on a disputation well is the end (or purpose) of logic” (Latin). *Analytiks*: the title of two treatises on logic by Aristotle,” Marlowe, “*Doctor Faustus*,” p. 1025.]

Is to dispute well logic’s chiefest end?

Affords this art no greater miracle? (Marlowe, 2000, p. 1025)

In Faustus’ stances rejecting science, Marlowe justifies science through philosophy, medicine and law. In the depiction of Faustus, who symbolizes humankind, Marlowe portrays man as bare, a mindless embodiment in which thinking is subtracted from the self, which is the common assumption in “*Cogito*” – “I think, therefore I am.” Faustus refers to the stanza, “For the wages of sin is death; but the gift of God is eternal life through Jesus Christ our Lord” (Marlowe, 2000, p. 1026), refusing to believe in the following notion:

If we say that we have no sin,

We deceive ourselves, and there’s no truth in us (Marlowe, 2000, p. 1026).

It is through this association that Marlowe and Descartes are on the same path. To perceive man as sinless and place the burden of error on Mephistophilis is a deceiving illusion. There is, in effect, “no truth in us.” Faustus adds:

Why then belike we must sin, And so consequently die (Marlowe, 2000, p. 1026).

Despite the fact that Faustus knows the truth, he rejects it, preferring falsehood. He is aware that if he errs, he will die, so in order not to die, he prefers rejecting the obsolete truthfulness of the notion rather than refraining from sin. While Descartes touches on how man loses himself between falsehood and truths via deceiving images, Marlowe portrays Faustus demolishing himself between science and magic via deceiving images as well, “[I]ines, circles, schemes, letters, and characters”:

What will be, shall be! Divinity, adieu!
These metaphysics of magicians,
And necromantic books are heavenly!
Lines, circles, schemes, letters, and characters!
Ay, these are those that Faustus most desires.
O what a world of profit and delight,.....
Figures of every adjunct to the heavens,
And characters of signs and erring stars, (Marlowe, 2000, p. 1026, 1029).

Marlowe's man Faustus promises the deity throne via the brain:

A sound magician is a mighty god.

Here Faustus, try thy brains to gain a deity (Marlowe, 2000, p. 1026).

Rather, according to Descartes, false images occur under the veil of truth. Faustus rejects science and theology and prefers to believe in magic, which he hopes will bring him deity. It is Faustus' own desire and choice to be God. The whole monologue by Faustus is the picture of his analytic trend from science to illusion through/despite his intelligence and comprehension:

[FAUSTUS:] Sweet *Analytics*, 'tis thou hast ravished me:
Bene disserere est finis logices.
Is to dispute well logic's chiefest end?
Affords this art no greater miracle?
Then read no more, thou hast attained the end;
A greater subject fitteth Faustus' wit (Marlowe, 2000, p. 1025).

Well before Mephistophilis, the Good Angel and the Evil Angel take the stage, and Marlowe makes Faustus speak by way of monologue. Purely and simply, Faustus speaks of his own thoughts, as neither Good Angel nor Evil Angel make their appearance on the stage yet. Exclusively, Faustus counts on the veracity of science appraising philosophy, medicine, law, theology and history in his monologue. Without need of or help from third party information, Faustus scales all science and magic, the illusion; yet, despite the truthfulness of science, Faustus desires magic and illusion, as he is displeased with the liability and consequences of the truth and reality in science. Because philosophy is not potent enough to promise magic, neither can medicine assure immortality, nor does

theology assign power or deity. He is displeased with realities and the attendant liability, and so he rejects science.

Marlowe resumes the monologue, trots readers round Faustus' neurons, and substantiates the stunning analytic configuration of humankind. In a similar vein to that which Descartes proposes in his Cartesian philosophy in the *Meditations*, Marlowe posits that the perfectly created cosmos and the system in which humans dwells is functioning flawlessly, readers discern in Faustus that humankind does not need any help from a third party to reach truths or distinguish between truths and falsehood. Despite the impeccably dynamic analysis in distinguishing between illusion and truth, Faustus chooses the illusion, the magic, since the truths he calculates in the monologue do not promise any pleasure for him: neither magic, nor immortality, nor power, nor deity. He makes his choice; "A sound magician is a mighty god. Here Faustus, try thy brains to gain a deity" (Marlowe, 2000, p. 1026).

It appears that exactly at this point, Faustus makes his decision, and Good Angel and Evil Angel make an entrance and take the stage. However, Faustus came to a conclusion well before their arrival. As acknowledged in Cartesian philosophy and in the *Meditations*, it is observable that neither God nor Mephistophilis is in the position of a deceiver, as man has well-appointed analytic intellectuality, and far beyond, to be deceived. It is observable that Mephistophilis is not a deceiver God created to tempt man to err. Through the lens of Cartesian philosophy in the *Meditations*, it might be interpreted that Mephistophilis is there to activate Faustus' intellect and thoughts, leading him into intermingled deceiving images and truths. Yet, it is obvious that Faustus' dark desires lead to Mephistophilis' presence there.

As a thinking being, Faustus is betwixt and between existence and nonexistence. Descartes nominates the functioning of deceiving images God created to activate human intellectuality through skeptical, analytic approaches, which enable man to accomplish perfection through will and desire. The philosophy Descartes proposes has a similar line in Marlowe's scene in which the pole persona impersonates the philosophy in Faustus. In a common thread in the *Meditations*, Marlowe posits Mephistophilis to be an accompanying persona for Faustus through his journey of sins and errors. Mephistophilis helps Faustus only when he asks for help. Faustus places the blame on Mephistophilis and claims Mephistophilis seduced and infatuated him, which prevents him from thinking critically; yet, he makes his decision well before Mephistophilis' arrival:

[FAUSTUS:] How am I glutt'd with conceit of this!
Valdes, sweet Valdes, and Cornelius,

Know that your words have won me at the last
To practise magic and concealed arts;
Yet not your words only, but mine own fantasy,
That will receive no object for my head,
But ruminates on necromantic skill (Marlowe, 2000, p. 1027).

Marlowe presents the common philosophy as in Descartes' *Meditations*: when science and philosophy fade away, the sole entities that remain are illusion and deceptive images. When Faustus rejects science, fantasy remains for him. Although at first he places the blame on Valdes and Cornelius, later on he admits that his desire for fantasy/imagination prevents his own reasoning. The lines Marlowe flourishes later on in Valdes' speech exhibit what Faustus desires to hear and believe; they are all the fantasy, the deceiving images, Faustus desired, and so the Evil Angel gave Faustus what he desired. Faustus asks only for the words telling him his fantasy dream:

Tis magic, magic that hath ravished me.
Then, gentle friends, aid me in this attempt (Marlowe, 2000, p. 1028).

Once and for all, whatever the cost, Faustus makes his decision consciously and willingly at the beginning of the play, before the arrival of any others. The remaining scenes are merely depictions and portrayals of the consequences of Faustus' desires, wills and acts. Faustus is in sorrow; yet, the source of the sorrow or error is not Mephistophilis, but his own self, his will, and his actions:

[FAUSTUS:] For ere I sleep, I'll try what I can do.
This night I'll conjure, though I die therefore (Marlowe, 2000, p. 1028).

Once again, there appears a democratic system on Marlowe's stage. Faustus pursues his desires and will, and calls his newly found friend, Mephistophilis, to accompany him. The only thing Mephistophilis does is accept the invitation:

[MEPHASTOPHILIS:] NO, I came now hither of mine own accord.
For when we hear one rack the name of God,
Abjure the Scriptures, and his savior Christ,
We fly in hope to get his glorious soul;
Nor will we come unless he use such means
Whereby he is in danger to be damned: ... (Marlowe, 2000, p. 1030).

