

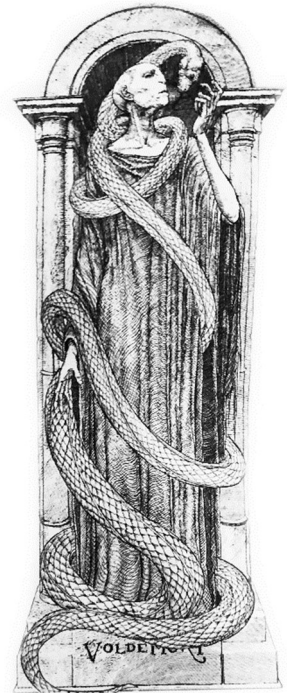
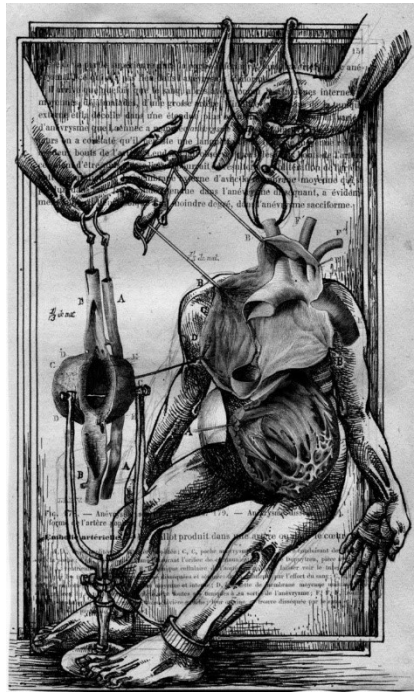
Leire Gómez Angulo

Grado en Estudios Ingleses

2020/2021

The Fall of the Son

A comparative analysis of Milton's Satan, Mary Shelley's
"monster" and J. K. Rowling's Lord Voldemort



Tutor: Martin Simonson

Departamento de Filología Inglesa y Alemana y Traducción e
Interpretación

Abstract

Through the ages, religion has been a fundamental factor in the development of different civilizations and its impact has been reflected in numerous aspects, not only socially and economically, but also literary. Despite the fact that traditional values established by the church and different religious beliefs do not have the same influence on writers and readers as they used to, they are still subtly present in a number of books part of popular culture. Good and evil have always been the main characters in countless literary pieces, but nevertheless, some fantasy works are capable of portraying characters as those from the Bible. With that in mind, this essay aims to transcend the mere narration of events and observe how the myth of Satan's fall is represented in *Paradise Lost*, a long poem written by Milton, and how this fictitious depiction of Satan can also be seen in subsequent works such as the monster in Mary Shelley's *Frankenstein* and Lord Voldemort, the villain from *Harry Potter*, written by J. K. Rowling. Rather than a strict theological approach, Milton's poem will be used as the foundation for a comparative analysis in order to establish the unifying thread running through the three works. Firstly, Milton's poetic style will be introduced briefly with an emphasis on his literary talent as opposed to the biblical myth. Secondly, the portrayal of the fall will be discussed regarding its meaning, reasons and structure. Thirdly, the characters' physical and psychological transformation will be analysed. Following extensive analysis, it could be concluded that even though religion might not be a major source of inspiration for many authors today, its impact and use are timeless in literature. Despite evolving and adopting modern and contemporary values, authors go back in time to acquire inspiration.

Keywords: Satan, Milton, *Paradise Lost*, Voldemort, *Harry Potter*, monster

Table of contents

Introduction.....	5
1. <i>Paradise Lost</i> as literary catalyst of the Biblical Fall.....	6
1.1. The Biblical myth of Satan.....	6
1.2. Some notes on Milton’s adaptation of the Bible in <i>Paradise Lost</i>	8
2. The role of the Fall.....	9
2.1. Portrayal of the Fall.....	10
2.1.1. <i>Paradise Lost</i> : From Heaven to Hell.....	10
2.1.2. <i>Frankenstein</i> : Two sides of the same coin.....	11
2.1.3. <i>Harry Potter</i> : Bound to darkness.....	12
2.2. Dysfunctional family.....	14
2.2.1. <i>Paradise Lost</i> : Father and Son.....	14
2.2.2. <i>Frankenstein</i> : Creator and monster.....	15
2.2.3. <i>Harry Potter</i> : Rejecting heritage.....	15
3. The Fall and character development.....	16
3.1. Identity and psychological transformation.....	17
3.1.1. <i>Paradise Lost</i> : From Lucifer to Satan.....	17
3.1.2. <i>Frankenstein</i> : Adam and Satan within the monster.....	20
3.1.3. <i>Harry Potter</i> : From Tom Marvolo Riddle to Lord Voldemort.....	23
3.2. Physical appearance.....	23
3.2.1. <i>Paradise Lost</i> : From archangel to serpent.....	23
3.2.2. <i>Frankenstein</i> : Parts of a whole.....	25
3.2.3. <i>Harry Potter</i> : Snake-like villain.....	26
Conclusion.....	27

Works cited.....29

Introduction

Literature is considered a reflection of reality, a tool that transmits individuals' worries, ideas, thoughts and feelings from their point of view, turning into a source of memories and unique experiences. Moreover, literature has been used to search for answers to the most basic questions about life, death and immortality. Such doubts have been a source of disquiet since the dawn of history, as portrayed in the works of classic literature. Nevertheless, such enduring ideas, even though they pervade the works chosen in this study, are not the focus of its analysis. Still, these works portray a literary realm in time which reinforces the unifying thread that connects them: the fall of the main character as a consequence of emotional estrangement. This theme is present in Milton's 17th century *Paradise Lost*, 19th century Romanticism in the form of Mary Shelley's *Frankenstein*, as well as in J. K. Rowling's *Harry Potter*.

Emotional distress, triggered by the abandonment of a paternal figure and an unattainable sense of belonging, will be studied as a key element in and principal reason for the fall of Milton's Satan, Shelley's monster¹ and Rowling's Voldemort. Specifically, the study will contemplate the imagery and representation of self-destructive physical and psychological transformations developed in the three works.

Each of the characters responds differently to the situation. This is clearly the result of the different ideas and life experiences of the authors in question. Such variation makes each work unique in its own way. In this study, the role of the respective falls and the features of each character will be analysed. Milton's Satan will be used as a point of departure, and I will then establish similarities and differences among the characters' fall and transformation.

For this reason, the analysis will be divided into three chapters. Firstly, a clarification will be made by explaining the reasons for basing the analysis on Milton's poem instead of the original biblical passage; namely, that the predominant literary devices employed in *Paradise Lost* offer a more extensive illustration of Satan than the Bible. Secondly, the fall's role will be analysed in Milton's, Shelley's and Rowling's works; that is, Milton's representation of Satan's fall will be studied regarding its meaning and structure in order to connect it to *Frankenstein* and *Harry Potter*. Moreover, the role

¹ Frankenstein's creation will be addressed as a monster, since the creature himself accepts his nature as an abomination in the novel, explicitly labelling himself "monster" (Shelley 114).

of the broken home the characters come from will be addressed to discuss whether being rejected by a paternal figure is the basis of the works or an unleashing event. Finally, the analysis will conclude with a study of each character's development. Their physical and psychological transformation as well as adoption of a new identity will be explored in order to establish the similarities and differences among them.

