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The Archetype of Evil Genius
A Comparative Study:
John Milton, Joseph Conrad, Fyodor Dostoevsky

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1. Introduction[1]

By triggering memory of archetypes, literature speaks with peculiar force to basic human desires. In this light literature is dignified as an essential constituent of human culture (Stocker 36-37)

There is not any doubt that there are spheres of human culture that are capable of appealing with a powerful force to a person's heart at times allaying, like catharsis, surrounding anxieties and at times bringing thrill of unexpectedness to the existence racked with quotidian. One of these spheres is literature, the ever-growing circle of intertextuality and social communication that, as it is held by Greenblatt, is an inconceivable "circulation of social energy" (qtd. in Harpham xii) whose chief objective is, to continue with Pereverzev's pronouncement in *Literature of Ancient Russia*, to be "a means for the most intimate, earnest and heartfelt communion between man and man, between the artist and reader," (qtd. in Jackson 60) the symbiosis allowing for a profound comprehension of archetypes permeating this realm of meanings. Indubitably, the archetype of iniquity along with its instigator and perpetrator materializes in the realm of literature as one of the most inspiring.

William Shakespeare in his play "Julius Caesar", by means of Antony's speech, asserts that the "evil that men do lives after them; the good is oft interrèd with their bones" (III.ii.76-77). It is indeed an accurate observation on account of the undeniable fact that evil, as the winding history of humanity clearly indicates, is more alluring than good – "See, I have set before you this day life and good, death and evil" (Deuteronomy XXX.15). Iniquity likewise exerts a prevailing influence upon those who create literature and those who read it alike. Jeffrey Burton Russell, the author of *The Devil. Perceptions of Evil from Antiquity to Primitive Christianity* reveals the fundamental truth that "evil is as people have perceived it. But perceptions of evil are so diverse" (19). All of us experience wickedness in one way or another. Werblowsky, additionally, draws attention to the fact that yet "it is equally true, that as the world goes, good and evil coexist everywhere. 'Good and evil we know in the field of this world, grow up together almost inseparably', says Milton in his *Aeropagitica*, and to this rule his Satan is no exception" (6). Accordingly, as a result of an incontestable ubiquity and sway of iniquity upon people's lives, branches of human thought have incessantly been deployed in a painstaking process of depicting, fathoming and solving the problem of evil, and, considerably, "its immovable presence emerges as both an existential and intellectual challenge" (Dymarski 5). There are unquestionably many ways of visualizing the reality of wickedness adopting either a religious, ethical or philosophical approach. The dissertation, however, aims primarily at a literary approach to the question of iniquity, and more precisely at the concept of archetypal evil genius.

The archetype of iniquity along with its disciple has immensely absorbed those who create literary works that tend to disclose their own vision of evil and opt for the best literary technique to provide readers with their expression, and comprehension, of wickedness in the world. A broad concept of iniquity, what is certain, can apply to a wealth of diverse notions presented in the piece of writing. It can be as flagrant as an atrocious deed, a devilish

[1] Niniejsza publikacji to rozprawa doktorska napisana pod kierunkiem prof. dr. hab. Wiesława Krajki.

situation, a scene or event, or a malignant character[2] endowed with superb aptitudes, ardently deployed to obtain wickedly-oriented objectives. One of those commanding icons of iniquity is definitely the figure of Satan,[3] pride and rebellion incarnate, and the moral destroyer of the first people's blamelessness.

In line with Lyonnet, Arch-fiend is presented in the Bible as "a being endowed with subjectivity," the individual that is "invisible, but its activity and influence are visible in both the activities performed by other characters […] or in temptations" (930).[4] What is more, the subjectivity of Satan both as a literary character and a theological being has an enormously rich cultural history in a broad religious-literary discourse. It is the figure that maliciously permeates episodes both in the Old and the New Testament of the Holy Scriptures. Beginning from the Book of Genesis wherein this surreptitious character, after having assumed the apparel of a snake endowed with outlandish capacities – "the serpent was more subtle than any other wild creature that the Lord God had made" (III.1) – personifies the adversary of human nature – "I will put enmity between you and the woman, and between your seed and her seed; he shall bruise your head, and you shall bruise his heel" (III.15). Perceived in the biblical context of Paradise and seduction of the first parents, the figure of snake, the most conniving brute, is conceptualized as a disguise hiding a personified force adversary to God and hostile to man. The whole Christian tradition juxtaposes this clandestine power with Satan seen as a slanderer, an executor of iniquity, and Devil.[5] Subsequently, it is the figure clothed in the apparel of one of Jehovah's angels who approaches His throne at the beginning of the Book of Job. He comes to ask for permission to tempt the righteous man – "Behold, all that he has is in your power; only upon himself do not put forth your hand" (I.12). What is more, the author of the Book of Zechariah portrays Satan at the chapter III as a genuine accuser of Joshua, the high priest, the one who represents the nation of Israel.

Whereas, the New Testament depicts Satan as the one "who has the power of death". (Hebrews II.14) and who is unremittingly clashing with Christ as it is vividly manifested in the Gospel according to Luke, wherein the Son of God, being led by the Spirit in the wilderness, is "tempted by the devil" (IV.2). Significantly, exceptional capacities revealed by Satan grant him the title "the ruler of this world" (the Gospel according to John XII.31) who is adroitly versed at his wicked designs, called by St. Paul in his Letter to the Ephesians, "the wiles of the devil," (VI.11) or "the snare of the devil." (The First Letter to Timothy III.7) What is more, he sometimes assumes the apparel of the angel of light, the echo of which can be detected in the Miltonian Satan's hoax of assuming the shape of an inferior angel while approaching Uriel. Finally, the Revelation to John (Apocalypse) is likewise focused upon a presentation of the enemy of God and entire human race in words: "the dragon was angry with the woman [Mary], and went off to make war on the rest of her offspring, on those who keep the commandments of God and bear testimony to Jesus" (XII.17). He

[2] Amongst biblical verses that delineate the vile existence of the wicked, Psalm LXXIII proves to be the most impressive. According to it, "pride is their necklace; violence covers them as a garment. Their eyes swell out with fatness, their hearts overflow with follies. They scoff and speak with malice; loftily they threaten oppression. They set their mouths against the heavens, and their tongue struts through the earth" (6-9). Furthermore, David holds in Psalm XIV that evil-doers "are corrupt, they do abominable deeds […] They have all gone astray, they are all alike corrupt […] they shall be in great terror" (1, 3, 5).

[3] The noun 'Satan,' taken from Hebrew *śāṭān*, means 'adversary'.

[4] Translations of all quotes of Polish books are made by the author of the dissertation.

[5] The word 'Devil' possibly comes from Old English *dēofol* – related to either German noun *Teufel* or Dutch *duivel* – taken from Greek noun *diabolos* that can be translated into 'slanderer or accuser' that in turn is taken from Greek verb *diabellein* that is 'to slander'.

is the genuine Antichrist whose ultimate degradation is prophesised in the chapter XX – "and the devil who had deceived them was thrown into the lake of fire and sulphur where the beast and the false prophet were, and they will be tormented day and night for ever and ever" (10). Furthermore, it is of significance to emphasise the fact that the process of embodying of Satan is achieved by means of allegories that, unquestionably, facilitate the process of comprehension of nature and functions of iniquity. One of the most vibrant metaphors is given by the prophet Isaiah who shouts:

> How you are fallen from heaven, O Day Star, son of Dawn! How you are cur down to the ground, you who laid the nations low! You said in your heart, 'I will ascend to heaven; above the stars of God, I will set my throne on high; […] But you are brought down to Sheol, to the depths of the Pit" (XIV.12-13, 15)

Unsurprisingly, Satan as the instigator of wickedness effortlessly trespasses the border of religious literature and finds his place in a literary domain of fiction.[6]

There is not any doubt that Dante Alighieri (1265-1321), while composing his *Comedy* (the epithet *Divine* was later appended by his enthusiasts), and *The Inferno* – the spatial entity where the reader "encounters an all-too-human array of noble, grotesque, beguiling, ridiculous and horrific characters" (Honess xii-xiii) – as one of its sections, sketches one of the most inspiring image of Lucifer. In Canto XXXIV he is portrayed as the "creature eminent in beauty once," (18) but at present acting as a chief of fallen angel. He is "Emperor, who sways / The realm of sorrow" (27-28) and who dares to "scowl upon his Maker" (34). It is the wicked spirit depicted as "enormous as became / A bird so vast," (43-44) and who at "every mouth his teeth a sinner champed," (51) being in fact "evil so extreme," (78) and a genuine embodiment of iniquity that Dante, analogously to Milton, perceives in factionalism, and "the disorder and instability of the contemporary situation […] attributed to the political power that was in the hands of the Papacy" (Honess ix). Furthermore, it is the abominable character that in the depths of his realm of clearly demarcated circles of punishment passionately gnaws an offender in each of his three mouths. Yet, regardless of Dante's depiction of the hellish sovereign and his dominion,[7] however exceptionally enthralling, it is the chief concern of the dissertation to perceive John Milton's magnificent

[6] The author of the dissertation has deployed concepts upon a figure of Satan and its symbolism in the Holy Scriptures made by Lyonnet in the chapter entitled "Szatan" (pp. 930-932) in *Słownik teologii biblijnej.*

[7] It is not a surprise that not only the great Puritan draws upon Dante's reflections upon Lucifer and his infernal realm. Despite generally accepted intertextual references, there is, for instance, Malcolm Lowry (1909-1957) who in his *Under the Volcano* (1947), the novel focusing upon breakdown of established values, deploys "allusions to Dante's *Inferno* to show that the hell that some men live in is their own creation" (Sikorska 576).

Satan, the hero[8] of *Paradise Lost* – the figure whose character and attributes are drawn on both biblical and classical visualizations – as the most conspicuous epitome of the archetype of evil genius.

Since the first 'appearance' of *Paradise Lost* (1667) the world of literature has experienced the revival, or rather, the renaissance of those literary phenomena.[9] The publication of the epic has succeeded to reopen the partly forsaken 'box' with archetypes so as to trigger a novel philosophical, religious and literary reflection upon their indispensable value and importance in constructing the narrative framework. Its major value has also been perceived as stimulating an increase of crops in a field that has proved exceptionally fertile in the past but has regrettably become slightly abandoned. It is the literary work which facilitates the comprehension of archetypes as "the basic and supposedly universal preoccupations of humanity which are thought to inhere in the very structure of the soul, and of which the varieties of cultures with their different mythologies, imageries and concepts, are typical expressions" (Werblowsky xiii). Satan as an archetype of evil genius has succeeded to attract an unprecedented attention. The occurrence confirming the hypothesis that the reality of evil, assuming such shapes as a powerful, albeit furtive force, an irresistible influence and a sense of freedom from all conventional rules and temptation proves to be more captivating than its binary opposite, the concept of good denoting straightforwardness, sincerity or humbleness. Besides, transporting the reader's attention to the literary ground and accentuating the narrative process of writing, "it is easier to draw a bad character than a good one" (Gardner 99). Thus, this embodiment has become to such an extent ubiquitous, reshaped and rethought that one can justly assert that it is very deeply embedded in the edifice of literary archetypes and it has had a literary potential to inspire both those who create and those who read.

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[8] The author of the dissertation is using with premeditation the title 'hero' in relation to Milton's Satan so as to point, at the onset, to the important section of criticism of Foe's identity. Almost from the first publication of the epic, in 1667, the character of Satan has been under special attention given by a variety of scholars who, almost with fanaticism, have been trying to define and defend true nature of King of Hell. Generally, there are two schools of scholars, who, interestingly enough, have been under powerful influence of Satan, the Satanists and the anti-Satanists. The first group, comprising such names as Blake, Shelley, Hazlitt, Landor, Sir Walter Raleigh, Hamilton, Stoll or Waldock, to name only the most important, and who are perceived as "perverse extollers of Satan and all he stands for" or "gallant and chivalrous opponents who feel bound in honour to pay homage to the Great Enemy's nobler qualities" (Werblowsky 3) treats Milton's Fiend as a true hero of *Paradise Lost* lavishly endowed with the finest qualities, being in fact a powerful idol. On the other hand, the anti-Satanists such as C. Williams, C. S. Lewis or Musgrove are in favour of the assumption that due to the fact that "Satan is unrelentingly wicked, […] Evil" attributed with such vices as "meanness, […] cruelty, falseness and intellectual hollowness" and "ugly and repellent and 'big with absurdity,'" (4) it is for them an unpardonable miscomprehension to treat Satan otherwise than anti-hero, or even a failure, in comparison to Son or Adam. It is noteworthy to acknowledge that as Satan and his abilities are worshipped by the members of the first school, to the same degree, he is repudiated by the opposing camp. The most conspicuous example of Satan's defenders is William Blake, who issues the famous statement that "Milton 'was of Satan's party and did not know it'" (Till viii). Whereas, the fiercest slanderer appears to be Mr. Lewis whose "debunking campaign he has launched against Satan is the most thorough and cogently argued he has made so far" (Werblowsky 5). Having in mind both approaches to Milton's Fiend, the author of the dissertation is definitely in favour of the Satanists and from the inception of the paper he is treating him as a true hero of the epic, gifted with excellent aptitudes and profound psychological insight. Tillyard's words are guide for the author – "It is surely the simple fact that if *Paradise Lost* exists for any one figure, that is Satan. […] It is in the figure of Satan that the imperishable significance of *Paradise Lost* is centred" (276).

[9] The section of the dissertation dealing with the epic's fundamental role upon emergence of a renewed interest in such archetypes as evil, the iniquitous genius, the first parents' transgression is incorporated in the author's article entitled "Sublimely Gifted but Destined to Fall: A Comparative Study of Conrad's Kurtz and Milton's Satan as the Archetype of Evil Genius" that appears in *Joseph Conrad: Between Literary Techniques and Their Messages,* vol. 18, *Conrad: Eastern and Western Perspectives.*

Actually, many a time Milton's Fiend (a substantial shape of an archetype of evil prone to constant modifications) is conceptualized as a tangible idiom of Evil (an insubstantial archetype per se) heralding the most conspicuous features of this given archetype. What is more, this character, the expression of an archetype of evil as an autonomous subjective entity existing in the specific locus in the universe, by means of premeditated steadfastness in perverting good "to find means of evil," (PL I.165)[10] creates other imaginable idioms of this unspecified archetype. His profoundly depraved activity of 'spawning' of little bits of comprehensible forms of an archetype is enhanced by Michael's reference of him as an "Author of Evil" (VI.262) whose offspring accompany him "to the place of Evil" (276). While referring to his resolve towards committing malignant deeds, Muldrow avows that "Satan ends in a resolve to do evil" (70).

Hence, the author's prime objective is to complete a comparative dissertation analysing this archetype permeating literary output of three outstanding writers of fiction, namely John Milton, Joseph Conrad and Fyodor Dostoevsky.[11] Since, as it is voiced by Gardner, "Satan has the objectivity of a dramatic figure, and resists all attempts to reduce him to a mere personification of evil," (32) the given study is devoted to an analysis of Conrad and Dostoevsky's evil geniuses in relation to Milton's Satan, treated as the base of the comparative effort. In view of the fact that Fiend is recognized as an archetype, a 'primordial' cornerstone for the ensuing analysis, all evil geniuses' traits of existence, the kernel of investigation in the subsequent chapters, are pulsating in that of Satan's, himself taking the role of a captor of those attributes. In short, Conrad and Dostoevsky's icons of iniquity reflect one or more of great Puritan's Satan's features.

The impulse for choosing *Paradise Lost*[12] as a basis for the demarcation and analysis of the archetype of evil genius is prompted by an assertion issued by Stocker who acknowledges that:

> As traditionally conceived, epic was the fullest literary expression of its time, place, and culture. In Milton's epic this ambition is further amplified by his topic, for the religious subject comprises such archetypal matters as innocence and experience, Heaven and Hell, good and evil, and God. Whether these are interpreted mystically, mythically or psychologically, the archetypes have exercises a compulsion upon readers' imagination that reflects their […] role in Western thought (10).

[10] All quotes of John Milton's epic are taken from *Paradise Lost*. Edinburgh: Penguin Popular Classics, 1996. The Roman numeral refers to the number of the Book, whereas the Arabic numeral signifies the number of the verse. In the dissertation the abbreviation PL stands for *Paradise Lost*.

[11] The author of the dissertation wishes to make one clarification regarding the Russian writer's surname. Even though there are two relevant versions of his surname – Dostoyevsky or Dostoevsky – the latter version shall be used throughout the whole body of the study, unless the first one is given in quotes.

[12] At the onset of the dissertation for the purpose of clarity author notes that the ensuing study is focused upon presentation of Miltonian Satan relying exclusively on the epic *Paradise Lost* as the unfathomable source of the infernal Rebel's capacities, subjectivity and evil tendencies. Despite the fact that the sequel to the epic, *Paradise Regained*, is indeed the good source of Foe's magnificent abilities, especially his rhetoric, it is the decision of the author not to include it in the given study on account of the fact that inclusion could not add anything new to the vision of Satan that is delineated in the epic.

Besides, Stein concedes that the great Puritan discloses "alert consciousness of the ways of evil" (18). Accordingly, the Miltonian chapter, separated into two autonomous sub-sections, takes on an archetype, universal perspective. It is advisable to commence with a more powerful facet of Satan's character and personality abounding with "initiative, energy, intelligence which we must admire," (Broadbent, *Paradise Lost* 75) as does Blake who in his *The Marriage of Heaven and Hell* asserts that Milton while portraying his archetype of evil genius was of the Devil's party without knowing it. It is indubitably the section of Satan's vile subjectivity that allows the reader to distinguish King of Hell as a sovereign of his existence effortlessly exerting influence upon those he encounters on his path of annihilation. Accordingly, the first sub-section, entitled "Satan's Audacious Abilities" is devoted to presentation of Satan's strength located, as in Samson's hair, in his superb magniloquence (temptation, flattery, glazing falsehood and eventually hypocrisy), a conniving intelligence, an idle rationalizing, and a prevailing influence (enabling him to assume the position of idol brimful with charisma). Hence, perceived from this perspective, the Miltonian Foe, "a character endowed with leadership, boldness, and steadfastness, [...] is depicted as an ancient hero that has just rebelled against tyrant and is, indirectly, compared to Prometheus" (Giza, "Sublimely Gifted" 176).

The truth is that the author of the dissertation intends to consider Satan not only as a static archetypal construct endowed with seeming invincible attributes, but also as a character – gifted with an in-depth psychology – that is prone to constant alterations. Accordingly, the study would definitely be incomplete if the reader did not consider a destructive power, in shapes of hubris, spite, rebellion, abhorrence, vengeance, desire, crime, and evil, being the kernel of the second subsection, called "Pernicious Force". It all push Satan into an audacious expedition against God and His latest creatures that ultimately instigates his moral / geographical / psychological alienation and an eternal collapse. Hence, after having been bombarded with the vision of a figure (presented in the first Books of the epic) so lavishly endowed with domination, the prevailingly charismatic character so easily availing himself of evil and aptitude of rhetoric, the reader is presented with a vision of a feebler Satan, though still utterly absorbed in darkness of his malicious designs. Therefore, the interior structure of the Miltonian chapter, similar to the Conradian one, is focused upon study of the measured development of the protagonist (Satan and Kurtz) from the position of supremacy to deterioration, from strength (including intensity of feelings) to weakness. And, structurally, they both are divergent from the Dostoevskian chapter whose main concern is a meticulous portrayal of members of the Karamazov family, each of those possessing and embodying one / a few demoniac attribute(s) of the Miltonian Satan. Rather than being presented as undergoing the process of maturity from power to fall, the Karamazov brothers along with their sensual father attach an importance to satanic features such as rebellion, pride or desire.

Significantly enough, the analysis focusing on spatial entities – acting as a factor allowing for a constructive study of evil masterminds' subjectivities and negativity disclosed by means of places of their existence – that are prepared for embodiments of the archetype of evil genius (Satan's Hell, Kurtz's jungle and the Karamazovs' household) finds its place in the last but one section of the dissertation. As for the Miltonian Foe, places such as the lake of fire, Lucifer's magnificent palace – Pandemonium, the massive gate of Hell and other spatial attributes of Hell are presented chronologically along with his spatial as well as mental journey.

The analysis of attributes of the Miltonian Fiend's subjectivity vividly marked with qualities that might be "a result of his kinship with Faustus, Macbeth, and other evil yet noble heroes of this great age of drama" (Potter 85) is assigned to prove that the title 'evil-incarnate' is utterly accurate owing to his assuming of the function of the literary archetype of wickedness; a model, permeating the realm of literature, which establishes affiliation either between the symbol per se and *Paradise Lost* or between the symbol and other literary works. Satan's existence, therefore, is saturated in malice, frequently of moral nature, effortlessly taking on many shapes – testifying to his being an archetype marked with indefiniteness – which constitute the subject matter of the given analysis. The study is conducted in that way in order to prepare the ground for a comparative effort which shall be accomplished in next chapters of the dissertation, always bearing in mind that thought that Satan is the cornerstone of a comparison between him and other icons of iniquity. Significantly, a comparative character of the dissertation is the reason for the inclusion of the last chapter (the one concluding-contrasting all examples of the archetype of evil genius) to the exclusion of typical conclusion sections at the end of given chapters.

Although the author of the dissertation believes that such a juxtaposition of dissimilar writers and their concepts upon evil and its instigators is going to work well, it is of necessity of clarification to give explanation for choice, firstly of authors, and secondly of their literary works. As for the writers, their literary output and their coming from different social and literary backgrounds allow them to perceive and delineate evil, regardless of possible converging approaches, from slightly different perspectives. It unquestionably stimulates them to identify malevolence in the world as different elements in the construction of social reality in which God, as the source of truth, is rejected. The reality to which a maxim uttered by Ivan Karamazov, "everything is permitted," is relevant. Yet, regardless of dissimilarities there are indeed some converging points worth putting to the fore owing to their significance for the comparative analysis of evil geniuses in chapters proper of the dissertation.[13] Crucially, it is the archetypal construction of evil and John Milton's noticeable influence on both Conrad and Dostoevsky which emerge as the main reasons for putting those authors together. What is more, a fundamental difference between Conrad and Dostoevsky's incarnations of the archetype of evil genius is indeed a significant motivation for their juxtaposition. Hence, Conrad and Dostoevsky's constructs might be regarded as two diverse ways of realizing Milton's archetype of both evil and its genius.

Firstly, evil is principally perceived by them as an integral part of life-time experience enabling one to solve eternal dilemmas, as well as a fundamental section of the development of human consciousness. This conviction is extended both by Milton and Dostoevsky, only by them since Conrad is a particular sort of atheist regardless of the fact that a body of modern criticism puts emphasis upon Christian imagery in his literary output. Significantly, the author of *Lord Jim* "is not seen so much as an atheist than as a man who, perhaps in spite of himself, preserved and handed on a basically Christian heritage" (Weder 13). He is the one who acknowledges that unavoidable wickedness is an indispensable part of Christian's

[13] Apart from the most significant meeting points between three writers, there are secondary reasons for their juxtaposition and analysis of their works. According to John Wain, "Conrad […] enriched the English literature by contributing many 'non-English' elements" (275). What is more, it is not a hidden fact that those writers have been treated by some scholars as being out of touch with their times. Bjorn Sørenssen gives one example of such people, Sol Yurick, who categorically dismisses "Joseph Conrad as an author out of touch with his own times" (155). Similarly, Milton is perceived as a weird man totally at loggerheads with tenets of his Protestant times while accentuating the importance of divorce based on the character incongruity.

existence brimming with trials towards perfection and salvation. Secondly, the nature of iniquity is intrinsically associated with a man's proud nature and ensuing rebellion[14] as a symptom of the abuse of free will, staunchly defended by Milton or betrayal of fellowship and rejection of social responsibility (in Conrad). Finally, wickedness is often allied with the concept of alienation – assuming many forms – designating the state of mind and body so heavily experienced and accentuated in literary works by those three writers.

Rafał Blűth asserts that two novelists are usually associated due to the fact that "both are experts in a psychological novel," (47) dexterously delineating their evil geniuses as brimful with psychological depth. This postulation is supported by Mochulsky, who holds that "Dostoevsky's psychological art is famous throughout the world. Long before Freud and before the school of psychoanalysts he plunged into the depths of the subconscious" ("Introduction" xiii). It would be, nonetheless, a sheer miscomprehension of the figure of Satan without perceiving him in the light of a psychological intensity which is so lavishly attributed to him by Milton. Hence, due to his profound presentation (most conspicuously outlined in Book IV wherein passion-smitten Satan furiously shouts his uncertainty during his address to Sun), Foe makes one distinguish the great Puritan, among his other attributes, as an excellent psychologist. In addition to this, their engrossment into psychology is fundamentally associated with their approach towards vocation, the awareness which not only is significant for their existence in the specified time and place, allowing them to follow their own path, but, perhaps more importantly, playing the role of a force which stimulates them towards the impossible, at times moving upstream by expressing shocking opinions. "The great psychologist had a presentiment of his vocation," (xiii) acknowledges Mochulsky.

The successive explanation for opting for Milton, Conrad and Dostoevsky is as follows: all of them can be treated as political writers, engrossed wholeheartedly in social writing. As for the author of *Paradise Lost*, he is actively engaged in various disputes and rifts from 1641 to 1660 when he pens such pamphlets as *Areopagitica*, *The Reason of Church Government* and *The Doctrine and Discipline of Divorce* wherein he expresses his thoughts abundantly and sternly, at times expressing ideas totally clashing with the established tenets. As for Conrad, Hansson accentuates that "Joseph Conrad should be regarded primarily as a political novelist" whose themes, which are similar in some contexts to Dostoevsky's, "concern the connection between knowledge and doubt […] dealing with mental dissolution […] or […] with the responsibility between will power and moral and social responsibility" (94-95). Similarly to Milton – who at the beginning of 1640s owing to the "political upheavals which were to culminate in the Civil War, the execution of Charles I and the Commonwealth," (Till vii) is called forth by the pressure of changes occurring in England to interrupt his tour around Europe and engage himself in national affairs as a polemists – Conrad, at one stage of his lifetime, is to "interrupt his writing about other issues to devote his time wholly to the matter of Africa" (Hansson 101).

As for the literary works, however, the author's choice is supported, partly, by Mathew who acknowledges that "in Conrad's view there is no absolute evil as there is no absolute good. Good and evil are comingled or 'coeval'" (314). Since those writers represent the common archetype of evil as a tangible reality that can be studied against their epoch – that is the most significant reason for putting them together – and since they are certain of

[14] Mochulsky accentuates that in line with Dostoevsky's views people are "by their nature […] 'impotent rebels'" who are to be, for their sake, enslaved "into a submissive herd" ("Introduction" xvi). Possibly, Milton's God, owing to His omniscience, was sure that anything that is created is less perfect than Creator, that is why for all God's creatures' sake, both angles and people, it is better to keep them enslaved. Otherwise, they reveal proclivity for abusing their free will and easily plunge themselves into rebellion and evil.

the fact that iniquity is not and can never be a total constituent of the reality, it is an undeniable fact that their literary characters have to be delineated as dynamic, at times hesitant, doubting of their iniquitous approach. Hence, the given assumption has triggered a search for such literary characters that are enmeshed not only in wickedness, but who, at times, reveal positive attributes; non one-dimensional characters whose analysis is indubitably more captivating and it leaves a door for further study more open. Such literary figures attributed with ambiguities are located in Milton, despite a prevailing opinion, expressed for example by Huntley: "Satan the adversary, we all recognize, is unequivocally evil in his steadfast pursuit of everything which is opposite to the good," (8-9) the reader witnesses Satan's struggle for his inalienable right to unearth genuine subjectivity, misgivings while addressing Sun and perceiving Eve's gorgeousness).[15] They are likewise in Conrad – Mayoux accentuates that "Conrad's world knows a lot of Satans. If they become visible, it is triggered by their assuming human faces" (310) – whose Kurtz, the evil genius from "Heart of Darkness" experiences the moment of shattering honesty, despite his attachment to evil of jungle, which dawns on him as he draws his last breath. They are eventually in Dostoevsky's *The Brothers Karamazov* wherein, among many examples, Dmitry admits indulging in iniquity on account of "trying to drown out and silence those doubts" (BK 792)[16] concerning God's existence. What proves to be the most significant to the analysis, however, is the fact that despite an ambivalent disposition and treatment given by criticism, all incarnations of evil genius embody one or a few of Milton's Satan's vices to its outermost degree.

Kurtz is exemplary here due to both his complete addiction to iniquity and his incapability of resisting its considerable charms. My objective is to scrutinize him as the individual endowed with superb aptitudes, charming eloquence, but also as the plunger devoted to satisfying his desires for ivory, no matter what cost. He is invariably portrayed as an intrepid, dominant and intimidating character that is convinced of an indispensable mission of 'emissaries of light' and 'lower sort of apostle' to those who are depraved. He is constantly being referred to with the use of images pertinent to power, authority and menacing influence. Besides, an impenetrable alienation[17] is his lot.

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[15] Potter asserts that "like Augustine, Milton avoids the heresy of making the evil, dark principle as powerful as the good one. The darkness contains some reflection of the sun and is never altogether able to black out the light" (66). The postulation is the proof that even though Arch-Fiend has a potential to be perceived as an utterly evil character, there are in Milton's creation some good attributes defending his dynamism and complex definiteness.

[16] All quotes are taken from *The Brothers Karamazov*. trans. Andrew R. MacAndrew. New York: Bantam Books, 2003, hereafter cited parenthetically in text as BK with the page number.

[17] In the dissertation the author is taking recourse to the concept "alienation" while referring to Milton's Satan disposition, either before collapse in Empyrean or after fall in Hell. It is perceived in line with two sources, the first being the critical social theory and the latter the philosophy, especially existentialism. According to the first of those, alienation – the state of being separated from one's milieu, other people, or self – is a broad concept comprising such notions as powerlessness, meaninglessness, normlessness, cultural estrangement, social isolation and self-estrangement. As for the latter, existentialism defines alienation as character's inadequacy in relation to the world and inability of undergoing existential obstacles in a satisfied way. In view of definitional variety, the author intends to deploy only a very narrow one which is the most applicable to an alienated hero of *Paradise Lost* and other icons of iniquity as well. First of all, alienation of Foe is approached as powerlessness due to the fact that his whole pre- and post-lapsarian existence is marked with passions with inevitably determine Fiend's destiny and activity. Furthermore, Satan's estrangement is characterized by normlessness, that is, the lack of commitment to shared social conventions of behaviour, which is the most noticeably perceived in Foe's rebellion. Normlessness is associated with social exclusion experienced by Satan and visualized in his not participating in angels' chores (signing to and extolling God), clandestine cunning, leaving for the northern section of Empyrean in order to hatch revolt and most significantly during his perilous mission of iniquity. Icons of iniquity are perceived as alienated, which means that, although they share to some extent the attributes of their once position (Satan has not lost his original glory altogether) or characteristics of positive figures, they reveal no connection with other characters.

On the other hand, the preference for Dostoevsky's *The Brothers Karamazov* is influenced by the fact that, although it is acclaimed by scholars as his uttermost accomplishment,[18] it has received less critical attention than *Crime and Punishment* as far as affiliation Conrad – Dostoevsky is taken into consideration. And although the truth is that "the Russian elements in *The Secret Agent – A Simple Tale* (1907) and *Under Western Eyes* (1911) predictably prompted a comparison of Conrad with Russian writers in general and with Dostoyevsky in particular," (Andersen 61) the author of the dissertation is fully cognizant of the fact that the Russian novelist's swan song also reveals a dramatic potential of drawing a comparison between those two writers of fiction. It is thus more required to indulge into a study of the area which is less explored – Majewska, in her dissertation upon the presence of Dostoevsky in Conrad's political works, asserts that "from the moment of appearance of *Under Western Eyes*, its connections with *Crime and Punishment* has been heavily accentuated" (30). What is more, only in *The Brothers Karamazov*, it is possible to encounter such a fully fledged vision of symbiosis of malevolence, discernible in brother's collective existence, reminiscent of Milton's 'unholy trinity' comprising of Satan, Sin and Death.

It is inevitably a spiritual unity or an organically collective personality in which each brother represents a totally different principle of action and thought; the harmony which is initiated and strengthened due to existence of an atrocious deed, patricide. The conception of such a symbiosis determines the novel's structure; it is spurred by a tragic struggle which takes place between the father and his children. The clash which is the corollary of the emergence of so-called "Karamazov element" since they "are all sensualists, money-grubbers and God's fools" (BK 102-103) and who only "pretend they detest evil, but secretly they all love it" (779).

The code of reasoning and furtive knowledge denoting explicit rebellion against and negation of God along with the spiritual aspect of human existence is embodied in Ivan. He is a logician believing only in his intellect which does not accept an apparent injustice and suffering in the world. Ivan rebels against such a vision of God who allows blameless children to suffer and Ivan's intellect mixed with abnegation of mysticism motivates him to create his magnum opus, "Legend of the Grand Inquisitor;" the work which definitely rejects mission of Jesus Christ as the Giver of true, spiritual freedom.

The second brother, Dmitry, stands for the principle of feeling. He is engaged with all his mind and body in sensuality; he is engulfed by eros. Besides, he is visualized as a prey to ungoverned passions; fiery emotions which motivate his every single move. Mitya – the second version of his name – is entirely devoted to forcing Grushenka to love him and who seems to believe in a healing and redeeming power of affection. He trusts that "as soon as she told him she loved him and would marry him, she would become a different Grushenka and he would become a new Dmitry Karamazov – one without vices, with only virtues;" (BK 492) the belief which is shattered since the woman flees from him and his affection. Furious Dmitry plunges desperately into a variety of whims which he has to atone for by penal servitude.

[18] One of the scholars who credits Dostoevsky's last novel with the greatest importance is Belknap who acknowledges that "long before Dostoevsky began writing novels, notebooks, or even letters, he was accumulating and processing data about key themes and elements in *The Brothers Karamazov*" (*The Genesis* 47). As it seems, concepts that appear in the last work of the Russian novelist existed in his mind almost from the inception and, after an extensive period of time, proved to be ripe enough to be expressed in a written form.

Aside from legitimate brothers of Fyodor Karamazov, there is invariably a slinking and morally deformed figure of Smerdyakov; the character always in the dark sensing as a snake, with the use of his bifurcated tongue, the possibility of affliction of pain and suffering. As an illegitimate offspring, he is enforced to be separated from the rest by origin, social position, character and even the body-built. The spiritual unity of the diverse elements of Karamazov family is devastated by his presence and seclusion. Smerdyakov is constructed as the catalyst of brothers' desire to slay their father, perceived by everyone as a threat; their subliminal craving directly impels him to patricide.

The author of the dissertation is cognizant of the fact that both Conrad and Dostoevsky are renowned not only for those works that have been singled out for ensuing analysis of embodiments of the archetype of evil genius. Nevertheless, there is a necessity to narrow the scope down only to those which reveal the most profound compatibility with the cornerstone, Milton's Satan. Those literary characters' attributes correspond to Fiend's ones in the highest intensity; inclusion of others could only be a slight addiction and blurring of analysis.

Hence, the main thesis of the dissertation is as follows: personifications of the common archetype of evil genius presentable in the subsequent chapters of the analysis originate from the primeval model – as a Jungian archetype – which is John Milton's Satan, presentable in *Paradise Lost*. Being marked with indefiniteness, they initially experience disillusionment with the world they exist in (Milton's Satan rebels against God's decree that Jesus, not he, shall be the second-best in the moral universe of the Empyrean) which leads to a wealth of forms of alienation (Satan is plunged into moral / geographical / psychological estrangement; far away from God – the source of life, being hurled down into Hell, and setting off alone on a perilous journey towards moral obliteration of the first people). While being enmeshed in alienation they all develop special aptitudes such as eloquence, and charisma, enabling them to survive in the hostile surrounding, but, on the other hand, they experience a creeping impossibility of existing in such a deplorable manner and their hyped, wounded pride, hatred, passion, negation, and evil plummet them towards a wealth of crimes (Satan is cunning to lure Adam and Eve). Finally, they all experience collapse as the corollary of their wicked life (proud, magnificent cherub is visualized at the end of the epic as a vile, contemptible snake slinking around the infernally perverted version of Tree of Knowledge and devouring ash). Moreover, on their iniquitous path of life some of them encounter characters who advocate the opposite mode of decorum and whose objective is to make evil geniuses see their iniquity (Satan encounters both Abdiel, the faithful servant of God who is brave enough to face alone a horde of fallen angels and Jesus who comes to pass a severe yet just punishment upon King of Evil). What is more, they all undergo rite de passage, allowing them to perceive the horror of their malignancy, unearth their genuine subjectivity, and accept the burden of responsibility for their wicked life; those who are persistent in their evil, are fallen forever.

At the onset of any critical analysis problems of definition and terminology present themselves. Due to the fact that the study is relied on the broad concept of comparativeness of a several shades of the model, the archetype of evil genius, it is required to take recourse to two main methodological methods; approaches indispensable for the proper study. The first of those is a branch of literary theory, archetypal literary criticism, or simply a 'mythographic' approach; the academic study which has tried to fuse the theory of archetypes with that of the myth propagated by such scholars as Claude Levi-Strauss, Northorp Frye and Ernst Cassirer. It has its central attention focused on the interpretation of a text from the perspective

of recurring archetypes, symbols and myths appearing in the character types (especially their emotions, thoughts, undertakings and speeches) and narrative structures of the literary output. The anthropological branch of archetypal criticism is the first one to shed some light on the notions in question; its main attention is focused both on archetypes as recurring symbols as well as the construction and purport of myths as constituents of cultural mythologies. The study upon the concept of Jungian archetypes give rise to discoveries that "permeate to literary study, which example can be Canadian literary school of Northrop Frye from Toronto, which has been engaged in the study of cultural archetypes and responding them literary motifs in relation to problems revealing by Jungian psychoanalysis" (Ivanickova 118).

The latter deploys tools and elements of the comparative literature that is devoted to "comparing one kind of literature with another one or the others and comparing literature with other spheres of humanistic expression" (qtd. in Ivanickova 20). This approach is generally based on the fact that the history of literature is not the history of separated literary works. The body of works comprises the discourse; a living relation between existing texts and those which are in the process of creation. Bakhtin asserts that "an isolated utterance is not possible to exist. It always corresponds to preceding and ensuing ones. None of them is either the first or the last one. An utterance becomes only one link and cannot be analysed without reference to another one" (qtd. in Markowski 161). Due to this infiltration, the same or modifications of archetypes or motifs are definitely found in a variety of literary works. Hence, the attention of a literary critic should be devoted to grapping the fundamental purport of those recurring symbols and analysing their functions in a given work of fiction.

As the title of the thesis implies the study applies for tools of comparative and inter-textual methodology which "further development is more and more accentuated […] [I]n Polish and European humanist thought," (*Joseph Conrad – Konteksty kulturowe* 7) as Krajka remarks. The realization of such an endeavour is possible due to application of a wealth of comparative methodologies and contexts adequate for the analysis of paragons of evil geniuses found in literary works of diverse writers, such as religious-philosophical, sociological-literary, anthropological and cultural approach (it is not amiss to include here the concept of rite de passage which geniuses of evil go through during their existence); and even ideological-philosophical and historical-literary context.