Mephistophilis declares that he accepts the invitation when man offers to commit error or sin. Mephistophilis only comes when man wills or desires sin. That is to say, Mephistophilis has no share in man's will for error. Mephistophilis is not the one who claims Faustus' soul; on the contrary, Faustus himself offers his soul as a payment to receive his earnest desires:

[FAUSTUS:] Had I as many souls as there be stars,
I'd give them all for Mephistophilis (Marlowe, 2000, p. 1032).

As Descartes displays in his philosophy, Marlowe parades illusions and truths, intermingled on the stage, and sets his character on a journey of decision between truths and falsehoods. On the first stage, readers/ audiences behold the adventure of a literate upper-class man Faustus, who posits betwixt and between truths and falsehood, consciously and willingly leaves science, philosophy and thinking, and declares a preference for illusions, fantasy and magic. On yet another stage, Marlowe displays the struggle, which is to reach the truths intermingled with illusions, through the adventures of an antipole persona, Clown, who is an impecunious, illiterate, foolish man. On the stage in which Wagner and Clown show their presence, Wagner offers Clown some French crowns, which are fake gold, to sell his soul. Wagner offers wealth and silk clothes signifying a literate, upper-class man, in return for Clown's poverty and ragged clothes, exemplifying his illiterate, foolish being and state of nothingness in society. In the portrayal of two distinctive and antipole personifications, Faustus and Clown are staged in the same adventure by Marlowe to distinguish between intermingled falsehoods and truths. Despite his poverty, social level, and illiterate nature, it is very easy for Clown to reach the truths:

WAGNER Why, French crowns.

CLOWN 'Mass, but for the name of French crowns a man were as good have as many English counters [worthless tokens]! And what should I do with these? (Marlowe, 2000, p. 1033).

It is mentioned that French crowns are "legal tender in England at this period, were easily counterfeited" (Marlowe, 2000, p. 1033). Clown easily distinguishes the fake and worthless gold, the French crowns, another scene in which Marlowe skillfully intermingles deceiving images and truths on the stage, which has a common thread in Descartes' Cartesian philosophy in the *Meditations*. Marlowe proves two antipole personas, Faustus and Clown, through a similar adventure, as they both signify humankind. As Descartes indicates, Marlowe portrays that

each man, equally, has perfectly created intellectuality and perception sufficiently potent to purify him from deceiving images, without the need of any third party, information, education or social status. Although man leaves his old knowledge and experiences behind, he is still potent enough to reach truths through purified skeptical thinking, a universal problem-solving strategy as shown in Cartesian philosophy. As Cartesian philosophy asserts in the *Meditations*, man is perfectly created to distinguish between deceiving images and illusions, intermingled and imposed upon him with the faculty of imagination, sense-perception, and memory God endowed him, which combined declare the perfection of God. In any condition, God does not leave man defenseless or powerless across deceiving images that veil truths. God sets a perfectly functioning universal system through which either literate or illiterate, poor or rich, man is sufficiently potent to unveil truths. Clown reaches the truths with his own faculty of imagination, sense-perception, memory and skeptical problem-solving strategy, which comprise the teachings in Descartes' *Meditations*. Yet, consciously and willingly, Clown prefers deceiving images, as Faustus does. It is observable in the personas, Faustus and Clown, that man can reach intellectual salvation by his own reasoning and insights. Faustus and Clown's skeptical acuity mentors them through uncertainty and errors, and carries them to spiritual illumination. Despite the perfectly created potency they both possess, it is their own will and actions that result in error and disorder, as they willingly view the images from a deceiving perspective, although things have many different perspectives, including reality, as Descartes argues. They both prefer to perceive deceiving images as real and willingly accept being deceived.

When the old man preaches to Faustus to swear off evil and ask for God's forgiveness and mercy, Faustus favors asking Mephistophilis for help rather than God. When the old man exits, the one who speaks first is not Mephistophilis but, rather, Faustus, who asks Mephistophilis for help:

[FAUSTUS:] Hell strives with grace for conquest in my breast!
What shall I do to shun the snares of death? (Marlowe, 2000, p. 1052).

Namely, Mephistophilis does not lead man's will; on the contrary, he comes after man's will. The first spokesperson to dissuade Faustus from swearing off evil and asking for God's forgiveness and mercy is not Mephistophilis. It is Faustus, who wills to be deceived by Mephistophilis with the illusion of living his life as if he will never die. Faustus asks Mephistophilis to torture the old man who preaches to him (Marlowe, 2000, p. 1052). In his speech, Faustus confesses that the image of Helen or Alexander is an illusion reflected by 'spirits.'

[FAUSTUS to KNIGHT:] “Such spirits as can lively resemble Alexander and his paramour shall appear before your grace” (Marlowe, 2000, p. 1046-1047). Despite knowing the truth, Faustus himself desires to buy the illusion of Helen paying for his soul (Marlowe, 2000, p. 1052).

In the next scenes, the deceiving images and truths intermingle much more intensely and strikingly in the dialogue between the Good Angel and the Evil Angel (see Marlowe, 2000, p. 1034). Faustus and Clown’s desires are so extreme and limitless that neither Lucifer nor Mephistophilis is efficient or forceful in shaping the men’s decisions and actions. The Evil Angel is only an accommodator for Faustus to actualize his wishes. The role of accompanying does not function as leading or driving, which has a common notion, as in Descartes’ *Meditations*. Evil’s role is to actualize what Faustus wishes. To receive Mephistophilis’ help, Faustus is ever-ready to sell his soul devotedly and consciously, which is obvious in Faustus’ stanza, when he utters that the ink of a pen does not write on the sheet to sign the contract declaring that he offers his soul:

[FAUSTUS:] What might the staying of my blood portend?
Is it unwilling I should write this bill [contract]?
Why streams it not, that I may write afresh:
‘Faustus gives to thee his soul’? Ah, there it stayed!
Why should'st thou not? Is not thy soul thine own?
Then write again: ‘Faustus gives to thee his soul’ (Marlowe, 2000, p. 1035).

Marlowe portrays a highly democratic intersection between Mephistophilis and Faustus, as it is Faustus’ own preference to sell his soul in return for deceiving images and illusions. It is not a forceful drive by Mephistophilis. On the contrary, Faustus expects help in signing the contract. In describing hell, Mephistophilis says hell is where they are. If the source of evil or suffering is human, then hell is where humans reside. Intrinsicly, it is man who forms hell and demarcates its enlargement or depth:

[MEPHASTOPHILIS:] Hell hath no limits, nor is circumscribed
In one self place; for where we are is hell,
And where hell is, there must we ever be. ...
All places shall be hell that is not heaven.
[FAUSTUS:] Come, I think hell’s a fable (Marlowe, 2000, p. 1037).

This time, Faustus labels hell as ‘fable,’ similarly to what Descartes calls a deceiving image/illusion, while Mephistophilis delineates it as ‘reality.’ This insinuates that if Faustus were under Mephistophilis’ govern, there would be no contradiction between them:

[FAUSTUS:] ...Tush, these are trifles and mere old wives’ tales.

[MEPHASTOPHILIS:] But Faustus, I am an instance to prove the contrary;

For I am damned, and am now in hell. (Marlowe, 2000, p. 1036)

The contradiction between Mephistophilis and Faustus attests that man pursues his own will, not the will of evil. Man himself creates the deceiving image he desires to see. Namely, he willingly wishes to look upon such images through a deceiving perspective. Faustus prefers veiling the truth with falsehood and error. Much like Descartes declares in his philosophy, Marlow advocates that through nature, humankind stands more closely to the perfection of God: “[MEPHASTOPHILIS:] It [heaven] was made for man, therefore is man more excellent” (Marlowe, 2000, p. 1037). Because heaven is created for man, man is more excellent and close to God and his perfection over others. However, Faustus digresses from perfection and demarcates his own hell’s enlargement and depth.