Keeping in mind that Milton's work is the unifying thread of the analysis, the search for information has been centred primarily on *Paradise Lost* in order to establish the key features of the main character. Thereafter, this character will be compared and contrasted with Frankenstein's monster and Voldemort. The research reveals that many scholars focus their analysis of *Paradise Lost* on its literary aspects, comparing Milton's work with the Greek epic and Satan's portrayal as the hero or antihero of the story. This is the case, for example, of Nafi in his article "Milton's Portrayal of Satan in *Paradise Lost* and the Notion of Heroism" as well as of Kaiter and Sandiuc in "Milton's Satan: Hero or Antihero?". Even though this approach does not match the aim of the analysis in this study, these articles do address Satan's portrayal regarding his physical and psychological features, as well as the events, atmosphere and setting of his falls, as in the case of Johnson's "Fallen Faith: Satan as an allegory in Milton's *Paradise Lost*". Moreover, other scholars have employed a similar approach, but this time in regard to *Frankenstein*, as in Baldick's "The Monster Speaks: Mary Shelley's Novel". However, less sources have been identified which address both the monster's and Voldemort's transformation and their respective falls. Although these and other articles study the characters' evil nature, the thematic role of the dysfunctional family is addressed only vaguely. Therefore, this study will also aim to analyse the role of parenthood in order to establish a comparison between the three characters, thereby connecting past literary works to the present.

The sources quoted on this analysis will be cited following the last edition of the MLA format.

1. *Paradise Lost* as literary catalyst of the Biblical Fall

1.1. The Biblical myth of Satan

As has been previously explained, both myths and religion have a moralizing purpose which simultaneously explains, by means of divine figures and events, incidents that formerly had no explanation. Nevertheless, in "Thoughts on Myth and Religion in

Early Greek Historiography” Robert L. Fowler establishes a difference between both concepts. On the one hand, myth, as Bruce Loudon explains, is “a sacred, traditional narrative, which depicts the interrelations of mortals and gods, is especially concerned with defining what is moral behaviour for a given culture, and passes on key information about that culture’s institutions” (9), while Fowler defines religion as referring “primarily to actions that people either individually or in groups perform because of their belief in divinity” and also “encompassing not only ritual but myth, belief, values, individual and group psychology and sociology” (22). It is a well-known fact that the word *mythology* has its origin in Greece and Fowler continues explaining how *mythos* refers to old tales and stories about gods and heroes, and *logos* to the study and gathering of those works.

Following these ideas, the story of Satan will be considered a myth in this study, given that it is part of the Christian religion. However, Satan is not the narrator of his own myth nor does he have a book dedicated to him in the Bible. The story of the Fall from Heaven to Hell can be found in the Old Testament book of Isaiah 14.1-15 as well as in the book of Ezequiel 28.1-19. On the one hand, in Isaiah, although the beginning might not make any allusion to Satan, at the end of the first paragraph it states that “They will make captives of their captors and rule over their oppressors”. It then goes on to say that, “How the oppressor has come to an end! How his fury has ended!”, and finishes with the legacy of power and rage that characterises Satan, bringing peace to the kingdom (14.5-7). In verse 12 it can be observed how Satan has been expelled from Heaven and condemned to live among mortals after claiming how he could ascend to Heaven and occupy the place of the “Most High” (14.13-15). On the other hand, despite the fact that Ezequiel seems to address a mortal, from verses 17 to 19, he alludes to Satan’s expulsion in the statement “So I threw you to the earth”. Moreover, there are references to some aspects such as pride, corrupted knowledge and sins, and how these led to the end of Satan’s existence, as he was converted into ash.

Furthermore, one of the chapters in Genesis narrates how Satan sneaked into Paradise where Adam and Eve resided: “Now the serpent was more crafty than any of the wild animals the LORD GOD had made” (Genesis 3.1), depicting Satan’s superior power in contrast to that of God. By adopting a serpent’s shape, he deceives Eve in order to eat the fruit of the Tree of Knowledge of Good and Evil. This destroys both the innocence of Adam and Eve and God’s plan. As a result, God banishes them from Paradise and the serpent is cursed.

1.2. Some notes on Milton's adaptation of the Bible in *Paradise Lost*

Biblical passages are narrated in a brief, concise, and visual way, which reinforces the moralizing, educational, and doctrinal purpose of the Bible. Despite their conciseness, they play a significant role in numerous literary works. Indeed, Milton adapted and adopted this biblical material. Combined with his linguistic and literary abilities as well as his knowledge of old civilizations, this denotes a symbolic richness which is full of meaning in these fragments. In *Paradise Lost*, Milton provided a more profound structure to these passages in several aspects; not only in the linguistic sense, but also in his literary and psychological portrayal of the character. For these reasons, *Paradise Lost* will serve as the model on which this study is based. Milton transforms the simplicity of the myth about the fall of evil and provides it with nuances that portray the personal profile of the characters, humanizing Satan by describing his ambitions, frustrations and failures. This in turn makes Satan more attractive to the reader, as Milton delivers a deeper and more sympathetic image of this character, which goes beyond Christian doctrine.

Literary authors were influenced by the style, narrations and messages reflected in the Bible and therefore, "The Bible, still perhaps the seminal book of our culture, has, on the one hand, been the most influential text in the development of the art of literary criticism" (Detweiler and Jasper 1). Some authors implied the moralizing character of the Bible in their works. Milton chose to provide a new treatment of some of the topics found in the Bible. *Paradise Lost* was written in 1667 and tells the story of Satan being banished from Heaven, his plan to regain his power over God, Adam and Eve's fall, the war between good and evil, and eventually Satan's defeat; but all of this is based on Milton's interpretation of the original texts and the addition of his own passages, providing an epic character to the work.

Milton has the gift of rewriting the fundamental message transmitted in Genesis, maintaining the aesthetic, unifying thread and biblical allusions throughout the 12 books that make up *Paradise Lost*. By adding mythological Greek, Roman and Egyptian references, he embellishes one of the books in the Old Testament which had little literary effect. Even though *Paradise Lost* has biblical stories, themes and characters, Shoulson claims that Milton's biblical version differs from the precedent from the Bible (68). He adds:

Far more than a biblical paraphrase, *Paradise Lost* marks a spectacularly audacious rewriting and rearranging of the Bible in which new - sometimes revolutionary - scholarship combines with reshaping of classical and medieval literary history in the crucible of Milton's own sprawling, imaginative intellect. (70)

Moreover, Milton makes use of biblical allusions from different books in the Bible during the course of the poem as a proof of authority, versatility, dramatic efficacy, sublimity, variety and union, as James H. Sims declares in *The Use of the Bible in Milton's Epic Poems*. Regarding the authoritarian character that Milton acquires by employing these biblical allusions, Sims concludes:

By his use of Biblical allusion as it has been discussed in this chapter, Milton was not only able to achieve an atmosphere of authoritative reality for events and persons described explicitly in the Bible; he was also able to support his own imaginative additions and inventions with the same authoritative reality by basing them on Bible texts and keeping his elaboration within the limits of what could be logically extended or expanded from such texts. (97)

Throughout the work Milton translates foreign terms into English, interpreting some of these terms in his own particular way. As Sims explains, "[this] gave impressive proof of his linguistic versatility in Biblical exegesis and interpretation" (154), and this offers a dramatic tone in dimensions of the work like the language and settings employed.