In view of the fact that archetypal literary criticism, heralding that the process of discovering archetypes stands for the main objective of the process of interpretation of a text, along with a comparative approach are to be the foundation upon which the study of the archetype of evil genius is erected in subsequent chapters, it is of importance to include concepts and definitions due to which such an endeavour is possible. This preliminary task is heeded to be indispensable since it emerges as an unavoidable fact that each new user of the term conveys a further implication arriving at the point where the term can mean different things. Hence, it is impossible to proceed without the opening clarification of terminology.

The concept of the archetype stands for the idea of the primal symbol, sign, motif or representation comprehensible for everyone living in the world; the idea which is the most conspicuous in the theory of psychoanalysis, especially that practised by Carl Jung who perceives the archetype as an intermittent symbol, motif or myth in literature or mythology or culture. According to his theory, the archetype is an innate universal conscious psychic disposition or a hidden representation deeply rooted in the collective unconscious responsible both for governing human psyche and creation of substrate from which the basic themes of a human life emerge. What is more, the archetype, "as the universal structure of imagination

is not possible to be analysed logically and it, as the primordial representation, is entirely different from a symbol (either visual or linguistic), which acts as its individual representation" (Markowski 60). Archetypes comprise dynamic 'bedrock' applicable to experiences of all human beings, on the basis of which, after having collected those elements from a Jungian 'pleroma' which one regards advantageous for his development and maturity, each individual tends to construct his own experiences of existence.

The archetype stands for a pure prospect which is able to teleport one's attention to something conceivable or tangible. So, if the archetype stands for a sheer possibility of something initially unspecified, then the focus of its consideration becomes the implementation or realization of the possibility in the specified form, heralded by the given archetype. Hence, the archetype, as an inherent, primordial image or symbol, finds its expression in many a form of literary or social output and thought such as religion, art, myths, rituals or symbols "which can be something very apparent (an unambiguous expression having specific content) or something entirely unapparent (an ambiguous expression having mazy content)" (Eco, *O literaturze* 133-134).

The theory of archetype, derived from the Jungian psychoanalysis, facilitates the process of perception of another sort of archetype instrumental for further analyses in ensuing chapters; the model existing in a literary domain. It is a crucial endeavour to implant such theoretical implications evoked by the Jungian archetype into the literary ground. The outcome of such transplantation could be the concept of a literary archetype; the conception upon which the whole study is to be based – the model which could be analysed due to tenets of literary psychoanalysis, devoted to treating literature as "an array of symbols or visions" (Mitosek 195).

In the dissertation, the concept of a literary archetype is identified in the same manner as it is expressed by Frye who claims that it is a recurring motif that allows one to unite at least two diverse literary works and thanks to that process one can integrate one's literary experience. Certain common methods of character depiction – presentation of appearance, activities and thoughts – are founded on the literary existence of such an archetype. This sort of archetype could be visualized as responsible for "refashioning the material universe into an alternative verbal universe that is humanly intelligible and viable, because it is adapted to essential human needs and concerns" (Abrams 224-225). It is also one of vital foundations of a literary expression which indubitably allows the reader to successfully grasp comprehension of a work of fiction by perceiving it in a larger perspective provided by its socio-literary contexts. Besides, it adds significance and a better insight to the edifice of world's literature.

Hence, an archetype, found in a literary domain, is perceived in the study as an element easily permeating this sphere and owing to that special place and function it is located as if above given texts; it also facilitates the process of analysis of literary symbolism. In the analysis, there is a focus on only one vision of a literary archetype, namely, a literary character treated as an icon of iniquity, an archetype of evil genius. Similarly, as Jungian archetypes are perceived to originate in 'pleroma,' literary characters presentable in the subsequent chapters are treated as derived from the most conspicuous one, evil incarnate, Milton's Satan.

Apart from the concept of an archetype existing in a literary realm of signs and symbols, it is of huge importance to look at the notion of evil. There are, indeed, many ways of visualizing iniquity as the tangible reality in the world, but it is my intention to perceive evil in a specified way. Since Milton's fallen Archangel evokes religious-philosophical implications, it would be a mistake not to conceive that reality with reference to these spheres. Evil cannot be utterly comprehensible with reference only to one side – religious or philosophical – on account of its being a highly complex reality ontologically belonging to those two fields.

Iniquity, indisputably one of archetypes of very strong position in mythology[19] and religion, whose "source […] is in disintegrity of heart, where miraculously evil and good are side by side" (Evdokimov 97) and as a binary opposition to good and anything that is defiance of the will or commandments of God or gods, designates, among others, the situation of rebellion, usually taking roots from disagreement with the vision of history of one's life God is conceiving. Such a disposition of a man frequently leads to anxiety towards caring and loving God, next to distrust in His words, to disbelief in His existence mixed with hatred which ultimately transforms itself into evil – in speech, deeds, thoughts – which pushes one to negation and rejection of God.

Theologians along with philosophers tend to define a versatile theory of evil by splitting the definition into three categories of wickedness. First of those is the natural evil – accentuated, among others, by Hume – mostly visualized in nature and natural disasters, allowing one to obtain some knowledge concerning a man's place in the universe. This shade of evil is correlated with the sinful activity of a man – signifying the second sort of evil, the moral one. Undeniably, one feels an alluring proclivity for doing evil rather that good and by doing so, distorts the rules of nature, mainly due to over-exploitation, misinterpreting the directive addressed to him in Eden – to "rule / Over the fish and fowl of sea and air, / Beast of the field, and over all the earth, / And every creeping thing that creeps the ground" (PL VII.520-523) and whose most menacing vision in the literary context, implying the freedom of choice, is probably visualized by Ivan in *The Brothers Karamazov*. Such a horrid description is worth being cited wholly:

> Imagine a baby in the arms of his trembling mother, with Turks all around them. The Turks are having a little game: they laugh and tickle a baby to make it laugh too. Finally they succeed and the baby begins to laugh. Then one of the Turks points his pistol at the baby, holding it four inches from the child's face. The little boy chuckles delightedly and tries to catch the shiny pistol in his tiny hands. Suddenly the artist presses the trigger and fires into the baby's face, splitting little head in half … Pure art, isn't it? […] I think that if the devil doesn't exist and is therefore man's creation, man has made him in his own image (BK 317).

What an atrocious vision of a man, initially created as "little less than God" and crowned with "glory and honour," obtained from God, who is extolled "by the mouth of babies and infants," "dominion over the works" of his hands and uplifted by Creator's putting "all things under his feet" (Psalm VIII.2, 5-6). There is, however, one essential element in those two clashing images of a man which makes it even more appalling. It is the icon of child, who in biblical revelation has a privilege to communicate with its Maker, yet being unable to speak, and it metaphorically sucks life from Him. Whereas, Dostoevsky's villain morbidly takes its life away while indulging himself in a horrendous whim, and by doing so, plays God – a gruesome approach confirming here a complete implementation of Satan's seductive lecture delivered to biblical Eve: "you will be like God" (Genesis III.5) – whose inviolable right is to distribute life and death. Unquestionably, those two categories

[19] Eliade argues that "if there is one human experience ruled by myth it is certainly that of evil. One can understand why: the two major forms of experience – moral evil and physical evil – both contain an enigmatic element in whose shadow the difference between them tends to vanish" (199).

of wickedness refer to “evil things that people do to each other and themselves” (Alloway 214) and they are not so easily rationalized due to the fact of involvement of whole human being, including free will, mind, freedom or intentions, in the process of evil-doing, which destructively affects all people around.

Lastly, the metaphysical evil, mostly associated with philosophical implications, evokes the assumed incongruity between religious premises in the omnipotence and profound goodness of God and a tangible expression of evil in the assumingly impeccable world – “And God saw everything that he had made, and behold, it was very good” (Genesis I.31). This sort of evil – so vehemently experienced and felt by utterly logical and sceptical Ivan Karamazov – is strictly connected to the philosophical-religious concept of “the problem of evil” which stresses that such side-by-side existence of good (represented by God or supreme essences) and evil (symbolized by Satan or other dark powers) is absolutely unfeasible. While perceiving touchable effects of evil in the universe (Ivan cannot accept God as the Creator of the universe on the ground of an inexplicable anguish of those who are perceived as innocent, namely, children), the supporters of this hypothesis advocate the idea that such a supreme being as God, easily capable of annihilating evil, cannot exist. This dilemma proves to be the meeting point of religious assumptions with theories promoted by philosophy, whose tenets point to evil as the lack of good signifying human deficiencies and tendencies towards malignity or as the tiniest shape of good, as it is avowed by Leibniz.[20]

Relying on, and eventually narrowing down versatile definitions of the concept of iniquity, it is my objective to deploy in the analysis only one specific conception of evil – the one which delineates and defines icons of iniquity in the most profound manner. In chapters proper of the dissertation malevolence practised by incarnations of the archetype of evil genius is perceived as a combination of rebellion – not only against God, but also against the thorny situations they experience – with the moral vision of iniquity that manifests its insidious power by means of plethora of crimes. Throughout the whole body of the analysis icons of wickedness are shown as exercising moral evil by premeditated infliction of atrocities upon others.

Lastly, as far as the notion evil genius is taken into consideration, Rene Descartes, French philosopher is treated as the first to deploy this expression in his *Meditations on First Philosophy*. He accentuates the existence of the ‘reality’ called evil genius that, as a counterpart to God, who is “supremely good and fountain of truth,” (qtd. in Bouwsma 141) is “not less powerful than deceitful” and “who has employed his whole energies in deceiving”. This being is, according to the Cartesian philosophy, the powerful figure who uses up “heavens, the earth, the colours, figures, sound and all other external things, ... in order to lay traps for my credulity” (141). In fact, it is visualized as an illusion of an external world and also as an illusion of Descartes’ body and his bodily sensations. “I shall consider myself as having no hands, no eyes, no flesh, nor blood, nor any senses, yet falsely believing myself to possess all these things,” (141) concludes the philosopher.

Although most thinkers agree that the Cartesian evil genius is omnipotent, relying on the assumption made by Descartes himself that it is “not less powerful” than God who, as the Supreme Being reveals such an attribute, some scholars, such as Richard M. Kennington, acknowledge that the evil genius is never declared to be all-powerful. It is indeed conceptualized as “not less powerful than deceitful,” therefore it, and its force, cannot be conceptualized

[20] As Tatarkiewicz argues, Leibniz “did not deny that the flawless world was imperfect as to its details, that the metaphysical, physical and moral evil existed – limitations of the finiteness of a being, […] He claimed, however, that those limitations were necessary for the greater good of the world” (2: 90).

as equal to God and His omnipotence. Whatever capabilities and their intensity of such a gifted being, it is not amiss to state that it is in fact a very powerful character capable of committing a wealth of various, immorally wicked, deeds.

Owing to the fact that a comparative archetypal criticism appears to be basic there is a necessity to deploy other methods in the analysis of epitomes of iniquitous masterminds. Apart from comparative/intertextual/meta-linguistic implications postulated by such poststructuralists as Bakhtin and Kristeva – referring to a text as "not only autonomous entity, but also harmonious one, which makes it be perceived as living integrity" (Markowski 142) easily falling into interaction with other texts – the thesis is also based on the following theoretical premises and notions that do not function, mostly, directly in the text of the dissertation but, what is more significant for the analysis, comprise the body of parameters shaping the author's construction of the study.

The first of those is a psychoanalytical assumption since psychology discloses a lot in common with literature on the ground of the same origin, the human psyche. According to Markowski, "psychoanalysis applicable to literary theory [...] focuses mainly on nervous subject expressing one's subjectivity through the text. Literary text, then, is treated as a symbolic representation of neurosis" (53). In truth, all literary characters disclose, despite their powerfulness revealed in a variety of shapes, one serious weakness – they are, according to their morbid philosophy, subliminally depraved of something which is so precious to them and development of their own subjectivity, and by reason of this lack or an irrevocable wound, they experience a form of neurosis that vehemently pushes them towards evil, the only seeming option for them.

Furthermore, the analysis relies on the shift from a psychoanalytic vision of an alienated figure unremittingly searching for a shattered personality and looking for as much contentment as possible by immediately getting rid of any form of suffering (mostly manifested in the Miltonian Satan's fleeing from anguish triggered by Fall) to both Bakhtin's concept of a subject accountable for his deeds and Ricoeur's subject constructed in his *The Conflict of Interpretations and Symbolism of Evil* – the one who is adjusted to expressiveness perceived as a fundamental human capacity enhancing the process of building one's subjectivity, as it is mostly noticeable in Conrad's Kurtz. The study also takes recourse to the philosophy presented by Kierkegaard, Danish existential philosopher, especially deploying his concept of the interior progressive movement of a subject towards self-discovery – reiterating in that way "the significance of the inward process in attaining the highest truth" (Bobrowska 207) – experienced concurrently with the reality of collapse endured by embodiments of the archetype of evil genius.

The author of the dissertation plan to incorporate the concept of crime, transgression, and the will to power – intensely manifested in Smerdyakov Karamazov and Kurtz – proposed by Stirner and Nietzsche claiming that owing to the fact that any sort of belief is not privileged to be treated as sacred, there are not any norms, limitations, and responsibilities. Accordingly, one is welcome to indulge oneself in hyperactive egotism and have recourse to crime against either those who limit one's autonomy or oneself by means of suicide (committed by Smerdyakov), perceived both as a definitive rejection of God – the Giver of life and one's power over existence. Subsequently, there is a necessity to include de Sade's conception of desire, experienced so vehemently by both the Miltonian Foe while admiring Eve's gorgeousness and Dmitry Karamazov – primarily manifesting itself in the sexual instinct – seen as the strongest impulse that on the one hand is the expression of nature, and, on the other, the blind force that demands the total hopelessness of human beings. Along with them, there is also the concept of rebellion, embodied by utterly rational Ivan Karamazov, and analysed by Camus in his *The Rebel* who

holds that revolt is an indispensable element of existence facilitating the painstaking process of unearthing one's twisted subjectivity.

The concept of power – associated with both the notion of charisma suggested by Weber and the conception of alienation perceived by Hegel – advocated by Foucault in his book *Power / Knowledge* is to be included in the analysis since icons of iniquity are willing both to break from the surveillance and suppression of a higher force (as Satan from God) and to use a wealth of forms of power so as to achieve their own, wicked, objectives. According to the French philosopher, the subject is not possible to be 'moulded' without his reference to power seen by him as "the effect of consolidation of institutionalized discourses" (Markowski 535) and a cacophony of social practices. In truth, this irresistible yearning can take a few forms, e.g. the force over other people, the control upon uncomfortable events, and the urge to obtain arcana of uncanny knowledge or wisdom giving one the power to control or at least to change rules of nature, the craving for fame and riches and also the power over their own wickedness. It is of importance to emphasize the fact that incarnations of the archetype of iniquitous mastermind find their place in reality called 'banality of evil' suggested by Arendt in the book entitled *Eichmann in Jerusalem: A Report on the Banality of Evil*. Here she describes the thesis that the great evils in history are not executed by sociopaths but rather by ordinary people who accept the premises of their state and therefore participate with the view that their actions are normal, fulfilling in that way their behests (the similar process of normalization of evil is detectable in Philip Zimbardo's concept called 'Lucifer's effect'). It is possible to propose the hypothesis that the influence of the surrounding world is so overwhelming for them that, being devoid of its excruciating sway, they could behave differently.

The final assumption is that places, which in literary expression can be classified as meaningful signs, reveal an enormous influential potential upon evil geniuses, confirming the thesis of Emrys Jones who, in his book entitled *Scenic Form in Shakespeare*, advocates the existence of dramatic value of elements of the presented world. Unquestionably, Milton wishes the reader to distinguish Satan's horrid den of sadness and death as begging to live as soon as demons start to fill this auditory and spatial emptiness with their various activities. The place is figuratively being filled with negative emotions, and as a result, Hell, marked with extremities such as hot and cold elements, forces inhabitants to take decisive steps so as to escape from the abode. Furthermore, many a time the spatial entity is conceptualized as having a unique unity with the evil genius, the place is characterized by the genius and his activity and conversely the genius assumes some intrinsic features of a given place. As the example of such a close symbiosis between the place and the literary character is Kurtz who experiences an intolerable suffering while being severed from his beloved jungle.

2. John Milton's Satan

> Milton's imposed chastity and his youthful inflammability are evidence of a strong creative urgency, and refute the silly legend of the poet as a bloodless, marrowless, sexless, remote and emaciated Puritan (Sampson 362)

Even the fleeting glimpse at the history of the 17th century England, perceived in its broad sense, allows the reader to perceive that time as an exceptionally troublesome period. It is the time of significant changes, transformations and struggle, the period of radical dislocations in existence of English people. "The causes of the contemporaneous revolutions and upheavals of the mid-seventeenth century are no doubt to be found in all-European crisis of that period," (147) notes Hill. A powerful tension detectable in almost every branch of human activity is principally noticeable in affairs connected with royalty, religion and literature; the latter readily assuming the role of a catalyst of people's anxieties. The period is marked not only with the change of dynasty, from the Tudors to the Stuarts, the tragic beheading of Charles I (the only one example in the English history of such a tragic finish of the member of royalty), the Protectorate with Oliver Cromwell as its leader, the Restoration in 1660, but it is also stigmatized with the horror of the civil war, 1642-1649, taking its roots, ironically enough, in quarrels over religious divergences.

In fact, people have just stopped to experience happiness in their ordinary lives, as it was during the reign of Elizabeth I. As it is asserted by Pooley in *England in Literature* in "the seventeenth century this feeling of unity and merriment came to an end. [...] Englishmen took up arms against Englishmen in one of the bloodiest civil wars in history" (195). At its core, there is the struggle over two visions of religiosity in England, namely the Anglican and the Puritan one. To make the whole affair even more appalling, a serious split between people is based upon their approach towards the Church itself and its rituals. Puritans, as the name clearly indicates, opt for radical changes, dexterously incorporated into "a wealth of brochures of a spiteful tone," (Green 58) legitimizing them to cleanse the Church of England from Roman Catholic aspects.[21]

The echo of this purification-ridden approach, tinged with derision, is clearly heard in Book III of Milton's epic *Paradise Lost* wherein the despondent wanderer, Satan, arrives at the place justly called "The Paradise of Fools," the spatial entity wherein the Puritan situates, as it is luminously portrayed by Werblowsky, all victims of "all Icarus-flights" (44). There he becomes a witness to a bizarre phenomenon, brought to the stage with the expression "when, lo!" – "A violent cross-wind from either coast / Blows them transverse, ten thousand leagues awry, / Into the devious air: then might ye see / Cowls, hoods, and habits, with their wearers, tossed / And fluttered into rags; then relics, beads, / Indulgences, dispenses, pardons, bulls" (PL III.486, 487-492). Seen in that light, Puritans' desire is focused upon having their Church with the simplest liturgy.

Significant is the fact that, as hinted so far, the realm of literature is also marked with tension, giving birth to two distinctive groups of poets. On the one side, there are the Metaphysical poets (e.g. John Donne, John Dryden, George Herbert) whose "work shows

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[21] Adding some information about religious conflicts as portrayed by writers of those times, Stocker asserts that generally accepted "assumptions regarded the Roman Catholic Church as Antichristian, and to this Milton and Marvell added the corrupt Anglican episcopacy of England. All such corruption finds its archetype in Satan / Antichrist […] In effect, Antichrist is the embodiment of falsity both religious and political" (63).

a surprising blend of passion and thought; their poems are full of learned imagery and striking conceits, and, at their best, reveal great psychological insight and subtlety of thought development" (Mazur, Bela 132). On the other hand, there appear the Cavalier poets (Robert Herrick, Richard Lovelace, and Sir John Suckling) who deal chiefly with the conceptions of love. Notably, exactly between them materializes the solitary figure of a literary genius, John Milton, accurately glorified as "the successor of Spencer, since both of them wrote epic poetry characterized by a high moral purpose and both treated their vocation, in the Renaissance humanist fashion, as a serious and ennobling call in service to their country" (127).

John Milton (1608-1674) – the poet of a luminous creativity yet being "rigid, puritanical, misogynistic, vindictive, […] verbose without being witty, self-righteous yet torn by conflict" (Broadbent, "Milton's 'Mortal Voice'" 101) – is treated, among other epithets attributed to him, as a particular sort of Puritan.[22] His Puritanism, as it is asserted by Broadbent, "was much more spiritual and political than behavioural" (Broadbent, *Paradise Lost* 77). On one hand eager to dispose of anything that is associated with the Roman Catholicism, as it has been accentuated by reference to "Paradise of Fools" in Book III of the epic, but, on the other, in dire contrast to established tenets of Puritanism (taking its dogmatical roots from Calvin and his vision of Church and salvation), he is seen as rejecting the concept of predestination by firmly accentuating the existence and importance of free will in human existence.[23]

Yet, in lieu of a thought entertained by such critics as Herford and Hamilton (they claim that Milton's Puritanism is completely divided between two opposing modes of interpretation), it is necessary to base the analysis of the great Puritan's life and artistic output on a statement (which the author of the dissertation personally believes to be closer to truth upon Milton) expressed by the author of *The Rise of Puritanism* who observes that "in the cultivation of his gifts […] he found not distraction and escape from the Puritan urge to salvation and service, but the strongest possible confirmation" (Haller 306). Hence, although the importance of free will is strongly accentuated in his epic to the degree never found in any other Puritan poets, it is significant to assert that Milton's ideas are broadly Protestant and his overabundant Puritanism places him ahead of his own times. In truth, the concept of free will comprises the fulcrum of the narrative of the epic. It is indubitably the basis of Milton's moral universe delineated in *Paradise Lost*, the poem that "attempts to deal with the Christian story of the Fall in a decorative, poetic way" wherein the poet "illuminates the central paradoxes of the human situation and illustrates the tragic ambiguity of man as a moral being," (Sikorska 205) but, likewise importantly, delineates his vision of negation and rebellion incarnate, that is Satan.

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[22] While pointing to Milton's outlandish attitude towards Puritanism, detected especially in his poem "Il Penseroso," Sanders suggests that the author of the epic "is conventionally reliant on the panoply of the old religion rather than on the clear and unfiltered light of reformed faith" (229).

[23] As far as Milton's religious inclinations and tendencies are taken into consideration, it is advisable to include an assumption expressed by Grierson who categorically acknowledges that "those who have still reverence or affection for the Catholic tradition have recognised in Milton a thorough-going and undisguised enemy. Newman selected Milton and Gibbon as two great English writers both inspired by a bitter hostility to the Catholic Church and its teaching (254-255). Furthermore, the same scholar accentuates that thinkers, theologians and writers of the 17th century widely held that "Milton was not theologically an orthodox Protestant […] Apart from his theological heresies he lacked, indeed rejected the Protestant doctrine of the entire worthlessness of human nature" (252) by putting direct emphasis upon the concept of free will which human being is endowed with.

The great Puritan's moral universe[24] is based upon a few premises. First of those implies that God or the Deity whose attributes are unity, "truth, immensity, infinity, […] omnipresence […] divine power, and excellence," (Curry 26-27) creates the universe *ex deo* not *ex nihilo* (an argument being a heresy on account of the fact that in line with the orthodox view God creates the universe *ex nihilo*, before the creation there is only void). Accordingly, the universe is to be treated as an infinitely expanding circle of goodness taking its substance directly from God. Owing to this escalating sphere, all creatures existing there assume a status of created beings endowed, among other gifts, with free will and intelligence. Every created being, deploying its aptitude of free will, is capable of trespassing the boundary of the sphere delineated by immeasurable Good. Sadly, such a move equals loss of status distributed by the Creator and achievement of its opposite, namely the position of non-being or non-existent, and plunging into evil.

It is precisely what happens to rebellious Satan who, upon announcing his pronouncement underpinning his moral principles – "Evil, be thou my Good" (PL IV.110) is treated by Lewis in such a derogatory approach: "Satan's level of intelligence has sunk below zero, as this is tantamount to asserting 'Nonsense be thou my sense'" (qtd. in Werblowsky 8) or by Grossman who emphasizes that the "intimate connection of Satan's identity and his sin is indicated by the banishment of the name Lucifer from heaven," and, to continue with the scholar's flow of thought, when "he allowed exorbitant desires to obscure the light he once bore, Lucifer ceased to exist. Satan's role as adversary is thus the limit of his being" (76). Finally, iniquity as a reality existing in universe arises from an erroneously deployed free will – Russell asserts that in accordance with "Milton's scheme, God declared freedom for angels and humans and, as a corollary of freedom, permits evil" (*Mephistopheles* 96) – mixed with revolt undertaken by the creatures.

It either ultimately pushes itself into annihilation (defeat of iniquity in Hell upon Satan and his followers' assuming shapes of serpents) or transforms itself into goodness (an indirect example of such a transformation could be the figure of Abdiel, the angel who among the sacrilegious is found innocent, but on closer inspection of Satan's eloquence, he decided to come back to God and stay faithful to Him).[25] Hence, it is of significance to assert that the "acceptance of evil in the world," as it is held by Sikorska, "stems from Milton's conviction of that evil is presupposed in God's creation of the world" (205). On account of his assuming the status of non-existent, Satan is forced to inhabit the absolute caricature of Empyrean, namely, Hell, the vile spatial entity saturated with such concepts as anti-good, deadliness, alienation, silence, and reversed hierarchy of values. In line with Bednarek, "the effects of Milton's Prince of Darkness's efforts are, generally, caricatured replicas of God's deeds. *Creatio ex nihilo* is one of the attributes of Lord's power, Satan, however, cannot create from nothing and that is why he has to make use of archetypes" (309-310).

As the narrative of the epic is being gradually constructed, the reader is steered to perceive places, relations existing there and emotions permeating them as being shaped by free will. Heaven, as the realm of the Omnipotent, is shown as overflowing with creatures endowed with obedience and submission to God. Angles are visualized as freely opting for God's surveillance by accepting Omnipotent and his Son's supremacy. They liberally

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[24] The author of the dissertation bases the presentation of Milton's moral universe primarily upon two works of criticism. The first one is *Milton's Ontology, Cosmogony and Physics* by Walter Clyde Curry; the latter one is *The Reading of Paradise Lost* by Helen Gardner.
[25] On faithful Abdiel's bravery while opposing Satan's horde see PL V.803-907.

extol them as their Lords attracting universal praise. The concept of free will permeating the space of the Empyrean is detectable not only in obedient angels' disposition; it is, ironically enough, shown in Lucifer[26] and his host's attitude towards God. They are equally gifted with free will but their disposition is entirely opposed to the one attributed to emissaries of God. The rebellious freely opt for Lucifer's supremacy (after having been tempted with his eloquence brimming with notions of injustice) which denotes rejection of their Creator, treated by Milton throughout the epic as the Giver of life and meaning to creatures' existence. Consequently, the army of the disobedient, by reason of severance from God, assumes the status of non-existent, is ultimately erased from the Books of Life, and is hurled headlong from the Empyrean into Hell, the reversal of Heaven.

Satan's new realm is equally visualized as possessing free will as its prominent feature. It is evident during the diabolical synod in Pandemonium when Foe's co-partners are asked to freely express their opinions as to their future moves. Furthermore, upon Satan's leaving for a mission of destruction, demons are delineated as dispersing into all possible directions all agog to perform a variety of tasks, according to their inclinations. Other spatial entities and relations between dramatis personae in Milton's moral universe are in equal degree flooded with free will entertained by those existing there – "Happiness in his power left free to will, / Left to his own free will, his will though free / Yet mutable," (PL V.235-237) emphasizes God to Raphael so as to render his latest creature unpardonable in view of an oncoming threat, in the shape of furious Satan, to Adam and Eve's endowment with free will.

Accordingly, the artistic and narrative genius of the mature and ingenious epic poet who is, in accordance with Coleridge, "the deity of prescience" that "stands *ab extra* and drives a fiery chariot and four, making the horses fell the iron curb which holds them in," (qtd. in Hartman 102) presents the researcher of Milton with the prevailing figure of Satan. Being identified as the most conspicuous paradigm of the archetype of evil genius, the Miltonian Arch-rebel is, nevertheless, shown as materializing in the poet's imagination that, as it is widespread in the realm of literature perceived as a constant flow of intertextuality, draws upon delineations of the rebellious Traitor proposed by preceding authors.[27] One of generally accepted influences is the figure of Lucifer – who analogously to Faustus "repeatedly contemplates repentance and repeatedly rejects it on the double ground of pride and despair" (Russell, *Mephistopheles* 94) – sketched by Dutch writer and playwright Joost van den Vondel (1587-1679) in his dramas entitled *Lucifer* (1654) and *Adam in Exile* (1664).[28] In the first one the mutinous angel is depicted as envying – instantaneously after Gabriel's passing the news about Creator's pronouncement to become embodied in humanity – "both this honor, and the innocent sexual love between Adam and Eve," (94) whereas in the latter with "the help of Asmodeus, Lucifer sends Belial in the form of a serpent to corrupt Eve, who in turn ruins Adam" (95). Furthermore, it is feasible that John Milton is under the spell of Christopher Marlow's (1564-1593) *The Tragical History of Life and Death of Doctor Faustus* (published in 1604), depicting the life of "a character who wants infinite power to become the 'great emperor of the world',"

[26] The figure of Lucifer, meaning "the son of the morning" or "light-bringing, morning star," is depicted a few times in the Holy Bible. The most direct one is incorporated into Isaiah's prophecy in wording: "'How are you fallen from heaven, O Day Star, son of Dawn! How you are cut down to the ground, you who laid the nations low!" (XIV.12).

[27] Harding asserts that to "accommodate the character and fate of Lucifer to human understanding […] Milton called in the aid of classical mythology," (85) and, what is more, he holds that the figure of Phaeton or Typhon is closely associated with Lucifer.

[28] On similarities between the author of *Paradise Lost* and Vondel see *Milton and Vondel, A Curiosity of Literature* by G. Edmundson.

(Sikorska 145) wherein the figure of Mephistopheles materializes so as to offer his service to an imaginative scholar to achieve his objectives.[29]

Accordingly, my aspiration is straightforward and clear, though troublesome at times: a meticulous analysis of the archetype of evil genius from as many angles as possible. Having in mind a genuine assumption that it "is surely the simple fact that if *Paradise Lost* exists for any one figure, that is Satan. [...] It is in the figure of Satan that the imperishable significance of *Paradise Lost* is centred," (Tillyard 276) the author embarks upon the study with resolve, which is devoted to disclosure what makes Foe so imperative for the epic and its construction, focusing attention on his position of the most excellent paragon of evil genius.

Hence, at the preliminary phase of his despicable existence in Hell, the archetypal image of iniquity indubitably partakes of the vision of the depraved one delineated by David in Psalm XXXVI: "Transgression speaks to the wicked deep in his heart; [...] For he flatters himself in his own eyes that his iniquity cannot be found out and hated. The words of his mouth are mischief and deceit; [...] He plots mischief while on his bed; he sets himself in a way that is not good; he spurns no evil" (1-4).

2.1. Satan's Audacious Abilities

He trusted to have equalled the Most High,
If he opposed; and, with ambitious aim
Against the throne and monarchy of God,
Raised impious war in Heaven and battle proud,
With vain attempt
(PL I.40-45)

Essentially, Satan – "the first Archangel, great in power, / In favour, and pre-eminence" (PL V.660-661) – is delineated as the one who brings in a powerful manner light to those uncivilized and depraved. He is "a weather-beaten vessel" (II.1043) that "with thoughts inflamed of highest design / [...] toward the gates of Hell / Explores his solitary flight" (630-632) so as to tread the path towards the newly-created world to allow "Death / [...] dwell at ease" (840-841).[30] But in spite of the fact that Satan does have a multitude of fine qualities, Foe is never offered as a commendable enemy of Empyrean God, nor is he first

[29] It is feasible that Miltonian Satan's words shouted in Book IV – "Which way I fly is Hell; myself an Hell (75) bears resemblance to Marlow's Mephistopheles' – "Hell hath no limits, nor is circumscribed / In one self place: but where we are is hell". As far as other examples of influence are taken into consideration, it is essential to add that Milton could have read some of the Anglo-Saxon Bible poems, e.g. Genesis B – the one attributed to Caedmon who, according to Bede, "was a herdsman, ignorant of poetry and unable to sing until one night he was inspired by an angel in a dream" (Sikorska 34) – dealing with angels' collapse and Christ's harrowing of Hell. In Caedmonian poem the reader is offered such a vision of Satan – "he was once God's angel, radiant in heaven, until his mind led him astray, and his pride most strongly of all, so that he would not honour the word of the Lord of hosts. Within him pride swelled about his heart, outside him was hot grievous torment" (qtd. in Broadbent, *Paradise Lost* 35). Furthermore, the author of *Paradise Lost* admires the tragedy by Hugo Grotius (1583-1645), Dutch philosopher, *Adamus Exul* (The Exile of Adam) composed in 1601 that furnishes him with passion which blooms in the epic. Russell enumerates possibilities of secondary influences such as Phineas Fletcher's *The Locusts or Apollyonists* (1627), Serafino della Salandra's *Adamo Caduto* (1647), or Abraham Cowley's *Davideis* (1656). It could be noteworthy to incorporate thought here that Miltonian archetype of evil genius bears resemblance to Shakespeare's epitomes of iniquitous characters with whom he shares "an obsession with self and a willful ignorance of the reality of other creatures and of the cosmos as a whole" (Russell, *Mephistopheles* 97).

[30] In the Roman Catholic Bible, in the Book of Wisdom composed probably by Solomon, there is a chapter entitled "The Godless' Mistake" wherein the reader can come across such a massage: "Death entered the world by means of Devil's malice and it is endured by those who belong to him" (II.24).

overestimated and then besmirched. Furthermore, Grossman holds that from the beginning "Satan is presented as a character without volition, whose range of action is limited to attempts to negate divine initiatives" (35). The scholar likewise asserts that "Satan perceives God as his alter ego and reacts aggressively to God's creative activity as if it were an attempt to appropriate his power of action" (35). But regardless of it all, the most perceptible feature of Romantic thought on Milton's Satan is unquestionably the elevation of the Prince of Hell from the position of the evil mastermind, a villain whom one is obliged to despise for his evil-doing, to the figure of the tragic hero, enmeshed in a cosmic conflict, whom it is impossible not to admire, think highly of, and sometimes pity.

To give only a few names of the admirers of Satan as a tragically constructed archetype of evil genius, the reader can embrace such writers as Blake, Hazlitt or Shelley, all of them unequivocally expressing admiration for the splendour of the Miltonian Fiend that is "presented with greatness and depth to match the magnitude of his opponent God," (Sikorska 205) and whose heroism provokes liberation of the same type of angels from an alleged tyranny of the Omnipotent along with magnificence of his persuasiveness and scheming.

As the narrative of *Paradise Lost* is being unfolded, the Arch-rebel is delineated as an ancient hero that is compared to Prometheus[31] who, like this mythologized hero, "had stole Jove's authentic fire" (PL IV.719). As the archetype of evil genius, he is endowed with superb attributes such as leadership, fearlessness, shrewdness, resolve and eloquence; capacities indubitably facilitating the process of his assuming the apparel of the most noticeable paradigm of the given archetype. Thus, it is far from any doubt that "the adversary of God and Man must be presented in majesty and magnitude if he is to be worthy of his place in the story – that he must have, in fact, all the fascination of evil" (Sampson 368).[32] What is more, he detests accepting the dictatorship of God and openly protests against his authoritarian reign in the Empyrean.[33] According to Raleigh:

> Satan unavoidably reminds us of Prometheus, and although there are essential differences, we are not made to feel them essential. His very situation as the fearless antagonist of Omnipotence makes him either a fool or a hero, and Milton is far indeed from permitting us to think him a fool. The nobility and greatness of his bearing are brought home to us in some half-dozen of the finest poetic passages in the world (133).

[31] As far as relation Satan – Prometheus is taken into consideration, it is of necessity to incorporate the thought here that importance of this relation is recognized, apart from other writers, by Percy Bysshe Shelley (1792-1822) who in his seminal literary work focusing its attention upon the theme of damnation, *Prometheus Unbound* (1820), asserts that Prometheus is "more poetic character than Satan, because, in addition to courage and majesty, and firm and patient opposition to omnipotent force, he is susceptible of being described as exempt from the taints of ambition, envy, revenge, and a desire for personal aggrandisement, which, in the hero of *Paradise Lost*, interfere with the interest" (qtd. in Broadbent, *Paradise Lost* 42-43).

[32] Daiches summarizes Foe's inclination for wickedness in such a way: "character of Satan as drawn by Milton shows the continual misuse of potential good qualities which become first distorted, then obscured, then perverted into evil which is at last obviously repulsive," which discloses "the gradual but inevitable destruction of personality once irrational pride is allowed to govern all moral choice" (169). Besides, according to Tillyard, Prince of Hell "stands for ill-regulated passion. Not only has he the primal sin of inordinate ambition, but he cannot even control himself when carrying out his evil intensions" (310).

[33] Bryson declares that "with Yahweh firmly entrenched as part of his character, the Father is, in a sense, trapped in the role of a divine military tyrant, unable to escape from it, or lay down the power and trappings of his heavenly throne" (99). It is essential to acknowledge the fact that God's approach towards Lucifer indubitably triggers archangel's decision for revolt and it facilitates to perceive Lucifer as a dynamic character.

Accordingly, what has seduced so many readers is the towering figure of Satan, majestic in his fall, audacious and intellectual in his endeavours and exceptionally eloquent while being engaged in many verbal outbursts that, as for Paul Ricoeur's 'subject,' are accountable for constructing his subjectivity.

2.1.1. Satan's Powerful Eloquence

> [...] but he, his wonted pride
> Soon recollecting, with high words, that bore
> Semblance of worth, not substance, gently raised
> Their fainted courage, and dispelled their fears;
> (PL I.527-530)

Milton's King of Hell[34] is principally admired because of his aptitude of expressiveness – "Satan has no less than five long soliloquies, almost as many as Hamlet" (Gardner 31) – allowing him to be seen as an outstanding orator whose exceptional techniques of presenting dire facts as beneficial ones and prevaricating, exercising flattery, hypocrisy and falsehoods are tokens of his steadfastness in seducing and eventually morally annihilating the first people. Furthermore, his oratory makes him be perceived as he really is inside – the magniloquent fallen archangel torn, both inwardly and outwardly, with pride-ridden hatred, revenge and envy, yet enthusiastically exerting a prevailing sway upon other characters in the moral universe of the epic. He is the depraved one whose inner existence is depicted by the descriptive language that Milton formulates for that purpose. 'God of this World' demonstrates his excellent capacity from the very inception; what is more, he is absolutely aware of its value and necessity for his malevolent existence, thereby allowing him to unearth his genuine personality of wickedness incarnate, partially on account of deliberate application of positive features to ignoble ends.