In the end, Faustus, as humankind, objects to the burden of accountability for his own sins or errors, which are the source of his suffering, and places the blame on Mephistophilis. Faustus declares Mephistophilis as the source of all errors and suffering (See Marlowe, 1039, 1053, 1054). That is to say, both the deceiving and the deceived represent man:

[FAUSTUS:] Ay, go accursed spirit, to ugly hell,

Tis thou hast damned distressed Faustus’ soul (Marlowe, 2000, p. 1039).

Faustus, who each time pursues his desires, and who each time asks Mephistophilis for help, in the end places the blame on Mephistophilis as the source of his errors and suffering. Dramatically, Marlowe ends his play as follows:

[FAUSTUS:] ... ah, Mephistophilis!

Satan in John Milton’s *Paradise Lost*

First of all, if we were to go back in time and look at Genesis, there, we would find the first controversial incident between God and his favorite angel, Lucifer.

Lucifer does not want to bow to humans or to anyone or anything else. Lucifer chooses his free will and is thus sent by God to command hell. The problem starts here, as Lucifer sees Adam and Eve as the source of his fall and the reason why God has discredited him. The story here is well-known. Lucifer disguises himself as a serpent to tempt Eve to eat the forbidden apple. Thus, Eve and Adam are eventually cast out of Heaven. And yet, from that point on, Lucifer is constantly placed on a stake, blamed for every single sin on this earth. What if things were a bit different or were swapped altogether? In that sense, it is possible to talk about John Milton's *Paradise Lost*. Milton presents an unusual Lucifer. He is rebellious, he chooses free will, and, as a result of this, he decides not to follow God's orders. For Lucifer, if God sets everyone free in terms of their actions, it is Lucifer's very democracy to follow his instincts and freedom of choice. As Forsyth states:

Paradise Lost certainly echoes the rebel of Isaiah 14 at key moments. The first reference to the revolt of Satan occurs early [referring to Milton's 'Paradise Lost' line I.38-41].... This [referring to Milton's 'Paradise Lost' line I.84-87] will remind an astute reader that Lucifer means 'light-bearer.' The name itself is used when, during the first stages of the revolt, Satan withdraws to the North (5.689), to the Mount of Congregation (5.732, 766), and builds his citadel, 'The Palace of great Lucifer' (5.760). Raphael repeats the name later, again alluding explicitly to Isaiah 14 and Ezekiel 28: 'Know then, that after Lucifer from heav'n / (So call him, brighter once amidst the Host / Of Angels, then that Starr the Starrs among) Fell (7.131-34)'-one of the poem's more resonant, because syntactically delayed, uses of the word 'fell' (Forsyth, 2003, p. 53-54).

Almost an epic warrior and hero, Lucifer starts to diminish in time and encapsulates himself in his citadel, and he ends up a defeated minor character, far from an Epic warrior. Nevertheless, the way he rebels against God emphasizes how Lucifer indeed complains to God about his condition: "Did I request thee, Maker, from my clay / To mould me man? / Did I solicit thee / From darkness to promote me?" (Milton, 2005, p. 205- 9.743-745; also see Forsyth, 2003).

In *Paradise Lost*, Milton maintains the belief that humans are created as free and autonomous individuals and live in a state of liberty. Milton expounds that free will endowed to humans is an act of reason: "God uses not to captivate under a perpetual childhood of prescription, but trusts him with the gift of reason to be his own chooser" (quoted in Low, 1999, p. 349). Milton's aim in writing his prose is to elevate the real and signify the free will denoted to men, and he merely proclaims that "reason is but choosing" (quoted in Low, 1999, p.349; also see

Golstein, 1998; Smilie, 2013). The free will extended to humans is the grace of God and a gift to humans from God, which finds a common theme in Descartes' philosophy in the *Meditations*. When Milton explains, "Reason also is choice" (quoted in Low, 1999, p. 352), he is in sync with Descartes, who explains men's thinking as their action to use their free will, which draws humans to universal truths and good. In *Paradise Lost*, Milton (2005, p. 41) portrays a similar creation of man, as in Descartes' *Meditations*, in which man is depicted as short in excellence:

Of som new Race call'd MAN, about this time
To be created like to us, though less
In power and excellence, but favour'd more
Of him who rules above... (Milton, 2005, p. 2.348-351).

Descartes introduces his theory of skepticism and thinking, *Cogito*, which enables man to activate his mind and free will, encouraging humans to reach perfection and good, the highest perfection among others that is created by God, and which is also a gift and an endowment proposed to humans by God. In the lines quoted above, Milton's depiction of newly created "MAN" is in a similar vein with "created like to us" and "less in power and excellence," short in perfection compared to God, and, on the other hand, "favour'd more" by God. In the lines that follow, Milton (2005, p. 22) clarifies how man is favored by god:

By force or suttlety: Though Heav'n be shut,
And Heav'ns high Arbitrator sit secure
In his own strength, this place may lye expos'd
The utmost border of his Kingdom, left
To their defence who hold it: here perhaps
Som advantagious act may be achiev'd
By sudden onset, either with Hell fire
To waste his whole Creation, or possess
All as our own, and drive as we were driven (Milton, 2005, p. 2.358-366).

As Descartes revealed in his *Meditations*, through deceptive evil's manipulations and spoils, Milton's man is driven from Heaven. At first glance, this represents a 'force' for man to get out of the secureness of Heaven. Milton explains the notion as 'advantageous' of Satan; conversely, it is also 'advantageous' of man, as in the *Meditations*. Because it is the means by which Satan is to 'possess all,' it is also the means for man to challenge and 'possess

all' in his being. It may be interpreted as the existence of 'self' in Descartes' philosophy. Man is driven into a force by evil's manipulations, either to 'waste his whole Creation,' the notion of "non-being," or to engender his own existence as a 'being.' All of Satan's challenging actions are forces that lead man into thinking, challenging and acting.

Satan approaches man in the shape of an "infernal Serpent," which is the demonstration of his mission as a deceiver and the creator of deceptive images. Therefore, man is gifted with reason to make distinctions between the real and the imaginary by means of his own reasoning. Man can break down the imposed perceptions, images, or any known experiences:

Stir'd up with Envy and Revenge, deceiv'd
The Mother of Mankind (Milton, 2005, p. 4- 1.35-36).

In Book I, lines 40-45 (Milton, 2005, p. 2), Milton portrays Satan and his followers as incapable of overcoming God, who is the highest of all and is omnipotent. They all fall short in perfection when compared to God. The mission of evil is to be a deceiver. Satan performed his service as a deceiver in Heaven, and he will do so in the world. Evil will be a challenging and forceful factor throughout man's life, leading him to exist as a being who desires to reach a higher level and a perfect manner. The evil ones in hell, who were condemned to punishment and chained there by God, were allowed by God to lose their chains, fleeing to earth. Milton describes their escape as under the knowledge, control, and permission of God, who expects and allows the evil ones to serve on the earth as deceivers, forcing issues that encourage man to activate his free will. In the world, both men and evil ones experience liberty. God sets them free to act as they will. Satan confirms this notion: "Here [in the World] at least/ We shall be free ... will not drive us hence" (Milton, 2005, p. 8- 1.259- 260). God grants both men and evil ones freedom, which indicates that God is not responsible for any evil in the world, as Descartes explained in his *Meditations*. Satan counts his mission in the world as follows:

All is not lost; the unconquerable Will,
And study of revenge, immortal hate,
And courage never to submit or yield:
And what is else not to be overcome? (Milton, 2005, p. 5- 1.106-109).

Satan calls upon his followers to act in accordance with their evil nature, as deceivers. When Milton describes Belial, a force of evil, he mentions that Belial looks like a man; yet, he is created for evil, which is the description of his mission:

BELIAL, in act more graceful and humane;
A fairer person lost not Heav'n; he seemd
For dignity compos'd and high exploit:
But all was false and hollow; though his Tongue
Dropt Manna, and could make the worse appear
The better reason, to perplex and dash
Maturest Counsels: for his thoughts were low (Milton, 2005, p.
19-20- 2.109-115).