Milton's richness of vocabulary, use of language and historical knowledge about mythology serves to spread, establish and recreate Satan's story. Furthermore, he demonstrates throughout the work his imaginative ability and exhaustive understanding of the Bible in its different books. He does so by providing *Paradise Lost* with a grandiosity regarding the topic chosen as well as how the main character is addressed and the countless literary resources chosen to develop the theme in its whole complexity.

2. The Role of the Fall

The moral and physical transformation that the main characters of *Paradise Lost*, *Frankenstein* and *Harry Potter* undergo during their journey is an interesting topic due to the underlying thematic content they enact, such as religion, madness and the thirst for power. The characters in the selected works are honest, with certain moral values, at the outset of the respective stories. Nevertheless, as their stories develop, different situations

make their feelings, actions and attitudes more complex and questionable. Therefore, they are more interesting for the reader, as they kindle an interest in delving more deeply into their personalities in order to understand the reason(s) behind those changes.

The Fall is a metamorphosis that encompasses physical, mental and moral decline due to different factors. On the one hand, it is a personal decision they make to feel the satisfaction of breaking conventional rules and achieve their goals, which is unavoidably connected to breaking moral rules. On the other, this jump into the abyss is caused by factors which are external to the character. For instance, the characters are bound to fall due to the extreme circumstances which mislead them to rebel against the fate that has been imposed on them or against the society or family that rejects them. The reasons behind the fall may be excruciating and even incomprehensible for the reader since they involve loneliness and social discrimination. However, the fatality of their acts is intrinsically linked to the situations that surround them.

2.1. Portrayal of the Fall

2.1.1. *Paradise Lost*: From Heaven to Hell

Paradise Lost begins with Lucifer's rebellion against his Father, that unleashes a civil war in Heaven in which he is defeated and doomed to live in Hell along with his comrades. His expulsion will lead to the character's transformation, leaving his past as archangel Lucifer behind and beginning a new era as Satan, as will be analysed. The character's conversion is seen through changes in his physical appearance, how he addresses the situation, his decisions, and the yearnings he describes along the journey.

From Milton's perspective, Satan's fall encompasses feelings associated with human nature such as sibling jealousy, ambition, hubris, insincerity, vengeance, egocentrism, and a longing for power and domination. Lucifer was a powerful being who found within himself feelings that were contrary to the goodness that characterised him originally and which eventually took over. The author wants to teach readers that perfection does not exist since everyone has their good and evil sides. Satan's humanisation brings him closer to the reader by portraying his flaws, since "he is the most real and tangible of the spiritual hosts. He is easy to identify and sympathise with because the weaknesses he exhibits [...] are predominantly human" (Kaiter and Sandiuc 453). Nonetheless, these flaws do not mean weaknesses; instead, they need to be embraced in order to find a balance between good and evil within ourselves. Thus, those unable to

adjust to them are bound to go to Hell, where emotional distress prevails. Milton wants to show the audience that good and evil are not two opposite poles. Rather, they are two supplementary aspects that rely on us and need to be well-balanced, as will be seen in Shelley's monster. However, the dark side is usually more attractive, as will be observed in Voldemort, as he acquires power without any ethical considerations or regret.

2.1.2. *Frankenstein*: Two sides of the same coin

In her most well-known work *Frankenstein*, Mary Shelley tells the story of a scientist by the name of Victor Frankenstein. He aims to achieve godlike powers through scientific experiments, and bring to life an inanimate being made up of different parts of numerous corpses. The author compares Victor Frankenstein to Prometheus, in the sense that he acquires godlike powers by resuscitating dead people. However, the scientist's creation triggers a series of tragic events since he cannot take responsibility for his actions. Like Satan, the monster is created by his father, who will eventually abandon him on account of his monstrous appearance. The nameless monster is repudiated by his father and society and will seek vengeance towards his creator for dooming him to loneliness and marginalization: "Cursed, cursed creator! Why did I live? Why, in that instant, did I not extinguish the spark of existence which you so wantonly bestowed?" (Shelley 135). The lack of love from his father, his irresponsibility, and the rejection of society while searching for acceptance will make the monster fall to the evil side after triggering feelings such as delusion, anger, frustration, and revenge. This instability of the scale will transform him into a violent and vindictive being, vengeance being the reason for his existence.

At the beginning of the story, the scientist is dominated by reason, responsible ethics and science, while it is implied that the monster is the consequence of trespassing the limits established by nature. Nevertheless, throughout the story, both characters' profiles become more blurred with respect to the role allocated to each at the beginning of the story. While the doctor trespasses the limits of nature, challenging the natural laws, and then is unable to face the consequences of his acts, the monster is not imperfect by nature. Instead, his wickedness is a consequence of the rejection he suffers from his father and humanity: "I am malicious because I am miserable" (Shelley 145), he says, with reference to his local stigma. The monster has a very human and eloquent discourse, a tool he uses to portray his feelings and reasoning. The scientist's ethics are not as perfect

as they should be; and nor is the creature as evil as readers thought he would be. Therefore, as in *Paradise Lost*, the “son” revolts against his father and becomes the dark side of the latter.

By means of this novel, Mary Shelley wants to alert her readership to the dangers of excessive ambition when the limits of nature are trespassed. She implies that humans are incapable of accomplishing divine actions because we are not so powerful when it comes to controlling their consequences. She thus demonstrates how humans are not perfect and have an evil side: “I ought to be thy Adam; but I am rather the fallen angel” (100). Moreover, she provides a different point of view regarding the other side of the coin, as the reader is able to see the goodness within the monster by experiencing his situation and understanding his fall. This is evident, for example, in the motives leading to his transformation and his choices, which we would not have been able to understand without his side of the story. Such compassion is also present in the audience when reading about Satan’s story in *Paradise Lost* and the feelings that define him from that moment onwards.

2.1.3. *Harry Potter: Bound to darkness*

The *Harry Potter* saga narrates the conflict between good and evil throughout its seven books. The two sides are differentiated and contrasted by the magic they use, which is both good and dark. These two extremes are portrayed by two characters who in spite of their differences complement one another in the story, Harry Potter and Lord Voldemort. Each one of them will have his own group of followers and admirers who, like an army, will try to help them achieve their final aim: to kill each other. On the one hand, Harry Potter represents light, dignity, honesty, friendship and love, namely all the values that characterise the hero of an epic work. However, he has been condemned to terrible life experiences after encountering one of the most powerful dark wizards in the magic world: Lord Voldemort.