For that reason, he is first of all heard and only then seen as the Monarch of Hell. It is his indispensable weapon against the setbacks he suffers along his path of development as demons' Emperor whilst being in the throes of predicament stigmatizing his agonizing path of consequences of rebellion. Thus, in order to alleviate an excruciating burden he deploys a rhetoric overflowing with emotional touches. He even drives at fallen angels' wounded ambition by ironically implying their vile condition wishing to revive those who have become depraved of all hope and are plunged into an ultimate anguish, grudgingly taking an unavoidable consequence of both defiance and obliteration of relations established in the Great Chain of Being.

Fiend's rhetoric is brimming with lofty expressions which can effortlessly be summarized in the statement: I – functioning in your new world as an unshakeable point of reference – am your lord who helped you reject God's servitude and I, and only I, shall bring you authentic freedom and bliss. The victorious shout "me preferring" (PL I.102) resounds the infernal dome convincingly confirming and legitimizing Foe's action. As Daiches has put it, "the style often known as 'Miltonic' is, it is hardly an exaggeration to say, the high Satanic style of perverted rhetoric which led so many romantic critics to acclaim Satan as a hero" (9). The harangue has planted the seed and Beelzebub's first oration is in fact an acclamation of his master, the guarantor of security and order in their new abode. He extols not only

[34] Appellations play the fundamental part in *Paradise Lost*. They are virtually brimming with Satan's 'aliases'. The reader can get to know him under such titles as "Arch-Enemy," (I.81) "Foe," (122) "Chief," (567) "Commander," (589) "Emperor," (II.510) "Traitor," (689) "Adversary," (III.81) "Tempter," (IV.10) "Fiend," (166) "Devil," (502) "the grisly King," (821) "revolted Spirit," (835) "the Prince of Hell," (871) to name only a few.

Satan's position as a leader who appears to be capable of releasing them from dire straits but also presents him (he accomplishes his acclaim as an excellent lawyer) as a supreme warrior who fights for the good cause. According to Edward Dowden, "Satan's best hopes are founded on the liability of a heroic leader" (qtd. in Muldrow 124). The second-best eulogizes Satan in such a manner:

> 'O Prince, O Chief of many throned Powers
> That led th' embattled Seraphim to war
> Unde thy conduct, and, in dreadful deeds
> Fearless, endangered Heaven's perpetual King,
> And put to proof his high supremacy,
> Whether upheld by strength, or chance, or fate! (PL I.128-133)

Accordingly, owing to deployment of flattering epithets, the speech could be treated as the voice of the fallen crew's trepidation as to their future in Hell. Beelzebub knows that in such inhospitable surroundings it is indispensable to praise the one deemed the strongest both to deplore him for protection and to place the burden of responsibility for further action solely upon him. Subsequently, the reader is bombarded with sublime expressions concerning Satan's position as an intrepid redeemer of fallen angels: "'Leader of those armies bright / Which, but th' Omnipotent, none could have foiled'," (272-273) "great Commander" (358) and "their great Sultan," (348) to count only a few. Although the status of Satan appears to be unshakable and his resolve so unflinching, being in truth the legitimate instigator of iniquity permeating the matrix of relations in Hell, Fish points to the simple fact that Foe's "apparent heroism is discredited by covert allusions to other heroes in other epics, by his ignoble accommodation to the 'family' he meets at the gates of Hell, by his later discoveries squatting at the ear of Eve in the form of a toad" (344). Despite the disguise of intrepidity, he proves to be a fake who experiences trepidation as to such a trifle as his subjects' judgment upon him.

He dexterously uses magniloquence both as an excellent speaker and a legitimate sovereign of Hell as well, allowing the reader to perceive him in terms of Ricoeur's conceptions upon the figure of the embodied subject that is primarily an expressive subject displaying in that way his twisted personality. Addison expresses the eulogy of Satan with the accent on his proclivity for oratory in such a manner:

> The Thoughts in the first Speech and Description of *Satan*, who is one of the principal Actors, in this Poem, are wonderfully proper to give us a full idea of him. His Pride, Envy and Revenge, Obstinacy, Despair and Impenitence, are all of them very artfully interwoven. In short, his first Speech is a Complication of all those Passions which discover themselves separately in several other of his Speeches in the Poem. The whole Part of this great Enemy of Mankind is filled with such Incidents as are very apt to raise and terrify the Reader's Imagination (170).

Milton's Prince of Hell almost always commences the conversation[35] and is all agog to achieve, whatever the potential cost, the objectives he has decided to satisfy. As an insightful politician, he appears to be capable of attaining anything he conjures up with the use of his mesmerizing skill.

Thus although the most concentrated bustle connected with his brave words and influence they exert is detected in the first three Books of *Paradise Lost*, other subsections of the epic are likewise dotted with his daring harangue and tirades. "One begins by simultaneously admitting the effectiveness of Satan's rhetoric and discounting it because it *is* Satan's, but at some point a reader trained to analyse as he reads will allow admiration for a technical skill to push aside the imperative of Christian watchfulness," (12) notes Fish. In Book I, Satan's speeches denote his sounding of both the new surroundings and the infernal crew's situation after the collapse but they are also a prologue to a synod of demons sitting in the Pandemonium. Next, Book II sets the infernal debate during which the key decisions as to their future are diligently discussed and taken. Finally, Book IX delineates the moment of a seductive temptation during which the archetype of evil genius is shown as being on the highest level of intensity of his capacity.

"'Sleep'st thou, companion dear? what sleep can close / Thy eyelids? and rememberest what decree / Of yesterday, so late hath passed the lips / Of Heaven's Almighty?" (PL V.673-676) – this question, delivered by Lucifer to his second best, Beelzebub, denotes his disagreement with the status quo since Jesus, who according to his wishful thinking is his equal, has just been elevated and enthroned his Lord.[36] In truth, he rebels against being ousted from the principal flank of power and influence in the Empyrean. Seen in that light, Fiend is perceived as the individual who is aware of the fact that the power is in unison. The similar conversation, which occurs after the heinous expulsion from Heaven and in which the same rebels participate is, in fact, the first one in the narrative order of the epic. Satan chastises his co-partner for the lack of activity. "If thou beest he-but oh, how fallen! how changed / From him who, in the happy realms of light, / Clothed with transcendent brightness, didst outshine / Myriads, though bright! […] In equal ruin" (I.84-87, 91).

Both chronologically and narratively in the epic, Adversary is characterized as an eloquent figure who does not hesitate to share his thoughts with the one whom he trusts. Psychologically, speeches appear to act as a process of fleeing from his due in the commotion, thereby presenting him in terms of a neurotic character that invariably carries with him privation that constitutes his contemptible state of mind. Foe's hectic activity, commented as pretending – "so well he feigned" (III.639) – is only an abortive, in the long run, escape from Hell-within.

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[35] There are only a very few moments in *Paradise Lost* during which Satan does not initiate the conversation. One of them occurs during the ambush made up by angels on Fiend disguised as a toad sitting at slumbering Eve and creating realistic dreams in her mind. See PL IV.823-843.

[36] Lucifer – Beelzebub cooperation is full of imagery that indicates their profound involvement into revolt against their Creator and those values that are characteristic of His reign in the Empyrean and it is advisory to add that it is not the only one that the reader can came across in the literary domain. The Roman Catholic Bible is also a prolific source of examples of such pernicious symbiotic enterprises. The Book of Judith, chapter II depicts co-operation focused entirely upon infliction of evil and destruction between the king of Babylon, Nebuchadnezzar II (630-562 B.C.) and the Assyrian general of his forces, Holofernes. They both debate how to initiate the annihilation of the whole world.

2.1.1.1. Intrepid Impostor – Falsehoods and Self-Deception

Artificer of fraud, and was the first
That practised falsehood under saintly show
(PL IV.121-122)

Stocker holds that "God's counterpart is Satan the 'Author of all ill', false plotter, hypocrite and thus false speaker, of 'glozing lies'" (71) effortlessly assuming the role of a master of disguise acting as a magnificent rhetorician. As a literary embodiment of iniquity, Satan does reveal an irresistible proclivity for shadowing the truth by bringing to fore only those elements which his speakers wish, subliminally or not, to hear. Moreover, Fiend tends to present thorny events as something which have beforehand been planned or at least foretold by him and over which he exerts an absolute control. Demons' Commander laconically delineates a disastrous expulsion from the Empyrean and their ensuing situation as a glorious enterprise that is not accomplished yet and, by doing so he falls into a romantic deception that, apart from other facets of his verbalism, signifies an unvarying search for his subjectivity. At the onset of Book I the Arch-Fiend poses the problematic and tricky question – "What though the field be lost?" (105) – which he, in due course, answers himself in his address to the assembly of the army of the wicked: "All is not lost," (106) the demonstration reiterated later on in the pronouncement: "I give not Heaven for lost" (II.14).

The question is constructed in such a manner that its context motivates the reader to distinguish it as a delicate one. The reader is thus at a loss whether Satan is so overwhelmingly high and mighty that he does not recognize the simple fact that the Omnipotent cannot be traumatized and defeated or in order not to lose his face in front of the crew he instantaneously invents his own version of events with a profound belief in future implementation of whatever he utters. It is quite feasible that the archetype of evil genius embraces those two alternatives concurrently. Nevertheless, whatever the reason, the reader hears Satan vehemently claiming that "Here," in Hell, "at least / We shall be free" (PL I.258-259). Once more he blurs the gravity of his appalling condition into which he has been grudgingly hurled down by attributing Hell, a physical and limited spatial entity conductive towards feeling of "bottomless perdition […] / In adamantine chains and penal fire," (47-48) with a sense of self-sufficiency.

Unquestionably, Revolted Spirit is deliberately erroneous as to their alleged power enabling them to return flourishingly from the abhorred deep to bliss of their previous abode. Although the lesson seems to be completed, Satan is still eager to boast of his total supremacy, the approach appears to be a complete fake allowing him to cover his trepidation of being found impotent to carry the burden of the exigencies. A pompous attitude is enhanced by an authoritative diatribe to his fallen squad; a tirade akin to techniques made by politicians promising implausible things. Even though the reader is likely to find the element of bravado in Foe's rhetoric, one is certain that when "pressed logically, Satan involves himself in innumerable contradictions […] the very revolt and fall is an enormous contradiction and absurdity in itself" (Werblowsky 7). Foe asserts that:

Fallen Cherub, to be weak is miserable,
Doing or suffering – but of this be sure:
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 (PL I.157-162).

With such dreadful words the scheme of revenge on God commences. Hellish Commander speaks as if he were an exceptional general – "the 17th century thought of angels as male and military," (Paradise Lost, 62) adds Broadbent. It is widely held that by reason of Fiend's bravery or rather lack of common sense, the prospect of vengeance is hatched in this infernally supercilious evil genius and immediately discussed during the diabolical debate.[37]

Fallen crew's self-deception, so abundantly revealed during the hellish gathering in Pandemonium, involves also a presupposition that the den of sorrow, a spatially limited dungeon, can really become the place to which stern conditions demons can become inured to and where, despite a devastating alienation and excruciating silence, they can reign without restraint feeling a ubiquitous delight denoting alleged freedom from tyranny and permanent surveillance of God. "Here we may reign secure, and, in my choice, / To reign is worth ambition, though in Hell: / Better to reign in Hell than serve in Heaven," (PL I.261-263) shouts furious and proud Fiend. Although Satan promises his horde a collective reign by using the pronoun 'we,' ironically enough, ascendancy shall be seized by Satan alone – the Father of lies effortlessly presents such a vision to his flabbergasted demons – as the pronoun 'my' along with the noun 'choice' clearly indicates.

Hence, similarly to other verbal outbursts, the design of reigning in Hell and ultimate return to the Empyrean is undoubtedly reinforced with a strong accent on "union, and firm faith, and firm accord," (II.36) allowing them to "claim […] just inheritance of old" (38). Naturally, the fallen band is so unconditionally at the mercy of their Monarch, functioning for them as the archetype, and the best point of reference, of their conduct replete with iniquity and negation, that they are enchanted to believe in whatever falsehood he utters. Hence, as the most prominent follower of an immoral path, Foe is the instigator of an unceasing flow of falsehoods that are copied by his co-partners.

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[37] Only the key figures in terms of hierarchy participate in the dispute. "My sentence is for open war. Of wiles, / More unexpert, I boast not" (PL II.51-52) avers Moloch, blinded by infernal hatred that he is unable to perceive the simple truth that there are heavy odds against their 'fighting back'. The next suggestion is made by Belial, who claims that he "should be much for open war" (119) but after having suffered the consequences of the terrible expulsion from the Empyrean, the fallen angel is aware of God's power and knows that even if:

> […] all Hell should rise
> With blackest insurrection […]
> […] our great Enemy,
> All incorruptible, would on his throne
> Sit unpolluted,
>
> (135-139)

The last words, however, belong to Satan himself who behaves here as a genuine leader. Furthermore, Fiend's fallacious assumption – "our grand Foe, / Who now triumphs, and in the excess of joy / Sole reigning holds the tyranny of Heaven" (PL I.122-124) – is partially echoed in Moloch's speech to an assembly of demons. He immodestly avers that God, after their heinous and inequitable expulsion to the "dark opprobrious den of shame" and the "prison of his tyranny," "reigns / By our delay" (II.58-60). What is more, Moloch is so conceited that he eagerly juxtaposes the possibility of victorious return to Heaven with the sense of effortlessness: "The ascent is easy," (81) he concludes falling into some kind of mental vacuity. While analysing Satan's supreme eloquence Grossman accentuates that the "narrative of repetition that characterizes Satan is dramatically enacted in the devil's consult when each speaker elaborates a position already discussed privately by Satan and Beelzebub. Each infernal leader expresses, in his own fashion, Satan's thought, because each repeats, in less complete form, the thought pattern that define the fallen subject" (42).

2.1.1.2. Harbinger of Moral Death – Cunning and Rationalizing

[…] I see thy fall
Determined, and thy hapless crew involved
In this perfidious fraud, contagion spread
Both thy crime and punishment
(PL V.878-881)

Cunning and rationalizing, both deployed in profusion throughout his expedition, appear to exert a powerful sway upon other characters, persistently treated by him in a supercilious manner by being abused in many ways. As the archetype evil genius enduring a psychological lack and neurosis pushing him towards wickedness, Foe cannot exist without that skill; he repeatedly applies all the positive features of his personality to negative ends.

Infernal Fiend, the character endowed with supreme intelligence, knows in his heart of hearts that in view of yawning chasm between him and the Omnipotent, he can only avail himself of sneakiness. There is not any other, let alone better option for the insubordinate imp than an existence saturated with constant conniving that camouflages emotions of despair, and apprehension endured by Foe that, seen in that light, is the perfect example of Bakhtin's concept of a subject who, gradually, becomes answerable for one's deeds. Although he boasts of his apparent capability of initiating an everlasting and open war with God, step by step, he opts for a furtive scheming to maintain his aspiration; the desire which can be summarized in a harangue delivered to flabbergasted demons:

> 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 to find means of evil (PL I.162-165).

He incessantly shows off in front of his hellish family, but, this state of 'wishful thinking of ever-lasting power' lasts only up to the end of Book I, undergoes a gradual change and is finally transmogrified with Satan's question – "What if we find / Some easier enterprise?" (II.344-345). Yet, even though the tone of speech fluctuates from audaciousness to scheming full of veiled fearfulness, the infernal horde resolves not to stay calm in Hell but wishes to conduct attack, assuming an utterly different approach. Satan declares:

> All things invite
> To peaceful counsels, and the settled state
> Of order, how in safety best we may
> Compose our present evils, with regard
> Of what we are and where, dismissing quite
> All thoughts of war. Ye have what I advise (278-283).

The course of action is directed forthrightly towards Adam and Eve for their position as fallen angels' substitutes in God's universe – Burden acclaims that in "the characteristic way of his ideology Satan is, in the Garden, taking a chance, running his luck" (93) – and indirectly towards unshakeable God for Son's elevation and Satan's hurling down into Hell. Yet, apart from affecting moral iniquity, Satan's cunning includes bringing spiritual death as well. The narrator notes that Foe, after landing, ironically enough, on the Tree of Life in Eden, "sat devising death / To them who lived" (PL IV.197-198).

Moral demise, as an objective and outcome of his endeavour, does not appear from anywhere in an impeccable surrounding of Garden. As the archetype of iniquitous character, Foe gleans his knowledge upon the possibility of their moral collapse from unaware Adam and Eve, whom he, with evident satisfaction, wishes to shove into a fallen state with the use of rationalising; the aptitude he has artfully mastered in the lair crammed with depraved angles engrossed in "wandering mazes lost / Of good and evil" (II.561-562)[38]. Saurat asserts that Satan's endeavour is "the cause of the human drama. The scheme is simple, clear and grand" (qtd. in Tillyard 242). As evil incarnate, the hellish Emperor is the pitiless death-bringer who blemishes with a malicious delight anything that is innocent and spotless. His involvement in the ghastly procedure allows Sin and Death,[39] whose horrid shapes have an awe-inspiring force, to enter the world – the activity graphically visualized in the painstaking process of constructing pavement stretching from Hell up to the world – and infuses physical death to those who are alive.

Aside from scheming, the fallen Archangel is absorbed in idle rationalizing as well, perceived as searching for his genuine subjectivity.[40] Being one of the rhetorical devices it is fiercely scoffed by Abdiel, the faithful servant of the Omnipotent, who does not waste the oncoming possibility of showing his allegiance to God during a verbal controversy with Satan. The staunch angel, not showing any trepidation in face of the entire hellish horde, boldly refers to Fiend's proclivity for false rationalizing: "'Apostate! still thou err'st, nor end wilt find / Of erring, from the path of truth remote. / Unjustly thou deprav'st it with the name / Of servitude, to serve whom God ordains, / Or Nature" (PL VI.172-176). In truth, many a time the narrative voice warns that there invariably is a possibility of plunging into temptation of transforming true wisdom and knowledge, having its roots in a genuine comprehension and acceptance of one's place at the Great Chain of Being, into mazy thinking, stigmatized with mutiny against that place, assuming the shape of an irresistible urge to be more significant.

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[38] Fiend's demons are graphically displayed as being engaged in discourses of "good and evil […] / Of happiness and final misery, / Passion and apathy, and glory and shame- / Vain wisdom all, and false philosophy!" (PL II.562-565).

[39] His affinity with Death, his son, is brought to the reader's vision in Book II where he, as a daring explorer and fugitive from the fire eternal, encounters his closest family at the gates of Hell. See verses 648-884. While pointing to Satan's infernal family, Le Comte emphasizes the fact that, in truth, "Satan, Sin and Death are a parody of the Holy Trinity. Satan has volunteered for man's destruction, as Christ, in Book III, will volunteer for man's salvation" (75).

[40] In Milton's moral universe, idle rationalizing is accentuated by Satan himself as the last chance to which he and his horrid copartners are forced to abide. While delineating their accurate situation, Infernal King complains that:

> Thus repulsed, our final hope
> Is flat despair: we must exasperate
> Th' Almighty Victor to spend all his rage;
> And that must end us; that must be our cure-
> To be no more; sad cure; for who would lose,
> Though full of pain, this intellectual being ,
> Those thoughts that wander through eternity,
> To perish rather, swallowed up and lost
> In the wide womb of uncreated Night,
> Devoid of sense and motion?
>
> (PL II.142-151)

2.1.1.3. Seductive Deceiver – Hypocrisy, Flattery, and Temptation

For Man will hearken to his glozing lies
(PL III.93)

As the narrative unfolds, the reader perceives Satan's proclivity for hypocrisy during an encounter with the "Archangel Uriel, one of the seven / Who in God's presence, nearest to his throne, / Stand ready at command, and are his eyes / That run through all the Heavens" (PL III.648-651) when Fiend changes his distorted shape in order to assume the appearance of an inferior angel. Foe is cognizant of the fact that only after having changed his outward form is he able to accomplish his mission since the infamy of his revolt – unavoidably functioning as the prototype of other forms of insurgencies undertaken by those who wish to adhere to his manner of conduct – is spreading exceptionally fast in the Miltonian moral universe. Owing to a masterful method of amalgamating hypocrisy, discernible neither by the man nor angels, with camouflage, Uriel, Regent of the Sun, is effortlessly conned. He is deceived but his "failure is excusable, because he is by nature incapable of piercing Satan's disguise; in fact, his virtue works to maximize the probability of his deception," (233) notes Fish. Satan disingenuously pays homage to Uriel and bowing low carries on his scheme of revenge.

Upon leaving for Paradise, Infernal Hypocrite takes advantage of an opportunity of revealing his sharp tongue whilst being entangled in a verbal controversy with two angels, Ithuriel and Zephon, who have been sent by Gabriel to seize a spying Fiend. In truth, after victory over Uriel – who eventually makes up for his oversight and with a sharper attention descries an abnormal behaviour marked with "passions foul obscured" (PL IV.571) – Enemy of God reveals his impossibility of staying in order and, by doing so, discloses his unadulterated identity of a duplicitous creature. In that context, Belsey holds that:

> the body of Satan also speaks, and we see the hypocrisy it betrays. Disguised as a cherub in order to execute his revenge unperceived, Satan, the narrative voice reminds us, is not what he seems. He is inauthentic and, from a humanist standpoint, correspondingly unheroic. Insincerity, the betrayal of the self, is the supreme humanist sin (92).

What is of significance here is his landing on the mountain that is located in the northern section of the Garden of Eden, the place partially reminiscent of that northern region in the Empyrean from which rebellion has been launched. A broader perspective on his invective mixed with an offended ambition is unfolded in Book IV where Satan conceitedly answers messengers back: "'If I must contend,' said he, / 'Best with the best, the sender, not the sent, / Or all at once: more glory will be won, / Or less be lost'" (851-854). This is pride and hypocrisy incarnate whose chief objective for this moment is temptation of Adam and Eve, dwellers of Paradise.

Undoubtedly, it is something looming in the narrative from the beginning up to the last sections of the epic. It does permeate Milton's universe with an overwhelming, yet extremely subtle, power. In truth, although seduction reveals its ruinous force in Book IX, the epic voice refers to Satan, in the first invocation, as being the "infernal Serpent; he it was whose guile, / Stirred up with envy and revenge, deceived / The mother of mankind," (PL I.34-36) as the impeccable archetype of treachery. Milton evidently differentiates between Satan's commanding addresses to his angels initiating the blasphemous war and raising their spirit after the Fall,

and temptation per se executed on the first parents. Burden accentuates that "Milton rightly treats the occasion as a public debate, not as a temptation" (38). It is as if it were a public lecture; the preliminary phase leading to lure as the acme of Satan's oratory.

An initial thought of seduction as an imperative component in the scheme of malice is being premeditated during the infernal synod by Beelzebub who, found searching for the best solution out of the complicated position, echoes Satan's prediction – "Space may produce new Worlds" where God "Intended to create […] / A generation whom his choice regard […] / […] the Sons of Heaven" therefore "[…] to pry, shall be perhaps / Our first eruption" (PL I.650, 652-656) – to disturb unwavering God by means of moral obliteration of his last creatures, Adam and Eve. The evil incarnate reveals an irresistible craving for passing an overflowing amount of wickedness to those who are, according to his morbid philosophy, more esteemed and loved by their Creator. This proposal is conductive towards the assumption that Satan is likely to possess the ability of prophesizing. Beelzebub's suggestion, however, develops Satan's concept a little further and he, after having reiterated the possibility of creation of "another World, the happy seat / Of some new race, called Man," (PL II.347-348) advocates the proposal of a meticulous inspection both of the locus and those new creatures. The examination may allow them to find out what their strengths and weaknesses are; they finally conjure up the best method of action – subtle cunning as the most appropriate method of multiplication of iniquity. The course of action, apparently, is chosen by Satan alone who praises his co-partners for a shrewd thought and immediately commences his solitary and thorny mission, heading his steps for Eden.

As an excellent warrior and archetypical hero attributed with a proclivity for malevolence, Fiend does reveal an exceptional intelligence while preparing for seduction. He scrutinizes the garden diligently so as to find the vessel proper for the act; he directs his heavy brow at the snake, the brute which can devotedly serve his revolting wiles in the most appropriate way – "The Serpent subtlest beast of all the field" (PL IX.86). He does that on account of his being cognizant of the fact that the success of temptation depends largely on this move. "The legacy of Satan will be a perversion of natural goods, an inheritance of illusion, of 'show' and 'appearance'" (Giamatti 333). He knows that a deformed image of the fallen angel, some of whom, in their full celestial glory, Adam and Eve have frequently seen and welcomed in their dwelling of bliss, could unquestionably make Eve become apprehensive and the enterprise could be doomed to abject failure.

Furthermore, in the serpent's disguise – indicating his inclination for assuming a wealth of various masks – he has much time to prepare the act of destruction, since "for in the wily snake, / Whatever sleights, none would suspicious mark" (PL IX.91-92). In such an apparel Satan is ready for the attack and commences with only one thought, the one besmeared with rancour, revenge and envy. He wishes: "I seek, but others to make such / As I [...] / For only in destroying I find ease / To my relentless thoughts" (127-130). Nothing in the Miltonian universe can stop him at that moment. He has overcome many an obstacle in order to appear in Eden so his pride inflates and compels him to a frenetic activity. Initially, seduction appears to be an uncomplicated menace due to Eve's firm belief in her steadfastness in not succumbing to any form of temptation: "a foe / May tempt it, I expected not to hear," (280-281) but, its outcome is the expulsion from Eden on account of which, hopefully for fallen Adam and Eve, they "stand an opportunity to find paradise, far happier, within themselves" (Giza, "The Concept" 36).

Milton makes it apparent that the process of seduction is marked with two distinctive timelines. The beginning of the act is graphically visualized the moment Eve, after many a deploring lamentation on the side of Adam, resolves to leave him under the pretence of sharing chores; the move which is only her whim of indulging herself in a feeling of freedom from surveillance of over-caring Adam.[41] She forcefully determines to go away: "Thus saying, from her husband's hand her hand / Soft she withdrew, and, like […] of Delia's train / Betook her to the groves" (PL IX.385-358). In the throes of severance from her husband, the idea of withdrawing her hand seems to be of considerable significance – it defends the thesis that it is her own concept to behave in such an irresponsible way. In the consequence, infernal temptation commences for good. The ending, though, is marked with the moment Eve devours the forbidden fruit which she, in turn, offers to her husband.

Bold Satan in the serpent arrives at the conclusion that the success of seduction depends principally on taking Eve by storm, hopefully for him being severed from Adam; the element of showing-off appears to be thus indispensable. To say that Fiend is a performer is far from being accurate – in fact, he is an over-hyped comedian nimbly committing deeds which fluently negate the laws of nature and even gravitation so as to impress wandering and wondering Mother of mankind[42]:

> So spake the Enemy of Mankind, enclosed
> In serpent, inmate bad, and toward Eve
> Addressed his way; not with indented wave,
> Prone on the ground, as since, but on his rear,
> Circular base of rising folds, that towered
> Fold above fold, a surging maze; his head
> Crested aloft, and carbuncle his eyes;
> With burnished neck of verdant gold, erect
> Amidst his circling spires, that on the grass
> Floated redundant (PL IX.494-503).

Although it is accurate that Milton refers to the process of seduction as being a fraudulent temptation, it is beyond any doubt that it is exceedingly flattering for Eve. Being in fact an outstanding strategist Satan does commence the act very tenderly in order not to make Eve become apprehensive which could indubitably have a disastrous effect upon an entire

[41] It is worthwhile incorporating here Burden's assumption that the "first important episode in Book IX is the separation of Adam and Eve. Genesis does not say whether Eve was alone or not when she was talking with the serpent but most of the commentators argued, logically enough, that she was, since the speciousness of the serpent's arguments would have been immediately apparent to Adam" (80). Yet, digressing a little from the concept of Adam's presence or absence at the moment of Eve's surrender to charms of Satan's temptation, it is of significance to accentuate the fact that Milton's depiction of Eve as the weaker vessel by means of whom sinfulness, mayhem, and iniquity emerge in the existence of the first people is embedded in the broader discourse prevalent in Renaissance. In line with this discourse, a woman, perceived as "a tool of seduction and ensnarement," (Poniatowska, "Fragmentyzacja" 38) is a creature endowed, primarily, with sensuality and due to this psycho-moral constitution, she is "subject to instincts and impulses," (41) rather than to brainpower. Hence, the body of a woman emerges as "the figure of transgression and decay" (43) bringing moral disease to the man.

[42] Satan, so it seems, acts in his bravado in a similar manner to a male animal that is doing whatever it might so as to allure the female. Like instinct pushes brutes to behave in a certain way to initiate the process of copulation and race preservation, Satan, too, indulges in flattery-temptation dance so as to 'impregnate' Eve with sin of disobedience. He dances, prances, shows off and flatters, but, despite his susceptibility to positive emotions he even falls victim to charms of the first woman – "In the last soliloquy before approaching Eve he recites again his lesson that destruction is his only joy and grieves again over the weakness he feels" (Stein 83) – and when Eve, in consequence, submits to his charms, Satan attacks and delivers a mortal blow – the impregnation with transgression of God's behest.

diabolical enterprise. First of all, he praises her as if she were a queen. It is, in fact, true on account of an undeniable fact that she is Adam's beloved (the first man as the 'king' is presented with "spirit, reason, knowledge, ability to speak, land where he can live" (Giza, "The Concept" 31) and a helper, a woman[43]). The Tempter does that however in such a way that she becomes cognizant of this prerogative for the first time in her blissful existence: "So glozed the Tempter, and his proem tuned. / Into the heart of Eve his words made way," (PL IX.549-550) bemoans the epic voice. Being reassured with the first tangible success, Satan inflates Eve with pride, which swiftly grows and eventually explodes as a colossal balloon the moment she plucks the fruit. "The tempter does, to some extent, give her a sense of rights withheld, he does appeal to her self-admiring spirit, to some extent he does, perhaps, awake in her a sense of injured merit," (38) claims Waldock. Foe does that by deftly referring to her not only as a resemblance of God, but also as a "'Empress of this fair World, resplendent Eve!" (PL IX.568) and "declared / Sovran of creatures, universal Dame!" (611-612). Such an adulation hems in Eve utterly (making her perform as though she were utterly spellbound) and results in her asking Satan for a way to that wonderful tree, the request so fervidly desired by Foe. She betakes herself towards destruction, and at this very moment, as it is graphically hinted by Stocker, Eve and later on Adam "are already demonstrably in the power of Satan, a power they have themselves conferred upon him by accepting as truth his 'glozing lies'" (74). The archetype of evil genius, a remarkably prominent and charismatic subject replete with psychologically wounded aspirations, accomplishes his innermost desires of splitting his detestable burden of evil, emerging in fact as his most distinguishing attribute.

2.1.2. Satan – Heroic Leader and Influential Idol

> [...] Hail, horrors! hail,
> Infernal World! and thou, profoundest Hell,
> Receive thy new possessor - one who brings
> A mind not to be changed by place or time. [...]
> 'Leader of those armies bright
> Which, but th' Omnipotent, none could have foiled,
> (PL I.250-253, 272-273)

Upon undergoing an excruciating collapse, Milton's Satan does not waste his precious time and vehemently instils his position as an intrepid leader of a fallen crew. With every move he takes and every word he utters he urges to be perceived as demons' idol, a charismatic figure, and a hero – a powerfully influential king responsible for all affairs occurring in his new realm. The impression is reinforced by Satan's immediate dissolving of debate both by rising and preventing all possible replies and offers of assistance which certain "to be refused, […] / […] might in opinion stand / His rivals, winning cheap the high repute / Which he through hazard huge must earn" (PL II.470-473). His offended hubris becomes an impassable hindrance for his accepting any assistance which could stand for him, even worse than the Fall itself, an outright shattering of dignity and magnificence. He commendably plays the part of a valiant hero whose reputation is to be established by accomplishing the given assignment

[43] While analysing the concept of sexes and their roles, Uliński emphasizes the fact that "Eve is created for Adam, primarily, for him not to be alone, and secondly, as a suitable help. Creation out of Adam's rib signifies their closeness, facilitating the process of their becoming 'one flesh'. Many a time philosophers have pondered upon the genuine function of Eve's help. Augustine […] believes that it is indubitably associated with procreation" (59).

alone, enhancing in that way his charisma; any form of cooperation could inevitably smash the shining icon of a dauntless Monarch of Hell, alone capable, in his self-delusion, of performing any miracle. Hence, he does not even consider allowing any of his demons to partake in the mission with him, which could alleviate the burden of responsibility, but which could also be a signal that perhaps Foe is not as powerful and potent as he claims to be, what is not possible to be accepted here on account of the fact that, as it is suggested by Tillyard, "character of Satan expresses, as no other character or act of feature of the poem does, something in which Milton believed very strongly: heroic energy" (277).

Satan's haughty regard of his function of a leader endowed with "the special gifts," as it is accurately held by Kronman who considers Weber's approach to the concept of charisma, that differentiate him from "his followers and that legitimate his command always constitute a 'highly individual quality'" (48) is based upon one slight premise that demons have preferred him to God and his assumed servitude. Waldock, one of the most influential Satanists, has gone the furthest while excusing Fiend for his mischievous action: "Milton's God was so nasty, his elevation of the Son so needlessly provocative, that Satan's complaint of divine tyranny appeared reasonable" (qtd. in Stocker 19). In view of such an injustice and enslavement, rebellion appears as a completely justified action.

Furthermore, even Satan's mode of moving discloses his steadfastness in conviction about his heroic prowess and destination inscribed in his subjectivity. He advances as if being one of earthly monarchs wielding supreme power and dignity; seen in that light, he is a magnetic idol availing himself of eloquence and exerting influence. His imposing stature does not agree to any questioning: "upright he rears from off the pool / His mighty stature; on each hand the flames, [...] on the beach / Of that infamed sea he stood, and called / his legions (PL I.221-222, 299-301). It is the movement of a supreme king whose hectic activity makes Hell tremble and shake to its infernal foundations. It is also the behaviour of an emperor whose call is capable of reviving demons, traumatized and prostrated with "looks / Downcast and damp" (522-523). This powerful shout of a leader is also capable of forcing multitude of demons to embark on, in view of an ultimate defeat, an upcoming challenge towards despicable Divinity.

In truth, the narrative of the epic, especially its first two Books, is constructed in such a manner so as to enable the reader to perceive and juxtapose the function of a leader with the one of an idol and a genuine hero that is manifested in the archetype of evil genius that, for him alone, demands absolute authority perceived through the spectrum of Weber's theory. According to him, authority or rather domination does stand for:

> the situation in which the manifested will (*command*) of the *ruler* or rulers is meant to influence the conduct of one or more others (*the ruled*) and actually does influence it in such a way that their conduct to a socially relevant degree occurs as if the ruled had made the content of the command the maxim of their conduct for its very own sake. Looked upon from the other end, this situation will be called *obedience* (946).

It seems out of the question not to distinguish that relation which is paramount for comprehension of Satan's role in the epic. The reader could not progress appropriately through passages concerning Foe's activity without having that relation in mind. His two-folded function is so unique in its nature, and the reader who does not discern this diversity in unity cannot perceive the epic aright. Fallen angels' leader invariably equals their idol, the

prototype of their despicable subjectivities, the one from whom they suck life, killing their anxiety as to their novel situation in Hell. He masters them as their rightful leader, sharing with them their corrupted nature, a brand new abode, and by assuming the apparel of a figure replete with charisma he establishes domination over them. This authority legitimizes him to embark on a sort of personal assignment of throwing his evil out of the barriers of his subjectivity by morally dragging the first people down. As the archetype of evil genius that can easily be filled with any negative emotion possible, he is in his essence, regardless of his seeming protection of his flock, a despot that enjoys dominating upon his followers, soothing and inflating in that way his previously wounded pride.

Stocker goes even further by pointing to Foe's methodological approach which is focused "to enslave his followers by didactic exhortation," (46) the manipulation being, according to Satan, to a certain extent one of the ways of fortification of a large flock of demons, but, mostly, the process of enforcing his own supremacy. The manipulated multitude is better to be kept and fervently listen obediently – "[T]owards him they bend / With awful reverence prone, and as a God / Extol him equal to the Highest in Heaven," (PL II.477-479) asserts the epic voice. Idolatry and hubris – by-product of insubordination – are ontologically inscribed in Satan's subjectivity. Milton represents his Fiend as ultimately incapable of accepting anyone who is positioned higher than he on account of his taking the role of the archetype of iniquitous character, therefore basking in a greater glory and assuming a position of a more powerful idol[44]. Steadman asserts that Milton's Son of God "fails to move the reader as powerfully as the Satanic idol is natural and inevitable" (175). Evil activity proves to be more powerful and expressive. Daiches' wording could be a superb synopsis of Satan's function of a heroic leader; this is a point worth emphasizing in whole:

> Satan's 'heroism' may appear superficially attractive when we see him deceiving himself and his followers in the great debate; but here is the other side of the medal, the true meaning of his actions. What is evil is unnatural and the unnatural is profoundly ugly (176).

[44] While defining the ontological difference between heroic virtue and its contrary, brutishness, Steadman accentuates that "Milton well knew the value of defining a concept by its opposite, and this method underlay his treatment of Satan" and his "apparent heroism springs not from and 'excess of virtue' but from an 'excess of vice' – an 'eminence' of evil – and [...] he ultimately exposes it as brutishness. [...] Satan appropriately exemplifies the 'diabolical' contrary of 'divine' virtue; his final metamorphosis into a serpent exposes his 'godlike' pretensions as false and his apparent heroism as brutishness" (xv).

2.1.3. Satan's Perilous Journey and an Excruciating Alienation

[…] while I abroad
Through all the coasts of dark destruction seek
Deliverance for us all: this enterprise
None shall partake with me.
(PL II.463-466)

[…] like a weather-beaten vessel, holds
Gladly the port, though shrouds and tackle torn,
Or in the emptier waste, resembling air,
Weighs his spread wings,
(PL II.1043-1046)

The ultimate partition from Creator, a source of life, is vibrantly depicted by a gesture of lonely Satan on his mission, who travels "Alone and without guide, half lost" (PL II.975) being from this time forth shown as essentially outcast and exiled – "Satan, even more than Adam and Eve, is an exile from his true home, doomed to perpetual restlessness and struggle," (103) comments Potter on the subject.

Milton does not waste his artistic power to delineate his masterpiece as a warrior who does not wish to stop longer than it is necessary along his mission; journey, however, is long and hazardous. From the very inception of his operation he is shown as "the Adversary of God and Man, / […] with thoughts inflamed of highest design," (PL II.629-630) who straightforwardly "Puts on swift wings, and towards the gates of Hell / Explores his solitary flight" (631-632). Determination consistently marks Foe's expedition. It is as if his resolve were expanding along the mission. Satan is like a runner who appears to pluck up a new-found potency and energy as he is nearer his objective. He is, at times, delineated as being in a great hurry – "Accursed, and in a cursed hour, he hies" (1055). He behaves as the one who is aware of the fact that his time is short. One of those moments occurs after a conversation with the figure of Chaos: "Satan stayed not to reply, / But, glad that now his sea should find a shore, / with fresh alacrity and force renewed / Springs upward, like a pyramid of fire" (1010-1013). In addition, at the end of Book III the narrator presents the reader with Fiend's rapid reaction to cheated Uriel: "Satan, bowing low, / […] / Took leave, and toward the coast of Earth beneath, / Down from the ecliptic, sped with hoped success, / Throws his steep flight in many an aery wheel" (736, 739-741). One more time, Satan reveals an unfathomable sack of abilities.