Milton also informs us that humans are created with the gift of reasoning to see beyond deceptive perceptions or images. Nevertheless, humans willingly and consciously choose to act in accordance with evil, despite Milton's reasoning. Humans willingly choose to "levie cruel warres" among humans and destroy each other:

O shame to men! Devil with Devil damn'd
Firm concord holds, men onely disagree
Of Creatures rational, though under hope
Of heavenly Grace: and God proclaiming peace,
Yet live in hatred, enmitie, and strife
Among themselves, and levie cruel warres,
Wasting the Earth, each other to destroy:
As if (which might induce us to accord)
Man had not hellish foes anow besides,
That day and night for his destruction waite (Milton, 2005, p. 26- 2.495-505).

Milton depicts the manner in which God allows Satan to go to "the new created World," the earth, to facilitate his mission as a deceiver, which shares a common description with Descartes' *Meditations*:

Directly towards the new created World,
And Man there plac't, with purpose to assay
If him by force he can destroy, or worse,
By som false guile pervert; and shall pervert;
For man will heark'n to his glozing lyes,

And easily transgress the sole Command,
Sole pledge of his obedience: So will fall (Milton, 2005, p. 37- 3.89-95).

God allows Satan to deceive humans. Therefore, he does not leave humans defenseless against evils or their deceptive actions or images. Rather, humans are armed by God with reasoning to protect themselves against all evil endeavors. However, the one who fails in using his reasoning will fail in avoiding evil. If one leaves his reasoning, it means he chooses willingly and eagerly to be deceived by evil's lies, which is man's action by means of his free will. Despite his competence to challenge evil, man often chooses evil:

All he could have; I made him just and right,
Sufficient to have stood, though free to fall.
Such I created all th' Ethereal Powers
And Spirits, both them who stood & them who faild;
Freely they stood who stood, and fell who fell (Milton, 2005, p. 373.98-102).

Milton explains that man is gifted with reason, which is his free will, and his own choice is depicted in the following lines: "When Will and Reason (Reason also is choice)" (Milton, 2005, p. 37- 3.108). Man's choice here is to be deceived, which brings about his fall. Therefore, in this manner, the deceiver evil performs his obligation to fascinate man, but he is not the doer of the action. The doer of the action is man, willingly and consciously, despite his reason. That is why God rejects any responsibility or any accusations in man's fall:

So were created, nor can justly accuse
Thir maker, or thir making, or thir Fate; ...
As if Predestination over-rul'd
Thir will, dispos'd by absolute Decree
Or high foreknowledge; they themselves decreed
Thir own revolt, not I: if I foreknew,
Foreknowledge had no influence on their fault (Milton, 2005, p. 38- 3.112-119).

It is man who is responsible for his own fall. God assigns Satan to a mission. Satan's mission here is to make man's will come true. Neither God nor Satan encourages 'man' in his actions, nor does Satan lead man's perception or insight to deceive him. Rather, Satan's function is to reflect any deceiving images

or illusions intermingled with realities. The one who insists on looking from the wrong angle despite his reasoning and capability is 'man.' Evil actions do not belong to Satan. Man is the only individual responsible for evil as an evildoer.

Satan and his followers, who are driven from Heaven and sentenced to punishment in hell, face a reverse situation from the commonly accepted image of victimizer or evil being. Through the aspect of the philosophy in the *Meditations* by Descartes, which verifies evil as a deceptive perspective or image and holds man responsible for all of his actions and perspectives, either true or deceptive, this study advocates that man, who is endowed with free will and reason, cannot be justified as a victim. In *Paradise Lost*, it is Adam and Eve's own choice to eat the apple. It is true that Satan reflects a deceptive image, an apple, to Adam and Eve. However, this cannot justify Adam and Eve's innocence when they are judged through the law of the *Meditations* by Descartes. Much like Descartes, Milton also confirms that it was Adam and Eve's own free will and choice, and they possessed reason, which is likened to a guide book and a lifesaver, to be used on such deceptive occasions, employing reasoning and changing imposed perspectives to reach a just conclusion. Nevertheless, neither Eve nor Adam chose to use their own reasoning and change the imposed perspective or break down the deceptive image to gain the sole truth. In this respect, neither Eve nor Adam can be justified as victimized persons. They are not forced by Satan to realize the action of eating the apple. Satan does not have any role in Adam or Eve's actions. Satan's role here is merely to manipulate, or whisper delusionary depictions into their ears. Nevertheless, both Eve and Adam were sufficiently conscious and were gifted with senses, reasoning and free will to see the truth, or to break down the skeptical images. Neither Eve nor Adam can actualize their existence or their beings as 'subjects' or 'self' through the lens of Descartes' Cartesian philosophy in the *Meditations*. Their action of eating the apple consciously and willingly drives them into non-beings due to their insufficient employment of thinking, knowledge and reason. In this sense, Satan in *Paradise Lost* is the sole victim, who is sentenced to hell and disgraced, losing his throne in Heaven as an honorable angel. In a sack and ashes, Satan cannot bare his fallen state in hell, and he flees to the new world for a chance to gain back a throne he once he held in Heaven before Adam and Eve's choice to eat the forbidden apple. The owner of the action was man; yet, the sentenced one was Satan. The scene in *Paradise Lost*, when God, who is the highest and the most omnipotent, countenances Satan to flee from hell, loosening his chains, manifests that Satan still has a mission as an angel, which is to challenge man to use his reason and will, driving him to many tribulations and trials. In this manner, man will either exist as a 'subject' or dissolve as a non-being, victimizing his own 'self.'

Woland in Bulgakov's *The Master and Margarita*

Another striking presentation of Lucifer through Descartes' philosophy in his *Meditations* can be found in Mikhail Bulgakov's *The Master and Margarita*. In this novel, Professor Woland takes the lead as Lucifer with his comrades. Lucifer intends to show the wickedness and extreme hypocrisy of humankind. Bulgakov does not draw a monstrous character. In fact, Woland is portrayed as a wise and intellectual character who only punishes those who deserve it. He is inclined to keep his promises and is shown as a man of his word against people who are honest. Moreover, Woland establishes a close connection with mortals, such as *The Master and Margarita* (1967), a desperate couple. The extraordinary and highly ambivalent and expressive image of the devil in Bulgakov's *The Master and Margarita* (1967), which has not been seen in world literature before, encourages significant discussion among literature reviewers and researchers. They have tried to determine the prototype of this character. However, Bulgakov himself claimed: "I don't want prototype lovers to search for a prototype. Woland has no prototypes" (OK's translation from Chudakova, 1988, p. 462).

This image incorporates both good and evil, the idea of final judgement, and the triumph of justice. According to Lesskis (1990), Bulgakov's Satan has nothing to do with the concept of the devil presented in the New Testament as a trigger for evil, which brings Bulgakov close to Descartes' interpretation of evil. Bulgakov acts as a prosecutor who punishes people for their vices and manages their sinning souls (Lesskis, 1990, p. 627). Lakshin advocates the same idea and calls Woland "a punishing sword in the hands of the right wisdom" (OK's translation from V. Ja Lakshin, 2004, p. 280). Petrovsky confirms that the "knight of darkness" in the novel is not merely an omnipotent punisher but, rather, a Gogol's inspector (It is a reference to Gogol's novel "Inspector"). who is charged with providing a report about the current citizens of Moscow (Petrovskij, 2001, p. 84). The issue of punishment by the devil intersects the works of Marlowe, Bulgakov, and the 2016 American TV series *Lucifer* along the angle of Descartes' Cartesian philosophy in the *Meditations*. As in the other selected works in this study, and as in the portrayal of evil in Descartes' *Meditations*, the devil is not a representative of evil in Bulgakov's *The Master and Margarita* (1967): the devil punishes sinners such as Berlioz, Likhodeev and Bosoy, and at the same time favors Margarita, returning her beloved Master and restoring from the ashes his novel about Yeshua Ha-Notsri and Pontius Pilate, stating, "The manuscripts don't burn," which means that moral values always exist. This understanding of the devil in the novel moves outside of the concept of Satan in Orthodox religion and lays the burden of evil and suffering on humans rather than the devil as the cost of the ability of thinking and free will endowed to humans by God, which finds a

common theme in Descartes' *Meditations* highlighting the *Cogito*. In Bulgakov's *The Master and Margarita* (1967), the devil's ambivalent nature builds, consisting of both evil and good, and the epigraph taken from Goethe's "Faust" is the best proof that "... who are you? I'm part of that power which eternally wills evil and eternally works good" (Goethe quoted in Bulgakov, 1967, p. Epigraph). Quite literally, Woland performs the function of God's judgement.