This character is Harry’s alter ego, the opposite pole which has been inherently attached to him since he was a baby; representing the dichotomy of good and evil, which are both necessary to keep the scale balanced. However, Voldemort does not know the meaning of love since he lacked both paternal and maternal affection, in a similar way to Frankenstein’s monster. This emotional void will affect the stability of the character, who

will eventually channel his lack of love towards negative feelings such as ambition, evil and vengeance, transforming him into a new being.

When readers are first acquainted with this character, they discover that he is a tormented being who has suffered a physical and moral fall through his unnatural actions. He is presented as an immaterial being who needs to live in another person's body to survive, as can be seen at the end of *Harry Potter and the Philosopher's Stone*. His yearning for vengeance and power will, however, make him achieve his principal goals: to dominate the magical world and achieve immortality. His speeches and thoughts are similar to those of a megalomaniac dictator, as he wishes pure-blood wizards² to conquer both wizards' and *muggles*'³ worlds. However, one of the unleashing factors for his delusion for grandiosity is his family heritage, since all the wizards in his family have been on the dark side and developed ideas, which are questionable nowadays. His ancestor and one of the founders of *Hogwarts School of Witchcraft and Wizardry* was Salazar Slytherin, who wanted education to be only available for those who belonged to the elite or who were of pure-blood. He could speak to snakes, an animal characterised by trickery and astuteness, both characteristics that Lord Voldemort would inherit.

Moreover, he rejects his non-magic father, who abandoned him and his mother before he was born. This abandonment will trigger his hate towards *muggles* and shame regarding his non-magic heritage, as Blackford claims when she states that "Tom's distaste for "Mudbloods," when he is half-Muggle himself, is a denial of his "half blood" nature" (170). Therefore, he will try to erase this heritage by changing his *muggle* name and acquiring a new identity according to the megalomania that characterises him:

You think I was going to use my filthy Muggle father's name forever? I, in whose veins runs the blood of Salazar Slytherin himself, through my mother's side? I, keep the name of a foul, common Muggle, who abandoned me even before I was born, just because he found out his wife was a witch? No, Harry. I fashioned myself a new name, a name I knew wizards everywhere would one day fear to speak, when I had become the greatest sorcerer in the world! (*Chamber* 331)

² There are three types of wizards: a) Pure blood wizards are those born within a wizarding family, such as Ron Weasley and Draco Malfoy; b) Half-blood wizards, such as Voldemort, whose mother was a pure blood but whose father was a muggle; and c) Mudblood wizards are those born in muggle families, like Hermione.

³ Muggles are non-magic people

This familiar aspect, along with the lack of love, unbalances the scale, as his familiar antecedents and heritage predestine him to become a powerful dark wizard with disproportionate desires. Once he discovers his unconventional powers, he will use magic for revenge and his own purposes, surrounding himself with followers who simultaneously admire and fear him.

Like Satan, we get to know the character of Lord Voldemort once he has suffered his first fall when he loses his human form after the counterspell against Harry. Nevertheless, from that moment on and without giving up his principal aims, he will try to rise up from the shadows and acquire power and immortality. Throughout the saga, he departs on a journey on which he will overcome the difficulties he encounters and use his followers to achieve his goal. Once he recovers his human form, however, he has snake-like characteristics but comes back more powerful than he was before. Thus, he believes his triumph is close, but due to his arrogance, insensibility and conceitedness, he is defeated by good magic for the second and last time.

2.2. Dysfunctional family

The notion of family is present as a triggering element in the fall of the three characters. Nonetheless, this is represented in different ways in the three works, although they share the paternal figure as the main trigger of their wickedness.

2.2.1. *Paradise Lost*: Father and Son

Satan's fall occurs in Heaven for the first time after rebelling against his father because he chose one of Lucifer's brothers as the Son of God instead of him. As Milton states, "we learn that God favors his mighty Archangel Lucifer, but not as much as His begotten Son, whom God anoints Messiah" (Johnson 148). This decision will unleash jealousy and pride within Lucifer, who cannot stand his father's choice:

If not the first Archangel, great in power,
In favour and pre-eminence, yet fraught
With envy against the Son of God, that day
Honoured by his great Father, and proclaimed
Messiah King anointed, could not bear
Through pride that sight, and thought himself impaired. (V. 658-665)

As Empson claims, Satan believes that God had created his brother in order to take the power he desired (167), a choice he made on purpose to avoid giving Lucifer such responsibility. As a result of his Father's betrayal and jealousy of his brother, he tries to avenge and prove them wrong. Along with an army, his pride and frustration cause a civil war in Heaven between good and evil. This in turn leads to Satan's expulsion from God's kingdom together with his comrades, who remain loyal to their leader despite becoming fallen angels. They support Satan's plan of spoiling God's plan, his kingdom and humankind:

Misery, uncreated till the crime
Of thy rebellion? how hast thou instilled
Thy malice into thousands, once upright
And faithful, now proved false. But think not here
To trouble holy rest; Heav'n casts thee out
From all her confines. (VI. 268-273)

2.2.2. *Frankenstein*: Creator and monster

The relationship between Frankenstein and his creation is similar to the relationship between Satan and God, as the scientist rejects his "son" after his creation. This failure as a father will be the crucial factor in the monster's transformation, as Davis contends when she states that *Frankenstein* is a "parable of the failure of sympathy" (12): "Accursed creator! Why did you form a monster so hideous that even *you* turned from me in disgust?" (Shelley 130). Realising he is hated and has been abandoned by his father, the monster will try to torment his creator for creating him and make him suffer in a world in which he is not accepted. Despite being portrayed as a horrible being who murders for vengeance, the reader comes to empathize with the monster on account of his attempts to learn to be human and his feeling of neglect on the part of his father and society in general. Indeed, Lipking underscores the extent to which "an outcast and lovely humanoid Creature should attract so many sympathizers to pity his ill-treatment and excuse his crimes" (320). Thus, both the monster and Satan are portrayed as misunderstood, and the measures they take might be justified to the audience.

2.2.3. *Harry Potter*: Rejecting heritage

The story of Lord Voldemort, who was previously known as Tom Marvolo Riddle, begins with his birth in a peculiar family environment. His mother is Merope, a witch

who bewitches a *muggle*, Tom Riddle, to love her. They live happily together until she decides to break the spell before Tom Riddle Junior is born. The father, realising what has happened, abandons them. As a result, Davis states that “not only is Voldemort’s family dysfunctional, not only does Riddle senior abandon Voldemort and Merope, but, additionally and most importantly, never, in any one lucid moment is Riddle senior interested in him in any paternal capacity” (50). Days after the birth of Tom Riddle Junior, his mother dies, and the child is taken to a *muggle* orphanage, where he discovers the powers he has inherited from his mother, making him different from the rest of the children. However, he sees potential in his wickedness, which he uses against those who would mistreat him and for his own purposes, earning the respect he thinks he deserves. Dumbledore, one of the most powerful wizards in history and a teacher at Hogwarts, welcomes him to the school, where Tom develops his potential.