Apart from being presented as a vessel which despairingly swims across the ocean of darkness, misgivings and alienation, Satan is exposed either as a vulture which scrutinizes the place and attacks either as "a prowling wolf, / Whom hunger drives to seek new haunt for prey" (PL IV.183-184) or as "a cormorant" which "sat devising death / To them who lived," (196-198). An indefiniteness as the attribute of his being the archetype is here unmistakably sketched. From now on his activity is perpetually bent on a swift progress, as a fugitive,[45] dotted with intention of destruction and infliction of moral evil, enhancing his hectic movement that in fact fetters him in the everlasting stasis of egoism. No matter how fast

[45] As far the appellation "fugitive" is taken into consideration, Death, Satan's son calls his father in such a way in Book II: "[…] outcast from God, […] / […] Back to thy punishment, False fugitive, and to thy speed add wings, / Lest with a whip of scorpions I pursue / Thy lingering" (694, 699-702).

Foe is able to flee from Hell, the abysmal place of his fate, he is never, not even one inch, further from iniquity he invariably carries with him. In truth, an expedition enhances Satan's steadfastness in infliction of pain and malice. For him all the spatial entities he encounters are consistently the same; they always remind him of his personality of the wicked evil genius.

It is not amiss to pronounce that alienation of Satan, perceived both as powerlessness (despite his faking attitude marked with seeming heroism) manifested in the shape of passions determining his existence, and normlessness shown as the lack of devotion to shared social conventions of demeanour, namely rebellion, is ontologically inscribed in Foe's subjectivity. Seen in that light, his alienation falls into the definition of the word 'experience' provided by Pater, who acknowledges that "experience, […] ringed around […] by that thick wall of personality […] is the impression of the individual in his isolation, each mind keeping as a solitary prisoner its own dream of a world" (qtd. in Pettersson 169). Moreover, as it is asserted by C.S. Lewis, Satan, in all probability immediately after having been created, initiated his mutinous path – "In the midst of a world of light and love, of song and feast and dance, he could find nothing to think of more interesting than his own prestige" (qtd. in Waldock 73). In consequence, from the very moment a detrimental thought of rebellion enters his mind, he is shown as the one who fervidly longs for seclusion in the northern section of the Empyrean where he erects the prototype of Pandemonium; the alienation, social exclusion as a mask facilitates evil thoughts and designs be hatched more smoothly.

Being the archetype of evil genius that discloses concentration of evil in the most intensified manner, alienation, likewise, is so profoundly inscribed in Foe's identity that the narrator, by way of Uriel, classifies him as "Alien from Heaven" (PL IV.571). Moreover, thematically, this attribute of Satan becomes the archetypical feature of other demons as well, who, after Fiend's return to Hell are transmogrified into the same type of creature, sly snakes. They inherit from him all negative emotions which have inflated during his expedition; the passions so graphically visualized in their universal incapability of speaking, walking, thinking or flying. Importantly, Satan of the first books of *Paradise Lost* stands valiantly unaccompanied; after that there is a break and he is never as daunting again. Actually, it is true owing to the fact that apart from alienation, degradation is embedded in Foe's subjectivity as well, in the same manner as death is implanted into the nature of life.

2.2. Pernicious Force

The previous subsection of the chapter could have left the reader with the creeping impression that Milton's Satan is the all-powerful, intrepid, and magniloquent and, what is more, unshakable figure endowed so lavishly with many exceptional capacities such as eloquence, power, influence, and enchanting charisma. But is it possible that in the Puritan's epic the creature (Satan) could equal the Creator (the omnipotent God) as regards the position of being supreme and unchangeable? Unquestionably, it is beyond the bounds of possibility since Milton, relying so intensively upon the Holy Bible and its dogma, cannot make such juxtaposition. There is no denying that he is cognizant of the fact that God, no matter what portrait of Him in the epic, is indeed the most powerful and impeccable Being in the Miltonian universe. Consequently, Satan, a created being, regardless of his being the supreme archetype of evil genius, has to be presented as ontologically less powerful and perfect character than his Creator. The creature, restricted by limitations, is indubitably a "synthesis," as it is held by Kierkegaard, "of the infinite and the finite, of the temporal and the eternal, of freedom and necessity" (146). The creature must have some creaks and shortcomings.

Hence, further study shall be aimed at exploration of another shade or rather form of Satan – the alienated rambler furiously smitten with a spectrum of hostile emotions once absurd superiority is sanctioned to govern all his moral choice, shattered with vacillation as to his iniquitous assignment, enmeshed in futile hubris, envy, abhorrence and revenge; passions inescapably leading towards collapse. After having been depicted as the unshakable, yet fallen, archangel, in first two Books of the epic, there is no denying that next sections of *Paradise Lost* present the reader with a feebler vision of Satan, a blasphemer who "blasphemes primarily in the name of order, denouncing God as the father of death and as the supreme outrage" (Camus 24) since as a result of his being a dynamic, non one-dimensional character, the archetype of iniquitous genius is faltering and doubting. Still, it does not mean that after having been hurled down from Empyrean he has been deprived of his intrepid image completely. There is not any doubt that the line between Satan's strengths and weaknesses is incredibly thin. Yet, the moment he eagerly launches his revolt against God, the equilibrium between his outstanding might (including intensity of feelings) and his flaws is severely disturbed, with the latter being more prevalent. Traitor's inadequacies are, nonetheless, an ominous sign of his inevitable degradation; an ultimate degeneration graphically visualized at the scene in Hell after Satan's return from his thorny mission and his sudden transmogrification into a horrid, ash-devouring serpent woven with his co-partners around the infernal version of Tree of Life. There is time to embark upon the analysis of Foe's weaknesses disclosed by emotions that initially spur his atrocious, yet daring accomplishments but finally shatter his image and anticipate his Fall.

2.2.1. Satan's Hubris, Vanity, and Envy

> [...] his pride
> Had cast him out from Heaven, with all his host
> Of rebel Angels, by whose aid, aspiring
> To set himself in glory above his peers,
> He trusted to have equalled the Most High,
> (PL I.36-40)

There is no denying that Milton's intention and moral obligation is to present pride[46] as the source of Satan's rebellion and ensuing collapse. It is the core and source of evil which permeates the indefinite archetype of evil genius's existence profoundly. As the preface to a meticulous depiction of Fiend's immoral activity, the epic voice truthfully asserts that "obdurate pride and steadfast hate" (PL I.58) stand for Satan and those passions comprise his ontological existence. He exists as if hubris were his heart and a motor of his accomplishments; it proves to be a powerful, though detrimental in the long run, force in his existence. According to Werblowsky:

[46] Theologically, there are a few diverse explanations of Lucifer's motive for accepting hubris as a mode of conduct. Russell enumerates such possibilities. He holds that Rebel's motivation could "pride in desiring to be like God; pride in trying to achieve his own salvation on his terms and before the time was right; envy of God's position; envy of Christ's position in heaven; envy of humanity for being made in God's image; or envy of humanity for being dignified with the incarnation" (*Mephistopheles* 94). It appears quite feasible that the list could be longer.

> *Hubris* can be defined as the personification of overweening pride in which man, heedless of mortal nature and losing all sense of measure, allows his skill, his power and his good fortune to make him arrogant towards gods and men, thus bringing down upon himself the avenging punishment of the gods, *Nemesis* (29).

The above definition encompasses Emperor of Hell's approach, who regardless of his infernal power, is overwhelmingly under the spell of vanity. He is completely contingent on a prevailing sway of avarice forcing him to transform his "intellectual pride into 'dread of shame' and hatred of God into personal envy, [. . .] into the expression of spite" (Stein 84). In short, there is not an exaggeration to put the equation mark between the vice of hubris and Infernal King, its embodiment branded with an excruciating oath: "[B]etter to reign in Hell than serve in Heaven," (PL I.263) and being soaked with a disparaging attitude similar both to a biblical maxim placed in the Book of Ecclesiastes – "a living dog is better than a dead lion" (IX.4) and the extract dealing with the concept of Lucifer's pride the reader finds in one of the mystery plays (from the Coventry cycle):

> A worthier lord forsooth am I
> And worthier than he. Ever will I be
> In evidence that I am more worthy:
> I will go sitten in Gods see
> Above sun and moon and starris on sky.
> I am now set as ye may see:
> Now worship me for most mighty
> And for your lord honoúrè now me
> Sitting in my seatè (qtd. in Broadbent, *Paradise Lost*, 36).

Satan's wounded narcissism, partially revealing his subjectivity racked with neurosis and psychological lack, cannot admit defeat and, up to the certain moment, he does not seem to be sane enough to estimate his deplorable situation appropriately; it likewise tempts him to trespass clearly established borders. The Miltonian archetype of evil genius both wishes and is capable of committing such a trespass as it is illustrated in his *rite de passage* – passing through gates of Hell and entry into Paradise by "leaping over the wall, not of necessity, but to gratify his own impulse to break all such boundaries and defences" (Giamatti 107). Here he experiences both a moment of crashing uncertainty as to his evil course – a vast majority of critics of *Paradise Lost* demonstrate that there is a huge chasm between Foe of first two Books and Book IX who is brimming with intrepidity and self-confidence and Fiend permeating Books, especially III and IV, which reveal his hesitance and unbearable remorse resulting from loss of Empyrean favours – and an impenetrable envy.

Unquestionably, Milton's literary archetype of wicked figure undergoes transmogrification upon reaching Paradise and admiring almost divine vision of those who dwell there. As it is put by Potter, Adam and Eve's "sense of total physical and emotional fulfilment makes Satan bitterly envious as he watches" (133). The process, revealed during one of the most dramatic stages in Fiend's deplorable existence, that is his address to Sun, the celestial body which performs the role of a stimulus to awaken memories of what he has neglected after the sin of insubordination, is enhanced by envy he experiences while discerning an exceptional beauty of nature, the abode of the first people. Arch-fiend "[L]ooks down with wonder at the sudden view / Of all this World [...] [S]uch wonder seized, though after Heaven seen, /

The Spirit malign, but much more envy seized, / At sight of all this World beheld so fair," (PL III.542-543, 552-554) and at 80 lines of text Satan accomplishes to pour everything out what is evil in his heart. In his essence, the Miltonian archetype of iniquitous character is brimful, as it is appropriately held by Coleridge, with "the intense selfishness, the alcohol of egotism, which would rather reign in hell than serve in heaven" (qtd. in Le Comte 68). It is worth citing a few lines of such a powerful speech on account of being soaked with resentment. After initial thought of spite:

> 'O thou that, with surpassing glory crowned,
> Look'st from thy sole dominium like the god
> Of this new World [...]
> [...] to thee I call,
> [...]
> O Sun, to tell thee how I hate thy beams,
> That bring to my remembrance from what state
> I fell, how glorious once above thy sphere,
> Till pride and worse ambition threw me down (PL IV.32-35, 37-40)

he finally perceives both his own position and his adorers from a totally different perspective; the standpoint of the deprived who is cognizant of his hollowness and ineffectiveness:

> [...] they little know
> How dearly I abide that boast so vain,
> Under what torments inwardly I groan:
> While they adore me on the throne of Hell,
> With diadem and sceptre high advanced,
> The lower still I fall, only supreme
> In misery (86-92).

In short, his address to Sun is a concoction of such passions as envy, hatred, malice, self-accusation, shame, pride and finally remorse, perfectly expressing "the inner condition of Hell […], revealing what it means to be sucked into its devouring depths" (Blamires 93-94). Being soaked with a spectrum of emotions reigning in Satan's heart it is, undoubtedly, a platform for an upcoming mission of malignancy.

2.2.2. Satan's Hatred, Revenge, and Determination to Destruction

For never can true reconcilement grow
Where wounds of deadly hate have pierced so deep
(PL IV.98-99)

And high permission of all-ruling Heaven
Left him at large to his own dark designs,
That with reiterated crimes he might
Heap on himself damnation, while he sought
Evil to others,
(PL I.212-216)

Unquestionably, apart from hubris and spite, there is likewise a pool of diverse emotions shaping the Miltonian archetype of evil genius's negativity that unanimously testify to his being a character invariably carrying hell-within as an inerasable state of mind. Seen in the light, Gardner remarks that Foe's:

> inveterate hatred against God and his malice towards man, belongs to the earliest beginnings of *Paradise Lost* in Milton's creative imagination. Satan has the objectivity of a dramatic figure, and resists all attempts to reduce him to a mere personification of evil (32).

It is an authentic assumption since apex of Milton's creative powers is incontestably the mixture of such passions as hatred, revenge and inclination for obliteration having their roots in his attitude towards Divinity and His decree, rebellion and wickedness. For that reason, during the first consultation between Satan and Beelzebub, prostrating on the lake of fire, Arch-Fiend asserts that their entire existence from this time forth must be unconditionally based upon "study of revenge, immortal hate" (PL I.107). The reader identifies those words as a solemn vow and in the long run perceives its implementation as authentically as possible. In short, whatever is thought, done or uttered by the condemned archangel, it is saturated in an irresistible urge for abhorrence and vengeance. Tillyard asserts that Satan who "is but the destroyer," (271) and who likewise "stands for ill-regulated passion," is in reality "subject to despair, hate and other passions" (310). He continues his journey yielding to impulses of those obsessions forcefully pumping his negativity into other characters' spectrum of conduct.

Satan's exertion devoted to embedding hatred into demons' hearts proves fecund and is wholeheartedly echoed in fallen angels' views upon the expedition against the Omnipotent, so easily uttered during an infernal debate in Pandemonium: "My sentence is for open war," (PL II.51) shouts Moloch, about 70 lines further Belial claims that "I should be much for open war, O Peers, / As not behind in hate," (119-120) and Mammon accentuates the impossibility of returning to Heaven in such a manner: "[H]ow wearisome / Eternity so spent in worship paid / To whom we hate!" (247-249). By reason of an extensive spectrum of observations made at the infernal debate, it is feasible to assume that some fallen angels might not have felt personal abhorrence against God, but after their Emperor's yell signifying his potential for distribution of negative emotions that reign in his existence, for them there is not any option left. The detestation incarnate has just successfully pumped them with his depraved way of thinking.

Unquestionably, along with the passion of loathing, Infernal Rebel vows to take vengeance, which fills his existence completely as well. Daiches accentuates that Satan's pledge made after having being hurled down to Hell "suggests no action at all but simply brooding on revenge and hate. [...] hate will be sustained forever" (158). It is masterfully displayed by Milton that those emotions will reign forever on and shall not allow his Satan, perceived from the beginning of the epic as the archetype of those emotions that contribute to the overall image of iniquity incarnate, to accept penance for evil. He seems to be so blinded to that feasibility that his heart does not approve of anything that comes from God, especially His exoneration. Fiend's state of mind shatters his tranquillity utterly, forces him to lose self-assurance, plunges him into alienation, leaves him be sequestered in his fiendish designs, and eventually makes him be alert all the time, sensing every opportunity of disturbing Him, who experiences serenity, self-confidence and derides his vile scheming.[47] Belsey asserts that from:

> the moment of his opening speech we know him to be silently racked with deep despair. It is Satan's soliloquies which carry much of the moral meaning of the epic, defining the sense of loss, the hopelessness and the futile malice which make hell intelligible – and unbearable – as precisely a state of mind, a condition of a subject (89).

God's unshakable temerity and ironic ridicule emerge as a straw that breaks the camel's back. Satan has currently nothing to lose, he can only resort to vengeance, either open or clandestine.

Hence, his entire pool of malevolent passions is to be channelled at this moment against Adam and Eve's blamelessness. They are to be that element which concludes Satan's wicked design. For that reason, the epic voice solemnly announces the menace awaiting dwellers in Paradise:

> O FOR that warning voice, which he who saw
> Th' Apocalypse heard cry in Heaven aloud,
> Then when the dragon, put to second rout,
> Came furious down to be revenged on men,
> *Woe to the inhabitants on Earth!*
> [...]
> [...] for now
> Satan, now first inflamed with rage, came down,
> The tempter, ere th' accuser, of mankind,
> To wreak on innocent frail Man his loss (PL IV.1-5, 8-11).

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[47] Book V comprises the serene conversation between God and his Son, during which Son extols the Omnipotent by referring to the notion of mockery of Satan's endeavours. Son eulogizes Father in such a manner:

> [...] "Mighty Father, thou thy foes
> Justly hast in derision, and secure
> Laugh'st at that vain designs and tumults vain –
> Matter to me of glory, whom their hate
> Illustrates, when they see all regal power
> Given me to quell their pride, and in event
> Know whether I be dextrous to subdue
> Thy rebels, or be found the worst in Heaven.
>
> (735-742)

God and Son ridicule Satan and hellish creatures' exploits and, as it has been accurately pointed by Blamires, "we are listening to a divine belly-laugh, which must be the only thing that *could* rock the eternal throne" (142).

Accordingly, having agreed on a pragmatic compromise during the infernal debate in the Pandemonium, Satan resolves to undergo the perilous mission, whose key objective can be considered as, in words of Irene Samuel, "hatred for the universe that is, determination to dominate as much of it as he can, disdain as the pose behind which to hide self-contempt, self-pity for self-inflicted woes – the whole psychosis of the divided mind turning upon and rending itself because it cannot be the totality of things" (20). Paradoxically, under disguise of Satan's audacity there is an irresistible inclination for sharing the burden of responsibility for the sin of rebelliousness with innocent people as well. Pain shared is pain less severe, according to Foe's morbid philosophy. Bringing the context of the archetype of evil genius's craving for hatred and revenge, Grossman accentuates the fact that being aware of "that he will ultimately suffer the more himself, Satan compulsively attempts to transfer his self-hatred onto the unoffending Adam" (137). In short, the pain mixed with bitter memories of a vanished position of a superb archangel and the vision of inferior creatures basking in a privilege of being loved by God frantically spur revenge on Creator by means of people, his last creation.

Ontologically and thematically, Milton's Satan, an implacable wanderer experiencing insufferable alienation, unfathomable hatred mixed with revenge – in line with Camus, an authentic accomplishment for the figure "who allows absolutely free rein to his desires and who must dominate everything, lies in hatred" (39) – desires only one thing, that is to impose a wealth of crimes upon those who are beloved by the Creator. He cannot exist, as an addict, being devoid of this craving for destructiveness; a detrimental potential he fetches with him wherever be betakes himself. Yet, it is of significance to incorporate Muldrow's assertion who, while pointing to Fiend's yearning for annihilation, holds that "the irony of Satan's existence is that he will bring destruction upon himself and good to man, at least to fallen man" (101). Nonetheless, the obliteration incarnate infuses Milton's moral universe with the urge since it is unattainable for him to leave his hell-within behind.

The French philosopher Camus suggests in his *The Rebel – an Essay on Man in Revolt* that human beings' relations are permeated by "crimes of passion and crimes of logic" (3). As the living reservoir of all possible negativity, the Miltonian Rebel juxtaposes two independent sources of transgression to the most profound degree. On one hand, his desire to annihilate, whether morally or physically, Adam and Eve is dictated by a spontaneous passion having its roots in envy and wounded hubris, but on the other, his crimes are product of strict logic, as it is graphically delineated during both the furtive discussion between Lucifer and Beelzebub in Empyrean and the diabolical synod in Pandemonium. The epic voice refers to Fiend, apart from many appellations, as being the lord with a plethora of "fellows of his crime" (PL I.606). He is crime and destructiveness embodied who fervidly pumps the negative emotions into hearts and minds of his co-partners, showing them no other option than existence brimming with spite and malevolence. Thus, although during his expedition across Milton's universe Satan's desire for bringing destruction assumes a variety of forms and chooses different objects,[48] his mind is persistently focused upon

[48] Satan desires to practise his craving for destructiveness, initially, upon Death, his son, born of Sin: "O Father, what intends thy hand,' she cried, / 'Against thy only son? What fury, O son, / Possesses thee to bend that mortal dart / Against thy father's head," (PL II.727-730) shouts Sin. What is more, being almost entranced, during one of a few verbal outbursts with Michael, Foe wishes to exercise crime upon whole Empyrean: "Err not that so shall end / The strife which thou call'st evil, but we style / The strife of glory – which we mean to win, / Or turn this Heaven itself into the Hell" (VI.288-291). Finally, Satan, upon entering the Paradise of Bliss undertakes to inflict his destructive intentions upon the whole creation as the masterpiece of God: "In woe then, that destruction wide may range: / To me shall be the glory sole among / The Infernal Powers, in one day to have marred / What he Almighty styled, six nights and days / Continued making, and who knows how long / Before had been contriving?" (IX.134-139). As it seems, Satan's belief in his possibility of winning over God and infusing the whole universe with all possible negative shades of existence is extremely steadfast; it inevitably allows him to continue his mission despite many obstacles.

one objective – pulling down the first people to his level of relation to God he form this time forth experiences, viz., a negative relation. Satan aspires to infuse dwellers of Paradise, being in fact the spatial entity the reader perceives "first through the eyes of Satan, who comes to destroy it," (Gardner 79) with a detrimental feeling of injustice and rebellion, and by doing so he can plunge them into a chasm of moral demise and severance from their Creator that in fact equals locating his potential of wickedness in people's hearts and sharing the burden of responsibility for cosmic Fall. Indeed, Milton struggles with all his artistic might to delineate the garden as a "Bower of true Bliss, and Satan, rather than the exemplar of temperance, its destroyer" (Schoenfeldt 150). As the reader discerns Foe soaring with a powerful fortitude throughout Hell and Chaos down to Paradise, it is impossible not to declare that wretchedness upon first people is inescapably near. Hence, he undertakes his solitary mission solely to destroy and kill – "dragon, put to second rout, / Came furious down to be revenged on men, */ Woe to the inhabitants on Earth!*" (PL IV.3-5). He reasonably pledges to bring "woe, the more your taste is now of joy" (369) by leading the first people astray from God's path who, owing to the instruction offered by emissaries of God, decipher Satan as their enemy and slayer.

As the narrative gesture discloses, the archetype of wicked genius's proclivity for crime is directly derided two times by emissaries of God; The first one is administered by Abdiel who is perceived as being "faithful found, / Among the faithless, faithful only he" (PL V.896-897). The loyal defender of God issues a rebuke in face of the whole horde of fallen angels:

> 'O alienate from God, O Spirit accursed,
> Forsaken of all good! I see thy fall
> Determined, and thy hapless crew involved
> In this perfidious fraud, contagion spread
> Both of thy crime and punishment (877-881).

The latter one, pronounced by Michael in Book VI, is even more harsh and truth-revealing than the first one:

> 'Author of Evil, unknown till thy revolt,
> Unnamed in Heaven, now plenteous, [...]
> [...]
> [...] how hast thou disturbed
> Heaven's blessed peace, and into Nature brought
> Misery, uncreated till the crime
> Of thy rebellion! how hast thou instilled
> Thy malice into thousands, once upright
> [...]
> [...] Heaven casts thee out
> From all her confines; Heaven, the seat of bliss
> Brooks not the works of violence and war (262-263, 266-270, 272-274).

Undoubtedly, owing to the fact that the Omnipotent sends one of the most prominent seraphim, the matter must be delicate and thorny, and, in truth it is, but the significance of scolding emerges just in Book IX where the "action recommences, as the whole mimesis commenced, with that prime exemplar of self-rending destructiveness, Satan" (Samuel 24). What Foe solemnly oaths in the first Books of *Paradise Lost* he with sinister pleasure accomplishes in Book IX. Ironically enough, Milton weaves his narrative threads in such a manner so as to allow the reader to see that Adam and Eve are responsible for their moral annihilation. The infliction of crime upon the first progenitors might not have been possible, or at least it could have been postponed in time, without one diminutive detail; Eve's seemingly innocent desire to share their domestic chores. Seen in that light, Samuel puts the accent on the fact that it takes "a poet of great human discernment to make the little pointless healable rift of the morning quarrel both antithesis and prelude to this destruction". Satan, by leading astray unaware Eve "creates what he finally requires, that 'world of death' which is Milton's definition of Hell" (26).

However, apart from a sheer craving for destruction, Satan evocatively reveals another motive for crime. He finds it exceptionally delightful: "all pleasure to destroy, / Save what is in destroying; other joy / To me is lost" (PL IX.477-479). He proceeds as a fanatic who finds an addictive amusement in infliction of pain, from which he himself so eagerly flees. In fact, throughout Book IX the first people are visualized as casualties of Satan's bravado of annihilation. Adam and Eve are "his purposed prey," (416) and objects upon whom Foe wishes to exercise moral death, the most provoking spite channelled towards God. Yet, regardless of his being embedded in pleasure while inflicting destructiveness, the Tempter, who "aspired to take the place of God, recognizes that he himself is the source of his own destruction" (Belsey 75). Unquestionably, the further on his mission, the nearer he is to his own destructiveness.

2.2.3. Satan's Desire

> [...] while I to Hell am thrust,
> Where neither joy nor love, but fierce desire,
> Among our other torments not the least,
> Still unfulfilled, with pain of longing pines!
> (PL IV.508-511)

Throughout the whole body of *Paradise Lost* Arch-Fiend's desire is perceived as a big black hole furiously sucking into all sorts of emotions, both positive and negative. The constructive ones are immediately blocked out and torn into pieces, whereas the negative ones wield potential to initially increase Foe's infernal force, but eventually shatter his personality, allowing him to be implacable on his mission; they augment his alienation as well. There is not any doubt that Fiend is under a constant pressure of a wealth of opposing emotions shaping his subjectivity and character. He is forced to constant choosing. Belsey holds that:

> In *Paradise Lost* desire is free and its objects may be right or wrong. The wrong choice leads only to intensified absence, intensified desire. The quest for false objects leads in human beings to the final emptiness of death, while the superhuman figures, who cannot die, waste in the eternal privation of hell. [...] Ultimately, misplaced desire in turn consumes its subject. Satan confronts the absolute privation of his fallen condition in a metaphor which echoes (or participate) and parodies God's claim to absolute plenitude (74).

Unquestionably, while studying Foe's steadfastness and subjectivity it is not amiss to claim, as it is put by Saurat, that the Miltonian Satan "is passion in general. He is, in particular, sensuality – and Milton gratuitously put this upon him" (qtd. in Werblowsky 40-41). Every move he takes and every action he undertakes is partially motivated by passion. In fact, a tremendous proof that Satan is smitten with desire is an accomplishment of creating of a dream in slumbering Eve; the nightmare swarming with desirous and erotic connotations. According to Stocker, the first woman's demoniacally-inspired dream "anticipates poslapsarian consciousness [...], the degeneration of these appetites into greed and lust" (37). The more excruciating outburst of passion and desire, however, is yet to come in Book IX, where the additional factor materializes, namely, lust that makes him be utterly enthralled by a sway of passion and sensuality. His sensory perception is stretched to its limits while admiring gorgeous Eve – "Such pleasure took the Serpent to behold / [...] / [...] her heavenly form / Angelic, but more soft and feminine, / Her graceful innocence, her every air / Of gesture or least action, overawed / His malice" (PL IX.455, 457-461). In truth, Satan stands before stunning Mother of Mankind as a living corpse seemingly bereft of those aspects that constitute his subjectivity, namely iniquity and its derivatives, assuming at that time the apparel of the subject brimful with desire perceived by de Sade as "the blind force that demands the total subjection […] even at the price of […] destruction" (Camus 38).

His subjectivity, fed by rebellion, negation and evil, fights for pre-eminence in his existence – "But the hot hell that always in him burns, / Though in mid Heaven, soon ended his delight, / And tortures him now more that more he sees / Of pleasure not for him ordained" (PL IX.467-470). It cannot accept any positive approach and something which is unblemished only enhances his depravity; it testifies to his being an unfathomable and alienated black hole, furiously annihilating all possible good – "the maximum of enjoyment coincides with the maximum of destruction," acknowledges de Sade (qtd. in Camus 43). The encounter with Eve displays Satan's course of action dictated by his frantic subjectivity – he is capable of admiring, but afterwards, he is ready to attack and kill – "There is not the slightest reason to doubt that Milton intended Satan to be a terrible warning embodiment of the unrestrained passions, inspiring horror and detestation rather than sympathy," (270-271) notes Tillyard. Milton's destroyer, the archetypal iniquitous mastermind embodying "fallen appetites taken to the demoniac level" (Stocker 37) is brimful with desire, force with which Foe has to fight so as not to be led astray from his genuine path towards self-discovery. In Paradise, he rebels against sensuality which is looming large in his mind and body.

2.2.4. Satan's Rebellion and Negation

Which of those rebel Spirits adjudged to Hell
Com'st thou, escaped thy prison?
(PL IV.823-824)

This pointed question phrased by Empyrean sentinels, Ithuriel and Zephon, finds its way in the middle of Satan's perilous mission. The libellous inquiry is constructed in such a way so as to vividly illustrate Foe's unavoidable dilapidation which materializes, with a crushing force as death itself, the moment rebellious thought penetrates his morbid mind. As a genuine archetype of iniquitous mastermind, he is a vile mutineer accountable for a moral cataclysm, which initially appears to shake foundations of the realm of God. Foe is in truth "'Author of Evil, unknown till thy revolt, / Unnamed in Heaven, now plenteous," (PL VI.262-263) as he

is called by the archangel Michael. Besides, what is significant here is the fact that he is addressed to as if being unheard of; it is as though his existence were being gradually blotted out from Milton's moral universe. This is, however, only a misapprehension since awareness of Satan and his insubordinate accomplishment filters, with the speed of light, through all spheres of universe wherein the great Puritan locates "in the centre of his epic his cosmic theme of the revolt of the angels and the creation of the world, displaying the contrary energies of destruction and creation" (Gardner 33). Rebellion per se comprises one of the most imperative conceptions of the epic. Dennis accentuates that "the most delightfull and most admirable Part of the sublimest of all our Poets [John Milton], is that which relates the Rebellion and Fall of these Evil Angels" (112). In fact, insurrection of the wicked is so entrenched in intricacies of the narrative that it is impossible to imagine the world of *Paradise Lost* devoid of that force spurring Satan to action.

The significance of insurgence for the overall action is so extensive that the epic voice does not falter to delineate fallen angels and their Monarch in their true colours, just at the beginning of the Book I:

> […] what time his pride
> Had cast him out from Heaven, with all his host
> Of rebel Angels, by whose aid aspiring
> To set himself in glory above his peers,
> He trusted to have equalled the Most High,
> If he opposed, and with ambitious aim
> Against the throne and monarchy of God
> Raised impious war in Heaven and battle proud,
> With vain attempt (36-44).

In reality, revolt seems to have a dominant influence upon the whole structure of events stigmatizing Satan's path, owing to the fact that the reflection upon rebellion, just at the inception of the epic, is placed where Milton develops and supports his thesis for composing his magnum opus. Seen in that light, the poet essentially visualizes Hell as "prison ordained / In utter darkness" (71-72) for "those rebellious" (71). Furthermore, the epic voice wishes the reader to juxtapose mutiny with hubris mixed with hyper-active aspirations.

Thematically, the reader is steered by the epic voice (as Dante is guided by Virgil in the underworld) along the fixed line of interpretation according to which the archetype of evil genius's mutiny is perceived as a severe trespass (the core of all evil) against God and His decree, being in the context of proclivity for defending one's and others' privileges and rights analogous to the figure of Prometheus. Stocker sheds some light upon this parallel by asserting that:

> likeness of Satan to the Promethean archetype is clearest in their similar refusal to bow the knee to deity […] and their own proximity to the divine plane of existence […]. Theologically, of course, Milton portrays Satan's rebellion as an unnecessary perversion but the Prometheus myth shows that the same impulse is vital to man's evolution, hubris being a condition of his attaining conscious being (40)

and, what is certain, the given passus suggests the hypothesis that the Miltonian Foe, regardless of his being soaked in innate iniquity, can also be, as a vague archetype, recognized as a dynamic figure for whom goodness is theoretically achievable but practically is not.

Furthermore, continuing the flow of thought upon similarity of the Miltonian Foe to Prometheus, there materializes an unavoidable fact that those who are prone to unruly behaviour are to be instantaneously discarded from the place of bliss. Satan and his crew, in fact, are "blotted out and rased / By their rebellion from the Books of Life" (PL I.362-363). As it seems the essence of their existence is called into question on account of their having broken the union with Him who is solely responsible for distributing life and meaning in the universe. Satan's revolt marks the divining line beyond which there is nothing more than his overblown yearning for being the best, preferably God himself; the desire which could award this protoplast of disagreement with a new life dotted with ensuing forms of revolts and evil tendencies.

As it occurs literary figures and their deeds are very often illustrated by other characters, the same is applicable to Satan who is slanderously riposted by his lover-daughter, Sin, at the gates of Hell; she appears to be furiously wounded by Fiend's oblivious reaction to her existence in the lair of misery. Sin irately refreshes Foe's memory by slandering him:

> 'Hast thou forgot me, then, and do I seem
> Now in thine eyes so foul, once deemed so fair
> In Heaven, when at the assembly, and in sight
> Of all the Seraphim with thee combined
> In bold conspiracy against Heaven's King,
> All on the sudden miserable pain
> Surprised thee, dim thine eyes, and dizzy swum
> In darkness (PL II.747-754).

They are perceived as sole instigators of revolt against God's behest. That is the reason of Satan's disposition being focused only on vengeance on Divinity and exploration for his genuine identity; that is why he is motivated to erase all unnecessary memories from his mind.

Read, in the foreword to Camus' *The Rebel*, gives some light upon the concept of rebellion and it is indispensable to grasp some theoretical interpretations in order to comprehend Lucifer's standards of behaviour more profoundly.[49] He accentuates that "revolt is one of the 'essential dimensions' of mankind" which is, in truth, "a principle of existence," (viii) and more importantly, it is "the basis of the struggle." Besides, it is the "origin of form, source of real life" (x). The above definition classifies Milton's condemned archangel as a genuine insurgent who avails himself of rebellion so as to grasp an opportunity of unearthing his own subjectivity. The archetypal evil mastermind condemns "himself to a make-believe world in the desperate hope of achieving a more profound existence," (Camus 54) which is not possible to be revealed in the unanimous world of constantly worshiping subjects in the Empyrean. Camus holds that:

> Rebellion is born of the spectacle of irrationality, confronted with an unjust and incomprehensible condition. But its blind impulse is to demand order in the midst of chaos, and unity in the very heart of the ephemeral. It protests, it demands, it insists that the outrage be brought to an end, […] Its preoccupation is to transform (10).

[49] The concept of Satan's rebellion that is intricately associated with that of absurdity is incorporated into the author's article entitled "Milton's Satan and his Sensuous Discovery of Genuine Subjectivity … towards Absurdity" that was presented at Surplus of Culture Conference in Ustroń, Poland (16-19th September, 2009).

Needless to say, the above definition proves perfectly adequate for Milton's Fiend, fervently engaged in insurgence perceived as a turn to ridiculousness. Satan finds himself in an unreasonable situation, and is forced to fight since, in his heart of hearts, he senses that one thing has gone absolutely awry in the impeccable Empyrean – adulation of Son, whom Lucifer treats his equal. Mutiny, though ostensibly negative, appears to be intensely positive in that it exposes that part of Satan which should always be fortified. He is perceived as struggling for the integrity of elements comprising his being. In that context, the magnificent archangel is confronted with an unbearable situation which pushes him into remonstrations against and, finally, negation of God as the Giver of meaning. Hence, Lucifer, according to the author of *The Rebel*, "considers himself compelled to do evil by his nostalgia for an unrealizable good. Satan rises against his Creator because the latter employed force to subjugate him" (48).

Perceived in view of Lucifer's insufferable condition that is imposed upon him, the reason standing behind his rebellion is cogent owing to the fact that, possibly, the overall spectacle watched over by millions of angels and organized by God could have been a gruesome assessment of Lucifer's loyalty to the Omnipotent. It is possible that, due to His omniscience, God could have seen (as omnipotent, He must have foreseen that) in the powerful archangel a mounting negation of his objectives and comes to a decision to put Lucifer to the test, showing others that "the career of Satan is a poignant study of how loss of virtue leads to the perversion of reason and thus to loss of freedom" (Potter 70). But, it is also feasible that Lucifer is stimulated to riot by his yearning for authority and an alluring craving for infringing the given limitations that, as for Adam, "God has assigned […] in the great hierarchy of order" (Muldrow 106). The most convincing motive, however, would comprise three realities – a complete refutation of God's ways, a hyper-active aspiration to be the best and an agonizing desire to unearth one's subjectivity hidden behind an impassable wall of unvarying extolment of One who really reigns, the Creator.

2.2.5. Satan's Fall

[…] Him the Almighty Power
Hurled headlong flaming from the ethereal sky,
With hideous ruin and combustion down
To bottomless perdition, there to dwell
In adamantine chains and penal fire
(PL I.44-48)

From the inception of *Paradise Lost* the epic voice draws the reader's attention to the moment which definitely proves to be one of the most thought-provoking in the background of all events dotting Satan's path, that is, his collapse; the extended process having its roots in Lucifer's erroneous regarding himself as self-created. After having turned into motion the apparatus of rebellion, the archetype of evil genius is predestined to lead his further existence in an explicit way, totally dissimilar to always-extolling and submissive subjects permeating God's Empyrean. He is to be perpetually degraded, damned, alienated and ultimately confined to shackles of his new abode, Hell. It is consonant with what is expressed by Hartman who claims that "Satan's fixed mind and high disdain are […] doomed to perish in the restlessness of hell, and its compulsive gospel of the community of damnation" (102). It is the unchangeable state of mind imposed upon him who is intrepid enough to fight for his rights and genuine identity.

Actually, Milton takes care to demonstrate that it is God himself, availing himself of Son's support, who throws Satan and his horde out of the Empyrean boundaries – "Down they fell, / Driven headlong from the pitch of Heaven, down / Into this deep," (PL II.771-773) being one of a few descriptions of their mutual collapse. Fiend's fall, undoubtedly, plays a momentous role as an omen of God's revenge for not abiding to certain, unalterable rules governing the matrix of relations defining His celestial realm. According to it, all are obliged to know and act in line with their assigned places in the Great Chain of Beings, the greatest good, the Omnipotent, positioned the highest. While pointing to the matrix of existential functions carried out by a plethora of elements in Heaven, Steadman acknowledges that to stand or fall:

> depends ultimately on insight into one's own nature. […] happiness depends on observing the principle of nature and acting in accordance with his own essence and degree; conversely transgression of natural order entails as its chief penalty alienation from his true nature and proper bliss (121).