Intersecting Descartes' philosophy in the *Meditations*, Woland is not someone who controls people from above; rather, he intervenes in real life. He has the power to cross both space and time. Atheistic Soviet Moscow presents a particular interest for him, since Bolsheviks are in power and there is no place for God. On the one hand, the negation of God renders Woland happy and satisfied, because it provides him solid ground. On the other hand, paradoxically, Woland is the one who causes people to think of God. According to Bulgakov (*Pis'mo Pravitel'stvu*), he strove to depict numerous ugly aspects of everyday life in Soviet times, as well as the Soviet people's skepticism about the revolution. Barr writes that the current society of the country is full of devilry, since it negates God (Barr, 2009). The devil hits it off and finds a common language with the Soviet people. Woland and his retinue understand people in Soviet Moscow well and can easily find themselves in their shoes.

Woland asks his interlocutors who governs the world. Berlioz' response that a person manages the world seems wrong to him. He refutes a person's independence, advancing the following arguments: a person lives for a very short period of time, and he or she is helpless in the face of uncontrolled circumstances. He or she can suddenly die, but death does not happen by chance. Even a brick never falls by chance on anyone's head (Bulgakov, 1967). This underscores the idea that everyone gets what he or she deserves, and Woland passes judgement on human vices. According to Jablovok (2001), Bulgakov does not emphasize the insignificance or unimportance of a person's will. To the contrary, a person is strong spiritually if he or she is driven by belief, aim, creativity and love. Bulgakov posits on common ground with Descartes: Man, 'a thinking thing' as defined in the *Cogito* by Descartes, is capable of a universal problem-solving strategy via his donated skeptical view, and is able to 'perceive things correctly' as Descartes details in his *Meditations*. Despite the many capabilities denoted to humans to perceive things correctly, if man still insists on illusions, that is to say, it is a person's will and actions that cause 'a brick' to fall on man's head.

Petrov concludes that Satan and Jesus (Yeshua) are not antipodes in the novel because they confirm the same moral principles and values. While Mephistophilis in "Faust" tempts and seduces people, Woland does not tempt them into committing sins. He values the creativity of the Master, his manuscript,

and the repentance of Pilate. He respects and sympathizes with love and pride. Satirical characters reflect an entire system of sins: arrogance, greed, envy, anger, lust, gluttony, and others. And everyone is punished for their sins. For example, Berlioz dies because he corrupted the innocent soul of Ivan Bezdomniy (Petelin, 2000) and brought those in literary circles Massolit, who are only interested in material welfare, such as summer houses, business trips, and vouchers to sanatoriums (Sokolov, 1998). He is thinking about such a voucher in the last hours of his life.

According to Lesskis (1990), Woland is not in conflict with God. On the contrary, he persuades his opponents regarding the existence of God and Jesus Christ. He does not provoke people to sin, but records their sins and makes them pay for them, which places humans in the center as the source of evil and suffering, but not the devil, which is a common point of view in the *Meditations* by Descartes. Overall, in Bulgakov's *The Master and Margarita*, the devil is educated and sensible and speaks wisely. Surprisingly, he turns out to be kinder to the master and his novel than a Soviet official with an entire Massolit structure behind him. Zerkalov even considers that Woland, in *The Master and Margarita*, has strong moral virtues akin to Jesus Christ. This ambivalence and a belonging to both good and evil demonstrate the dual character of the world: good goes hand in hand with evil. Woland performs the function of godly punishment. With a human personality, Woland partly imitates God. He is not to be involved [forcefully] as the source of devilish actions. Lucifer is a creation of God, a so-called fallen angel due to the tenants of the Catholic world who still serves God in persisting with sinful souls. If God almighty knows the past, present, and future (that is what we presume he knows), then he would have designed everything differently without Lucifer or humankind. However, here, we can see that Bulgakov, like the other authors, does not place all of the burdens and the blame on Lucifer, since he is merely doing what he has been asked to do. On the other hand, as Descartes would presume, Woland creates an imaginary and illusionary atmosphere to trap those who are wicked. Remembering the scene when Woland and his 'Variety Theater' mimic the Soviet life, his tricks, including beheading Bengalsky and supplying fake clothes and an eerie atmosphere, were merely a portrayal of everyday life. Everything Woland creates is a part of layered illusion as a result of people's decadence. However, in Professor Woland's theater, where he veils reality by drawing a curtain over people's eyes, his very illusion is applied to select people. Moreover, this illusion represents a method by which people who choose evil and immorality, despite the free will they were previously accorded, are both the audience and the punished ones who are exposed to this hoax. This is the case at the Hell Ball, to which Margarita was invited. Those who

attend the ball are actually those who have sinned throughout their lives and used their free will, gifted to them by God, to choose evil. So the illusions created by the devil are, as Descartes said, just bunch of counterfeit realities. However, the devil, who presents these tricks to human beings, is actually a self, or personal power, which consists of one's own desires rather than a being characterized as the devil, as we perceive. Illusion, on the other hand, is nothing more than a variety theater that detaches people from reality and encourages crime. So, Woland is actually a reflection of ID. However, man casts his own reflection on the devil to assume that he does not want to admit his guilt, or that he was guilty, striving to ease his conscience a bit. In fact, Bulgakov's variety theater is also a theater in which we are all present. Whether we are present as an actor/actress or the audience, Woland is the one who only fulfills the provisions arising from the consequences in this play, in which we somehow stand on the stage and exhibit a performance. Satan, on the other hand, while providing the illusion in this situation, actually reflects the illusion arising from one's own choices, because instead of extending to people evil or an illusion, God has left that choice, once again, to the people. In this manner, the portrayal of Woland in *The Master and Margarita* brings Bulgakov to a mutual standpoint with Descartes, who clarifies the role of deceiving images and devil in the *Meditations*.

Lucifer in the 2016 American TV series *Lucifer*

In this study, the 2016 American TV series *Lucifer* is another selected work that Tom Kapinos enhanced, grounding his premise in the DC Comics character in *The Sandman*, the comic book series by Neil Gaiman, Sam Kieth, and Mike Dringenberg. This study compares the issue of the devil through the protagonist Lucifer Morningstar, with the evils in the other selected works, *Paradise Lost*, *Doctor Faustus* and *The Master and Margarita*, affirming the manner in which the image of the devil is transformed from victimizer to victimized.

Lucifer in *Lucifer* is good-looking, gruesome, and enchanting. Unlike what we have read or encountered through the ancient texts, the devil's physiology, as revealed to humans, is 'too human.' This is another aspect of the devil's reflections. Remembering Joan Osborne's "What if God was one of us?", we may also consider: "What if Lucifer was one of us?" Some mannerisms of Woland remind us of the popular 2016 American TV series *Lucifer*, in which Lucifer Morningstar chooses to abandon hell to spend his vacation in Los Angeles. Here, we encounter a similar depiction of Lucifer: attractive, smart, and also a fallen angel who becomes a misfit in the eyes of people, although he should not be held responsible for the choices of people.