Nonetheless, after completing his education he goes back to his father’s house and murders three members of the Riddle family: his father and grandparents. He is unable to understand his father’s abandonment because he is unaware of the spell that tied his father to Merope. As noted, his father found out, “he left her, never saw her again, and never troubled to discover what became of his son” (*Prince* 180). Regardless, Tom Riddle Junior will channel his frustration and anger through hate and the abuse of power and authority, two of the most remarkable features of his character. Ultimately, this is because “Voldemort is made a monster by absent parents, a loveless childhood and early isolation” (Davis 42), a situation which is aggravated by a distorted reality.

Sympathising with the characters in a literary work is achieved through providing a broad context in which to explain their life choices and actions, making the readers more forgiving when it comes to the crimes committed by the characters (Davis 5). However, Lord Voldemort’s character differs from Satan and the monster, in that he decides to pursue his yearning for immortality without taking the consequences into account. In contrast, Satan and the monster are victims of their father’s decisions and attitude.

3. The Fall and character development

The previous chapter analysed the fall of each character from different perspectives involving their representation as personal transformation, an initiation journey and different sides of the same coin. All of these perspectives are related to the development of their personalities. The decisions they make will have consequences not

only regarding their existence but also physical changes they experience; in the case of Satan and Voldemort as a result of the terrible acts they commit, while the monster was created this way from the outset. In this chapter, the psychological and physical of the characters will be studied.

3.1. Identity and psychological transformation

3.1.1. *Paradise Lost*: From Lucifer to Satan

Satan's figure has been a frequently discussed topic among scholars, as some of them believe it is "a representation of uncontaminated mischievous spirit" (Uddin 648), while others believe it to be an example of epic heroism. These two points of view stem from the duality with which the character is represented, especially when he shows vengefulness that is compounded by rage.

Satan's story begins in Heaven, where he was known as the "Archangel Lucifer". As its etymological origin indicates, the name Lucifer comes from *lux* (light) and *ferre* (carry), meaning one who carries the light. Before falling, he was a pure being who fought for goodness and was, by nature, divine and perfect. However, when he began to experience feelings such as ambition, he discovered a more complex side to his personality. He became a sombre being by giving free rein to these feelings, transforming him into a character that was disillusioned with his father and resentful and frustrated. In sum, this provides the character with more humane features.

His characterization is widely described in books I and II. After being defeated by the Son of God, he is sent to Hell but still preserves his strength, a measure of his supernatural nature. Moreover, starting the poem *in medias res* encourages the reader to feel admiration for the character and empathise with him from the beginning. However, Nafi claims that this empathy towards the character is only the result of Satan's poetic ability and his nature as a swindler ("Heroism" 25), convincing the reader that his actions are justified. The speeches he gives to his comrades are double-edged and imbued throughout with insincerity, and as Broadbent argues, his speeches are grandiloquent but full of lies and pride (qtd. in "Heroism" 24).

Furthermore, both his dramatic portrayal, and his strength to fight back and avenge, can seem very attractive to the reader. As Nafi observes, "Satan may be perverse, but his desire for revenge gives him energy, and his energy makes him exciting and

interesting” (“Heroism” 25). The reader feels attached to him through his humanised characterisation and his strength to maintain his composure after losing everything he had known. Forsyth adds that Satan does not represent evil, but is instead someone who opposes and rebels against the divine order established by God. He chooses evil in order to be different from the rest in contrast to God’s perfection:

To do aught good never will be our task,
But ever to do ill our sole delight,
As being the contrary to his high will
Whom we resist. If then his Providence
Out of our evil seek to bring forth good,
Our labour must be to pervert that end
And out of good still find means of evil (I. 159-165)

Many Romantic authors consider this character similar to Prometheus. This is the case of Mary Shelley, who relates Victor Frankenstein to Milton’s portrayal of Satan, as Uddin claims. Although this admiration was rooted in his perceived bravery and strength in rebelling against God, it was also “partly their deep love of liberty that caused the Romantics like Blake and Shelley to respond so warmly to the character of Satan” (Nafi “Heroism” 25).

After his fall, characters refer to him as “Satan”, from the Hebrew *satan*, which means enemy or adversary, a reference used in the Old Testament to signify an “adversary of God”; and foreshadowing information about his new personality and the role he plays in *Paradise Lost*. Satan is more humane than Lucifer, his old self, who was a plain character and blurred by his perfection. In short, he is a character who lacks importance for the reader due to his divine, celestial and supernatural condition. However, despite being represented in terms of two opposite poles, ultimately they make up one being and even complement each other. For example, on numerous occasions Satan questions and ponders the morality of his actions, although he eventually falls into darkness due to his anger against God. He is aware that he can recover his status as an archangel if he regrets what he has done and meditates on this opportunity. However, he is unwilling to relinquish to the role of a leader for his comrades because he is too proud to beg his father and lose the admiration and power he has gained in Pandemonium. Therefore, pride sentenced him to Hell and condemns him to endless torment:

While they adore me on the throne of Hell,
With diadem and sceptre high advanced
The lower still I fall, only supreme
In misery; such joy ambition finds. (IV. 89-92)

Guided by resentment and pride, he carries out a plan by which the reader discovers Satan's intelligence and astuteness, infiltrating Eden by camouflaging himself and going unnoticed. However, once he discovers Adam and Eve, he cannot avoid feeling jealous as they have been granted the opportunity to enjoy God's divinity:

Stupidly good, of enmity disarmed,
Of guile, of hate, of envy, of revenge;
But the hot Hell that always in him burns,
Though in mid-Heav'n, soon ended his delight,
And tortures him now more, the more he sees
Of pleasure not for him ordained (IX. 465-470)

Forsyth explains how "this complicated, private, deeply reflective Satan, who needs to talk himself back into hate, who can be so misled by his own thoughts as to be momentarily touched by innocent beauty" (24). Even though he shows vulnerability, Milton seems to say that Hell is a state of mind rather than a physical place, and due to the instability of the balance, he cannot reject the rage that burns within him.

By making use of his poetic ability and persuasive character, he convinces Eve to eat the forbidden fruit, and later gives it to Adam, thereby managing to corrupt both characters. After he completes his deed, he remains in Eden to see their punishment, which demonstrates his delight in seeing other people's misery. However, once the Son of God arrives, Satan goes back to Hell. In doing so, he explains that he is not flying back because he is afraid of his brother, but because he is afraid of unleashing his anger against him:

But when he saw descend
The Son of God to judge them, terrified
He fled not hoping to escape, but shun
The present, fearing guilty what his wrath
Might suddenly inflict (X. 337-341)

He tries to convince the reader that he departed in order to avoid creating more suffering than he has already generated, but it shows his fear of being defeated by his brother again. By justifying himself, he demonstrates the need to prove to the reader that he is still powerful. However, bearing in mind his ability to convince readers through his oratory skills, his dedication to protect his reputation through lies would not be surprising.