The above definition incriminates Milton's Satan as the literary mastermind that cannot agree to the place proper for his development. Accordingly, he rebels not only against his Creator, but more importantly, against the position that is attributed to him – the subject (slave) of Son. He endeavours to believe in his abilities too much and, in consequence, he collapses. Steadman continues his thought upon Fall by claiming that "Satan fell through disregarding the angelic nature; the angles are, by their very essence, 'ministering spirits'. […] significantly, the angles who first challenges Satan's claim to independence is entitled '*Servant* of God'" (121).

It is significant to assert that even though Satan is presented to the reader as the most crucial link and mastermind of an infernal rebellion, all his co-partners are treated equally in view of their reciprocal sin of mutiny and denunciation of God. They are, in fact, joined in "equal ruin" (PL I.91) as "associates and co-partners of our loss" (265). Demons are disparaged as being "condemned / For ever now to have their lot in pain, […] / For his revolt" (607-608, 611) who "in our just pretences armed, / Fell with us from on high" (PL II.825-826). From this time forth they are united in chains of Hell, condemned for Satan's overabundant aspiration which cannot forecast the effect of its despicable ambitions. Grossman laconically asserts that "Satan and his followers understand the fall as the tragic result of an ambitious experiment," (31) the audacious test which goes completely berserk.

The narrative gesture develops the scene of Satan's Fall so as to allow the reader to grasp an elementary truth that Foe's proclivity for evil is the prime cause not only of demons', and Adam and Eve's moral collapse but of his degradation he is subject to on his risky journey as well, despite the fact that his awareness of iniquity is maturing unremittingly. As Stein observes, "Satan can manage the 'show of love well feigned,' but even his hatred partly fails him and is diminished, like the evil he nominates as his 'good'" (84). Fiend's influence, the crucial attribute of the archetypal evil mastermind, shown as almost invincible in Book I and II, is wretchedly reduced to an infernal snake's ability of both twisting its horrid body around the hellish parody of Tree of Life and devouring ash, capable of producing only the sound of shattering hiss, functioning like just another alteration of an ever-changing archetype of iniquity.[50]

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[50] While analysing the relation good – evil in Milton's moral universe, Denis Burden asserts that "God permits evil and eventually turns it to his own purpose. This is made clear here in God's statement that Satan's evil will redound upon his own head, a divine promise that carries reassurance about God's foreknowledge and goodness" (24).

Hence, it is unpreventable not to perceive Milton's Foe as being brutally exposed to an unvarying change for worse, with an excruciating finish with the vision of an infernal serpent, "the shape he once adopted – so he thought – on his initiative" (Fish, 79). Thus although being portrayed as grandiosely prevailing in his Fall, Fiend is constantly crushed under an unbearably heavy load of negative emotions which step by step devastate his glorious appearance and resolve, ruthlessly striping him of a wealth of masks that become his element while assuming the attire of the archetype of iniquitous instigator. Broadbent observes that Foe "diminishes in stature all the way thorough and drops out two books before the end" (*Paradise Lost* 157). To be more precise, the beginning of a process of Satan's dilapidation is to be detected in full light in the background of a few moments of truthfulness which are attributed to this tentative hero. One of those episodes is, evidently, mentioned before address to Sun, during which he is so totally changed in his approach that Waldock recapitulates that "Satan of the address to the Sun is not a development from the old, he is not a changed Satan, he is a *new* Satan" (82). It is not shocking, therefore, that Satan after this speech is treated differently than the intrepid and magniloquent figure permeating the universe of first two Books. He starts to denigrate and he knows that. He is cognizant of the fact that his time is short, that is partially why he is shown as moving swiftly, analogously to the uncanny figure of Satan appearing before God's throne in the Book of Job who comes to Heaven from "going to fro on the earth, and from walking up and down on it" (I.7), towards Paradise and Hell, wherein an ultimate image of degradation is appallingly projected. Burden's explanation is worth being cited wholly:

> Milton's account of the transformation scene in Hell presents precisely the sort of tragedy that he does not want us to see in Book IX. Acted out in Hell is the tragedy of doom, its heroes the damned. In the midst of their applause for Satan's success with Man, the devils are turned suddenly into snakes (147).

and to make it more complete it is essential to conclude with words expressed by Fish who elaborately emphasizes that:

> Satan, *aspiring*, wishes to set himself *above* the most High, that is above the greatest Good, and his reward is to be 'Hurled headlong flaming from th' Ethereal Sky / With hideous ruin and combustion *down*.' The directional preposition 'down' is withheld to the last so that the reader will associate exile from Heaven and all it stands for with the movement downward. When the epic voice surveys the scene in Hell, he cries 'O how unlike the place from whence they fell' (75) and we know that place means status or spiritual position ('the angels which kept not their first estate') and that their fall was a fact before they were moved one inch from the physical boundaries of Heaven (94-95).

Hence, it is an unavoidable fact that after having exultantly returned to his genuine abode – state of mind, this archetypal iniquitous mastermind is at last presented to the reader in his true colours. On account of this horrendous experience in the den of sadness, he discloses his true subjectivity to the most profound degree. By doing so the Miltonian Satan, the archetypal King of Hell, accomplishes an inward progressive movement towards self-discovery, the psychomoral effort analysed by Søren Kierkegaard who asserts that, as it is held by Podrez, the growth of "subjectivity requires the constant constructing of itself

in the ancient dialectics of torment, namely, the yearning for being oneself and the analogous desire for not being oneself" (171). Actually, Kierkegaard prophesizes to the self longing for its maturity that life is unavoidably racked with despondency: "rare is the man who truly is free from despair," (159) in consequence of the fact that torment "is a qualification of spirit, that is related to the eternal in man" (150).

Importantly, the process towards unearthing of one's genuine subjectivity is demarcated with clearly outlined phases; the subsequent phase invariably demands the complete negation of the previous one (as it is vividly manifested in Lucifer's repudiation of God and His decrees, and an abrupt stripping of his magnificence by means of alteration from an archangel into a serpent). Hideously enough, the glorious arrival in Hell encompasses the point for despicable Infernal King which signifies the equilibrium between his irresistible craving for being his own lord (better to reign in Hell) and an analogously constructed longing for not being responsible for the given status-quo (not to be a sovereign who eagerly flees his suffering). What is significant is the fact that this vice that is invariably portrayed as a root of his plunging into evil is likewise treated as an indispensable element in the painstaking procedure of unearthing his subjectivity, as it is put by Werblowsky, "*hubris* is psychic necessity on the way of individuation and differentiation towards higher levels of consciousness" (80). Nevertheless, from this time forth, he finds himself at such a juncture of his existence that he does not have to fake anything, his abysmally depraved appearance equals his innermost desires and objectives presenting him as the most conspicuous paradigm of evil genius profoundly racked with iniquity he once accepted so willingly.

It is the author's intention to finish the study upon Milton's Satan as the most excellent paragon, a literary archetype of evil genius by including Waldock's statement upon an exceptional, in the realm of international literature, relation Milton – Satan:

> Satan, we understand well was a predestined character for Milton. There need, surely, be no confusion here, no perplexity about the 'sympathy', conscious or unconscious, that Milton felt for his creation. Of course, it does not mean that Milton, as we ordinarily use the phrase, was on Satan's side. It means merely that he was able, in a marked degree, to conceive Satan in terms of himself: in terms of the temptations to which he felt his own nature especially liable, and of the values, too, to which his own nature especially responded. I say 'to a marked degree', because there is nothing exclusive in Milton's sympathy with Satan (75).

Finally, if the figure has been delineated in an overt and in-depth way as an evil-incarnate, this has been accomplished so as to open up a field of further study and comparative analysis, not to foreclose it. The author of the dissertation believes that investigation of Fiend shall have a direct bearing on the subsequent analysis of other icons of evil. Undeniably, the "intensely dramatic handling of the figure of Satan is the main cause of the extraordinary hold he has on the imagination," (31) notes Gardner.

3. Joseph Conrad's Kurtz

A master of style, of literary form, of scenic and
atmospheric description, of the secrets of the human
heart, of the intricacies of political intrigue –
a master of mastery itself.
(Harpham ix)

There is a thought-provoking analogy between hardship comprising one's existence and the emergence of genius which is likely to be unearthed and gradually shaped at the moment of struggle, as a branch of a tree is stronger than others when confronted with the power of wind. The adversity constituting an essential section of Joseph Conrad's existence is indubitably stimulating his development as a man, sailor, and eventually the writer of fiction, treated as one of the most distinguished in the literary domain. It would certainly be a mistake not to look at Conrad's genius as gaining impetus while confronted with piling problems and struggle detectable in his complex existence.

Correspondingly to the author of *Paradise Lost*, Conrad's times are marked with anxiety, violence and evil. It is the time of widely spread oppression so vehemently experienced by Poland. Watt holds that in the eighteenth century "foreign wars and internal political dissentions made Poland an easy prey to stronger neighbours, and it was eventually partitioned piecemeal by Austria, Prussia, and Russia in 1772, 1793, and finally in 1795." (1)[51] By time of the third and ultimate Partition the once powerful Polish-Lithuanian Commonwealth declines into chaos and ultimately ceases to exist. In such drastic times of imprisonment inflicted by foreign powers Teodor Józef Konrad Korzeniowski is born on 3rd December, 1857 in Berdyczów, in the Russian-dominated Ukraine. From his earliest years he is the witness to atrocities committed by Russians upon him and his parents, leading Polish patriots, who are pleaded guilty of clandestine fighting against invaders. Orr in his Biography in *A Joseph Conrad Companion* notes that troublesome times influence a small boy heavily. A young Teodor:

> early on experienced first-hand the conditions of revolution, political oppression, colonialism, exile, and illness that would find their expression in his fiction. [...] These awful experiences are an important part of the burden Conrad carried with him into later life. He saw his parents sicken and die while far from the homeland for which they sacrificed everything, living under surveillance and in poverty in the interior of the colonial power that oppressed them (203).[52]

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[51] The Russian Empire gained such territories as Lithuania, Volhynia and Ukraine, Hagsburg Austria, the southern region called Galicia, and the Kingdom of Prussia, western lands through Greater Poland to Krakow. Harpham does not hesitate to assert that "history was not, however, kind to Poland. Precursor to all nations, Poland was distributed among its enemies as those enemies began the process of becoming nations. The extinction of Poland as a consequence of three partitions – 1772, 1793, and 1795, when Poland was finally consumed entire – constituted an historical crime on the grand scale, the victory of despotism and empire over republican government, a huge step backwards for modernity; and yet it was solemnly reaffirmed by representatives of the nations gathered at the Congress of Vienna in 1815, who recognized its rationale. "Modernity did not protest," holds Harpham (15) and adds that "post-Partition Poland existed solely as a phantasm, a collective dream, a fiction" (16).

[52] Taking recourse to psychoanalysis, it is accurate to presume that harsh reality of oppression became so deeply embedded in young Conrad's thinking that its intensity projected upon his entire lifetime. The partitioned Poland proved to be such a vivid memory that "he believed," in line with Hay, "with good reason that Poland had no actual existence, but only a ghastly post-mortem life in certain sectors of Germany, Austria, and the despised Russian empire. […] Conrad still retained this view of his native land as dead, ghostly, existing only in an inferno" (23). The concept of Poland's non-existence was a fairly common idea and that "trope bore a heavy weight of personal anguish connected with his parents' suffering and death" (23).

More importantly, though, on account of a loss of parents at an early age, young Conrad is deprived of the preconditions for an unwavering development of self-perception and subjectivity. That is why his highly indefinite existence may be responsible for constructing the individuality of a very reflective character; the disposition detectable in many characters, very often impaired with isolation, permeating his literary milieu.[53]

Without any doubt a spectrum of literary output of one of the most talented writers of Modernity – Sørenssen emphasizes the fact that Eliot, an enthusiast of Conrad's writing, considers him an author "capable of creating 'worlds' instead of 'ideas'" (163) – is closely associated with, and motivated by, his sea adventures (e.g. *The Nigger of the Narcissus, The Secret Sharer, The Mirror of the Sea, Lord Jim*).[54] Those works are marked with the leitmotif of an isolated man's struggle with natural forces or a powerful environment in which the alienated is embedded. Alienation indubitably enlarges the adversity of the trial and as a direct consequence of it, many Conradian protagonists are bound to be orphans who do not stand an opportunity to lead a regular family existence. More importantly, though, his characters are "exposed to testing existential situations, requiring a difficult choice of some kind" (Andersen 71).

In Conrad's world of fiction, protagonists are forced to fight merciless fate, but this struggle is the only option to test their abilities, character and stamina, it likewise is the factor which permits brotherhood or solidarity between members of a crew to emerge; in time of predicament the only way out seems to be adhering to the simplest rules of honesty and honour. Marcinkiewicz argues that the "characters of his novels and short stories are united in their humanity and in their understanding of the ethics of duty, work and fidelity to themselves" (25).[55] Due to enduring struggle, an inevitable conflict between allegiance to rules and betrayal constitutes one of the most significant motifs.

Disloyalty, as a menace to a man's appropriate development, is constantly looming large in an alienated man's existence who is struggling with piling problems. It is imperative to identify infidelity to the simplest tenets of honour as the first phase of a man's degradation that at times leads to evil, perceived by Conrad in a special way, first of all negatively, as moral mayhem disclosing miscellaneous shapes such as a distortion of fellowship between people, and a lack of restraint, so vividly perceptible in a materialistic progress.[56] Furthermore, Conrad's awareness of iniquity reveals more philosophical, positive undertones as well. Being one of the fundamental sections of natural phenomena, evil emerges as "a powerful and necessary

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[53] In the first section of *Isolation and Ethos* Krajka accentuates that Conrad's biographers "point to the estrangement of his characters as having been strongly influenced by certain facts of his life: his childhood, his school years in Kraków, his stay in Marseilles, his service in the British Merchant Navy, his settled life in England" (1).

[54] Foulke admits that in his fiction "Conrad both renders the details of his sea world with impeccable accuracy and projects a whole range of attitudes towards it; those attitudes can exhibit chauvinism, political conservatism, traditionalism, romanticism, even sentimentality" (143). What is more, in line with Sikorska, the figure of sea with its purifying power stands for "the power of human faithfulness over demoralisation and lack of loyalty" (463). The sea indubitably assumes a two-fold function, either as a pernicious force destroying anything in its way or a redeeming force enabling sailors to exercise their loyalty to a code of the sea.

[55] "Conrad's world of men," avows Mongia, "united by the sea or by their colonizing mission – reveals the tremendous nostalgia he felt for the world of heroic possibility and fulfillment evoked by his childhood reading where adventurers bravely went to unknown regions and emerged as belated knights" (146).

[56] Joffe asserts that Conrad believes in the simple fact that "civilization in any culture, at any historical moment, depends on human restraint," (82) it is important to state that for Conrad any nation not abiding to the simple rules of honesty, fellowship and restraint is on the verge of plunging into chaos, and eventually, evil. Joffe adds that for Conrad "civilization depends in essence, on the repression of these atavistic desires, on the fundamental dynamism of restraint" (85). In the similar tone, Mathew acknowledges that "Conrad attaches utmost importance to the idea of fellowship. All his works reflect the crying need for solidarity and fidelity among human beings – to resist the forces of evil that lead to the fragmentation of consciousness" (325).

catalyst to allow human consciousness to evolve further so that in due course of time we realize the undeniable divine in all creation" (Mathew 312). It is, in its essence, an integral section of an alienated man's existence; owing to its ubiquitous presence and influence, wickedness perceptible in the world facilitates the process of solving eternal dilemmas of moral existence. As a reality, it is detectable everywhere, that is why it is to be treated as a paramount section of creation.

The third source of iniquity, however, is to be found in the centre of civilization, more accurately, in its process of imperialism. According to Conrad, colonization – in its essence the process of brutal suppression of others, and imposition of beliefs, modes of thinking, culture, and language – has invariably been repulsive and ontologically unacceptable. Fraustino declares that "Conrad apparently denounces exploration as exploitation, […] that is, of plunder and greed" (337) and for that reason for the author of "Heart of Darkness," "society and culture are absolutely corrupt, its institutions hollow, deadened, indeed like whited sepulchres (338) and "man […] an 'evil animal'" (Hansson 95). Significantly enough, his judgement upon a white man's wickedness as the corollary of colonisation renders "Heart of Darkness" a powerful condemnation of such practice, Kurtz[57] being the most glowing expression of colonization itself. Hence, denunciation of intrinsic evil found in imperialism runs through Marlow's narrative.[58]

On account of the fact that the whole Europe contributed to the shaping of Kurtz – the personification of the archetype of evil – it is indirectly accentuated that the whole process of imperialism is soaked in enormities. Amongst a few direct examples of denunciation of imperialism, there is in the novella such an ironically introduced importance of a white man's colonization – "Each station should be like a beacon on the road towards better things, a centre of trade of course, but also for humanizing, improving, instructing" (YS 91). The irony of the proclamation lies in the fact that although the manager definitely believes in ideals of colonization, he unintentionally voices a genuine purpose of the process – trade – which ontologically points to exploitation of the inhabitants of jungle.

Joseph Conrad, indubitably a very keen observer of the reality, is highly regarded as "the first literary chroniclers of the dilemmas of twentieth century man," (Sikorska 465) and, as it is asserted by Karl, what "he had experienced as a boy in Poland, as a child in his parents' exile, then in his years as a seaman and later in the waters around Borneo – all of these episodes taken together created what Conrad knew about human depravity, baseness, degradation" (300). His earlier life, saturated in violence and iniquity, motivates him to perceive the reality of evil as both the lack and abuse of fellowship between people. For that reason, throughout his life he is so vulnerable to moral apathy which channels its detrimental influence towards falsehoods and tyranny. Regardless of the fact that history for Conrad is essentially associated with downheartedness, the bond between people,

[57] As far as the figure of Conrad's embodiment of iniquity is taken into consideration, it is important to note that, possibly, a celebrity and African explorer, Henry Morton Stanley, the author of seminal book *In Darkest Africa*, could have been an inspiration of Kurtz. Hansson asserts that Stanley's name "looms large in the tropical background of Conrad's novella," and he adds that "Conrad chose Stanley to provide Kurtz's features" (100). Apart from more obvious inspiration for the portrayal of the agent – Stanley or Arthur Eugene Constant Hodister – it is possible that, as it is held by Watts in *The Cambridge Companion to Joseph Conrad*, Max Nordau's [the author of the book entitled *Degeneration*] "account of the 'highly-gifted degenerate,' the charismatic yet depraved genius, may have influenced Conrad's depiction of Kurtz" (46).

[58] Significantly enough, Conrad's approach to the white man's colonization can be looked at from two clashing perspectives. On one side, it is soaked with atrocities and unprecedented brutality inflicted upon indigenous people of the Congo whom one is likely to pity, but, on the other, as it is put by Kocówna, "Conrad, in 'Heart of Darkness' does not hesitate to deploy expressions of dislike, nervousness, and furiousness while delineating natives. They are not people whom he would welcome like brothers. He is irritated with their activity and nervousness, as well with superstitions and childish naivety" (175).

responsibility, empathy, work, faithfulness and self-knowledge constitute, amongst many other minor attributes, a justifiable turnaround of evil.[59] The powerfulness of iniquity inflicted by Russians is so embedded in his subjectivity and memories that echoes of it are perceptible in his literary output, visualized either as a man (evil genius) or an event. Finally, Conrad envisions wickedness as a person's powerlessness while confronted with his selfishness to seek more advanced levels of consciousness by exercising self-restraint. This vision is profoundly observable in "Heart of Darkness," the short story of a superiority-ridden human power and ensuing degradation; the novella which "comprises the most profound and multifaceted display of a Conradian vision of European imperialistic expansion" (Krajka, *Konteksty Kulturowe* 29).

3.1. Heart of Darkness

In terms of literary history Conrad rewrites the romantic
fascination for the energy of the satanic
(Seeber 220)

"Heart of Darkness," the novella drawn on Conrad's personal nautical experiences[60] – in Guerard's wording "Conrad's longest journey in the self" (33) – proves to be the most horrifying of his literary works. Yet, regardless of its short form, it is so abundantly attributed with symbolism that a scholar constantly faces a tiresome endeavour so as to attain a plethora of meanings which are concealed at a variety of interpretative levels. It is, in its essence, an enormous edifice of concentration of symbolism, and it is marked with proximity to mythic narrative procedures. In line with Watts, Conrad's masterpiece:

> is a rich, vivid, layered, paradoxical, and problematic novella or long tale; a mixture of oblique autobiography, traveller's yarn, adventure story, psychological odyssey, political satire, symbolic prose-poem, black comedy, spiritual melodrama, and sceptical meditation. […] an exceptionally proleptic text (45).

Multilayered structure of the novella opens an opportunity for a scholar to draw attention on its diverse meanings which emerge along the unfolding of the narrative, itself being multifaceted; the literary work forces a reader to voice a profusion of interpretations.

However, regardless of revealing many generic propensities and attributes, it is, first of all a story of sojourn – primarily assuming the shape of "a Swiftian journey into several remote nations" (Sikorska 464) – undertaken by a British gentleman, Marlow, up the river

[59] Mathew acknowledges that lack of "self-knowledge prompts an individual to resort to falsehood, betrayal, anarchy and destruction. When this happens, he cannot reconcile the good and evil within him. As a result, he falls prey to alienation and despair" (325).

[60] Lothe argues that the "most obvious autobiographical aspect is that of Conrad's visit to the Congo in 1890, a trip from which he never wholly recovered. […] Strengthening rather than reducing the effectiveness of 'Heart of Darkness' as a literary text, these autobiographical elements serve to give this work of fiction a rare authenticity" (183). Furthermore, the Czech novelist, Škvorecký, asserts that in "'Heart of Darkness' not only the map of Congo and the dangerous river journey are based on personal experience: the central story, that of the autocratic Mr. Kurtz, of the incomprehensible Russian buffoon, and of the skeptical Captain Marlow, is also anchored in reality" (262). Finally, as it is accentuated by Hansson, while studying complexity of the novella "we must take into account Conrad's own precarious mental situation, partly a consequence of the Congo experience. In 1878 he suffered from depression, had a series of nervous breakdowns, and even attempted suicide. In letters from the 1880s he complains of inexplicable periods of powerlessness" (102).

in the Congo, on his rescue mission of Kurtz, the dark shadow of European imperialism, accredited with the Jungian construct of "Shadow," an ivory-obsessed and a charismatic embodiment of iniquity. In fact, in the long run it proves to be not only a spatial journey, but, more significantly, Marlow's descent into his unconsciousness, "a symbolic representation of an exploration of the hidden self and therefore of man's capacity for evil" (Feder 280). It is likewise "a quest for meaning which encourages the reader to seek beneath the surface of further meaning," (Joffe 84) ending up for him in an abysmal discovery of a sinister sphere of human nature.[61] Furthermore, "Heart of Darkness" in its entirety is a powerful critique of imperialism practised by Europeans at the end of 19th century. Benita Parry asserts that in Conrad's novella "the violence of an expansionist colonial capitalism emerges not only in the graphic description of insatiable greed and gratuitous callousness, but also from the sardonic scrutiny of an ideology that enabled and justified aggression" (42).

Significantly enough, in lieu of being endowed with a profusion of imagery – Conrad inventively deploys the linguistic reservoir of both ancient as well as up to date symbolism for the purpose of producing an effectual artistic harvest – and disclosing traits of an enormously intertextual sphere, there are two unalterable archetypes, of primordial origin, permeating the universe of the Conradian work, viz., darkness and evil.[62] Unquestionably, "Conrad," as it is put by Foulke, "reinforces the archetypal associations of total darkness" (149) while referring to a white man's glorious colonisation. He delineates three shades of the archetype of darkness in the novella, inseparably associated with Marlow's perception of reality. The most visible one focuses upon darkness of the African interior, the subsequent one signifies the colonizers' viciousness as a night of violence inflicted upon natives is evoked by seemingly innocent bearers of higher culture, and most importantly, there is the gloomiest shade of darkness found in everyone's heart revealed in the shape of natural propensity for committing deeds of wickedness, moral evil. Whilst pointing to various shades of the archetype of murk in Conrad's novella, Madsen acknowledges that there "are more than one investment in 'darkness:' wilderness, past, evil, but also desire, and – when it comes to the combination of darkness and the European psyche – a propensity to dominance and to extermination" (142).

Hence, murkiness stands for indefiniteness, primitiveness and impassability. What is significant though is the actuality of interchangeability of those facets of darkness. The tangible darkness of Africa indubitably influences the colonizers' decorum which is, in truth, at loggerheads with their everyday behaviour while at home. It is the perfect example of the process delineated by Hannah Arendt, 'the banality of evil'. In her work entitled *Eichmann in Jerusalem: A Report on the Banality of Evil* she formulates the thesis that the great evils in history generally, and the Holocaust in particular, are not executed by sociopaths but rather by ordinary people who accept the premises of their state and therefore participate with the view that their actions are normal. They are perceived as fulfilling their behests, as it is with Kurtz, who, hopefully for him, should be treated as one of components comprising the edifice of colonialism. On account of this fact the whole Europe should be seen as being widely blamed for atrocities that, on ethical level of interpretation, become "suggestive of some ultimate destruction of human culture" (Hansson 105). Arendt claims that committing of terrible things in a systematic way rests on normalization. This is the process whereby ugly, degrading,

[61] Guerard highlights that in "Heart of Darkness" Marlow's mission is in essence "toward and through certain facets or potentialities of self" and afterwards he adds that "Marlow reiterates that he is 'recounting a spiritual voyage of self discovery'" (38).
[62] While pointing to numerous functions of the novella, Garnett accentuates the fact that as a political novel it presents "analysis of the deterioration of the white man's *morale*, when he is let loose from European restraint" (qtd. in Hansson 95).

murderous, and unspeakable acts become routine and are accepted as the way things are done. Furthermore, in line with Fraustino "the darkness at the heart of man also permeates the heart of nature" (331) that is, possibly, less sinister than white colonizers' intentions and achievements.

Moreover, as far as the second archetype is taken into consideration, the novella investigates the Conradian theme of evil tightly associated with predicament of social alienation. There is a strong association between darkness, as an intention of human heart and wickedness which can be read as the corollary and offspring of person's disposition. Panichas puts emphasis on the undeniable fact that although the author of *Lord Jim* "frowned on F. M. Dostoevsky, Conrad fully grasped the meaning of the Russian novelist's belief that, in human soul, good and evil are forever struggling. No one, as Heyst himself discovers, escapes the ferocity of such a struggle" (41). He adds, to continue with Panichas' flow of thought, that to "naturalize evil is an impossibility, for it will make itself known to one without warning, within and yet beyond temporal and spatial entities. It will invade any refuge and break down any wall built to keep out its infernal energies" (41-42). It is an exceedingly enthralling, yet detrimental connection, as it is portrayed in Kurtz and his megalomaniacal existence in the heart of darkness. As it has just been acknowledged Conrad's masterpiece is constructed with many narrative levels and channels its readers into a plethora of generic shapes, so is Kurtz, his prime evil genius, the incarnation of the archetype of iniquity.

As far as reading and interpretative levels of the novella are concerned, it is likewise significant to add that the work deals with the concept of disillusionment as the prime constituent of a man's process of moving towards truth. On account of the fact that truth is grasped by means of falsehood, a reader is steered to recognize that, as it is held by Hansson, "the storyline heads towards 'the end' in the sense of ultimate darkness, a condition of meaninglessness and nihilism, negating all civilized values" (93). Seen in that light, Marlow becomes disillusioned with his co-partners in imperialistic atrocities and loyally turns to Kurtz, treated by him as a lesser evil (in consequence of his redeeming, final pronouncement), despite the fact that the agent's crimes are even more appalling.

3.2. Kurtz

He had taken a high seat amongst the devils of the land – I mean literally
(YS 116)

'He is a prodigy'
(YS 79)

This is an undeniable fact that Joseph Conrad, the explorer and writer who discloses sensitivity to evil in the world and perceives it primarily as a distortion of fellowship between people, secondly as lack of self-knowledge, self-restraint, moral hollowness and alienation, is renowned for depiction of a few outstanding paragons of literary personae enmeshed in wickedness (e.g. Cornelius and Mr. Brown from *Lord Jim* or James Wait from *The Nigger of the 'Narcissus'*) manifested in their reluctance to adhere to ethos, duties of work; their lack of responsibility, honour, and loyalty. The most conspicuous paradigm, however, of those embodiments of the archetype of evil genius – perceived as a total denial of values and infliction of moral iniquity – is indubitably Kurtz, an awe-inspiring agent that in the eyes of Marlow transforms "from the bearer of Western Civilization to the possessed demon," (Sikorska 464) permeating and infusing with brutality, as pestilence, the realm of jungle.

Nevertheless, despite possessing a deeply charismatic personality, Kurtz is, like some of Conrad's literary creations (e.g. Nostromo, Verloc, or Razumov), marked with a shattering irony that is meticulously analysed by Rosenfield in her seminal study entitled *Paradise of Snakes*: *An Archetypal Analysis of Conrad's Political Novels*. In the work focusing upon a mythological-archetypal approach she holds that "process of recurring of motifs from the past and their influence upon the structure is devoted to enforcing a sense of irony" (9).[63] She likewise emphasizes the fact that the literary figures are subjects entrenched in the sarcastic vision of the world resulting in the parody of mythical paradigms. Seen from this perspective, a seemingly invincible Kurtz is brimful with irony, and eventually, tragedy that reveals its pernicious force the moment he is idolized by natives while he, in truth, is the inflictor of atrocities. Hence, rather than an idol he assumes the apparel of anti-hero attributed with devilishness.

In the first section of the Miltonian chapter the author of the dissertation has held that Satan, as the archetype of evil genius, is differentiated not only by his most outstanding propensity, mesmerizing rhetoric, but also by his prowess which renders him a genuine perpetrator of wickedness. His force, according to the theory proposed by Foucault, is reflected in his proceedings. Since for him power invariably equalizes deeds, he is compelled to a hectic activity. The same is unquestionably relevant to the Conradian evil genius who apart from being an utterly discursive personality is likewise sanctified with extraordinary abilities deployed in profusion along his existence as an agent.

Owing to Kurtz's predilection for being capable of committing extraordinary accomplishments, Marlow, long before the first visual encounter with the agent, is informed by nearly everyone of the agent's exceptional sway in his giftedness, indubitably enhanced by haloing mysteriousness. For instance, the accountant anxiously admits that Kurtz "is a very remarkable person" (YS 69) who "will be somebody in the Administration before long" (70). The manager similarly voices eulogy of Kurtz's achievements, the acclamation is tinged with trepidation as well. For him Kurtz is "the best agent [...] an exceptional man, of the greatest importance to the Company" (75). For young agent with whom Marlow speaks about Kurtz, the ivory trader, apart from disclosing prodigious features, is "an emissary of pity, and science, and progress, and devil knows what else" (79). Finally, for Marlow himself Kurtz appears to be "a 'universal genius'" (83) and "a remarkable man," (138) a phenomenon whose cleverness is flawlessly lucid after plunging into insanity and whose acquaintance with the specificity of unknown African regions is acclaimed even more after his demise. In short, the Conradian evil genius is exceptionally gifted with capacities that render him an influential, albeit insidious personality that is in fact a "pathological blending of wilderness and refined culture" (Seeber 221).

Analogously to the Miltonian King of Hell, Conrad depicts his avatar of malevolence with the use of a narrative device that calls for antonymous strategy or approach. In the case of the letter, the effect is maintained by a gradual presentation of agents surrounding Kurtz with the use of notions that denote quotidian, ineffectiveness, and weakness. Only after a meticulous presentation of those marked with ordinariness is it permissible for Kurtz to appear on the stage and present himself as a prodigious man lavishly endowed with splendid aptitudes. What is significant, though, is the fact that only those in power are contrasted with Kurtz, definitely so as to expose his extraordinariness. Their authority is nothing more than a wind while juxtaposed with Kurtz's seeming omnipotence.

[63] The author of the dissertation deploys quotes of Rosenfield's book as used by Wojciech Kozak in his dissertation entitled "Mityczna konstrukcja świata w twórczości Josepha Conrada".

A reader can perceive such an approach to Kurtz in the first section of "Heart of Darkness" wherein Marlow allegorically dismembers the manager so as to point to his ineligibility to be there, in the middle of the jungle. In line with the scornful narrator, the manager is shown as "commonplace in complexion, in feature, in manners, and in voice," as "a common trader" that inspires "neither love nor fear, nor even respect," he does not reveal any "genius for organizing, for initiative, or for order even" (YS 73). Furthermore, he has "no learning, and no intelligence," (74) he is "neither civil nor uncivil," and most importantly, the manager is "quiet" (74). In short, he is the antithesis to Kurtz who categorically is what the manager is not; he accumulates those attributes the manager and the like lack. The above illustration acts as an anticipation, which is one of key motifs in the novella, of the bionic personality that shall be astounding in appearance (Kurtz is portrayed as a tall man), magniloquent, an excellent ivory trader who inspires both admiration and trepidation mixed with absolute reverence, an universal mastermind who effortlessly copes with piling problems, the character endowed with exceptional intelligence, charisma and education. For Marlow those in power who encircle Kurtz appear contemptible and repulsive, inferior to the agent in all possible spheres.

While referring to Kurtz's abilities, Madsen asserts that "Kurtz is presented precisely as a kind of condensation of the European discursive sphere. He could have become prominent in practically all spheres, indeed Marlow stresses that Kurtz is a product of all Europe" (149). But, it is of significance to note that Europe along with the process of colonization is marked not only with lofty ideals of imperialism (sadly enough, they remain in the sphere of theoretical discourse as shown on the example of Kurtz's hyper-eloquent, albeit hyper-faking report, and, consequently, imperialism strives to conceal its innate violence and subjugation of others under the camouflage of sweet-ringing oratory) but, to more profound degree, it is stained with atrocities, dehumanization, trespassing of established limitations, voracity, and an abysmal lack of restraint. It is an undeniable fact that the whole Europe contributed to the shaping of Kurtz, but apart from speculative principles imbued in his creation, their mutual effort comes forward as an embodiment of evil, a magniloquent and prevailing personality lacking all self-control, possessed with covetousness and indulging "in unhealthy emotions to gorge his falsely nurtured ego" (Mathew 318).

3.2.1. Kurtz's Enthralling Eloquence and Influence

> Kurtz discoursed. A voice! a voice! It rang deep to the very last.
> It survived his strength to hide in the magnificent folds of eloquence
> the barren darkness of his heart. Oh, he struggled! he struggled!
> (YS 147)

At the onset of the analysis of Kurtz as an embodiment of iniquity it is required to propose a hypothesis that only the most noteworthy literary masterpieces can boast of portraying extremely complex characters that despite their intricacy are so essentially connected with, and defined by, one of their attributes. One of those is Conrad's avatar of iniquity that is, in his essence, a moveable rhetorical shape permeating the jungle delineated in his novella. It seems impossible to suppress the creeping concept in a reader's mind which juxtaposes the figure of Kurtz, who as a phantom or a shadow and "the object of Marlow's nightmarish quest […] is buried deep in the recesses of the narrative" (Billy, "Heart of Darkness" 66) with the notion of expressiveness. As it is perceptible along the unfolding of the story, the narrator is whole-heartedly engaged in the process of spreading the impression

that there is a strong correlation between Kurtz's voice and his subjectivity, the disposition of the agent. His rhetoric, being in fact "the gift of the great," (YS 159) is indubitably the medium which allows for a profound expression of individuality and psychological constitution. Due to his engagement in rhetorical endeavours, Kurtz, like the Miltonian Satan, proves to be the true paradigm of Ricoeur's subject who, as a complex character with constantly expanding identity, is responsible for building his subjectivity while being engaged in the process of speech. Speech stimulates the process of materialization and growth of self. Enchanted Marlow exclaims that more important than his aptitude of collecting massive amount of ivory is his eloquence, it is something which matters the most while being confronted with him. In the quasi-delirium, the narrator asserts that:

> The point was in his being a gifted creature, and that of all his gifts the one that stood out pre-eminently, that carried with it a real presence, was his ability to talk, his words – the gift of expression, the bewildering, the illuminating, the most exalted and the most contemptible, the pulsating stream of light, or the deceitful flow from the heart of an impenetrable darkness (YS 113-114).

Without that gift Kurtz, definitely, would be an utterly diminished form of his own character, less fascinating and tempting. A reader can perceive that Kurtz's career, fame, reputation and his position as the natives' idol is, correspondingly to Milton's Satan's deployment of rhetoric, secured by his aptitude for speech. Amongst all Kurtz's abilities, a powerful oratory materializes as the most outstanding.

In Conrad's evil genius's case exceptional eloquence equalizes enthralling fascination that is experienced by those who have a privilege to listen and speak to him. Enthralment is the corollary of the auditory performance on the side of Kurtz. Holm puts it in that way that "what impresses Marlow is the voice […] coming from the non-existent body" (115). There is not any doubt that during the first phase of his rescue mission, Marlow, who is persistently depicted as being more and more engrossed by Kurtz's influence, is at pains of correlating the greatest agent with a physical posture of a man, only to perceive him in relation with voice and dominant rhetoric, reverberating from that mysteriously outlined object effortlessly evoking extreme and clashing emotions such as hatred and idolatry. He unceasingly voices a difficulty of portraying Kurtz in any other way, of narrating the story, of perceiving him accurately and naming him.[64] Marlow's painstaking struggle with Kurtz's elusiveness is being built up along the whole body of the first chapter of the novella and only in the second one is the narrator capable of identifying the phantom of the agent with the real human being – "As to me, I seemed to see Kurtz for the first time," (YS 90) exclaims thrilled Marlow.

For him the agent is endowed with a tremendous ability to express himself, distinguishing him "by the possession of 'a certain quality,'" as it is held by Kronman while applying Weber's concept of charisma to the Conradian Kurtz, "not accessible to the ordinary person, a special

[64] Marlow's impossibility of naming Kurtz is correlated to the edenic image of Adam seen in the process of naming animals that are brought to him by the Creator. Due to this privilege the first man is attributed with power over brutes. Something that is awarded with a proper name is symbolically and literally subjugated to the one who distributes the given names. Correspondingly, by expressing difficulty in doing so, Marlow is perceived as inferior to Kurtz, he is incapable of naming him, and therefore he does not gain power over him. Kurtz, as the incarnation of the archetype, is more powerful than the narrator. In fact, up to the certain moment, all characters who deal with Kurtz disclose a similar problem while attempting to define him – very often he is appalled "that man".

characteristic that sets him apart from the other men, and in particular from his followers" (47). Accordingly, his vocalizations testify to his being a personification of the archetype of iniquity that takes recourse to eloquence so as to secure his position in the jungle. In fact, many a time Kurtz, who progressively becomes an incorporeal voice emanating words whose sense is highly immeasurable, is conceptualized as a speaking rather than an acting figure, despite the fact that his deeds are really extraordinary. For Marlow, Conrad's icon of iniquity is principally a verbal phantom whose voice penetrates the recesses of his beloved jungle, captivating his imagination with a powerful sway. Yet, absurdly, what enthrals Marlow the most is a veiled worthlessness of Kurtz's magnificent rhetoric which is, in essence, the evident symptom of his vital strength. Kurtz's appeal to the narrator is, primarily, that of his giftedness associated with exceptional oratory, moreover, the fascination is eventually intermingled with temptation which is in Kurtz's case an extremely harmful one. Furthermore, it is of significance to add that on account of a charismatic power of his voice, Kurtz is by some revered as god, the one with supremacy that forces him to undertake, in Weber's words, "a 'personal mission'" (Kronman 48) of extending brutality and wickedness in his domain.