In *Lucifer*, Lucifer Morningstar is the Lord of Hell, who is fed up with being the devil. He steps back from his throne as the Lord of Hell, which is disobedient to God, and flees to Los Angeles to maintain his life in the image of a human. The newly arrived 'human' Lucifer addresses the business of his own nightclub, Lux. Despite his will to maintain his life as an ordinary man, Lucifer still possesses the superior powers of an angel, in the image of a handsome and attractive young man. Even though he is resigned from all of his responsibilities and his throne in the Hell, Lucifer cannot flee from his fate as an angel, even in the world. He finds himself in many consecutions in the world, taking part as a consultant and using his superior powers in many murder cases with Detective Chloe Decker, which corresponds to a similar notion Descartes identifies in the *Meditations*.

Descartes designates that the deceiving images reflected by a 'supremely powerful' and 'malicious demon' serve to stimulate humankind to engender their own existential self as a 'thinking thing' throughout their intellectuality and reasoning, which is the perfection of God's creation in Man's being. Regarding Descartes' philosophy, apparently, Lucifer is performing his mission as assigned by God. In the TV series *Lucifer*, the devil is depicted as a dispenser of justice, helping the detective to detect criminals. On some occasions, Lucifer manipulates evil criminals to upgrade their evil actions with increasing intensity, and they are ever-ready villains, eager to perform malicious actions. In this way, Lucifer manipulates them to end their existence as villains and no longer exist.

When Lucifer's resignation from his throne and his disobedience to his father, God, to dwell in Los Angeles for his own joy as a free human is interpreted, indisputably, Lucifer is neither a victimizer nor a villain. This is because when Lucifer arrives in Los Angeles in the form of a human, he is betwixt and between; he can neither be a human who acts with free will in choosing good or evil, nor can he be a villain or victimizer of evil. In fact, Lucifer in Los Angeles migrates his mission as an angel from hell to the world to serve God and accomplish his mission. Lucifer is a name that depicts a very ancient story we are all familiar with, but the 'Lucifer' we are introduced to in the series is totally different. Contrary to what we have been told, in the TV series, the devil is not the victimizer, but is, rather, the victimized. That is to say, from the very beginning of the series, the devil argues that humans are blaming him for things he is not responsible for.

When it is elucidated through Descartes' teachings in the *Meditations*, in the act of humankind in Los Angeles, Lucifer falls into the same dilemma to which humankind is subjected. This time, Lucifer himself undergoes the reflections of illusions and truths interlaced. He cannot differentiate himself as an appointed

angel to serve God. He cannot notice his mission to stimulate humans' intellectuality and reasoning, projecting deceiving images or illusions which provoke humans to consider what is real and what is not real. The humane dilemma of real and falsehood becomes Lucifer's subject. According to Lucifer, everything he was exposed to was God's enforced game, namely, not real but illusion, which posits God as a Deceiver according to Lucifer:

LUCIFER: Remind Dad that I quit Hell because I was sick and tired of playing a part in his game (*Lucifer*, season 1, episode 1).

As Faustus does, Lucifer reproaches against being nominated as a villain, evildoer, or source of human suffering or evil actions. In fact, it might be proposed that he subconsciously regards his personality as a victim and victimized rather than a victimizer. Self-pitying Lucifer abandons everything he has and lands in Los Angeles in a human body. Suppositionally, self-pitying Lucifer discourses in the same manner with a human persona who blames the devil for victimizing him and deceiving him to operate against his will and act. This time, according to Lucifer, the victimizers and deceivers are God and humans, which signifies that Lucifer is betwixt and between truths and illusions, as he contends. Lucifer divulges perceptual dysregulation. Through Descartes' acknowledgment in the *Meditations*, like all other humankind, Lucifer's perception is in a struggle to detect truths and deceiving illusions, which later will specifically indicate his existence as a divine angel rather than an evil force. Yet, beforehand, due to his perceptual deception, Lucifer loses his power and believes that humans have power over his actions:

LINDA [Lucifer's therapist]: People don't have power over us (people). We give it to them. You have to take your power back (*Lucifer*, season 1, episode 4).

In the TV series *Lucifer*, the audience spectates regarding a rebellion by Lucifer against his God, the father. Lucifer's revolt results in the abdication of his throne in Hell and his landing in Los Angeles for a vocation in a human body. Lucifer's revolt is psychological in nature, and he rebels, rejecting any identity or authority imposed upon him by God. His complaints and brokenheartedness starts in Heaven as he is charged with Adam and Eve's sins and is then expelled into the Hell, which is his own discernment and self-perception:

LUCIFER: Where do I begin? With the grandest fall in the history of time? Or perhaps the far more agonizing punishment that followed? To be blamed for every morsel of evil humanity's endured, every atrocity committed in my name?

LUCIFER: As though I wanted people to suffer. All I ever wanted was to be my own man here. To be judged for my own doing. And for that? I've been shown how truly powerless I am. That even the people I trusted, the one person, you, could be used to hurt me (*Lucifer*, season 1, episode 12).

In consonance with Descartes' statements in the *Meditations*, to affiliate the perfection God embodies, man is to misplace or lose realities faded beneath illusions and nothingness. The loss of realities drives human intellect to look for what is real and what is not real, which is the thing that carries him to the perfection of divinity as "a thinking thing," which Descartes proposes throughout his teachings in the *Meditations*:

LINDA: Sometimes, we need to lose something before we can understand... it's value. ...You were the victim of a crime. It's only natural that you would feel violated. And often, our feelings of loss connect to how we feel... about who we are. ...you're the Devil. You told me your names. But you left out a few others. Abaddon. Belial. Prince of Darkness. ...But before you fell, you were known as Samael. The Lightbringer.

LUCIFER: I don't go by that name anymore.

LINDA: That was a name that connotated your father's love for you.

LUCIFER: (laughing): Right. Was casting his son into Hell also an expression of his love?

LINDA: Oh, God didn't cast you out of Heaven because he was angry with you.

LUCIFER: How can you presume to know God's intentions?

LINDA: Oh, I don't. I can't.

LUCIFER: Then maybe stick within the limits of your intellectual capacity.

LINDA: Or maybe my simplicity offers me a different perspective. God cast you out because He needed you to do the most difficult of jobs. - It was a gift.

LUCIFER: - Gift? He shunned me. He vilified me. He made me a torturer! Can you even begin to fathom what it was like? Eons spent providing a place for dead mortals to punish themselves? I mean, why do they blame me for all their little failings? As if I'd spent my days sitting on their shoulder, forcing them to commit acts they'd otherwise find repulsive. 'Oh, the Devil made me do it.' I have never made any one of them do anything. Never.

LINDA: What happened to you is unfair.

LUCIFER: Unfair? This is *unjust*. For all eternity, my name will be invoked to represent all their depravity. That is the gift that my father gave me.

LINDA: It was an act of love.

LUCIFER: How do you know?

LINDA: Because you are his favorite son, Samael.

LUCIFER: Do not call me that, please!

LINDA: You are his fallen angel. But here's the thing: When angels fall, they also... rise. All you have to do is embrace all that you are (*Lucifer*, season 1, episode 6).

Lucifer arrives at the same point where people feel violated when they fall short in distinguishing between real and deceiving images. As humankind commonly condemns either God or the devil as the deceiver and victimizer when they fall into error or suffering, Lucifer mutually does the same and condemns God, himself feeling violated by him.