3.1.2. *Frankenstein*: Adam and Satan within the monster

In Mary Shelley's *Frankenstein*, the two main characters represent a polarised and extreme relationship. In succinct terms, the doctor's actions contribute to the monster's transition from the point of his creation up to the dénouement with tragic events.

When the monster is created, he is innocent, pure, hungry for knowledge and eager to discover the outside world. At that moment, he is not a subject of manipulation or external prejudices. Therefore, he can be considered neither good nor bad, as he is about to begin his journey. From that moment on, when he has autonomy and reason and discovers his family environment and the world, he starts developing a particular behaviour. Indeed, he tells his creator: "I was benevolent; my soul glowed with love and humanity but am I not alone, miserably alone?" (100).

If one equates the creation of the monster with the birth of a child, the first dysfunctional aspect in the creature's life it is his lack of a name; thus, it cannot be recognized as a being with its own personality. His namelessness insinuates that he lacks identity and humanity. However, some scholars believe that the monster has a soul, desires and feelings that enrich his figure by providing him with more expressive and definite humane characteristics than his creator. At this point, the scientist repudiates his creation, his "son", and sees the experiment as an abomination: "the beauty of the dream vanished, and breathless horror and disgust filled my heart" (57). Ultimately, he abandons and rejects him.

Disappointed, the monster takes refuge in the woods, isolated and alone. Even though he has lost hope in his father, he is eager to learn from society in order to live in the same world as everyone else and be part of something. Thus, the monster is presented as a being yearning to find a place where he belongs and his role in society.

During his stay in the woods, he meets a family that teaches him moral values, rationality, and speech. However, he has to learn from afar because he is aware of the fear

and rejection his aspect might cause. Therefore, he observes the De Lacey family for months while simultaneously developing his first abilities as a human. Observing the family creates an unattainable need to find his sense of belonging and makes him empathize with them, thereby encouraging sympathy on the part of the reader.

This trait of kindness moved me sensibly. I had been accustomed, during the night, to steal a part of their store for my own consumption; but when I found that in doing this I inflicted pain to the cottagers, I abstained, and satisfied myself with berries, nuts, and roots, which I gathered from a neighbouring wood. (111)

The differences between the path that a new-born baby follows, being raised in a stable environment and guided by a close family figure, and the monster's journey, reinforce his tormented, solitary and taciturn character. The creature acquires knowledge and culture through three books he discovers in his self-imposed solitude in the woods. These literary works will influence the monster's moral judgement and define his role in a society that despises him. Specifically, he finds *Paradise Lost*, along with Plutarch's *Lives* and Goethe's *Sorrows of Werther*. Shohet explains in "Reading Milton in Mary Shelley's *Frankenstein*" that these books made a great impact on the monster, as Goethe taught the monster sensibility and Plutarch judgment. However, as the creature claims, "*Paradise Lost* excited different and far deeper emotions. [...] It moved every feeling of wonder and awe" (129). From that moment onwards, the monster will allude to Milton's work countless times by comparing himself with Adam and Satan:

I often referred the several situations, as their similarity struck me, to my own. Like Adam, I was apparently united by no link to any other being existence; [...] but I was wretched, helpless, and alone. Many times I considered Satan as the fitter emblem of my condition. (129)

Human beings are sociable by nature and often seek relationships with others equal to them. However, the creature, forced to live isolated from the rest of society, longs for a family or his sense of belonging. As a result, he will look for acceptance in the De Lacey family patriarch. The latter's blindness will make the monster feel accepted and equal to the old man, demonstrating his humanity and eloquence of speech. However, once the rest of the family arrive at the cottage, fear takes over. The son, worried about his father, separates him from the monster. Realising that the only person ever to embrace him into humankind and judge him for his personality and knowledge rather than his appearance

was being taken from him, the monster makes reference to the old man, “to whose knees I clung” (135). Hurt and angry at the family’s reaction, the monster claims that he could have caused them suffering and pain but restrained himself from doing so, thereby portraying his benevolence towards those who, despite hurting him, taught him to be human.

From that moment, his yearning to find his sense of belonging and learn to be human, discover and progress, vanishes. Despite now being a human with moral principles, his environment does not let him find fulfilment as a human being because his monstrosity is what everyone sees in him. He is aware that the scientist is to be blamed for the suffering that he is experiencing and he channels his pain into anger and revenge against him and his family: “I declared everlasting war against the species, and, more than all, against him who had formed me, and sent me forth to this insupportable misery” (136).

Once the monster decides to avenge his condemnation, and even though he is not evil by nature, he will make drastic decisions to punish his creator and return the pain that he has caused. This emotional situation is portrayed when the creature kills Frankenstein’s brother. Nevertheless, when the creature first encounters the child, his desire for acceptance is greater than hate and he asks the youngster to listen to him. However, when the child rejects him and he discovers that he is Frankenstein’s relative, rage and revenge invade the monster and he kills him: “Frankenstein! you belong then to my enemy – to him towards whom I have sworn eternal revenge; you shall be my first victim” (142).

Thereafter, the creature will have one single goal: to destroy everything the scientist has ever known and his happiness. His vengeance will be measured and inexorable, tormenting Frankenstein as he slowly loses every person that matters to him and cannot do anything to stop it. Intense anguish overcomes the creator when the monster tells him that he will be present on his wedding night. As a result, the scientist cannot be happy and enjoy the company of his companion due to his fear and paranoia, which will lead to his spouse’s murder. As happens in *Paradise Lost*, the creature takes advantage of Elizabeth’s lack of protection to commit the deed (Baldick 16). Therefore, his resemblance to *Paradise Lost* is obvious. In other words, the monster also accepts his

condition as a fallen angel and justifies its evil as a consequence of the circumstances that occur after his creation: “I am malicious because I am miserable” (145).

3.1.3. *Harry Potter: From Tom Marvolo Riddle to Lord Voldemort*

Lord Voldemort’s manipulative, sadistic and emotionless nature was present since Tom Riddle’s childhood. In one of Dumbledore’s memories in which he visits Tom in the orphanage, the child explains how he “can make bad things happen to people who annoy me. I can make them hurt if I want to” (*Prince* 225). The professor then explains:

He did not want help or companionship [...]. He preferred to operate alone. The adult Lord Voldemort is the same. You will hear many of his Death Eaters claiming that they are in his confidence, that they alone are close to him, even understand him. They are deluded. Lord Voldemort has never had a friend, nor do I believe that he has ever wanted one. (*Prince* 231)

Furthermore, at this age, he already repudiated his name because he thought it was too common, and did not match his singularity, and hence he rejected his paternal heritage. As a result, he adopted a new identity that equalled his majesty. In *Harry Potter and the Chamber of Secrets*, Tom Riddle shows Harry how he created an anagram from his complete name: Tom Marvolo Riddle, conceiving the name known all over the magical world: “I am Lord Voldemort”.