"Heart of Darkness" is definitely the story which is infiltrated by the power of anticipation. In truth, from the very inception the narrative framework looks forward to "the appearance of a human being with special intellectual powers, but primarily that of gifted speech, someone who will ultimately speak the truth and resolve life's ambiguities and enigmas" (Fraustino 331). There is not any doubt that beginning from the first reference to Kurtz, Marlow is captured under the spell of his influence, the process is enhanced by the indication, on the side of many characters, of his exceptional rhetoric – for majority of time allotted for Marlow's narrative Kurtz is characterized by his capacity to speak. There does not seem any other hallmark against which Conrad's evil mastermind could be classified and assessed.

Marlow is engaged upon the search of the agent believing that only he is capable of resolving the contradictions of an existence which prove to be insidious to human understanding. Being enchanted by a promising perspective of perceiving lucidity in the maze of life, Marlow does not waste his time and energy in order to grasp and listen to this universal genius – in his conversation with the Russian, the latter expresses that "'You don't talk with that man – you listen to him" (YS 123). The process of listening to that universal genius is something that proves to be more enlightening than the conversation itself. The significance and superiority of auditory experience over visual perceiving must be indeed enforced since Conrad's descriptive procedure of creating an 'appeal through the senses' is primarily founded on attentive hearing and listening. The narrator is certain that an encounter with Kurtz and his oratory shall be rewarded with better comprehension of world processes and, actually, it can facilitate the painstaking process of reconciliation of incompatible experiences.

But is it worth undertaking such an effort? On the value side, Kurtz's eloquence appears to be the greatest gift that is attributed directly to the agent and indirectly to the whole humanity – his seemingly functional endowment "gave him a weirdly voracious aspect, as though he had wanted to swallow all the air, all the earth, all the men before him" (YS 134) – but on the closer inspection Marlow comes to the conclusion that its significance is not as exceptional as it could be expected. Marlow does not hesitate to announce – "No; I can't forget him, though I am not prepared to affirm he was exactly worth the life we lost in getting to him" (119). It is indeed the endowment, but, as it is acknowledged by Seeber who analyses Kurtz's gift in the light of the Christian discourse, the embodiment of wickedness deploys it ludicrously and in consequence of that "he merely produces sounds without meaning, somewhat in

the manner of a 'sounding brass' [...] and becomes 'nothing'" (219). It is thus an indisputable assertion that is likewise supported by Johnson who holds that "although most of Kurtz's 'magnificent speech' is empty, a mere cover for his fundamental lack of 'restraint,' his final naming of what he has done is speech of a different order. What qualifies him for this final utterance is identical with his degradation" (*Conrad's* 86). Even though it is marked with a dose of nothingness, it is a powerful medium that makes it possible for Kurtz to scream his own burden of accountability for European imperialism.

Hence, it is essential to assert that Kurtz's rhetoric, like his distinguished identity, reveals contrasting features, and despite being influential, it is, in truth, spiteful like its owner. At one point of his narrative, Marlow asserts that regardless of disclosing disposition of universality and perfection, Kurtz is not as impeccable and powerful as other characters assume. He is utterly disillusioned "having found him to be the embodiment of the most abominable executor of 'the white man's burden'" (Krajka, *Isolation* 222). Conrad's evil genius is in fact superficial and immersed in a variety of lusts which testify to the big hole discernible in his own self. Marlow claims that "there was something wanting in him – some small matter which, when the pressing need arose, could not be found under his magnificent eloquence" (YS 131). Consequently, psychologically, Kurtz materializes in the shape of a person racked with neurosis, as accentuated by Jung, who is inwardly certain of some sort of lack or irrevocable wound that effectively inhibits development of his subjectivity. Up to the certain moment, though, he is capable of hiding his genuine objectives under the disguise of oratory, but, when the time comes, it all bursts and he divulges his wound by expressing the most sincere intention, so vividly expressed in his parting words.

Like Satan from *Paradise Lost*, Kurtz is an eloquent, persuasive speaker who is capable of fluently electrifying large gatherings as if he were a flourishing politician, the one who "would have been a splendid leader of an extreme party," (YS, 154) availing himself so easily of atrocities. For Marlow, Kurtz is a great man because he has something to say and he is not afraid of doing so. His article, composed by commission of the International Society for the Suppression of Savage Customs, imbued with lofty ideals about the imperial mission, being dexterously composed in Europe, concludes with a genuine expression, added in the African interior after having undergone moral corrosion. The words – "Exterminate all the brutes!" (118)[65] – horrendously bear witness to his ethical deterioration, a psychomoral collapse, and an inner emptiness, as a corollary of his psychological deficiency, which has become his fate in the Congo. Yet, despite Marlow's postulation that the Report, being in its essence the work of genius overflowing with an outstanding rhetoric, is devoid of any practical suggestions, critics unanimously adhere to the presumption that its meaning is obvious – as it is held by one of them, Birgitta Holm asserts that the "'method' looked for is genocide. The 'practical' content of the seductive eloquence is extermination" (116-117). Seen in that light, Kurtz's Report, predominantly the added note, acts as a visual material disclosing, as the litmus paper, the author's unadulterated objectives. Indeed, Kurtz is at that moment at the highest pitch of his sincerity and in spite of their succinctness, they speak volumes. They disclose his straightforwardness both in action and thought and confirm that he is in a certain aspect different from Milton's creation that proves to be deceptive,

[65] It is significant to underline here that controversial expressions such as "extermination" and "brute" depicting "the rights of imperialism and civilization to further human happiness" (Hansson 98), especially that of inferior natives, are first used by Herbert Spencer in his *Social Statics*. There, while expanding tenets of so-called social Darwinism, he accentuates the necessity of "making life more intensive" by "enriching those who are eligible to lead such a form of existence, those who are brave, not those who are weak and deformed by nature" (Tatarkiewicz 3: 88).

sometimes humble, taking a variety of shapes and attitudes. He effortlessly assumes the form of the bogus dissembler and practices the way of "[H]ypocrisy, the only evil that walks / Invisible" (PL III.683-684).

Significantly, Kurtz's eloquence inevitably points to both his degradation and the shrinking of rhetoric itself. Yet, it is important to assert that despite his weaknesses, Kurtz's voice up to the last moment reveals a prevailing force – "The volume of tone he emitted without effort, almost without the trouble of moving the lips, amazed me. A voice! a voice! It was grave, profound, vibrating, while the man did not seem capable of a whisper," (YS 135) maintains startled Marlow. The narrator is focused upon delineating the connection between Kurtz's degeneration and language disappearance, the process is graphically accentuated at the last moment of his existence during which overabundant and highly communicative oratory is eventually reduced to the short, yet extremely genuine exclamation – "The horror! The horror!" (YS 149). Foulke describes the process of linguistic degradation and notes that:

> In *Heart of Darkness* Kurtz's eloquence deteriorates under the pressure of the jungle into a single scrawl and a dying phrase. Here language itself begins to disintegrate, first by becoming elliptical as the wind steals syntax from sentences shouted into an ear by a mouth, leaving only a sting of dangling phrases to be heard. The second stage of this disintegration is caused by remoteness; men in each compartment lose all connection with those in others, except for the long one, frail link of the speaking tube between the bridge and the engine room (147).

Inescapably, as the evil genius and the representative of European culture, Conrad's Kurtz is habituated so as to carry with him the big hole which testifies to his hollowness and, additionally, to his being a character partaking of the mysterious figure delineated by Descartes who asserts that his evil genius in spite of employing his whole energies in deceiving is less powerful than Creator. This inferiority to the Supreme Being is brought to the fore by the medium of eloquence which, as it has just been explained, fluctuates from the powerful, albeit deceitful expressiveness to quiet, short and therefore sincere whisper. Hopefully for Kurtz and his Intended, the whisper shall live forever on – "His words, at least, have not died,'" (YS 160) exclaims mourning fiancée. That is why magniloquent agent who stands for the white man's superficial rhetoric is regrettably "a combination of eloquence and mean ambition, an illustration of demagogic leadership equating progress with genocide" (Hansson 103). Except for words, Kurtz's phantom is what shall be a nightmare of Marlow's choice forever on. The vivid image of Conrad's arch-villain shall become the testimony of his loyalty to a magniloquent evil genius.

3.2.2. Kurtz – Idol and Mysteriousness

He had the power to charm or frighten rudimentary
souls into an aggravated witch-dance in his honour
(YS 119)

He had been absent for several months – getting himself adored
(YS 129)

Apart from an enthralling eloquence, the position of an idol is indubitably that sphere wherein Milton's Satan and the incarnation of iniquity in the Conradian fiction can convene. It facilitates the process of comparison between two icons of evil. As it has been analysed in the Miltonian chapter, Foe proves to be a self-conceited idol demanding a constant extolment from those who are his servants and co-partners in rebellion. A voracious craving for being idolized is inscribed in his subjectivity which has been, in fact only a little, transformed after the collapse (he discloses his yearning already in the Empyrean). He cannot exist without being constantly revered; it infuses his deplorable existence with an indispensable power and incentive for action. The same is relevant to Conrad's Kurtz who, almost from the inception of the novella, is delineated as initiating and shaping his position of a deity, not only of natives. He "envisions himself on a pedestal. And that's what undoes him. Buying into the European hierarchy and then unwittingly recreating it in tribal Africa undoes Kurtz," (107) suggests Tymieniecka. Furthermore, continuing with her flow of though, it is advisory to add that "Kurtz, in pursing his dream, has derailed himself by attempting to totalize 'infinity.' Kurtz attempts the impossible, occupying the place at the centre of the universe reserved for the gaze" (108). As a reader perceives, the embodiment of the archetype of iniquity assumes the apparel of an idol not only for indigenous dwellers of the jungle – Galef holds that although being "a character without a core, a faceless identity," it is "the minor characters who are left to eke out Kurtz's existence: through their voices, he lives; through their praise, he grows in stature" (28) – but also for Russian and Kurtz's Intended. Even though it is a fact that in relations with those he encounters and upon whom he exerts influence Kurtz can be classified as an idol, yet it is significant to accentuate that owing to partaking of the ambiguity of the archetype, for each person he proves to be something else, depending on the given person's acuity and emotional involvement.

Hence, for natives and, in some measure, for his helper, harlequin, who are emotionally remarkably leashed to Kurtz, he partakes of divine nature. As a would-be God, he is attributed with the role of "an unchallenged namer and definition-giver" (Johnson, *Conrad's* 85). Yet, natives' approach to Kurtz is tinged with a primeval fear and total obedience: Marlow talks about Russian that Kurtz "filled his life, occupied his thoughts, swayed his emotions," (YS 128) for the helper "Mr. Kurtz was one of the immortals" (138). On the other hand, despite revealing some insinuations of enthralment with the object of his quest, Marlow – a sceptic and a rational sailor – does not worship Kurtz as a god. Hence, their relation cannot be classified as the association between the idol (Kurtz) and the devotee (Marlow), the latter's fascination does never attain the level of an utter devotion. Between those two opposing dispositions there is a solitary figure of Kurtz's Intended whose attachment is mixed with genuine love of Kurtz. Conrad's arch-villain is through and through venerated; the need for idolatry is implanted in his self as it is the case with Milton's arch-Fiend.

Seeber asserts that "Kurtz, assuming the role of a deity, establishes his charismatic leadership over the natives to such an extent that they even follow him when he, ill and emaciated, has to command them from a stretcher" (227). It is a though-provoking vision of a bionic, yet psychologically alienated, character that on one side devotes himself unreservedly to charms of the jungle and its dwellers, but, who, on the other side, is strong enough to attain, by force and outstanding personality, natives' acquiescence to the most intense degree. The concept of charisma deployed by Seeber points to the analysis by Weber and his sociological theory of origin and attributes of a charismatic personality. According to his assumption, a magnetic persona is characterized as a constantly fighting for his pre-eminence with the use of power or rule over other people. He discloses certain features, by virtue of which he is revered as being set apart from ordinary people – his capabilities elevate him far above the sphere of humanity and human relations.

This supremacy is often treated as partaking of divine nature and on the basis of it a charismatic individual preserves the function of the leader, idol or even god-like protagonist. In order to attain his ascendancy he is invariably compelled to exercise rhetoric. Thus, voice mixed with powerfulness is an indispensable tool of a character pertaining of charisma, which makes him be perceived not only as prevailing but also as mystifying. While accentuating "Kurtz's elusiveness, the mystique surrounding him," Lothe asserts that the manner of perception of Kurtz "by other characters who admire and fear him makes Kurtz very enigmatic" (188). Hence, if the reader applies this definition to Conrad's evil genius, an embodiment of the archetype of wickedness, there is not any vacillation as to Kurtz's labelling a charismatic personality that both intrudes all established regulations and spreads his dominion, which is psychological rather than territorial, with the use of eloquence. Kurtz indubitably is, as it is accurately asserted by Škvorecký, "a man intoxicated by *el lider's* charisma beyond any capability of judgement," (246) and owing to his magnificence he is in his essence the mystical ivory trader who horrendously fills everybody he encounters with the savagery of darkness. Inborn magnetism, regrettably, plunges him, like Milton's Fiend, via veneration towards deterioration.

As it has been accentuated, the notion of idolatry is that reality where Milton's Satan and Conrad's Kurtz converge, and it is evidently perceptible against the background of existing relations. Firstly, natives' attachment to their divinity can effortlessly be juxtaposed with demons' devotion to Satan. Like Milton's evil genius, who with every move and every word urges to be perceived as an idol and hero – a powerfully influential king responsible for all affairs occurring in his new realm – Conrad's Kurtz is principally natives' god demanding an unvarying adulation and whose innermost position at the Inner Station is fortified by the reverence paid by his adherers.

The first direct reference to Kurtz's function of an idol is the one voiced by Marlow in the second section of the novella; unquestionably, it is a very dreadful one. The narrator recounts that Kurtz supervises "midnight dances ending with unspeakable rites, which […] were offered up to him […] to Mr. Kurtz himself" (YS 118). Yet, even though rituals are associated with a previous reference to Kurtz's insanity, the narrative clearly highlights his supremacy which stimulates the narrator to express the genuine statement about the incarnation of the archetype of evil – "'Kurtz got the tribe to follow him" (128). Like Milton's Foe musters his demons after the collapse, Conrad's avatar of wickedness, an exceptionally captivating persona, mesmerizes and congregates natives, stipulating their exaltation and sucking from their primitiveness those attributes which prove to be indispensable for his development. By doing so he subliminally attempts to inter a yawning hole in his wicked heart.

Yet, the most stunning example of Kurtz's superiority over emotionally-bound tribesmen is put to the fore by Russian who boastfully accentuates the truth that Kurtz's "ascendancy was extraordinary. […] the chiefs came every day to see him. They would crawl" (131). Yet, even though the image of crawling is the mark of tribe's chiefs' utter hopelessness mixed with an unspeakable subjugation, it is also the symbol of Kurtz's disciple's emotional repression – the narrator nauseatingly acknowledges that if "it had come to crawling before Mr. Kurtz, he crawled as much as the veriest savage of them all" (132). Significantly, an impression of natives' genuine dedication to their idolatrous deity is so overwhelmingly influential upon Marlow himself that he is forced to observe Kurtz's vision during which he visualizes, as if in reality, the crowd of subservient followers immersed in "the heart of a conquering darkness" (155-156).

Apart from natives' devotion marked with trepidation, there is detectable in the narrative an exceptional sort of loyalty which is indubitably stigmatized with the notion of idolatry. Intended's commitment is the attachment of the woman in the Conradian fiction who, owing to being utterly out of it all, unconditionally idealizes her fiancée attributing him with such features as powerfulness, truthfulness and authenticity. The woman, living as if out of this world and its processes, exists in an illusion which nonetheless allows her to express genuine assumptions upon Kurtz. She exclaims that it "was impossible to know him and not to admire him. Was it?" (158)[66]. She expresses her confidence in Kurtz in such a way: "I believed in him more than any one on earth – more than his own mother, more than – himself. He needed me! Me! I would have treasured every sigh, every word, every sign, every glance" (161). Her insight is likewise dotted with the notion of mysteriousness which lurks large behind Kurtz and his mission.

The equilibrium, as it were, is found in Marlow's versatile approach towards Kurtz and his function of a deity in the Conradian novella. Graphically, the narrator's attachment to Conrad's evil genius could be shown as a longish, albeit constantly intensifying process that never achieves climax, as it is with natives and Russian, possible due to both Marlow's innate scepticism and, paradoxically enough, his fidelity to the requirement of work. In short, dedication to his obligations of a sailor prevents, or at least, hinders a profound immersion in murk. Luckily, his sense of work well done saves his soul from insanity – perceived as the subsequent phase of Kurtz's inevitable progressive movement towards self-discovery – which is Kurtz's destiny. Nevertheless, the narrative is constructed in such a manner so as to present Marlow's sprouting curiosity, rather than utter veneration, in the evil genius – "I was then rather excited at the prospect of meeting Kurtz very soon," (92) exclaims the narrator in the middle of an expedition. His budding loyalty is shown mainly through account of his journey and the boat which many a time is depicted as creeping "towards Kurtz – exclusively" (95).

The next phase of infatuation with the embodiment of the archetype of evil comes at the moment of a slight predicament during which Marlow is aggravated at postponement which could mean, due to threat that Kurtz could be dead, the loss of possibility of encountering the nightmare of his choice – "I was cut to the quick at the idea of having lost the inestimable privilege of listening to the gifted Kurtz. Of course I was wrong" (114-115). In truth, there is one moment in the narrative during which Marlow appears to experience a genuine enthrallment of Kurtz. It is the time of Kurtz's demise when Kurtz recognizes his transformation

[66] Her approach is analogous to the figure of Sin that is engaged in relation with Milton's Satan. Sin, like the Intended, is likewise infatuated with idolatrous image of man; they both admire them and are drawn to them by way of eloquence. Like Intended, she stays at her abode (by the gate of Hell) while her man leaves for an expedition so as to arrange something that is of import for her. Kurtz leaves for the Congo in order to earn money for their marriage and Satan leaves for Paradise so as to both morally annihilate the first people and open the gate of Eden for Sin and Death. Those two women (Sin is depicted as having feminine attributes) believe in their men unreservedly.

and accepts his unavoidable degradation as the corollary of his entire existence. The narrator stays loyal to Conrad's embodiment of iniquity, partially, on account of his being inured that way by his gentlemanlike upbringing. "Marlow," asserts Najder, "tries to be faithful both to his code – and to Kurtz" ("Fidelity" 17). That is why, even thought he honestly voices the affirmation that he is "not prepared to affirm the fellow was exactly worth the life we lost in getting to him" (YS 119) he stays steadfastly faithful to him.

Yet, more importantly, while interpreting Kurtz's final utterance as self-condemnation of his unethical life and regarding this as a redeeming feature, Marlow opts for loyalty to Kurtz on account of having to choose between him and other imperialists. Selecting Kurtz as lesser evil, Marlow undertakes to be faithful to him till the very end. That is why, Marlow solemnly pledges: "I did not betray Mr. Kurtz – it was ordered I should never betray him – it was written I should be loyal to the nightmare of my choice" (141). His social milieu, upbringing and a practical character indubitably stimulate his allegiance to Kurtz, hopefully for him not blemished with a lost soul. Joffe affirms that what hinders a practical Marlow from plunging into a seductive dance of death in the jungle is "the imposed task of keeping the tin-pot steamer afloat" (86). Hence, the conception of work, highly esteemed by Conrad, appears to be indispensable not only on the road to attainment of knowledge of oneself, but also a saving element in the meanders of existence. In short, in spite of turning emotionally to Kurtz for assistance, the narrator proves to be morally strong enough not to succumb to temptation, in the shape of a whisper, of the jungle and its sovereign.[67]

Even though it is an undeniable fact that Conrad portrays his icon of iniquity as a charismatic idol, his narrative is soaked with the same moral predicament as Milton's while delineating their embodiments of the archetype of evil. They equally experience dilemma "how to accumulate a sense of moral outrage around the figure so fearfully fascinating" (Marx 388). In consequence of a reader's perception of their assuming of a clothing of idolatry mixed with fascination, one cannot forget that there are in their essence malignant characters that beguile and tempt their devotees but that seduction is extremely pernicious, like evil itself.

3.2.3. Kurtz's Greed and Lack of Restraint

> Evidently the appetite for more ivory had got the better of the – what shall I say? – less material aspirations (YS 130)

At the beginning of his story, Marlow hints at power of greed which permeates recesses of jungle. He vehemently stipulates that he has an opportunity of perceiving "the devil of violence, and the devil of greed, and the devil of hot desire; […] strong, lusty, red-eyed devils" (YS 65) that smoothly break the character of even the most potent men. Even the most powerful one can stumble under the spell of encircling darkness; the process is perceptible the moment a self-restraint attitude is brutally altered into an unrepressed display of power and greed. Hence, it is relevant to Kurtz what is written about him by Joffe who holds that:

[67] It is indispensable to add that Marlow is likewise lured to enchantment of darkness comprising African recesses, but, unlike Kurtz, he is awarded with an opportunity of stepping back. His retreat could be attributed to his upbringing as English gentleman, according to which fulfillment of responsibilities is essential. Andrzej Wicher, in his analysis of the concept of Political Correctness in Joseph Conrad, accentuates the fact that one of possible solutions of not succumbing to betrayal of simple rules of decent existence is adherence to "professionalism understood not only as a perfect concentration on duty, but also as an almost passionate love of the burden of responsibility that has been laid on one's shoulders" (189). Truthfully enough, the load of seduction laid upon Kurtz seems to have outweighed his resistance to it.

> Released from restraint, he capitulates to all those illegitimate desires which late nineteen-century Christian, western European culture strictly represses. The colonial penetration of Africa separates him from the controlling scrutiny of the metropolitan culture and allows him the freedom to indulge himself. […] Kurtz's greed, like imperialism's knows no limit (YS 80-81).

Accordingly, it appears impossible not to succumb to a creeping impression that in that juncture of his existence Conrad's evil genius is almost utterly analogous to the Miltonian Satan. Like Foe, Kurtz, released from any form of surveillance, indulges himself in a plethora of whims which he efficiently inhibited while in Europe – the story teller accentuates that "Mr. Kurtz lacked restraint in the gratification of his various lusts" (YS 131). His psychological constitution is marked with an inexorable sensation of Hell-within that pushes him into a hyper-active expression of his caprices which testify to his being a big disgruntled black hole, "his disillusioned insights are inseparable from, and largely proceed from, the experience he gains there," (190) asserts Lothe.

To continue with Joffe's flow of thoughts, Kurtz, as a representative of Europe, being "supported by the freedom from restraint his imperial position provides, and without the sanctions of public opinion to curb his actions" divulges "the hollowness of the pretensions of European superiority" (87). The Conradian incarnation of wickedness is referred to as being engrossed by voracity, the ingredient of his subjectivity which was effectively installed in him in the course of schooling while in Europe. Furthermore, taking recourse one more time to the technique of antonymous approach to the figure of Kurtz (representing here Europe with its moral, ethical, and behavioural superiority), it is of significance to add that native members of Marlow's crew (standing for a seeming inferiority to their invaders), unlike the Conradian avatar of iniquity, display restraint admirably. Being driven by the demon of starvation (they are paid with pieces of wire for their backbreaking work), they do not slay and devour the whites on board. At one point of his narrative, after speculating that Kurtz is already dead, mesmerized Marlow asks a question which acts as an appreciation of Kurtz and his genius for collecting ivory – "Hadn't I been told in all the tones of jealousy and admiration that he had collected, bartered, swindled, or stolen more ivory than all the other agents together?" (YS 113).

Eventually, the Conradian evil genius, enjoying an unshakeable position of the sovereign of the Inner Station, exceeds all other emissaries of imperialistic illumination in pillaging, and accordingly, he fetches as much ivory as all the other agents together. As it seems, his lack of restraint stimulates his greed which, in turn, gives profits to the whole machinery of imperialism that gives birth to an austere ravenousness in its most cruel shape (it is noteworthy to incorporate a reflection here that Kurtz's insatiable voraciousness associated with his idealistic yet disingenuous eloquence is ingeniously depicted by means of the white and black piano keys in Intended's house). In truth, Kurtz, as "a soul that knew no restraint, no faith, and no fear," (YS 145) constitutes the key element in Conrad's direct critique of, and contempt for, materialistic covetousness which emerges as a by-product of colonial glorious invasion. For "Conrad, dreams and visions associated with money and power are bound to fail," (67) asserts Andersen. Due to his deliberate indulging in jungle charms and inevitable darkness, Kurtz is appallingly portrayed as a plaything of forces reigning in his loathsome heart. The portrayal is worthy to be included in its entirety since his capitulation to jungle powers is reminiscent of Milton's Satan succumbing to his own designs which inevitably lead to collapse and subjugation. Marlow acknowledges that:

> The wilderness had patted him on the head, and, behold, it was like a ball – an ivory ball; it had caressed him, and – lo! – he had withered; it had taken him, loved him, embraced him, got into his veins, consumed his flesh, and sealed his soul to its own by the inconceivable ceremonies of some devilish initiation. He was its spoiled and pampered favourite. Ivory? I should think so. Heaps of it, stacks of it. (YS 115).

Due to an intimate liaison with an overwhelming wilderness constituting Kurtz's empire, the incarnation of evil gradually exposes his wickedness by means of avarice.

3.2.4. Kurtz's Evil and Crimes

'get him hanged! Why not? Anything – anything can be done in this country
(YS 91)

there was nothing on earth to prevent him killing whom he jolly well pleased
(YS 128)

As it has been asserted in the chapter devoted to portrayal of Milton's Fiend, iniquity – unquestionably the most intrinsic and distinctive constituent of evil genius's subjectivity – becomes exceedingly interwoven in fabrics of the paradigm of evil's existence; its intricacy renders the analytical undertaking a complex one. Holistically, with the use of the archetype of iniquity, Conrad "examines the human beings' capacity to understand its forces within the mind and outside it, when it is a part of all creation" (Mathew 320). Consequently, regardless of its unavoidable detrimental power, evil emerges as indispensable for Conrad's focus upon human complexity and dynamism.

It indubitably permeates and shapes all spheres of Kurtz's existence and his relations to world and other characters. It provides him with a crucial dose of energy and incentive. The Conradian Kurtz, like the Miltonian King of Hell, is fashioned and defined by, attributed with, and eventually conquered by an irrepressible iniquity – "Kurtz has indulged in unhealthy emotions to gorge his falsely nurtured ego. Since all he does is without any conflict of consciences, he becomes evil incarnate" (Mathew 318). Thus, he, like Foe, exercises moral evil by a thought-out infliction of suffering and pain upon other characters.

A reader of "Heart of Darkness" – wherein Marlow offers "narrative of infectious evil" and "the truth about human nature that links in one unbroken narrative the corrupting power of Roman colonization and the imperialistic pride of Victorian England" (Stewart 456) – discerns that, regardless of divulging a notion of anticipation, there is a powerful concept of transformation at work, alteration of indigenous dwellers of the jungle. By means of Kurtz's contribution, they endure the process of shift from a primordial energy to brutality that is, in view of horrid suppression, marred with meekness or indifference to their future. As an ambassador of imperialistic crusade, whose demeanour confirms an utter deformation of canons of humanity, he is the person responsible for bringing not the light of torch of enlightenment (the one which is carried by the woman at his painting) but rather darkness of his cruelty and degeneration.

He is an impeccable paragon of a yawning inconsistency between praiseworthy intentions heralded by those in charge of the machinery of colonization and their despicable execution; the agent is the most refined executor of this discrepancy. By birth he belongs to the line of conquerors for whom ideology offers priority as harbingers of light that, idealistically,

ought to be devoted to enlightening, but, also by birth, he is habituated to be the envoy of darkness and wickedness, effortlessly assuming the shape of moral evil. Consequently Conrad's embodiment of the archetype of evil genius takes recourse to crime which, as it is asserted by Camus, originates from two autonomous sources: "there are crimes of passion and crimes of logic" (3) which become nowadays "as universal as science," (3) and, decisively for Kurtz's development, while being immersed in the first stage of existence, the aesthetic one, the agent discloses "a subjective lawlessness […] sensuous experience […] Cruelty and injustice" (Bobrowska 196). Kurtz definitely avails himself of those two springs of atrocities incessantly while fortifying his position of natives' sovereign. What is important, though, is a constant reiteration on the part of the narrator that he, on his mission, is trespassing frontiers of prehistoric time and land. Hence, it seems feasible to propose the hypothesis that Kurtz, submerged in prehistory, is in fact the descendant of Cain, the first murderer a reader encounters in the Book of Genesis, the inflictor of crime and suffering.

While pointing to the imperialistic manifestations in the novella, Lothe declares that there "is a strong sense in which, for Faust as for Kurtz, the ideal of European enlightenment is reversed, threatening to collapse into barbarism and atrocious crimes," (191) and, what is more, the Conradian evil genius's existence, in line with Krajka, "illustrates the increasing psychomoral depravity of civilized man, the barbarous instincts that under certain conditions dominate his personality" (*Isolation* 226). Perceived in that context, the African jungle, devoid of any external surveillance, emerges as exceptionally prolific region of Kurtz's exhibition of cruelty, moral evil and ferocious power. In truth, regardless of being culturally refined, he personifies the basest instincts which in their turn implement him as a tool in a vicious circle of unjustified hostility and crimes, the most visible manifestation of his ferocity. He is the evil incarnate heralding the era of power and violence.

The narrative of the novella is overflowing with passages depicting colonizers' brutality, most of them are located prior to Kurtz's emergence. The whites' atrocities act as an anticipation of those executed by Kurtz himself. The first one appears in the first section wherein the narrator outlines the scuffle over an unimportant matter, some hens.[68] Marlow asserts that:

> Fresleven […] a Dane – thought himself wronged somehow in the bargain, so he went ashore and started to hammer the chief of the village with the stick. Oh, it didn't surprise me in the least to hear this, and at the same time to be told that Fresleven was the gentlest, quietest creature that ever walked on two legs. […] Therefore he whacked the old nigger mercilessly, while the big crowd of his people watched him, thunderstruck (YS 54).

The particular passage divulges two aspects that are of significance while considering Kurtz's proclivity for infliction of crimes and, more generally, moral evil. The first includes an utter contradiction between assurance that a Dane is one of most peaceful person that

[68] The similar one occurs at the next phase of Marlow's expedition where he notices that a "nigger was being beaten near by. They said he had caused the fire in some way; be that as it may, he was screeching most horribly" (YS 76). In the given passage appears the same factor which joins all similar examples of cruelty, namely, natives' responsibility for deeds not committed by them. Despite their doubtful involvement, they are punished accordingly. White men's hyperactive participation in the glorious design of bringing imperialistic light is sarcastically displayed a few pages later where a furious executor of colonization shouts: "Serve him right. Transgression – punishment – bang! Pitiless, pitiless. That's the only way. This will prevent all conflagrations for the future" (80). It seems to be, apart from greed, their only objective for being there – expression of their inhibited proclivity for brutality.

has ever walked on earth and his horrid brutality – based upon not coherent premises – executed upon a blameless native. Truthfully, a Dane's disposition, antecedent to Kurtz's, draws a reader's attention to the conception of beforehand mentioned 'banality of evil' which in that specific context can be linked with another one, namely 'Lucifer's effect' advocated by Philip Zimbardo. Behaviour exhibited by seeming serene Fresleven shows that an influential darkness of jungle along with his function of a representative of ideology is so prevailing that it effortlessly turns seeming morally decent men into callous rascals, plunging them into a previously unheard-of madness. Considerably, insane changes of emissaries of imperialism, although to a less profound degree, are reminiscent of Lucifer's transmogrification from the position of the supreme seraph to a horrid shape of a creeping snake.

The latter aspect is associated with natives' submissiveness, overcome only by one young black person, while facing gross injustice. Those two facts render Kurtz's inclination for crimes a seed thrown into exceptionally fertile soil.[69] As a planter of misdeeds, he smoothly performs evil upon emotionally subjugated jungle dwellers, executing upon them his power which, as it is asserted by Foucault, is a sheer manifestation of his subjectivity. What is more, his hyper-active engagement in infliction of suffering testifies, psychologically, to the privation he fetches with him wherever he betakes himself. That big black hole or deficiency in his existence attests his multi-faceted – glued with a plethora of dissimilar, at times clashing, not integrated elements – subjectivity, perceived as responsible for mayhem in his life which in turn influences his atrocities. In truth, his behaviour is reminiscent of an abandoned child who is subliminally motivated to show off and commit horrific things so as to attract universal attention. Even though he, like the Miltonian Satan, seems to be invincible in his infliction of pain and suffering, there is something wanting in his life that renders him exceptionally feeble, desolate and alienated. Astonishingly enough, his deliberate infliction of torment upon the indigenous does not hinder the process of assuming the function of an idol. Their dependency upon his reign is so gargantuan that Kurtz's whim for crimes is not capable of prevailing over their devotion; an analogous approach is found in flabbergasted demons that willingly opt for wretchedness-bringing Satan than caring God.

Madsen announces that:

> In the heart of the wilderness Marlow meets a synthesis of white and black. But it is a negative synthesis: having become the master of a tribe, Kurtz has deteriorated from an enlightened colonial administrator, with ideals of Europe's civilizing mission, into an unscrupulous accumulator of ivory and the head of a terror regime. But the natives have changed too: when not its victims, they have become the executive tools for Kurtz's barbarism. Thus Kurtz synthesizes the double transformation brought forward by the European interference in African affairs (136-137).

[69] The explanation for natives' submissiveness is partially echoed in Marlow's own words: "extreme grief may ultimately vent itself in violence – but more generally takes the form of apathy" (YS 107). Yet, there is one additional element that facilitates the process of accomplishment of his tendency, viz., propaganda that the natives, not the colonizers, are criminals who must be punished, ironically enough, for their unlucky to be in their jungle at the wrong place and at the wrong time. Natives are called criminals at least a few times in the novella – "It might have been connected with the philanthropic desire of giving the criminals something to do," (65) acknowledges Marlow while discerning useless tasks, such as digging big holes in the middle of nowhere, appointed to them. Natives' insignificance for emissaries of imperialism is introduced by a vile vision of a black person's corpse, "with a bullet-hole in the forehead" (71), left lying on and embedded in the ground.

And although until the last moment of his existence there does not materialize any other option left than to evaluate Kurtz in the negative light, showing him as a cruel perpetrator of malevolence in the jungle – stained with "a touch of insanity […] a sense of lugubrious drollery in the sight" (YS 62) and "great demoralization" (68) – for Marlow he proves to be the most noteworthy elements of inquiry upon evil in both Kurtz's heart and his lair. Apart from inflicting a spectrum of atrocities upon natives, the Conradian Kurtz is likewise depicted as a threat to the whole machinery of imperialism. The menace is introduced and maintained by a reference to both his hyper-active participation in distorted ideals of colonization and fallaciously deployed methods. They steer a reader's attention to the figure of de Sade whose concepts sketched in *Society of the Friends of Crime* are accentuated by Camus while he is declaring that "license to destroy supposes that you yourself can be destroyed. Therefore you must struggle and dominate. The law of this world is nothing but the law of force; its driving force, the will to power" (41).

Hence, in order to dominate, Kurtz raids the country (conscientiously exercises the law of force) and in line with the manager's wording "has done more harm than good to the Company" (YS 137). It seems that his berserk performance has gone too far even for ivory-obsessed and cruelty-ridden emissaries of imperialism. Consequently, he progressively becomes not only a revolting caricature of the man who has effectively established an insane dominance in the vicinity of the Inner Station, but also "a one-time progressive politician turned monster, and idealist reformer metamorphosed into a terrible killer-despot" (Škvorecký 261) who finally poses danger to everyone he encounters along his way; corpses of victims of his deeds are "the ghastly reflection of his own bestiality," (380) affirms Marx. Moral evil is so primordially inscribed in his personality like blood in a human body that transports oxygen and energy to one's heart and gives life.

3.2.5. Kurtz's Alienation

> the lone white man turning his back suddenly on the headquarters,
> on relief, on thoughts of home-perhaps; setting his face towards
> the depths of the wilderness, towards his empty and desolate station
> (YS 90)

Conrad's incarnation of the archetype of evil genius, like the Miltonian Foe, experiences three shades of alienation – geographical (spatial), social, and psychological – characterized principally by such concepts as normlessness that is inexorably linked with social isolation (the agent discloses the lack of commitment to shared social conventions of behaviour, which is noticeably perceived in reluctance on the part of Kurtz to co-operate with other agents), and powerlessness (his existence is overflowing with passions that inevitably determine his destiny and lead him towards collapse). What is more, Kurtz's alienation bears a close resemblance to the concept introduced by Georg Hegel (1770-1831) in his *Phenomenology*. According to him, alienation, despite its seeming agonizing influence is in fact an existential process of self-development, and proves to be primarily a state of separation – one "experiences this type of alienation when one ceases to identify with the 'social substance' or the social, political, and cultural institutions" (Kanungo 12) – and, secondly, a surrender of personal self and control – in "contrast to the first type of alienation, surrendering one's rights is something deliberate" (12). Marlow's mission is in fact undertaken to infiltrate the core of Kurtz's alienation perceived on the basis of his deliberate and unremitting retreating into the recesses

of jungle shunning in that way other agents (the first sort of the Hegelian concept that implies being in a permanent conflict with other characters). Yet, regardless of unavoidable overlapping, each shade exposes the evil genius in a slightly different perspective and deepens his involvement with an iniquitous path of existence.

The first overt reference to Kurtz's spatial alienation is introduced just at the beginning of the second chapter of "Heart of Darkness" – in which, in line with Middleton, "Kurtz's withdrawal into his alienated self […] draws upon late nineteenth-century notions of the opposition between madness and civilization" (265) – wherein the narrator happens to eavesdrop a clandestine conversation between the manager and the uncle, both of them apprehensive of the agent's powerful sway and sprouting insolence: "Is he alone there?' 'Yes,' answered the manager," (YS 89) narrates Marlow. It does not seem coincidental that the allusion to evil genius's alienation is constructively allied with a mentioning to his influence which is reinforced due to Kurtz's mystery. For that reason, the subsequent reference to Kurtz partakes of his valiant decision so as to come back unaided to his beloved jungle; the retreat is accomplished "alone in a small dugout with four paddlers" (90). What is more, at this moment in the narrative Marlow appears to mentally materialize the mysterious and unspecified figure of Kurtz. Indubitably, allusions to evil genius's alienation, influence, insolence and malevolence radically sharpen Marlow's perception. He starts to perceive him accurately, and what he observes can be summarized in such words: for him Kurtz becomes an alienated "leader, in his remote station – bloody, revengeful, greedy, but yet something supernatural to his tribe, a totem" (Bernard 161).