On the assumption of Descartes' standpoint, it is unattainable to deem that Lucifer is exiled by God, having been charged as the source of Adam and Eve's error as a figure of temptation. This is because tempting man's attraction to deceiving images or illusions is Lucifer's ministration, as appointed by God, to stimulate human thinking toward self-creation and existence as a 'thinking thing.' Moreover, despite the fact that Descartes portrays evil as 'supremely powerful' or malicious, he also concludes that no evil has power over man's free will or actions. On the contrary, the 'supremely powerful' mission of evil, as delegated to him by God, is to strengthen man's freedom and intellect. Evil's mission is, in terms of its purpose, neither to cast humankind from Heaven to the world, nor to drive humankind from the world into the Hell. Conversely, Evil's deceiving images are designed to facilitate humans into existence rather than nothingness, which is the consequence of error.

Linda's teachings are in accordance with the teachings Descartes implanted in the *Meditations*. As Descartes posits that humankind is *necessitated* to act and

appreciate God's omnipotence and perfection both by divine grace and natural knowledge, man is certainly free, as he is entailed to will, think, and act independently. God created humans as beings who live in such a perfect universal structure that it impels them to pursue truth and goodness via intellect and will. Both divine grace and natural knowledge expand and embellish man's freedom via his intellect and will rather than diminishing his free will. The appreciation of truth, good, and the divine appoints man as an existing being. On the other hand, according to Descartes, errors, namely evil, induce man's nonexistence, or 'non-being.' Man's intellect alone is equipped to gain the knowledge necessary to attain truths and good. That is to say, even the supremely powerful devil can neither diminish man's free will, nor his actions which limit his perception or sight. Claiming the devil as a leading power over man's desires or actions would be contradictory to God's creation. As Descartes clarifies that the devil is unable to impose on humans even in the slightest degree, Lucifer is not a fallen angel exiled by God, but is instead divinely appointed to a divine mission, both in Heaven and in Los Angeles, on behalf of mankind.

Lucifer keeps feeling himself violated and victimized by God and people, even due to his physical appearance, which unwillingly transformed into a horrific devil from a handsome human. Lucifer grieves as he is anxious about losing his love, Chloe. Being a hate figure terrifies Lucifer. He brokenheartedly blames Chloe as she cannot look into his eyes as she did before, which are suddenly devilish and terrifying:

CLOE [to Lucifer whose physical appearance unwillingly transforms into a horrific devil]: Not gonna let you use me as an excuse to avoid dealing with what is behind all of this. You always talk about how much you hate being blamed for humanity's sins. You know, 'The Devil made me do it,' and I think I know why you hate it so much, because deep down, you blame yourself just as much... if not more! You have to stop taking responsibility for things you can't control. Lucifer... you need to forgive yourself (*Lucifer*, season 4, episode 9).

As Descartes posits in the *Meditations* that humans are created as intellectually potent entities able to clear their perception and identify realities rather than deceiving images put forth by deceiving evil via illusions and falsehood, it is not irrational to place blame on the devil as the source of evil. However, as portrayed in the selected works in this study, humans tend to place the blame on the devil when they make choices in line with their dark desires

rather than good. In the TV series *Lucifer*, the one Lucifer blames is his self-being in the body of the devil. As all other humankind whose body and life Lucifer once personified, in Los Angeles, Lucifer now blames himself as a hate figure. As all other humans do, he convinces himself that his soul is as evil as his horrifying body, which grieves him. Lucifer is stuck between intermingled deceiving images he once created and realities. He starts to believe in the deceiving illusions he created. And the realities fade away, which means that he is not responsible for things he cannot control, and he does not have any control over humankind's wills or actions.

Through the scope of the teachings in the *Meditations* by Descartes, it is decoded that despite being 'supremely powerful' and a 'malicious demon,' the devil does not have any power over man's wills or actions, which is a common portrayal in *Lucifer*:

MAZIKEEN [who is another demon accompanied Lucifer from the Hell to Los Angeles, talking to Eve about the power of demons over human]: In the old days, I could just enter your body and take over. Um... demons used to be able to possess humans. But only when they'd just died. But then Lucifer forbade it (*Lucifer*, season 4, episode 9).

Through the lens of Descartes' teachings in the *Meditations*, "The devil made me do it" is a deceiving illusion people prefer to believe in deceiving themselves. As Descartes declares, the functioning of the devil represents a superpower to create many illusions to reveal humans' dark desires throughout the deceiving images and illusions he created; yet, it is not the devil who is responsible for human's dark desires, as humans have already possessed them from the time of their creation. Therefore, the devil cannot be responsible for human fondness, inclinations or actions, as humans are gifted with free will and thinking to sight truths in the right angle and clear their perception despite the illusions put forth by a 'supremely powerful' and 'malicious demon.'

On the other hand, humans who seem to be Lucifer's victims are the real victimizers and villains who deserves punishment.

LUCIFER: ...I take no part in who goes to Hell.

REESE: Then who does?

LUCIFER: You humans. [About Hell] You send yourselves. Driven down by your own guilt. Forcing yourselves to relive your sins over and over. And the best part the doors aren't locked. You

could leave anytime. It says something that no one ever does, doesn't it?

REESE: No. You're to blame.

LUCIFER: I am responsible for a lot of things, Reese, but not your soul, not your actions, and not whoever killed that poor girl downstairs (*Lucifer*, season 3, episode 8).

Like Mephistophilis, Lucifer favors humans who demand him to allow them to gain their dark desires, which are mostly deceptions and illusions. Lucifer accomplishes their demands as favors; however, he expects a payoff in return. It is a mutual agreement. In any case, consequently, humans place the blame on Lucifer. Lucifer reacts against being charged due to man's free will and actions:

LUCIFER: Wait, you're not seriously blaming me for that girl's death?

DETECTIVE CLOE: Just stating fact. Cause and effect; intended or not.

LUCIFER: No, No. I can't be held responsible for what happens after I give someone a favor. I mean, if there's one thing the Devil knows, it's that people need to take responsibility for their own bad behaviour (*Lucifer*, season 1, episode 5).

As it is beheld through Descartes' philosophy in the *Meditations*, Lucifer is the illusionist, yet not the evildoer. The responsible ones for the evils and suffering are the evildoers who act willingly and consciously, despite their gifts allowing them to reach universal knowledge, truth, and good. Lucifer objects to being condemned as a tempter, or any imposed role assigned to him by humans:

DILAYLIAH [referring to what Lucifer favored her to realize what she desired]: I mean, with all the good came a hell of a lot of bad.

LUCIFER: Oh, so the Devil made you do it? The alcohol, the drugs, the topless selfies? Your choices are on you, my dear. It's not about me. All these terrible things that weren't supposed to happen? They happened. What happens next is up to you (*Lucifer*, season 1, episode 1).

Yet, his arrival and his new life in Los Angeles does not change his reputation as a tempter or evildoer. People in Los Angeles keep burdening their sins on

Lucifer. He objects to how people perceive him or any victimizer role deputed him by God:

LUCIFER: Do you think I'm the Devil because I'm inherently evil, or just because dear old Dad decided I was? (*Lucifer*, season 1, episode 1)

The TV series *Lucifer* portrays a controversial personification of Lucifer as depicted in the holy books. In *Lucifer*, it is obviously portrayed that it is not Lucifer but, rather, people's own dark desires and wills that control their actions, almost hypnotizing them:

LUCIFER: You'd be surprised. I have a certain skill set. I can be very persuasive with people. Tend to see things others cannot.

CHLOE: So you're a psychic?

LUCIFER: No. I can't read people's minds. I'm not a Jedi. People tell me things.

CHLOE: Really? Just... confess their sins? Just like that?

LUCIFER: No, not their sins. I have no power over people's sins. I actually get a bad rap for that. But their desires, different thing entirely. I have the ability to draw out people's forbidden desires. Tempt them. Taunt them. The more simple the human, the easier it is. The more complex? The more challenging and exciting, really. But your actual sins? The sins are on you people (*Lucifer*, season 1, episode 1).