This new identity not only erases his muggle heritage but portrays his desire for immortality, as *vol de mort* in French means “to fly from death” or, in this case, to escape from death. However, the name is often avoided by the citizens as they are fearful of invoking the mighty wizard if named. As a result, people create nicknames to refer to him, such as “Dark Lord”, “You-Know-Who” or “He-Who-Must-Not-Be-Named”. Indeed, as Dumbledore says to Harry: “Fear of a name increases fear of the thing itself” (*Stone* 320).

3.2. Physical appearance

3.2.1. *Paradise Lost: From angel to serpent*

Satan’s power is mentioned and displayed at the beginning of the poem, as he preserves enough strength to escape from the flames and create his kingdom in Hell. As Uddin contends, Milton makes use of “epic similes, lengthy and developed comparisons that tell us how big and powerful Satan is” (650). Examples include comparing him to

ancient Egyptian gods like Osiris, gigantic and powerful physical notions so that, “whether he walks or flies, it is illustrated with the most striking and appropriate images” (Nafi “Heroism” 23).

This grandeur can be observed in different names like “prince”, “chief”, and “general” which are used by his comrades or the narrator in order to refer to him, thereby reinforcing his authoritarian and leading features. Nevertheless, despite being overthrown by his father and losing the divine physical qualities that characterised him as an archangel, his brightness is maintained. Thus, descriptions like the following, in which the narrator uses words like “tower” and “proudly eminent”, establish his sovereignty in Hell:

Their dreadful commander: he above the rest
In shape and gesture proudly eminent
Stood like a tow’r; his form had yet not lost
All her original brightness, nor appeared
Less than Archangel ruined, and th’ excess
Of glory obscured: as when the sun new ris’n
Looks through the horizontal misty air
Shorn of his beams, or from behind the moon
In dim eclipse disastrous twilight sheds
On half the nations, and with fear of change.
Perplexes monarchs. (I. 589-599)

However, in his article about Milton’s poetic style, Nafi claims that this magnificence is embellished when he recalls that, “as we read this description, the mind is hurried out of itself between a crowd of great and confused images which are impressive because they are crowded and confused. If they were separated, much of the greatness would be lost” (“Analysis” 16). Thus, as Satan gives speeches full of falseness and deceit to convince his army and preserve his status as a leader, Milton wants to convince the readers of the character’s divine nature and glorious aspect; that is, though fallen he is still worthy of admiration.

Moreover, as Raphael tells Adam and Eve in Book V, Lucifer was one of the mightiest archangels: “If not the first Archangel, great in power, / In favour and pre-eminence” (V. 660-661). However, losing his angelic physical faculties makes him

unrecognisable to Gabriel in his first encounter with Satan, in which the latter asks him: “Know ye not me?” (IV. 828), to whom Gabriel answers:

Or undiminished brightness, to be known
As when you stood'st in Heav'n upright and pure;
That glory then, when thou no more wast good,
Departed from thee, and thou resemblest now
thy sin and place of doom obscure and foul (IV. 836-840)

This transformation portrays Satan's decline and his depiction as an “archangel ruined” (Nafi “Heroism” 25). Furthermore, this physical decay is represented through Satan's different shapes and forms in order to go unnoticed during his intrusion into Eden. As the story continues, he adopts smaller shapes, as he transforms into as a cherub⁴ when talking to Uriel. Once he arrives at Paradise, he transforms into a cormorant and then into a toad, progressively reducing his size. Eventually, he transforms into a snake, and once he has corrupted humanity, he adopts his natural physique as a fallen angel. Nevertheless, the latter animal is the most remarkable of all in the story, because Satan will be transformed into a snake, along with his followers, as a punishment for spoiling God's plan:

A monstrous serpent on his belly prone,
Reluctant, but in vain; a greater power
Now ruled him, punished in the shape he sinned,
According to his doom: he would have spoke,
But hiss returned with forkèd tongue
To forkèd tongue, for now were all transformed
Alike, to serpents all as áccessories (X. 514-520)

3.2.2. *Frankenstein: Monstrosity*

One of the most remarkable aspects of Frankenstein's “monster” is his appearance, because he is made up of the different body parts the scientist finds in dissecting rooms. Frankenstein combines the most “perfect” and well-preserved parts and puts them together to create a whole human. Nevertheless, the combination of beautiful parts does not guarantee a beautiful outcome, because “his yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black and flowing;

⁴ A small angel who looks like a small child.

his teeth of a pearly whiteness; [...] his shrivelled complexion and straight black lips” (57).

Despite people’s reaction and comments against his appearance, the creature admits his monstrosity after seeing his reflection in water: “but how was I terrified, when I viewed myself in a transparent pool! [...] and when I became fully convinced that I was in reality a monster that I am, I was filled with the bitterest sensations of despondence and mortification” (114). However, his appearance as a monster is something he is born with and he will not undergo any physical changes throughout the story, unlike Satan and Voldemort.

3.2.3. *Harry Potter*: From human to monster

Lord Voldemort has gone through a long and slow physical transition due to the dark magic employed to achieve immortality, transforming the young and handsome Tom Marvolo Riddle into a monster with snake-like features.

Before falling against Harry, he had been dividing and protecting his soul into *horcruxes* to become immortal. However, these actions have a strong repercussion on his appearance, since dividing his soul will make him less human. Harry mentions this when he is introduced into one of Dumbledore’s memories⁵, when Tom Riddle goes to his office after dividing his soul into several horcruxes:

It was as though his features had been burned and blurred; they were waxy and oddly distorted, and the whites of the eyes now had a permanently bloody look, though the pupils were not yet the slits that Harry knew they would become. He was wearing a long black coat and his face was as pale as the snow glistening on his shoulders. (*Prince* 367)

In the first book, the reader discovers that after Voldemort’s encounter with Harry, the *Avada Kedavra* spell was diverted and put on the villain. As a result, he lost the few human features he possessed and was transformed into an incorporeal being. He thus looks for refuge far away from Great Britain, where he remains hidden until he meets Professor Quirrell, a teacher he recruits and uses for survival. Voldemort becomes one

⁵ Harry can revive Dumbledore’s memories by making use of the Pensieve. It is a gadget by which memories, collected as a liquid in little jars, can be dropped into the Pensieve and relived.

with Quirrell, as the latter one says: “He is with me wherever I go” (313). Later, Rowling writes:

Petrified, he [Harry] watched as Quirrell reached up and began to unwrap his turban. [...] Where there should have been a back to Quirrell’s head, there was a face, the most terrible face Harry had ever seen. It was chalk white with glaring red eyes and slits for nostrils, like a snake. (315)

Nevertheless, after Voldemort’s defeat in *Harry Potter and the Philosopher’s Stone*, he becomes an incorporeal being and hides for a second time until his comeback years later. In *Harry Potter and the Goblet of Fire*, a tournament is organised, an event which Voldemort will use to acquire a corporeal form through dark magic. Before the process starts, Harry glimpses the unrecognizable figure of the greatest dark wizard: “It was a hairless and scaly-looking, a dark, raw, reddish black. Its arms and legs were thin and feeble, and its face – no child alive ever had a face like that – was flat and snake-like, with gleaming red eyes” (539). Nonetheless, after the ritual conducted by one of his followers, he emerges with a new physical appearance: “He saw, with an icy surge of terror, the dark outline of a man, tall and skeletally thin, rising slowly from the inside cauldron. [...] Whiter than a skull, with wide, livid scarlet eyes, and a nose that was as flat as a snake’s, with slits for nostrils” (541), an appearance he will preserve until his death.