Kurtz's geographical alienation, loudly echoed in Milton's Foe's existence, is introduced by a reference to the tropical jungle and its pernicious effect upon the inexperienced who dare to transgress its boundaries: Marlow explains his listeners on the boat that "you lost your way on that river as you would in a desert, and butted all day long against shoals, trying to find the channel, till you thought yourself bewitched and cut off" (YS 93). It is exactly what befalls Kurtz who, unlike others, readily embraces and learns to use a spatial alienation to his own avail. Owing to the fact that in Conrad's writing alienation proves to be, at times, a desirable and calculated preference, it becomes Kurtz's element and the best friend in the jungle full of perils. Similarly to Satan, Conrad's Kurtz is alluded to as being located on the top of hill that assumes the role of the headquarters. Foe's Pandemonium is analogous to Kurtz's Inner Station; each locum is permeated by its monarch's spatial alienation. The Russian's first words point to Kurtz's position which is "up there, [...] up the hill" (122). As the monarch of the jungle Kurtz is supposed to reign from the top, and indubitably alienation acts for him as a shield for his evil.

Krajka in *Isolation and Ethos* accentuates that "[P]atterns of geographically determined solitude do not comprise all possible varieties of this motif in Conrad's writings. Internal, psychological seclusion is at least equally important" (32). Hence, Conrad's epitome of evil genius is indubitably discernible as enduring not only spatial alienation, but also a self-imposed psychological isolation seen as an escape into an imaginary realm, which testifies to his psychological wanting or the lack observable in his wicked existence. The spatial solitude is often intensified by the psychological alienation, usually exerting more harmful effect upon characters than the geographical one. The psychologically tinged alienation is then put to the fore at the beginning of chapter III wherein more and more enchanted Marlow is informed of Kurtz's habits according to which he "as a rule [...] wandered alone, far in the depths of the forest," (YS 127) the disposition analogous to Satan's lonely journey across Chaos. He demands to be adored but afterwards, after having recharged his batteries, he is

propelled to immerse in jungle recesses completely unaccompanied so as to initiate and shape his symbiosis with nature and take "counsel with this great solitude" (131) that reverberates vociferously within him because of his intrinsic emptiness.

Furthermore, his liaisons with the tropical nature are accountable not only for his isolation but also for his lunacy – "Being alone in the wilderness, it had looked within itself, and, by heavens! I tell you, it had gone mad," (YS 145) it likewise stimulates an emotional impossibility of leaving beloved wilderness behind. He lives his alienation in the recesses of the African wilderness and does not desire to be rescued back to civilization. Kurtz experiences social and psychological alienation which stems, possibly, from his hyper-active involvement with iniquity, immersion in pride and exceptional abilities, of which white agents are jealous of – "He was shamefully abandoned. A man like this, with such ideas. Shamefully! Shamefully!" (YS 132) yells infuriated Russian. Thus, it is significant to note that regardless of having an encircling group of staunch followers, natives, Conrad's evil genius endures an inner alienation which is projected upon his deeds, and more importantly, upon his inclination for wickedness. It is accurate to emphasize thought voiced by Andersen who claims that for Conrad, regardless of a wealth of attempts, "man's condition is essentially separate" (66).

3.2.6. Kurtz's Fall

> Kurtz's life was running swiftly, too, ebbing
> out of his heart into the sea of inexorable time.
> (YS 147)

As it has been accentuated at the onset of the chapter, the Conradian protagonists, primarily men, are thrust to experience their existence while confronting the harsh reality. Their character, stamina, and fidelity to rules are consistently verified in the throes of predicament. Thus, their genuine intentions are constantly checked and assessed, placing them in the position from which they are to obliged to opt either for loyalty to tenets of ethos or betrayal of them; no partial way exists, each decision is inescapably followed by its consequence. As a number of the Conradian characters indicates, the latter option is much easier owing to the fact that the path to treachery of ideals is wider and easily accessible. Hence, for many, allegiance to tiresome obligations proves to be unattainable and their weakness renders them susceptible to seductive whispers of iniquity.

Since the lack of faithfulness to rules of ethos is proportional to emergence of wickedness, Kurtz is indubitably portrayed as the most intensified manifestation of distortion of glorious ideals of imperialism. As the evil incarnate, the agent stands for an absolute rebuttal of previously hatched principles, but at the same time, his collapse, treated as an unavoidable corollary of his choices, is visualized as the most atrocious in the universe of "Heart of Darkness". In view of the fact that he embodies iniquity to the most profound degree, equally, his fall is bottomless and highly inescapable as it is with the Miltonian evil genius.

As everything that is of significance for the narrative of the novella, the concept of Kurtz's collapse is being anticipated from the very inception. It is a thought-provoking event for which a reader and the narrator alike is being gradually prepared starting from the mention of Roman heroes who, despite their supremacy, experienced failure and concluding with the final moment of Kurtz's existence stigmatized with an appalling yell which completes his backward process of attainment of self-discovery that inescapably "leads to," as it is held by Bohlmann, "his perception of his own nothingness" (46). In fact, as customary, the supreme

agent's descend is introduced by means of other characters' references, either overt or indirect ones. Thematically, they point to Kurtz being ill, mad, and eventually dead, which could be triggered by his measured immersion into the jungle and natives' rituals (some anthropologists defend the notion that one stands an opportunity of comprehending one's subjectivity accurately only while being submerged into an utterly unknown surroundings) and alterity from a hypocrite with lofty ideals to a genuine inflictor of suffering and iniquity.

The news of Kurtz's indistinguishable disease, the "external sign of Kurtz's inner madness (the disease of the soul)," (Bobrowska 194) is initially brought by the manager whose familiarity with the matter is primarily based on gossiping – "There were rumours that a very important station was in jeopardy, and its chief, Mr. Kurtz, was ill" (YS 75). The other references to Kurtz's illnesses belong to his staunch follower, Russian who is proud of his opportunity of curing his master of two infirmities. What is more, the greatest agent's weakness is the platform upon which one is capable of drawing parallels between him and the Miltonian Satan that is equally portrayed as being utterly defenceless after the fall – "'I heard he was lying helpless, and so I came up – took my chance," (130) argues the Russian. Furthermore, immediately prior to Kurtz's demise, Marlow gains an insight that allows him to express a sincere assessment of the agent. He claims that the evil genius "was an impenetrable darkness. I looked at him as you peer down at a man who is lying at the bottom of a precipice where the sun never shines" (149). Satan, instantly after being hurled down from the Empyrean, is likewise portrayed as a fallen idol prostrating on the lake of fire.

Thematically and structurally, it is significant to concede that, by situating a physical frailty prior to references of Kurtz's insanity, Conrad encourages a reader to observe that the first is only the prologue to more profound mental deformities experienced by an emissary of imperialism. Hopefully for him, the awareness of them dawn upon him at the moment of his death, allowing him in that manner to accept the excruciating truth about his existence, and being pressed "to confront the absurdity of his mission, placed in the reality that mercilessly reflects one's most repressed iniquities, he finally acknowledges the pitiful truth of his condition" (Bobrowska 194). Significantly, when the narrator has reached its destination he notices the materialized effect of a wealth of various references upon mysterious Kurtz – he perceives the feeble, ill, emaciated caricature of once-powerful natives' sovereign who endures implausible dilapidation as the corollary of his enthralment with darkness of the jungle. Besides, Kurtz's deterioration is discernible while being juxtaposed with his lunacy which is disclosed as the narrative progresses. Madness, perceived as his enthusiastic involvement in rituals pervading wilderness, testifies to his inevitable corrosion which eventually reduces him to "the hollow sham" (YS 147).

Unquestionably, although his fall is offered as the result of hatred, megalomaniacal scheming, inward pride and insatiable desire, it is the most momentous episode in his wicked existence. It fervently discloses, as a sharp knife, his genuine identity as well as his motives that eventually lead "him to become, as Marlow will say, both 'lost' […] and 'mad'," (Tymieniecka 97) the one who is marked with an ever-expanding narcissism that for Morris is "self-limiting and self-alienating," standing for "the root of evil" and shaping in that way the narcissist who "exists in social isolation" (58). Nonetheless, despite his infirmity, one of his greatest gifts remains, his magnificent and profound voice, sounding deep to the very last breath, permitting him to articulate his farewell words – "The horror! The horror!"

(YS 149)[70] – that amount to an ultimate uproar of self-condemnation of his unscrupulous existence. But although Kurtz's last words are akin to Satan's "Hail, horrors!, hail" (PL I.250), one cannot avoid observing that these characters differ considerably at that heart-stopping moment. On account of those words[71] – being "based upon no allegedly transcendent sanction, upon no authority other than the individual's new sense of freedom and thus of responsibility […] demonstrated to the man himself by his experience among the worshipping natives" (Johnson, *Conrad's* 86-87) – Kurtz, unlike Satan, becomes partially pardoned.

Psychologically, Kurtz's self-condemning and, hopefully, redeeming "The Horror! The Horror!" takes a reader to the Jungian notion of Shadow, one of the archetypes of the collective unconscious, which stands for an innate proclivity for evil found in the depths of human nature, "the negative side of the personality," as Jung puts it, "the sum of all those unpleasant qualities we like to hide" (qtd. in Richo 12). Embodying evil, mayhem or disagreements, it exposes the archetypal obscurity that is present in all of us and which lingers concealed until called forth. The given construct is holistically personified by Kurtz – accurately perceived as the force of obliteration spiked with hubris, insatiability and brutality – who is Marlow's diabolic double of the African recesses.

In order to grasp Conrad's evil genius's perverse personality it is significant to add an observation suggested by Spivack who acknowledges that "shadow is the psychological equivalent of original sin […] all men – psychologically – contain the shadow of evil" (167). Hence, dark aspects of existence are intrinsically inscribed in our subjectivity. Furthermore, owing to being a reciprocated product of whole Europe that has its imperialistic soldiers stained in blood, Kurtz is not only the personal shadow of Marlow, but the collective shadow of all of Europe and of the European imperialism, with accent on its barbarism. As Kurtz's vile existence unveils, the shadow which permeates him utterly is likewise responsible for his enslavement, chiefly displayed at the moment of his severance from his adored jungle

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[70] Although Kurtz's parting expression reveals a potential of invoking a variety of interpretations, the agent's "The horror! The horror" can be chiefly analysed from four interpretative perspectives. As "an unveiling of the abject, an elaboration, a discharge, a hollowing out of the abjection," (Kristeva 208) it can indicate either his hollowness that is highlighted as the narrative progresses, or it can confirm truth about white man's colonization vehemently expressed by its most prominent representative (as it is put by Middleton who claims that the "horror revealed in 'Heart of Darkness' is not the marginal experience of a madman but rather […] characterizes the other side of the ideals of imperialism […] the 'horror' which Marlow's narrative rests upon is the late nineteenth-century anxiety about the dissolution of the subject in a world without God" (268)) or it can be a moment of sincere self-judgment assorted with fervent self-accusation (e.g. in Najder who asserts that "the dying Kurtz pronounce the words of self-condemnation. […] The words suggest the flames and sulphur of Dante's *Inferno*. In them Marlow recognized a moral 'victory' of the depraved and tragic hero" ("Fidelity" 17-18) or in Lothe who avows that "Kurtz's final whisper […] is a brutally honest response to the form of perverted *Buildung* he himself represents" (192)). Finally, the outcry can symbolize, as it is asserted by Eliot, "trepidation of an ultimate non-sense of reality" (qtd. in Johnson, *Twórcy* 271). Whatever interpretation, it is indubitably that moment in Kurtz's life that allows him to become partially exonerated from a burden of the whites' imperialism and ensuing iniquity. Yet, the author's own interpretation of Kurtz's final words revolves around the second and third options. The agent awaiting his demise, far from being hollow, by voicing his genuine deliberations that reveal the true face of atrocities inflicted upon natives, situates himself in the first line of seeming innocent bearers of enlightenment and only after committing atrocious deeds does he divulge his blame. At the moment of his demise he vividly perceives his inherent iniquity which pulsates in his body as blood that gives life.

[71] It is of significance to add here that the given word – horror – permeates the realm of literature even more profoundly. Apart from those two examples, Shakespearean play "The Tragedy of Macbeth" includes the similar expression: Macduff, Thane of Fife cries "O horror, horror, horror!" (II.iii.62) at the moment of breaking down the news about King Duncan's demise. What is more, Macduff's inability to express the horrid impression of the scene – "Tongue nor heart cannot conceive nor name thee" (II.iii.63) – bears some resemblance to Kurtz's struggle with expressing some thoughts at the moment of his death – "He cried in a whisper at some image, at some vision – he cried out twice, a cry that was no more than a breath" (YS 149).

during which his health, both mental and physical, deteriorates rapidly. Significantly, Kurtz passes away, emanating his farewell utterance that surmises a shocking recognition that is reflected in Jung's remark "although it is quite within the bounds of possibility for a man to recognize the relative evil of his nature, it is a rare and shattering experience for him to gaze into the face of evil" (432). Ironically enough, despite being evil incarnate, Kurtz, in the long run, proves to be its ultimate victim leaving him out of touch with reality.

Remaining loyal to the nightmare of his choice, the lesser evil in the universe of expanding colonization, Marlow witnesses Kurtz's demise and as he watches the last grimace on his face, he observes an expression including a concoction of conceit, and dread, but, what is more significant, a self-accusatory, redeeming howl of an alienated figure. It is the phase of the narrative when the yearning expressed by Kurtz finally comes to its realization – "I am lying here in the dark waiting for death" (YS 149). Death approaches in the shape of a welcomed guest to Kurtz as a late-arriving perception of his moral condition, but also as the redeemer from an excruciating burden of the white man's splendid imperialism.

4. Fyodor Dostoevsky's Iniquitous Family

One reason why Dostoevsky is able to portray
with such detail the thoughts and fancies of
abnormal persons is because he was so abnormal himself
(Phelps 158)

Correspondingly to authors analysed in the preceding chapters of the dissertation, Fyodor Dostoevsky's literary genius materializes while facing prevailing predicament, so deeply inscribed in the Russian twisted history. Spector holds that the "poet Nekrasov […] hailed Dostoyevsky as a new Gogol. Even Belinsky, the Russian Lessing, who could make or break the career of a budding writer, received him with enthusiasm and encouragement. Dostoyevsky's name shot up like a meteor in literary circles" (109) of the Russian Empire. The author of *The Brothers Karamazov* while perceiving, experiencing and struggling to comprehend the tangible effects of iniquity, is gradually shaping his literary mastery reaching the pinnacle of attainment in the classical Russian novel.[72] It is the time of significant reforms which are consonant with tension, mayhem, violence and evil, facilitating the process of emergence of literary genius of one of the most acclaimed Russian novelists whose unquestionable propensity is the ability of arousing his readers' will to vigorous action by stimulating in them the awareness of torment and empathy for those who are less successful in life.

The socio-political condition of those existing in the 19th century Russian Empire is far from idyllic, but the callous reality proves to be the prime stimulus of appearance of literature accurately identified as classical and realistic. Bethea highlights the fact that few "societies have been more dependent on their literature for overall meaning (social, psychological, political, historical, religious, erotic) than the Russian of the modern period," and furthermore he adds that "Russians have turned repeatedly to their literature as the principal source of their national identity and cultural mythology" (161). Without any doubt, playing a fundamental role in the whole body of the Russian culture, it showers people with an indispensable force to exist in a political confusion.

Moreover, Spector claims that 19th century literature "does not mark the birth of Russian literature – but rather its rebirth, which with some justification may be termed the Renaissance" (11). The fact is that literature permeating Dostoevsky's Russian Empire – between *Eugene Onegin* and *War and Peace* – experiences an outburst of ripeness, most vividly

[72] Interestingly enough, despite being acclaimed as one of the most influential Russian writers who discloses capacity to express the mystic Slavonic soul profoundly, Dostoevsky technique of literary production is not impeccable. Phelps enlists Dostoevsky's writing shortcomings. He asserts that his literary output is "abominably diffuse, filled with extraneous and superfluous matter, and totally lacking in the principles of good construction, […] scenes of positively breathless excitement, preceded and followed by dreary drivel" (152). Furthermore, Majewska notes that the Russian writer's technique is marked with "lack of proportionality, his focus on details, and his vulnerability to the charms of melodrama," ("*Under Western Eyes*" 337) and Najder, while analysing antagonisms between Dostoevsky and Conrad, avows that the author of *Crime and Punishment* is indeed "verbose, disorderly in construction of his stories, wallowing in exhibitionist introspection and endless perorations" ("Conrad, Russia and Dostoevsky" 15). Digressing a little from Dostoevsky's deficiencies, it is necessary to add here that the literary genius of the Russian writer is characterized by having a close affiliation with, what is called by Umberto Eco, 'walking through a fictional wood'. It means that rather than devoting one's time to reading a text as fast as possible so as to see what happens to protagonists, Dostoevsky, like Eco, has an objective to support such a technique of reading that involves walking through the wood of the given text in an indirect manner so as to see what it is like and focus upon discovering other, hidden, paths of interpretation. Eco holds that reading in such a manner is analogous to "walking through the forest with no hurry, [...] and with pleasure [...] and such a walk does not mean the waste of time: prior to making a serious decision we often stop for a while to think things over" (Eco, *Six Walks* 58).

perceived in the shape of one distinct genre, the novel that successfully mirrors life as a story of irritation and hopelessness. It effectively grants Russians with a possibility of expressing their both inner and outer tragedies. What is more, the novel, on account of disclosing both the most influential and the most commonplace emotions in a plethora of manifestations, divulges an unprecedented potential for truth. Optimistically, in the period of violence and suppression, literature becomes the medium through which the oppressed stand the chance of acquiring the bids of truth and consolation in the world of falsehoods. Realism acquires new implications in 19th century Russian Empire.

Novelists of that period strongly believe that their work discloses a genuine manifestation of reality while advocating revolutionary analyses of human psychology. Hence, the Russian novel, comprising complex thought upon human nature, is acclaimed as a medium of a deep sociological and psychological study. Owing to its penetrative potential, the realist novel of the 19th century is, according to Freeborn, "most notable for its special and novel vision of man emancipated morally and intellectually from his former condition," ("The Nineteenth Century" 258) very often disclosing abnormality and evil as inescapable compartments of social existence. Russian novelists focusing their literary energy upon the realist presentation interminably burden their work with duty to reveal both iniquity and goodness; the evil and innocent characters.

Fyodor Mikhailovich Dostoevsky's existence, in short, is stigmatized with darkness, inner torment, struggle and uncertainties. It is unquestionably as dramatic as great novels he creates, the fact that is confirmed by such scholars as Catteau who argues that the "indomitable force of Dostoevsky's literary vocation is always set against a background of agony," (9) and Phelps who asserts that from "beginning to end he lived in the very heart of storms, in the midst of mortal coil […] he knew the bitterness of death" (130). Thus, owing to this exceptional association of wickedness and anxiety of the Russian reality with his literary output profusely packed with autobiographical elements,[73] he has been acclaimed as one of the greatest and the most recognizable Russian writers, emotionally and literally belonging not to the capital of the Russian Empire but rather to St. Petersburg.

His first literary endeavours are initially highly acclaimed (the short novel called *Poor Folk* (1846) focuses upon the concept of suffering experienced by a pauper man that heightens a significance of faith of a non-refined man when confronted with predicament) and suddenly brought to a standstill by his capture for the assumed conspiracy against Tsar Nicholas I by an active participation in the activities of the radical group called the 'Petraveshky Circle'.[74] Dostoevsky's existence in the exile is stigmatized with fits of epilepsy, which probably originates from a heavy strike inflicted by his own father; the illness deeply affects his personality and is partially responsible for a frantic tone of his books.

[73] There is a profusion of autobiographical elements in Dostoevsky's literary works which readers are not always aware of. They ought to be treated as "part of the life of the characters. They range from the great experiences, such as the scaffold, prison, epilepsy, the passion for gambling, poverty, and the need for money, the suffering of love, literary creation itself, and so on, to the most personal details of everyday life, such as Dostoevsky's way of thinking while pacing about the room, his mania for soliloquizing in the street, his habit of brushing his clothes every day to make them last, and his obsessions and beliefs, such as the sensation of being spiritually crushed in rooms with low ceilings, the premonitory value of dreams, and so on. There are also many characters in the novels which Dostoevsky took straight from life or, more often, fused from multiple prototypes" (Catteau 8).

[74] Aimeé Dostoevsky reveals some facts from Fyodor's life and asserts that he "plotted against the Tsar, because he did not yet understand the real meaning of the Russian monarchy. At this period of his life Dostoevsky knew very little of Russia" (52). Furthermore, while depicting the horror of the moment of the upcoming execution, he claims that "enfeebled as he was, Dostoevsky had mounted the scaffold boldly and had looked death bravely in the fact. He has told us that all he felt at his moment was a mystic fear at the thought of presenting himself immediately before God" (60).

Prison experiences shaping and transforming Dostoevsky's subjectivity lead him to pen *The House of the Dead* (1860) – the literary apex of the second phase of his existence as a writer – the book analysing generalisations about a human condition, a man's multifaceted and changeable patterns of behaviour. The work undeniably announces the radical shift from socialism to a profoundly religious philosophy – making him be regarded, as is it noted by Kołakowski, as "the 19th-century enemy of the Enlightenment […] who avoids negotiating with vain rationalism and progress" (129) – that permits him to perceive iniquity and a moral condition of a modern man in an entirely new light. The insight is attributed to him on expense of his own appalling experiences such as premature demise of parents, fear at the moment of facing firing squad, Siberian imprisonment, and paucity, events that enable him to experience his own gigantic share of affliction. Consequently, the years of Siberian exile deepen his comprehension of wickedness, transforming his recognition of iniquity as an unavoidable historical process to a man's heart filled with conceit.

Dostoevsky – whose "concern is with the 'fall into misery' of mankind, with the anxiety engendered in society through the loss of God" (Andersen 72) – commences to associate pride, as a root of evil, with a man's obsession with himself that is perceived as elevation over others, fragmentation of one's subjectivity and a subsequent self-annihilation. Hence, as a philosopher analysing a man's capacity for malice, he "came to realize that behind the apparently solid core of human beings, manifested in their everyday relations, hidden fluid and demonic forces break to the surface in extreme situation" (Cicovacky 374). For Dostoevsky, after traumatic exile, evil in the world and human hearts emerges not in the shape of a philosophical abstraction, but rather as a powerful, almost tangible force, something real and exerting the influence upon a man who exists without "faith in one's soul and its immortality" and whose existential path, owing to rejection of Creator, leads "to the inevitable conviction of the utter absurdity" (*Dziennik Pisarza* 538).

The last phase of his literary existence is marked with emergence of novels such as *Crime and Punishment* (1866), *The Gambler* (1866), *The Idiot* (1868), *The Devils* (1872) and *The Brothers Karamazov* (1879-1880), the world-wide applauded literary masterpieces that have definitely come to be regarded with the same respect as the classical works of world literature. Partially on account of the fact that they "are fully as much a contribution to the study of abnormal psychology as they are to the history of fiction" (Phelps 158) and partially that they accomplish to correspond to the Russian character both at its best and at its worst.[75] Thematically, Dostoevsky's novels that "display in the existence of a man a metaphysical fight between good and evil," (Tatarkiewicz 3: 147) are constructed so as not to offer definite answers to social, moral or psychological enquiries that are tormenting the author himself but rather to motivate his reader to an unremitting and alone search for them.

[75] Tołstoy in his tract upon significance of art claims that "religious art, expressing both positive emotions – love towards God and brethrens and negative ones – fury, trepidation resulting from transgressions against love, manifests mostly in literature," especially 'in literary output of Dostoevsky" (271). Besides, he asserts that Dostoevsky's literary works belong to "the greatest masterpieces of modern art that express emotions motivating people towards union and brotherhood" (303).

Hence, Dostoevsky's novels, whose distinctive feature is a profusion of subjective positions as voices,[76] investigate an uncontrollable pathology distressing the Russian intelligentsia of his time. They likewise shower a reader with a specific type of a literary character that is profoundly racked with incompatible emotions triggering his anguish – it is not an overstatement to declare that Dostoevsky's literary output has been persuasive in many of the novels of our times that handle psychological or spiritual distress. Having that in mind, Jackson suggests a hypothesis that the Russian novelist is a specialist in portraying a "picture of suffering man, alienated from society and trapped in the 'social mechanism'" (59). His figures are thus essentially solitary characters that, very often, disclose a poignant volatility that is an attribute of their, either willingly accepted or not, alienation, which, unlike the Conradian literary characters, is tinged with a moral search for Creator. There is not any doubt that the Russian novelist's personal clashes with harsh reality and predicament – enabling him to become an excellent clairvoyant of human soul and its dark corridors – inspire the vision of a literary figure that materializes in his novels in the shape of an anguished man racked with psychical illness or even psychomoral travesty. Dostoevsky's literary figures, by means of grappling profoundly with ultimate questions, are marked with moral doubts and torments as to the existence of God taking their roots from an inevitable disharmony between the world order and fate of the individual man.[77] These uncertainties are usually manifested in the shape of rebellion, rejection of moral values, crimes and wickedness which, ironically enough, disclose their yearning for a more meaningful life.

Dostoevsky presents the whole world of literature with an admirable inheritance of thought-provoking works disclosing a disconcerting insight into the bottomless lair of a human soul with its innate craving, at one side, for a constantly tempting iniquity, and on one the other for harmony with one's complex subjectivity. Accordingly, there is not any doubt that the embodiments of archetype of evil genius delineated in his last, by many scholars acclaimed as the most mature novel, *The Brothers Karamazov*, are certainly hideous and multifarious but owing to their intricacy they prove to be exceptionally influential.

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[76] Dostoevsky's novels are perceived as attributed with so-called 'polyphonic' character, the concept supported by Bakhtin primarily in his *Problems of Dostoevsky's Poetics*. According to his theory, novels of the author of *The Brothers Karamazov*, wherein the polyphonic perfection is completely realized are seen as presenting polyphony of voices which comprise 'the choir' that, purposely, is not harmonious enough, and categorically no 'voice' in the overall structure has a right to be treated as the most significant and, by doing so, force other 'voices' to accept its message. The dialogical shape of a novel – perceived as "a dialogized representation of an ideologically freighted discourse" (Bakhtin, *The Dialogic Imagination* 333) – emerges as a paramount feature allowing for a gradual unfolding of self-realization of meaning. The scholar asserts that the meaning of a novel is primarily founded upon the hypothesis that sense of a given text derives from dialogical relations that are allied principally with the position of characters engaged, either openly or clandestinely, in an utterance. Consequently, on account of polyphonic features in Dostoevsky's novels, his literary characters are "respected as full subjects, shown as 'consciousness' that can never be fully defined or exhausted, rather than as objects fully known, once and fall all, in their roles – and then discarded as expendable" (Bakhtin, *Problems* xxiii). The ingenuity of Dostoevsky's literary process is towering and Bakhtin eulogies the Russian's narrative genius by declaring that in his novels "every possible monologue is, in a subcontext, a dialogue since speech, expressing individuality of a subject, expresses as well his social entanglement and his relation to other people" (Mitosek 321). This perfection appears to be fully realized on account of scholar's assertion that the novel as a genre is the "only grand literary form that is […] capable of a kind of justice to the inherent polyphonies of life" and he also adds that only "'the novel' with its supreme realization of the potentialities inherent in prose, offers the possibility of doing justice to voices other than the author's own, and only the novel invites us to do so" (Bakhtin, *Problems* xxii).

[77] It is of greatest importance to accentuate the fact that Dostoevsky himself undergoes the phase of doubts concerning existence of God. Frank asserts that even though, the author of *The Brothers Karamazov* "was to say later that the problem of the existence of God had tormented him all his life," (as it is the case with utterly rational and sceptic Ivan Karamazov), it only confirmed "that it was always emotionally impossible for him ever to accept a world that had no relation to a God of any kind" (*The Seeds of Revolt* 43).

4.1. The Brothers Karamazov

The Brothers Karamazov, after *King Lear*,
is the greatest work ever written to illustrate
the moral horrors that ensue when family bonds disintegrate
(Frank, *The Seeds of Revolt* 62)

Owing to an undeniable fact that the vast majority of anthologies of the Russian literature unanimously acknowledge that the age of the classic Russian novel climaxes with both Tolstoy's *Anna Karenina* and Dostoevsky's *The Brothers Karamazov* and also to the fact that often the last work of a writer is subliminally constructed as the most mature, the swan song displaying the most profound insight upon matters which one has been focused for a long time, at times all his life, it is not an exaggeration that Dostoevsky's last novel belongs to the prime league of world literary masterpieces. The novel, which, according to Mochulsky:

> is the summit, from which we see the organic unity of the writer's whole creative work disclosed. Everything that he experienced, thought, and created finds its place in this vast synthesis. The complex human world of *Karamazov* grew up naturally, over the course of a decade, absorbing the philosophical and artistic elements of the preceding works ("Introduction" xvii)

definitely belongs to the most compelling literary works[78] wherein each of Dostoevsky's literary characters gives voice to a different philosophical paradigm. Ivan is an incarnation of reason, scepticism and rebellion, Dmitry represents an unrestrained desire, Smerdyakov stands for a criminal slyness, Alyosha is replete with ambiguity characterized by clashing emotions, and finally, their parent Fyodor Karamazov embodies evil. Yet, despite a potential of righteousness that could be found in their socio-familial existence (dynamism is inscribed into an existence of the evil genius), from the onset of the analysis the author of the dissertation is inclined to portray them from a precise perspective. In consequence of both serving as a common adversary and foil of the hero (Dostoevsky chooses Alyosha as the main protagonist of his work) and revealing steadfastness in wickedness shown on the basis of analogy between their attributes and those possessed by the Miltonian archetype of evil genius, Satan, they are treated as incarnations of the given archetype. Furthermore, even Alyosha, while considering a very specific context of his existence in a family marked with iniquity, and while scrutinizing his vacillations, can be treated as a particular embodiment of the archetype.

Hence, regardless of the fact that biographers assert that the Russian devoted nearly two years of his life to compose his magnum opus, this "drama in prose, a drama both comic and tragic," (Justman 109) there is not an exaggeration to declare that he has mentally been preparing for this achievement, which challenges notions of truth and righteousness in many

[78] Amongst many admirers of Dostoevsky's novel there are such thinkers and philosophers as Albert Einstein, Martin Heidegger, Sigmund Freud, Franz Kafka, but there is also the Pope Benedict XVI (Joseph Ratzinger).

multifaceted ways, for many years.[79] In essence, the work that takes its roots from its author's attendance at the trial of the terrorist Vera Zasulich in 1878 can be classified as a psychological novel or an exceptional philosophical exposition comprising the religiously tinged work associated with a crime novel.[80] Being replete with "profound and subtle psychological insights" which, ironically enough, can be "a knife that cuts both ways" (BK 978) or a prevailing seduction which "tempts even the most responsible and serious people to create fictions" (BK 980) the novel explores such concepts as satanic pride, envy, torment or struggle, madness, malevolence, rebellion, crime, alienation and greed, suffering; God and Devil. Yet, despite an abundance of topics, *The Brothers Karamazov*, by drawing heavily on ethical and religious notions, primarily disclose Dostoevsky's inner torment taking roots from a dichotomy between such incompatible realities as faith and rejection of God in the name of a materialistic development; religion and atheism; Christianity and socialism; the suffering of the innocent and the existence of caring Creator. Furthermore, the novel is also "an allegory of the dilemma of godless modern humanity in search of an Absolute" (Terras, "The Realist Tradition" 205). In that light *The Brothers Karamazov* should indubitably be read as a spiritual anguish and as a manifestation of a rebellious nature of a modern man, the struggle that is envisioned by Freeborn who asserts that the work is dotted with:

> The vision of a man as a battlefield of tendencies, of Pro and Contra, of the praeternatural spiritual law which man has broken, of the world as a purgatory which is potentially paradise but is darkened by the sinful thought of the here and now, and finally of that most grotesque of contraries, the highest of spiritual strivings from which can come forth a parody or satire of a spiritual way (*The Rise of Russian Novel* 159)

Thematically an inner structure of the novel is dominated by the horrifying crime[81] inflicted upon the father of the family by one of his sons. In truth, all of them are presented to the reader as having a strong motive for patricide, becoming in the context of universal responsibility of sin an odiously nihilistic endeavour that devastates both the harmony between generations and the idea of righteousness. Yet, the crime acts rather as a stimulus for a more complex debate upon inner fight that occurs in a man's heart while exploring eternal questions. This struggle, an indispensable attribute of human existence, is between good and evil, God and Devil, On account of this fact, the novel is, in its essence, the "history

[79] While eulogizing Dostoevsky's last literary achievement, Phelps asserts that the novel "was the result of ten years' reflection, study, and labour, and he died without completing it". He "put into it all the sum of his wisdom, all the ripe fruit of his experience, all his religious aspiration" (163). Besides, as far as context of the novel is taken into consideration, it is essential to assert that being built not only on observations of life in the Russian Empire it is greatly influenced by two distinctive philosophers of his time – Vladimir Sergeyevich Solovyov and Nikolai Fyodorovich Fyodorov. The first one, according to Mochulsky, "captivated Dostoevsky by the boldness of his construction and his inspired teaching regarding the mystical transfiguration of the world. He preached the theory of Sophia, the Divine Wisdom, and explained the meaning of history in terms of a divine-human process" (*Dostoevsky* 566). Whereas Fyodorov perceived Christianity as a genuine cosmic force in which human redemption is likely to occur on the earth by means of sons redeeming the transgressions of their fathers, and by doing so they are capable of creating human brotherhood through a universal family. Finally, even though religion exerted a powerful sway upon Dostoevsky, a more terrifying tragedy, of more personal character, shaped the overall meaning of the novel. While he was engaged in the process of writing, his three-year-old son, Alyosha passed away in 1878. Significantly enough, this personal loss triggered him to opt for the concept of patricide to permeate the structure of the novel.

[80] Relying on Freud's concept of "family novel" it is necessary to claim that *The Brothers Karamazov* belongs to this category of novel. According to Freud "family novel" points to certain phantasms in which the subject imaginatively changes his connections with his parents […] Those phantasms are triggered by so called 'Edyp's complex'" (Mitosek 190).

[81] The story of a patricide is likewise to be found in such masterpieces as Sophocles' *Oedipus Rex* and Shakespeare's "Hamlet".

of the Karamazov family […] which encompasses a *religious mystery:* here is why the *Legend of the Grand Inquisitor* stands at its centre" (Mochulsky, "Introduction" xxii) and wherein the patricide stands out allegorically as the theatre of this fundamental fight.

By gleaning from universal matters, archetypes, Dostoevsky's masterpiece emerges not only as a synthesis of his opinions, but rather as a crowning of his literary-psychological genius and, in line with Scanlan, "the belletristic version of what he had learned about the human mystery,"(9) and wherein artistic realism achieves genuine lucidity. Thus, due to a mastery and psychological-religious-literary depth of the Dostoevskian work of genius, the archetype of evil genius – assuming in the novel an outstandingly multifaceted shape, on the one side, of brothers together perceived as collective personality in their exceptional spiritual harmony[82] and one the other of the individual brothers treated respectively – unearths an unprecedented potential for analysis of wickedness along with its derivatives.

Incontestably, the process of juxtaposition of evil, principally the moral one, with atrocities – Fyodor Dostoevsky perceives the archetype of evil not in Adam and Eve's insubordination but rather in Cain's murder of his brother, Abel – is detectable on the ground of both societal and familial relations permeating the universe of *The Brothers Karamazov* that, in line with Rosenshield, "differs from Dostoevsky's earlier novels in that it attempts to develop in some detail alternative to the evil that it portrays" (30). Hence, even though the Russian novelist's objective is to expose the household as the battle-field with a wealth of centres, it is an irrefutable fact that malevolence as a manifestation and a prime attribute of evil geniuses' multifaceted personalities holds the innermost position.

As with other significant conceptions, such as satanic pride, love, and brotherhood of men, iniquity is introduced into the stage of the narrative framework by means of a technique of a broad perspective that allows one to arrive at the conclusion that in truth Karamazov family does not differ considerably from other households. Wickedness that is effortlessly pervading their affiliations partakes of archetypality and, by reason of this, it is a universal phenomenon. A wide perspective upon iniquity that is inerasably associated with, and enhanced by, aggression is brought by Ivan Karamazov in his famous speech (comparable to Satan's address to Sun) in "Rebellion" who, by means of retrospection, informs his brother Alyosha of universality of moral evil.

The sceptic incarnate tells his brother about Turks and Circassians' atrocities that are astonishingly akin to criminal acts committed by the Conradian avatar of the archetype of evil genius and his devotees. Ivan asserts that the invaders "set villages afire, rape women and children, nail their prisoners to fences by the ears and leave them in that state until morning, when they hang them, and who commit other atrocities that are difficult even to imagine" (BK 316-317). Nonetheless, unlike crusaders of an imperialistic enlightenment who inflict suffering and anguish upon Africans, either old or young, protagonists of Ivan's account appear to obtain a delight supreme from persecuting blameless and vulnerable children. Coming back to the reality delineated by the narrative of the novel it is necessary to incorporate the Elder Zosima's approach to archetypality of iniquity that is summarized in his assertion that "men will always be envious of their neighbors and will always destroy one another" (BK 405).

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[82] Biographers of the Russian novelist's literary genius acknowledge that the spiritual unity between brothers from the Karamazov family can be detected on the canvass of Dostoevsky's existential phases. Each of brothers stands for a distinctive epoch marking the author's life. First of all, Dmitry, who is characterized as a passionate and desirous personifies the happy or romantic period; Ivan, the rebellious atheist embodies Dostoevsky's acquaintance with Belinsky when he was enchanted with socialism and its tenets, and, finally, Alyosha, the mystic, is the manifestation of Dostoevsky's conversion into Orthodox Christianity, the period of time after traumatic penal servitude. Three brothers, in fact, represent the author's spiritual way, with its three distinctive phases, towards recognition and acceptance of God.

It is an approach already plainly manifested in the Miltonian Satan that arrives at Paradise with resentment-ridden objectives so as to morally annihilate Adam and Eve. Consequently, those who keenly embrace iniquity and wish to instigate the social order without reference to Christ and His teachings "end up," analogously to the Conradian emissaries of progress, "by flooding the world with blood, for blood cries out for more blood and he who lives by the sword [like Foe with his venomous infliction of sinfulness upon the first parents, and Kurtz with his lofty, yet detrimental ideas upon imperialism] shall perish by the sword" (BK 425). Furthermore, they belong to the sort of people who discern beauty in Sodom,[83] in line with sensuality-ridden Dmitry.