In a similar manner as Mephistophilis does in Christopher Marlowe's *Doctor Faustus*, Lucifer reveals people's deepest desires by hypnotizing them, which is evidence that they have these hidden dark desires beforehand, absent any impact from Lucifer:

LUCIFER: I tend to appeal to the dark, mischievous heart within all of you (*Lucifer*, season 1, episode 1).

As mentioned earlier in this study, Descartes remarks that evil is a 'malicious demon' dedicating all his ultimate power to deceiving man, which is his profession as assigned him by God to help mankind realize the perfection God granted:

LUCIFER: Believe me, there is no winning when you play by a twisted tyrant's rules (*Lucifer*, season 2, episode 12).

Each time Lucifer encounters people's imputations, he disclaims. Lucifer objects to the clichéd identity of the devil and prefers to search out criminals due for punishment, which is an act of revolt against any role imposed upon him by God, his father. His revolt carries him to a therapist, Linda, and throughout the sessions, Linda helps Lucifer to differentiate between his incorrect self-perception and his real self, which corresponds to Descartes' theory of illusions and truth. As Descartes offers in the *Meditations*, Linda helps Lucifer to clean his mind first of his old opinions and beliefs to attain the truth and discern things accurately, which is in accordance with Descartes' skepticism philosophy. Lucifer's new experiences in Los Angeles and the therapies headed by Linda, in time, divulge that the clichéd perception of the devil by the community at large is absolutely deceitful and imaginary. Therefore, as offered in the *Meditations*, the practice of the skeptical vision over old beliefs assists Lucifer and his human friends in changing the angle of their perception and directing their sights toward reality, rather than the deceiving image of the devil. The shift takes place from the deceiving evil image into a deliverer of light for humans.

Through the teachings in the *Meditations* by Descartes, Lucifer himself is betwixt and between the illusions he has created, perceiving himself as victimized and inferior as a fallen angel banished into Hell due to the sins he is not responsible for, as well as the truths, which create a reverse situation. More precisely, Lucifer was functioning in his profession as appointed to him by God, even in Heaven, Hell and the world. It was not an exile from Heaven into Hell for punishment, as Milton reveals in *Paradise Lost*. On the contrary, God himself delivers him to the earth to accomplish his mission as God's beloved son:

DELILAH: Did I... sell my soul to the Devil?

LUCIFER: Well, that would imply the Devil's actually interested in your soul (*Lucifer*, season 1, episode 1).

As all the other humankind, on earth in Los Angeles, Lucifer strives to correct his twisted perception of these things and the overarching reason for his existence. In this way, he is to near the perfection of God. In the body of man, and with the identity of a demon, Lucifer experiences that which humankind was exposed to. Through Descartes' orientation, Lucifer is a deceiving angel tempting human's dark desires and accompanying them to make their wishes come true. Namely, Lucifer is an illusionist. However, as man is adequately compelled to

direct his own sight and appreciate matters in the angle of truth and good, Lucifer cannot be charged for any humane desires or evil. Everything projected by Lucifer is a tempting illusion, and Lucifer is an illusionist, but not an evildoer.

CONCLUSION

This article is contingent upon the correspondences of the issue of evil under the name of Satan, Lucifer, Mephistophilis, and Woland in the following selected works: John Milton's *Paradise Lost*, Christopher Marlowe's *Doctor Faustus*, Mikhail Bulgakov's *The Master and Margarita*, and the 2016 American TV series *Lucifer*. The article presents a comparative and intertextual analysis of the issue of evil in these selected works through the view of Descartes' Cartesian philosophy in the *Meditations*. This article proposes a diversified image of Lucifer, which is markedly disparate from the images found in classical texts.

Nominating the power of deceiving or leading humankind to the devil would degrade humans as inferior to the devil, placing people in a weak-minded and imperfect position in comparison with evil, which is contradictory to Descartes' Cartesian philosophy in the *Meditations*. This is because Descartes posits humans in a perfectly created existence via his skeptical strategies, differentiating deceiving images and illusions from realities. If God is perfection, as Descartes stated, and formed a perfectly working universal mathematical system, it would be controversial to perceive God as omnipotent, deceiving humans and forcing their actions to fall from grace and into sin. Through his *Meditations*, Descartes enlightens humankind, positing that humans are close to the perfection of God. Descartes' statement *Cogito* and his Cartesian philosophy in the *Meditations* debunk the clichéd, deceiving image of evil as the source of all sins and suffering and reconstruct a more democratic structure in the relationship between God, evil and man. God leaves man neither vulnerable nor inferior to the devil's power or deceiving images. The functioning of evil's deceiving images and illusions are designed to initiate human existence and self-realization through man's stimulated and enthusiastic intellectuality and his skeptical rationality.

To interpret that God created such an antidemocratic hierarchy, leaving humankind vulnerable and defenselessly exposed to the attack of the devil, would designate God as evil and imperfect, which is contradictory to Descartes' philosophy. Descartes proposes that notion, rather in opposition to the perfection of God as the creator of such a perfectly formulated mathematical structure of the cosmos. It would be illusion to perceive God as a deceiver. Man is fashioned in such a perfect formation that he is able to direct the angle of his perception in any way to procure the right angle of truth. Indwelling in the middle of deceiving images and illusions imposed/projected upon him by evil, man is armored via

skeptical perception and rationality to dispatch any skewness of the images or illusions, as explained in the *Meditations*. Namely, it might be asserted that evil is an illusionist, misleading humankind by reflecting deceiving images. And yet, humans are not inferior to evil in that manner, as man is sufficiently potent to unveil any truth dispatching the illusions, directing the angle of his insight through any path and detecting reality. Evil does not have any potent force over human will or actions. Descartes posits evil as an illusionist, not a leading power or source of evil actions, sins or sufferings. It is humans who engender all suffering and error on earth. Regarding the role of evil as an illusionist and humankind's potential to detect what is real, the interrelation of God, evil and humans balances a highly democratic consistency.

It would be contradictory and unjustifiable to pass the buck of human responsibility entirely onto the devil when it comes to humankind's own evil will and evil actions. The key word in defining human's status on earth in relation to God and the devil might be the term 'extraterritoriality,' deemed not to be under any measures of interference or constraint by God or the devil for any of their wills or actions on earth. Man has the privilege of extraterritoriality, to will and to act on earth. The only interference or constraint against him and his will and actions is his self-being, not God or the devil. He is not under any inducement to act, other than his own willpower. God sets him free to will and act, either for evil or good. God allows the devil only to accompany man for man's evil actions, yet does not endow the devil with any supremacy or potency over man. In this sense, God leaves man on earth within a highly democratic configuration. Man is the sole accountable being for his own evil will and actions.

This article has purported to reveal various facets of Lucifer in a multitude of selected works. The common denominator that brought these selected works together is the assertion that these works draw on an identical Lucifer, who has served as the scapegoat of humankind. In other words, although men are said to be victims of Lucifer, they are actually the victims of their own desires. Lucifer cannot be responsible for man's actions, as man consciously materializes his own will, despite his ability to reason, bestowed upon him by God as the means of defense against any deceptive image or entity. This idea serves as the mutual fuel for the selected works analyzed in this study. In this respect, Descartes' philosophy on the status of God, evil and man in the *Meditations* enlightens the perspective in this study. The first section of this study examines how Descartes posits God, evil and man when he explains the hierarchical system and their relative status in the *Meditations*. In the second section, through Descartes' philosophy in the *Meditations*, this study examines the structure of the relationship between God, the devil, and humankind, manifests the highly

democratic hierarchical systems and their relative status, as found in selected works through the characters Mephistophilis in Christopher Marlowe's *Doctor Faustus*, Satan in John Milton's *Paradise Lost*, Woland in Mikhail Bulgakov's *The Master and Margarita*, and Lucifer in the 2016 American TV series *Lucifer*.

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