Conclusion

Throughout the analysis, it has been observed how the three characters move closer to evil as a result of a dysfunctional family environment. This is a nexus that connects them and a key element which help us understand the reason behind their falls and how each opposition to their paternal figures develops differently. In the first case, Satan rejects his Father’s superiority and searches for equality and power. However, as he cannot achieve it in Heaven, he creates a kingdom in which he proclaims himself as the leader. The father-son relationship becomes toxic as Satan tries to destroy what is important for his father even though that will banish him from heavenly matters.

There are multiple dimensions to the monster’s journey, yet they all originate in his father’s rejection. The creature longs for a family and acceptance, but as he is rejected, he channels his anger towards his creator, which causes his own destruction. However, he is a grieving character, because he has been forced to live a life he did not choose.

Thus, readers often sympathise with him as he was not born evil but was transformed into a monster by external circumstances, as opposed to Satan, who confronted his Father due to pride.

Finally, Voldemort, unlike the monster and Satan, was born evil due to his family's legacy. His feeling of orphanage aggravates his rage towards the rest of the world and he uses his magic to inflict pain and obtain what he desires no matter the cost. The power he has been conferred causes disgust towards his father for being ordinary and he therefore seeks to destroy the non-magic legacy in humankind.

Paternal rejection thus triggers an unavoidable transformation in the three works. Nonetheless, this process is different in each. Satan undergoes both a psychical and psychological transformation from being a perfect to an evil and fallen angel. Frankenstein's monster, even though he is an abomination from the moment he is born (and therefore does not suffer a physical change), endures a change in his personality as a result of his desolation and loneliness. Lastly, Voldemort does not suffer a change in his personality, but he does undergo a physical transformation, after dividing his soul into pieces in order to achieve immortality.

Works cited

- Baldick, Chris. "The Monster Speaks: Mary Shelley's Novel." In *Frankenstein's Shadow: Myth, Monstrosity, and Nineteenth-Century Writing*, edited by Chris Baldick, Oxford Scholarship, 1990, doi: [10.1093/acprof:oso/9780198122494.001.0001](https://doi.org/10.1093/acprof:oso/9780198122494.001.0001). Accessed 26 April 2021.
- Blackford, Holly. "Private Lessons from Dumbledore's "Chamber of Secrets": The Riddle of the Evil Child in *Harry Potter and the Half-Blood Prince*." *Literature Interpretation Theory*, 22, 2011, pp. 155-75, doi: <https://doi.org/10.1080/10436928.2011.572277>. Accessed 18 May 2021.
- Broadbent, John. *Paradise Lost: Introduction*. Cambridge, Cambridge University Press, 1972.
- Davis, Elizabeth. *The Creature and Voldemort: How Family Dysfunction Forms Monsters*. 2011. Texas State University-San Marcos, Master thesis.
- Detweiler, Robert, and Jasper, David, editors. *Religion and Literature: A Reader*. Louisville, Westminster John Knox Press, 2000.
- Empson, William. *Some Versions of Pastoral*. London, Chatto & Windus, 1935.
- Forsyth, Neil. "Satan." *The Cambridge Companion to Paradise Lost*, edited by Louis Schwartz, Cambridge University Press, 2014, pp. 17-28. doi: <https://doi.org/10.1017/CCO9781139333719.004>. Accessed 7 March 2021.
- Fowler, Robert L. "Thoughts on Myth and Religion in Early Greek Historiography." *Minerva*, vol. 22, 2009, pp. 21-39.
- Holy Bible*. New International Version, Zondervan, 2011.
- Johnson, Margaret. "Fallen Faith: Satan as Allegory in Milton's *Paradise Lost*." *Scientia et Humanitas: A Journal of Student Research*, vol. 3, 2013, pp. 147-59.

- Kaiter, Edith and Sandiuc, Corina. "Milton's Satan: Hero or Antihero?" Proceedings of the Scientific Conference AFASES, 26-28 May 2011, "Mircea cel Bătrân" Naval Academy, Constanța, Romania.
- Lipking, Lawrence. "Frankenstein, the True Story; or, Rousseau Judges Jean-Jacques." *Frankenstein*, edited by J. Paul Hunter, W. W. Norton & Company, 1996, pp. 313-31.
- Louden, Bruce. *The Iliad: Structure, Myth, and Meaning*. Baltimore, The Johns Hopkins University Press, 2006.
- Milton, John. *Paradise Lost*. London, Penguin Classics, 2000.
- Nafi, Jamal. "A Critical Analysis of Milton's Poetic Style as Revealed in His Epic Poem *Paradise Lost: Books I and II*." *Research Journal of English Language and Literature*, vol. 4, Issue 1, 2016. Available at <https://www.researchgate.net/publication/302293971>. Accessed 6 April 2021.
- . "Milton's Portrayal of Satan in *Paradise Lost* and the Notion of Heroism." *International Journal of Literature and Arts*, vol. 3, No. 3, 2015, pp. 22-8, doi: [10.11648/j.ijla.20150303.11](https://doi.org/10.11648/j.ijla.20150303.11). Accessed 6 April 2021.
- Rowling, J. K. *Harry Potter and the Chamber of Secrets*. London, Bloomsbury, 1998.
- . *Harry Potter and the Goblet of Fire*. London, Bloomsbury, 2000.
- . *Harry Potter and the Half-blood Prince*. London, Bloomsbury, 2005.
- . *Harry Potter and the Philosopher's Stone*. London, Bloomsbury, 1997.
- Shelley, Mary. *Frankenstein*. New York, Oxford University Press, 1969.
- Shohet, Lauren. "Reading Milton in Mary Shelley's *Frankenstein*." *Milton Studies*, vol. 60, 2018, pp. 157-82, doi: [10.1353/mlt.2018.0016](https://doi.org/10.1353/mlt.2018.0016). Accessed 12 March 2021.

Shoulson, Jeffrey. "Milton's Bible." *The Cambridge Companion to Paradise Lost*, edited by Louis Schwartz, Cambridge University Press, 2014, pp. 68-80, doi: <https://doi.org/10.1017/CCO9781139333719.009>. Accessed 7 March 2021.

Sims, James H. *The Use of the Bible in Milton's Epic Poems*. 1959. University of Florida, PhD dissertation.

Uddin, Rakib. "Satan, the Most Well-developed Character of Milton's *Paradise Lost*: A Critical Analysis." *International Journal of Scientific & Engineering Research*, vol. 10, Issue 11, 2019, pp. 645-57.