Dostoevsky's literary swan song, like tragedies of Sophocles, is the mirror "in which we can recognize our hidden side," an indisputable manifestation "of our tormented humanity" (Cicovacki 368) that is stigmatized with an excruciating load of iniquity and crime that is accountable for the archetypal constitution of those dwelling in Karamazov household where Fyodor's sons take over their parent's wickedly orientated temperament whose features come to the surface at many a moment, especially stress-loaded ones. On account of this mutual partaking of archetypality, they all are seen as unpredictable, yet unquestionably iniquitous. There is no denying that iniquity and derivatives permeate them deeply making them be perceived as "one of the greatest family parties in the history of fiction" (Phelps 163).

And even though it has been asserted that Dostoevsky, who divulges an abnormal reticence, in his literary swan song struggles to present his readers with possible alternatives to iniquity he delineates, he does not offer any clear-cut answers. Nevertheless, one thing is certain. The Russian novelist, relying on his life-time experiences, is absolutely cognizant of the fact that in opposition to philosophers such as Socrates or Aristotle and his own assumption uttered in the story entitled "The Dream of a Ridiculous Man" – "I have seen it and I know that people can be beautiful and happy without losing their ability to dwell on this earth. I cannot and will not believe that evil is man's natural state," (Dostoevsky, *Stories* 350) it is feasible, as his literary characters unmistakably indicate, "to desire to be evil, to choose evil for evil's sake," since, as it is noted by Cicovacki, "demoniac forces are not equally strong in each one of us, but they do not leave anyone's psyche unattended" (375). The universe of Dostoevsky's literary matrix supports the concept of inescapability and ubiquity of evil in God's world and, in his last masterpiece, "the monstrous exists as pure mimic and as pure monstrosity at the same time, and in that simultaneity Dostoevsky has crystallized the most disturbingly modern theology of the daemonic" (Bernstein 113).

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[83] According to Bible, Sodom was the town in ancient Palestine (located probably south of the Dead Sea) wherein the men practiced bestiality (sodomy) and other forms of wickedness for which it was obliterated, together with Gomorrah, by God's emissaries by means of fire from Heaven. The reference to Sodom inhabitants' practices are to be found in the Book of Genesis, Chapter XIX. There is such a passus: "But before they lay down [two angels that came to Lot], the men of the city, the men of Sodom, both young and old, all the people to the last man surrounded the house; and they called to Lot, 'Where are the men who came to you tonight? Bring them out to us, that we may know them.' Lot went out to the door to the men, shut the door after him, and said, 'I beg you, my brothers, do not act so wickedly" (4-7). The verb 'know' is used archaically here and it can be translated as 'to have an intercourse with somebody'. Additionally, it is advisory to add that the process of shutting the door partakes of symbolism meaning that Lot does not and cannot accept the situation that he experiences. The door functions here as a partition between sanctity (Lot's household wherein angels find a shelter) and profaneness (inhabitants' wickedness and lack of hospitality).

4.1.1. Father – Fyodor Pavlovich Karamazov – Wickedness

debauched in his sensuality and often cruel,
like some vicious insect, Karamazov was occasionally,
especially when drunk, subject to moments of mental anguish,
of torment arising from a feeling of guilt that made him feel
his soul was hurting him physically
(BK 121)

Fyodor Pavlovich Karamazov, an embodiment of the archetype of evil genius proves to be a sensuality-ridden rascal that thrusts aside his offspring in their infancy for women and alcohol and – analogously to Lucifer's begetting of Death with Sin – he is rumoured to have fathered an illegitimate child, Smerdyakov, with the woman called "Reeking Lizaveta". He is portrayed as the most conspicuous proprietor and instigator of so-called 'Karamazov drive' that is primarily manifested by such vices as wickedness, sensuality, quarrelling, haughtiness, rebellion and reluctance towards responsibility, bearing close resemblance to the Miltonian Satan. It is the feature that is permeating old Karamazov's personality profoundly and, like for Fiend, it assumes the shape of force that stimulates his deeds and invigorates, not only his but also his sons', wicked souls – Mochulsky asserts that the "whole Karamazov family possesses an intense vitality" (*Dostoevsky* 608). More importantly, though, Dostoevsky does not leave any illusion as to the fact that this erasable feature is effortlessly spread upon Fyodor's sons, both legitimate and illegitimate. They inherited the vigorous character of their parent (this energy taken from father (Satan) is akin to force disclosed by Death (Fyodor's children) that is portrayed as extremely eager to inflict destruction upon human beings), shaping in that way their personalities as sensual members of the Russian society, in the similar manner as insubordinate angles are infested with Foe's evil and yearning for mutiny against the Omnipotent.

Fyodor, carrying in his innate sensuousness the core of personalities of his offspring, effortlessly exerts a powerful sway upon his sons and by doing so he suppresses, in line with Foucault's concept of dominance and power, their independence and autonomy, the practice similar to Satan's approach towards his demons, Sin and Death in Hell. The father avails himself of power, perceived by French scholar as "a silent, secret civil war that re-inscribes conflict in various 'social institutions, in economic inequalities, in language, in the bodies themselves of each and every one of us" (Merquior 110-111) over his sons since without that practice he could not be 'moulded' properly. Significantly enough, the father's enthusiastic recourse to power – seen "as something which only functions in the form of a chain […] never localized here and there, never in anybody's hands, never appropriated as a commodity or piece of wealth […] employed and exercised through a net-like organization" (Carrette 33) – is not only a manifestation of an irrevocable wound that shatters his heart, the hell-within so vehemently experienced by the Miltonian Satan, but also a painstaking process of discovering his genuine subjectivity that is likely to be unearthed due to power relations existing in his family[84].

[84] Alvesson in the chapter called "Foucault's Concept of Power" holds that for French scholar "power is all around us. It is omnipresent, expressed in various microcontexts and cannot be restricted to any particular entity or dimension," (97) he also adds that it is "the visible arrangement of practices, or open structures which are applied in a variety of forms and different social fields" (98). Undeniably, power is that force that discloses potential for transformation of those who take recourse to it. Like Karamazov family, Satan and his infernal family are attributed with power relations that are vividly manifested primarily by the hellish gate wherein fallen Lucifer is engaged in the conversation with Sin and Death.

Yet, apart from those attributes that distinguish him as an incarnation of the archetype of evil genius, father is portrayed as a buffoon (prior to seduction of Eve, Foe likewise takes recourse to buffoonery that is displayed in the form of his assuming the skin of a snake and a dance that becomes so alluring to the stunned woman) who cannot avoid making derision of himself so as to show off and be in the centre of attention. Seen from this perspective, Fyodor, according to Belknap, "embodies humiliation, poverty, shame and pursuit of baseness" and, more importantly, by making himself ridiculous he effortlessly personifies "perversity, wilfulness, self-consciousness, self-dramatization, and absurdity" (*The Structure* 38). Possibly enough, he behaves that way on account of his lack of acceptance of himself, but what is more feasible, it is a faking approach that is aimed at deceiving his enemies. Furthermore, it is necessary to quote Bernstein who, while analysing Fyodor Karamazov's inclination for ridicule, holds that father "is so anxiously conscious of his compulsion to be witty and entertaining – and so deeply outraged at himself for this compulsion – that he wilfully sabotages the urge by parodying it, thereby attempting, in a single movement, the impossible task of incarnating and demolishing a role that is hateful to him but that he is incapable of shaking off" (87). The same impossibility can be attributed to the Miltonian Satan that is perceived as comical in his designs (the fallen archangel is directly ridiculed by the Father and his Son in Book III wherein Foe's attempts are shown as useless due to Jesus' redemption). What is more, the text itself bestows a reader with a flowering of references to a close affiliation between the father and the figure of Devil that is permeating narrative milieu.

Book III called "the Sensualists" presents a reader with the vision of the father who, in some aspect, is similar to Kurtz. Like Conrad's avatar of the evil genius, Dostoevsky's Fyodor, owing to his fluctuating flow of energy and weaknesses, is plummeted to "have near him *another* human being, someone he had known for a long time" (BK 121). In that light, his servant, Gregory – "someone quite unlike his dissipated self, someone who, aware of all his goings-on and knowing all his secrets, would still tolerate it all out of sheer loyalty, would not try to stop him, and would make neither reproaches nor, above all, threats by bringing up all the horrible retributions to come in this world or the next" (121) – is similar to Kurtz's Russian and Marlow, since both stay loyal to nightmare of their choice defending him and his secret. What is more, a profligate, licentious and depraved father who "spends his life here in extreme isolation; he 'locks himself in,' in the strictest sense of the word," (Gerigk 184) during a scandalous scene at the monastery, discloses one more diabolical attribute that makes him be akin to the Miltonian Satan. While mentally trapped by his sons, Fyodor avails himself of unjustified accusations channelled towards either his sons or monks living there. He readily plunges into an accusatory tone as though "some stupid devil, by manipulating his victim's nerves, was pushing Karamazov deeper and deeper into the pit of disgrace and making him formulate these discarded accusations, about which he did not understand a thing". Besides, like Foe, he adheres to falsehoods with consciousness of "sliding deeper and deeper into absurdity with every word he said, he was quite incapable of stopping and felt like someone slipping faster and faster down the side of a mountain" (BK 114). Significantly, though, it is the process by which the old Karamazov, as if assuming the clothing of Ricoeur's subject who is responsible for discovering his genuine subjectivity while being engaged in the process of speech, while "spouting his stream of malicious slander," (116) becomes more cognizant of his true identity – the deceitful and alienated man undergoing torments in his wicked existence. Hence, while being engaged in the process of speech, he reveals the truth about his identity by claiming: "It is a fact that I have lied all my life, every day and every hour.

In truth, I am a living lie, the father of lies …" (56). Interestingly, the Bible presents Satan not only as the Lord of this World, but the Father of lies as well.

Perceived from that perspective, Fyodor Karamazov, in spite of the fact that his facial expression allows him to be considered as "positively evil," (87) despoils, like the Miltonian Satan, everything he touches, according to Miusov. What is more, his demeanour is endorsed by sheer sinfulness that, for him, becomes a vibrant manifestation of his existential path; he goes to such a length to explicitly boast, analogously to Satan's fiery speeches in Hell, of his attachment to baseness that, according to his philosophy, is a universal phenomenon – "Only they do it in secret, whereas I do it openly" (229). Although it is something desirable and indispensable as the hallmark of his vile existence, for him it is the path that initially invigorates his apparent forcefulness and motivates him to exercise moral evil upon his sons, especially Dmitry, by means of "cynical sneers, suspicious glares, and evasive quibbling about money that he considered his" and by being "both cruel and unspeakably revolting", (1000) but which inevitably leads towards ignominy and collapse.

4.1.2. Dmitry Fyodorovich Karamazov – Passion and Desire

> [H]e is also sensuous and passionate. That's the definition of his character,
> his very essence. He inherited his animal sensuality from his father
> [...]
> sensuality runs through your family like a feverish obsession ...
> (BK 101)

Dmitry Karamazov – who has a real-life prototype in a sublieutenant whom Dostoevsky had met in Omsk prison – being a counterimage to his younger brother, Ivan, is in fact a wild young officer who is overconfident and at times brainless. Yet, as a man of senses, he is first of all sensuality incarnate. From his childhood he is reckless and fervent, analogously to the Miltonian Satan, who cannot linger to gratify all his caprices and impulses; he is a man of an outstandingly fierce temperament. Before the action proper, he is distinguished as "an impudent loafer" who is "mostly famous for his affairs with 'bored and lonely ladies'" (BK 766). He is at times appalled the "conqueror of women's hearts" (881) or "a great admirer of the fair sex" (901). Passion, with an unavoidable desire, emerges as the prism through which his character is being assessed and analysed.

Accordingly, the first reference to his passionate personality that is attainable for emergence of his wickedness, is brought to the fore just in the chapter entitled "Why Should Such a Man Live?". There he is allegorically presented in a clothing of an exceptional seducer who is adroitly tempting a local beauty – "an unassailable fortress to other men" – by breaking "into that fortress, to unlock it with a golden key" (91). Still, the narrator's visualization of Dmitry's attraction to the main object of his desire, Grushenka, is remarkably comparable to Milton's presentation of Satan's stupefaction resulting from observing Eve's beauty – "never before had he been filled with this unknown tenderness for her, a feeling that surprised him, a tenderness that merged into prayer, into self-immolation before her" (550). As soon as Dmitry eyes her, he is instantaneously thrown into an immeasurable abyss of awe mixed with desire that predestines his destiny and makes him feel a smouldering sensation in his heart.

For Dmitry, his excessive passion gradually assumes the shape of a detrimental storm that effortlessly stirs up his blood, obstructs logical reasoning (akin disposition is detected in Foe's craving for discarding his iniquitous path while scrutinizing Eve's gorgeousness) and, eventually, amplifies his beastly desires, manifesting their power through the prism of wickedness as well. Dmitry's steadfastness in evil is also accentuated in Book III, "Sensualists," wherein a reader finds such a conversation between Dmitry and his youngest brother, Alyosha. The sensuality incarnate asserts:

> 'You already know what a low, despicable person I am, but I want you to know that, whatever I've done so far, it is nothing compared with the disgrace I am carrying inside my breast this very moment, here, right here, a disgrace that I could stop, for I want you to note, I am completely in control of the situation and could stop it if I so chose. But I won't stop myself and I'll do that dishonorable, disgraceful thing. […] I'm not going to stop. I'll go through with my vile and dishonorable scheme (BK 207-208).

What is more, his attachment to evil is disclosed in his genuine expression: "I know I'm vile, but still I like being what I am" (543) that acts as an echo to the Miltonian Satan's oath: "To do aught good never will be our task, / But ever to do ill our sole delight" (PL I.159-160).

Progressively, his passionate subjectivity transforms him into a vile sensualist who is at a loss while trying to channel his desires and in such a context he assumes the shape of an embodiment of the archetype of evil genius who is brimful with passion. On account of this inclination he becomes the perfect manifestation of the concept of a passionate character suggested by de Sade, according to whom, passion is indubitably a prevailing force that transforms the world into the locum of immoderate energy of desire wherein the subjects are gradually consumed by the flame of their passion, being in essence Dmitry's willing objective.

Owing to this trait of character Dmitry discloses a lot in common with his father who, in line with the narrator, "throughout his life was always prepared, at the slightest encouragement, to chase any skirt" (BK 8). Their synchronized attachment to passion is the reason for their unvarying quarrels over Grushenka and money. It likewise harbours and escalates Dmitry's loathing for his parent that is consciously detected by a reader with every movement, thought and word uttered by the oldest of the brothers. Hence, Dmitry is portrayed as the one who, on account of experiencing the hell-within, eagerly engages his energies into dissoluteness-filled nights during which he spends no end of money, soon exhausting an inheritance he has come across (the process of squandering material legacy on the part of the oldest brother is likely to be compared – although it is a distant comparison – to Lucifer's dissipation of his status of God's archangel).

Furthermore, apart from being endowed with innate sensuality, there is also one feature of Dmitry's personality spurring him to search for a momentary consolation in the sensuous pleasures that situate him in the discourse of desirousness that allows a reader to draw an analogy between him and the Miltonian Foe. Both are at one moment of their existence captured as grasping at a ploy, inescapably of a derisible character, while trying to attract attention of a woman. In that context, Hingley holds that it "is typical of Dostoyevsky's methods of characterization in their rich complexity that Dmitry, a figure of immense seriousness with elemental allegorical and symbolical implications, is also treated as a figure of fun" (207-208). Like Foe that is eager to show off in front of the befuddled Eve, Dmitry is eager to avail himself of buffoonery – perceived as the legacy from his father – distinguished as

a mark of archetypality in the Karamazov family, to conquer Grushenka's heart and body. His conduct, nevertheless, is a shriek of an infatuatedly wounded heart that at one time in the narrative forces him to tempt Katrina, another femme-fatale, solely out of annoyance at her condescending indifference.

Interestingly, even the manner of coming into his father's house at the time of patricide and the atmosphere of the night per se allows a reader to suggest an obvious analogy between him and the Miltonian Satan. The narrator's detailed description offers an affinity between Dmitry's stealthy entry and Fiend's approach to Paradise. In Book VIII, "Mitya," there is the chapter entitled "In the Dark" where a reader finds such a description:

> He gave his father's house a wide berth, […] and entered the small lane at the back of the house. It was a deserted lane […] On one side was a wattle fence with vegetables patches behind it and on the other was the tall, strong fence around his father's garden (BK 522).

and the epic voice in Book IV of *Paradise Lost* declares that:

> So on he [Fiend] fares, and to the border comes
> Of Eden, where delicious Paradise,
> Now nearer, crowns with her enclosure green,
> […]
> With thicket overgrown, grotesque and wild
> […]
> But further way he found none, so thick entwined,
> As one continued brake, the undergrowth
> Of shrubs and tangling bushes had perplexed
> All path of man or beast that passed that way (131-133, 136, 174-177).

After that Dmitry "jumped down from the wall into the garden" (BK 523) like Satan that:

> […] in contempt,
> At one slight bound high overleaped all bound
> Of hill or highest wall and sheer within
> Lights on his feet. As when a prowling wolf,
> Whom hunger drives to seek new haunt for prey […]
> Leaps o'er the fence with ease into the fold" (180-184, 187).

Then the narrator of the novel asserts that "[S]ilence lay all around him. It so happened that the night was completely still, without a breath of wind" (BK 523) and the epic voice claims that:

> for the sun,
> Declined, was hasting now with prone career
> To the Ocean Isles, and in the ascending scale
> Of Heaven the stars that usher evening rose (352-355).

After that Dmitry "waited quietly for a minute and then walked stealthily across the lawn, keeping close to the trees and bushes, muffling each step and constantly listening to make sure he made no noise" (BK 523) and Foe:

> Now to the ascent of that steep savage hill
> […] had journeyed on, pensive and slow (172-173).

Accordingly, the intensity of sensuality is so overpowering for him that he is absolutely cognizant of the fact that his passion for Grushenka will eventually drive him mad and steer him towards perdition – "It was as if all hell had broken loose, like an epidemic of the plague ... Well, I got infected and am still infected today, and I know now it will never be any different. I am doomed to go around in that circle for all time," (BK 155)[85] bemoans the flabbergasted lover. What is more, his passion for Grushenka discloses potential of his persistence; as a personification of the archetype of evil genius, he is prepared to risk a lifetime of disgrace for a single minute with the woman of his heart. Seen in that light, the whole scope of the lovesick Karamazov's existence is shaped as a sinusoid between admiration – brimful with trust and comprehension – for his queen and jealousy soaked with suspicions which effortlessly take hold of his mind and body. For this reason, his incessantly pining disposition allows him to be located in the pantheon of visualizations of the archetype of evil genius that experience passion and desire to their supreme intensity and in that light it is absolutely true what is said of him by the prosecutor:

> And so, in that month of hopeless passion, of moral degradation, of betrayal of the woman to whom he was engaged, after misappropriating the money that had been entrusted to his honor, the accused finds himself on the verge of a frantic explosion provoked by his constant jealousy (BK 943).

In time, as an incarnation of the archetype of iniquitous genius, he walks away into the darkness of his inordinate desires that silhouette his subjectivity, but, as it is highlighted by Terras, "Dmitry's sensuous passion is less of an obstacle to eventual salvation than Ivan's intellectual passion, likewise born of Schiller's humanist ideal" (*Reading Dostoevsky* 134).

Eventually, Dmitry is a few times referred to as if being utterly unwavering in his infliction of iniquity in his sensuous enterprises. His assertion that "I was going to act like a vicious bug, like a tarantula, just go ahead without any restraint… It took my breath away" (BK 148) is analogous to that of his own father's: "I'm pretty ugly too and so I really had not right to find him so revolting." (619)[86] Hence, under the cross-examination undertaken by the prosecutor, Dmitry vehemently shouts out the yearning to disclose his immeasurable sordidness, as an embodiment of the archetype of evil genius, he shares a parallel disposition of heart with Ivan, Smerdyakov, and even Alyosha.

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[85] The expression 'hell had broken loose,' used by Dmitry Karamazov, is a well known one and it is deployed by John Milton as well. In Book IV of the epic Gabriel, while referring to Satan's desire to flee anguish and pain, slanders Rebel in such words: "Wherefore with thee / Came not all Hell broke loose? Is pain to them / Less pain, less to be fled?" (917-919). Although Bastwick, while railing against the clergy, deploys the similar expression in his *Litany* written in 1637 – "one would thinke, that hell were broke loose, and that the Deuils in surplices, in hoods, in copes, in rochets […] were come among us" (Joyce et al. 382) – it is the author of *Paradise Lost* who voices it memorably.

[86] It is impossible not to incorporate here Foe's genuine expression replete with qualms as the prototype of Dmitry's reference to his father. In fact, Satan voices the similar self-accusation during his address to Sun: "he deserved no such return / From me, whom he created what I was / In that bright eminence, and with his good / Upbraided none, nor was his service hard. […] Yet all his good proved ill in me, / And wrought but malice" (PL IV.42-45, 48-49).

4.1.3. Ivan Fyodorovich Karamazov – Rebellion and Negation

You're just a lie. You're my sickness. You're a phantom.
I don't yet know, though, how to destroy you, so I'll have to
put up with you for a while. You are my hallucination.
You are an incarnation of myself, I mean of one aspect of me only,
the personification of my worst and most stupid thoughts and feelings
(BK 854)

As the narrative of the novel unfolds, it is unavoidable not to perceive that one of the brothers existing in the Karamazov family is relentlessly portrayed as lavishly gifted with abilities that constitute his subjectivity of an embodiment of the archetype of evil genius. The privilege of being directly compared to Dostoevsky's principal vision of archetypality of evil is conferred upon only one brother. In that light, the sceptic incarnate who struggles to logically calculate advantages and disadvantages of all possible situations and in whose "soul there is a mundane corroboration and intensifying in evil's direction, evil not as his product but as his double" (Kantor 204) and whose Devil epitomises a surreptitious sector of his heart. He is introduced into the stage of wickedness by means of a figure of biblical Cain, particularly by a form of a reply – "I'm not my brother Dmitry's keeper, you know, […] 'Does that sound to you like Cain's answer to God about his murdered brother?" (BK 307) – to Alyosha's worrying question: "'But what about Dmitry and father? How will it end between them?" (307). What is more, his intimate liaisons with the Devil forces him to plunge outright into the chasm of iniquity, alienation and psychomoral disintegration as is the lot of sinners a reader encounters along the perilous journey through Inferno with Dante[87]. With his irresistible yearning for supremacy he is the brain of the Karamazov family. He is an intelligent and knowledgeable man, who, according to the narrator, from the young age "started to display an uncanny aptitude for learning" (19).[88] Significantly, the usage of the adjective 'uncanny' does not appear to be coincidental since his attitude towards learning is fundamental for his maturity as the one who is prone to mysteriousness, intellectual meanders and idle rationalizing. In addition to that, he is full of independence that is disclosed in one of conversations with Alyosha by claiming: "I reserve to myself complete freedom to wish for whatever I think fit," (189) the exclamation similar to a fiery tone of Satan's speeches in Hell that reveal his insatiable craving for an utter autonomy. Ivan's thirst for independence and comprehension of world processes makes him be in the long run the specialist who possesses an insightful acquaintance with intricacies of a human heart.

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[87] Nevertheless, it is essential to accentuate the fact that Dostoevsky, despite his moments of dark night and torments concerning God's existence, cannot depict Ivan as utterly soaked in iniquity. On account of the fact that Ivan is only the manifestation of the archetype of evil genius, there must be some positive aspects of his character; Dostoevsky's portrayal of Ivan's double, the Devil is, possibly enough, accountable for brining to the fore the message of Ivan's ambiguity. As far as the author of the dissertation perceives their relations, Ivan's Devil is entirely incompatible with the vision of Satan – his Devil is nothing if not infernally vile and stigmatized with attributes such as horns, fire and brimstone image. His Devil is a sheer provocation accentuating the possibility that due to the fact that his appearance is not compatible in any sense to a widely accepted imagery, Ivan's steadfastness in iniquity could be only a fake. Besides, "to Ivan the ordinariness of 'his' Devil is like a visible conformation of his deepest fear of being only derivative and second-rate, even in his 'rebellion' against God," (114) notes Bernstein.

[88] Seen in that light, Ivan is exceptionally similar to Turgenev's Bazarov (a book *Fathers and Sons* written in 1862), a nihilist that on side discards everything that cannot be checked and assessed empirically – "Bazarov had brought a microscope and pored over it for whole hours on end" (50) – but, on the other, like other characters of the Russian's novels, is "torn apart by inner contradictions, and fail to integrate the principles of enthusiasm and reflection" (Sokołowska, "Artstic Aspects" 114) in his personality. While representing the new form of democratic intelligentsia of the Russian Empire in the 1860s, Bazarov is depicted as "an arrogant, impudent fellow, a cynic, and a plebeian" (Turgenev 50).

Furthermore, it is advisory to add that despite being pensive and alienated – Dmitry accurately summarizes Ivan's disposition in such words: "Our brother Ivan is a sphinx. He doesn't speak. He won't open up. But God torments him" (792) – seclusion is one of the most distinguishable features of the personification of the archetype of evil genius. Now and again he is shown as an eloquent rationalist who is not afraid of putting forward his views that are very often at loggerheads with what is socially or morally accepted. He is also depicted as the one who possesses a prevailing temperament that is not likely to be dominated, brought to submission or broken while confronted with a tempting and nubile femme fatale, Katrina, as is passionate Dmitry's lot (while struggling to woo Grushenka, another evil woman in the Karamazovian milieu). Moreover, his inborn aptitude for life makes him be indulging in hyperactivity that is manifested, apart from many different activities, in penning articles that owing to original and shocking theses are accountable for his being perceived as a disciple of absurdity and, in fact, for him, "truth has become so deeply penetrated by paradox," argues Freeborn ("The Classical Russian Novel" 110). Apart from intrinsic giftedness, his prowess and attitude to life are perceived as an aspect that differentiates him from his father and brothers; he belongs to the completely different world and is, at times, shown as superior to them – "He's completely different from us," (BK 231) yells infuriated old Karamazov.

Consequently, the truth is that Ivan's attributes make him be akin to the Miltonian Satan that likewise is characterized as abundantly gifted archetype of evil genius, yet there is one feature of his character that allows for a more profound similarity with Foe. Ivan Karamazov, like his father with whom he – out of all old Karamazov's offspring – manifests the closest affinity, is first of all insubordinate and brimful of negation; the fulcrum for this association lies in their relation to God and ethics. By embodying the principle of reason, he is a logician, an innate sceptic and an unfaltering negater as well, who is marred with one more abhorrent vice, namely, constant lying which makes him be even more associated with Fiend. The most glaring example of Ivan's tendency to mendacity is shown after the patricide when he withholds from the police significant piece of information about Smerdyakov and his despicable design to fake an epileptic fit. There is not any doubt that this piece of information could save his brother from prison sentence in Siberia – during his second encounter with Smerdyakov, tormented Ivan asks himself – "Should I go to the police and prefer charges against Smerdyakov? […] What could I tell them though? For he's innocent, after all" (826). In truth, Ivan is portrayed as persistently lying in order to avoid facing the responsibility for patricide that was intellectually hatched in his rebellious mind – in the same passus he acknowledges that "it's the truth! I wanted him to be killed, yes-killed, just that" (826).

Ivan's decorum is indubitably accountable for an indisputable judgment that is passed by the public prosecutor who admits that he is "highly educated and endowed with a fairly powerful intelligence, but he already believes in nothing, and, just like his father, has discarded too much in life, and sneers at it" (935). This assumption, as a reader easily perceives, is an indisputable one, but not completely. In essence, Ivan Karamazov belongs to the particular sort of atheist who is initially caught between insurgence against God and His ways and atheism (he vehemently replies: "For the last time – there is no God" (177) to his tempting father), and finally, the reader has the opportunity of meeting Ivan who is prepared to agree to God but whose stringently pragmatic mind cannot accept, let alone understand, the world that is constructed according to His decrees. Owing to a potential to divulge Ivan's inner anguish, testifying to his hell-within, the confession-like postulation is significant enough to be cited in full:

> I've decided that since I'm incapable of understanding even that much, I cannot possibly understand God. […] in the final analysis, I do not accept this God-made world and, although I know it exists, I absolutely refuse to admit its existence. I want you to understand that it is not God that I refuse to accept, but the world that He has created – what I do not accept and cannot accept is the God-created world (BK 312-313).

As the speech reveals Ivan, like Lucifer in the Empyrean, stands before the option either to accept God / His world and by doing so, betray his unfathomable urge for autonomy or reject Him with all possible consequences that can occur. Undeniably, Ivan opts for the second alternative since it could be impossible for such a powerful and self-determining character to accept submission and suffering in the world – in the very similar manner the fallen archangel shouts that it is better to reign in Hell than to serve in Heaven; his path is hereafter marked with rebellion and torment.

Ivan Karamazov is subliminally pushed to struggle since he senses that some things have gone absolutely awry in the world; his chilling discovery of brutality, injustice, and anguish emerges as one of the most significant to him. The paradox of righteousness that is embedded in his reasoning allows him to disclaim the vision of the justly constructed world. He is tormented by an apparently worthless pain – so is Nietzsche who notes that "what is so revolting in the reality of suffering is not the suffering itself, but rather absurdity of it" (49) – especially endured by innocent children, in the world, which, it is apparent for this inherent sceptic, should be exceedingly good since the assumed Constructor of it is generally attributed with superlative features. There are, however, indisputable examples that in spite of his soaring and sincere pathos his attitude towards anguish of children is yet another manifestation of a faking personality – "there are telltale signs that Ivan does not really care about children whose suffering he describes so eloquently," holds Terras, (*A Karamazov Companion* 91). His fundamental objections are put to the fore in the chapter entitled "Rebellion" wherein the deeply rational Ivan, regardless of his preliminary recognition that there are furious brutes dwelling in every human heart, exclaims:

> But I say I'd rather not know about their damned good and evil than pay such a terrible price for it. I feel that all universal knowledge is not worth that child's tears when she was begging 'gentle Jesus' to help her! (BK 322).

For his utterly rational mind – which regardless of Ivan's giftedness, is portrayed rather as a weakness or limitation – it is unfeasible to square anguish of children with a seeming goodness of God; he cannot comprehend the interdependence between suffering and truth. His vision of world, like Lucifer's of the Empyrean, is so clashing with the reality that is put before his eyes that he has not any other option than to nurture revolt against tyranny and injustice of the Divinity. For Ivan, the world wherein the blameless are to suffer is so horrid a vision that his personality is capable only of denunciation. It becomes for him the hurdle which he cannot get over and by analysing his decisions the reader is confronted with the vision of the man who, like the Miltonian archetype of evil genius, constantly acts in his own way that is consonant with his conscience, yet this demeanour leads through negation to collapse. His principles, for sure, do not leave him any other option than to return God the ticket that would afford him salvation and stay loyal to the nightmare of his

choice – "I prefer to remain with my unavanged suffering and my unappeased anger – *even if I happen to be wrong*. [...] We cannot afford to pay so much for a ticket. And so I hasten to return the ticket I've been sent," (BK 327) the pronouncement showing an inclusive affinity between him and Satan whose mind cannot be changed by time or place. Unquestionably, "Ivan," in line with Freeborn, "seeks to liberate mankind from God and his unjust world by decrying the notion of a hell for evil-doers and offering a brilliant critique of Christ's teaching" ("The Classical Russian Novel" 110).

Consequently, mutiny, though ostensibly negative in character, in Ivan's context appears to be intensely positive in that it exposes that part of him which should always be fortified and that is precious for his progress – his deliberate rebuttal, in the name of the oppressed (apart from angelic Alyosha, in the novel only he is shown as a genuine defendant of the weakest who "affirms that the death sentence which hangs over them is unjust. Far from making a plea for evil, his first impulse, at least, is to plead for justice, which he ranks above the divinity," (Camus 55)) of unreasonable God and His pitiless world. He becomes a voluntary embodiment of rejection to be the only one saved and, like the Miltonian Satan, he assumes Prometheus-like features. Ivan, by deliberate taking recourse to a principle of righteousness, is perceived as struggling for the integrity of elements comprising his being. In that context, he is confronted with an unbearable situation which pushes him into remonstrations against and, finally, negation of God as the Giver of meaning. Hence, Ivan considers himself legitimate to be iniquitous by his nostalgia for an unrealizable potential of good that is, according to him, likely to be found in a human heart. What is significant, though, is the fact that his plunging into wickedness is the process which can support his striving for cohesion. The tormented character of an embodiment of the archetype of evil genius, however, allows him to discover another principle that, forever on, shall govern his existence. Ivan's approach progresses from "no morality" to "everything is permitted," which is the expected corollary of rejection of God and, what is important, one of possible manifestations of the Karamazov drive. From this crucial moment Ivan is caught between what is negative (owing to the fact that there is no virtue / no law / no God) and confirmatory (all is allowed).

The first reference to Ivan's theory is introduced by Mr. Miusov who, during their gathering at the monastery, asserts that Karamazov – who claims that he does not believe in anything – solemnly believes in one form of the natural law which juxtaposes a deliberate annihilation of yearning for immortality with evaporation of need for love and will to exist and ensuing appearance of immorality or lawlessness that leads to the concept of total permission (BK 88). Ivan's premise or method – that is likewise mastered by Foe who, upon entering Paradise, comes to Adam and Eve with one desire, to annihilate their innate blessedness by uprooting their adherence to immortality that secures their love and existence – analysed in his article is, as expected by those who strive to adhere to morality, ridiculed and perceived as despicable and totally offensive. Dmitry, defending another alternative, maintains that human race "can find enough strength within itself to live for virtue's sake, even without believing in the immortality of the soul. In the love of freedom, of equality and the brotherhood of man, it will find it …" (105). Yet, in face of an assault by defenders of virtue, Ivan is portrayed as steadfastly pursuing his mystifying goal – testing his theory as confronted with revolt and negation – especially from the moment he succeeds in rationalizing his rebellious thoughts. Undeniably, the process of rationalization is crowned with a presumption about an inescapable law of crime since, concerning everything is allowed and there are not moral prohibitions, he can murder the one whom he vehemently

abhors, his father, or at least he can give his benediction for such an atrocity to occur. Such a subliminal consent being in fact a profound nihilistic assertion is later on grasped by Smerdyakov, who commits the patricide as if in the name of all brothers. “Too profound to be satisfied with appearances,” according to Camus, “too sensitive to perform the deed himself, he is content to allow it to be done. But he goes mad” and “this man of supreme intelligence is killed by contradiction” (59).

The conflict between negative and positive accounts for an unbearable torment and despair, which is partially attainable for materialization of the Devil, perceived not only as Ivan’s double, but also as “a travesty of and a response to Goethe’s Mephistopheles” (Terras, “The Realist Tradition” 206). Furthermore, it is possible that his double stands a chance of appearance since Ivan, as an unfaltering in his designs – steadfastness is the distinguishing mark of Fiend as well – is incapable of rejecting his rebellion, he persistently pursues it to the bitter end which means plunging into a constant negation and ultimate insanity. The juxtaposition of appearance of the Devil and Ivan’s madness is not coincidental and defended by the narrator himself who does not hesitate to point to “the nature of Ivan’s illness” (BK 850) just at the beginning of the chapter entitled “Ivan’s Nightmare and the Devil”. In the long run, Ivan and his Devil – the critics claim that it should be treated rather as a hallucination – constitute oneness of iniquity – “he is really me myself, everything that is base, wicked, and despicable in me,” (876) confesses the sceptic. The Devil is indubitably the manifestation of the inner section of Ivan’s personality. In that light, Ivan Karamazov’s mutiny associated with determination and exceptional intelligence facilitates the process of his assuming the apparel of an incarnation of the archetype of evil genius, which unavoidably is translated into lunacy and collapse – Ivan, aware that as an instigator and collaborator he is really accountable for the murder, broods over his culpability until he goes insane. Yet, it is accurate what is said of him by Camus who asserts that:

> Ivan offers us only the tortured face of the rebel plunged into the abyss, incapable of action, torn between the idea of his own innocence and the desire to kill. He hates the death penalty because it is the image of the human condition, and, at the same time, he is drawn to crime. Because he has taken the side of mankind, solitude is his lot. With him the rebellion of reason culminates in madness (61).

It is of significance to add here that a complex interaction between Ivan Karamazov and the Devil is in some aspect reminiscent of Lucifer and Beelzebub’s surreptitious assembly during which they hatch rebellion in the Empyrean. The only difference, though, is that, after initial willing cooperation with the Devil, Ivan’s struggle is focused upon getting rid of his nightmare that becomes unbearable for him in that aspect that, if he really existed, Ivan would have to be forced to accept existence of God as well, which would mean the annihilation of the structure upon which his overall life philosophy is soundly founded. Ivan yells to his nightmare: “You are trying to overcome my disbelief in you and convince me that you exist by means of realism. But I don’t want to believe, and there’s nothing that will make me believe, in you!” (BK 859). The fallen angel’s prime objective is put to the fore in such words: “I will cast into you just a tiny seed of belief and it will grow into an oak, and such an oak that, sitting it on, you will long to join ‘the hermits in the wilderness and the immaculate virgins,’ because that is what you are really secretly longing for: to wander in the dessert, feed on locusts, and save your soul” (866). In truth, Karamazov’s incapability

of accepting the spiritual world is so overpowering that he is rather eager to doubt his senses than to admit that the Devil, and consequently God, actually exist. As far as the concept of 'double identity' in Dostoevsky's fiction is taken into consideration, it is essential to add Lampert's opinion who claims that the "image has deeper and more dramatic implications – whether embodied in the form of a personified *alter ego,* of another self, a *Doppelganger*, or, not less dramatically, in the form of emanations of the self, of hypertrophied divided consciousness poised between two equally valid moral, spiritual, or intellectual opposites" (249). Moreover, Jackson accentuates the fact that "Pereverzev posits the psychological 'double' as the governing, 'autogenous' image in Dostoevsky's work" (48).

So as to drown Ivan's character in the pool of malignity a little more, it is advisory to add here that, apart from rebellion, negation and the direct reference to Cain, there is one more comparison to Milton's Fiend that allows a reader to perceive them as genuine incarnations of the archetype of evil genius. At one phase of their vile existence they are marked with the activity that can be characterized as eavesdropping. In one of chapters of *The Brothers Karamazov* entitled "It's always Rewarding to Talk to a Clever Man" the narrator showers a reader with the episode from Ivan's life before the patricide: "Ivan would stand there [in the dark listening to his parent's moves downstairs] for a long time, maybe five minutes, filled with a strange curiosity, holding his breath, his heart pounding wildly, […] throughout his later life he considered it loathsome that he had listened like that and, deep down in the mysterious recesses of his soul, he knew it was the most despicable thing he had ever done in his life" (BK 367-368). In that sense, his activity bears resemblance to Fiend's assuming of a shape of serpent and eavesdropping upon Adam and Eve in Eden, whose presence in Paradise is detectable by the Father of Mankind in words: "malicious foe, / Envying our happiness, and of his own / Despairing, seeks to work us woe and shame / By sly assault, and somewhere nigh at hand / Watches, no doubt" (PL IX.253-257).

Finally, there is also one affinity between him and Satan that allows the Dostoevskian rebel to be perceived as an indisputable emanation of the archetype of evil genius. Like the Miltonian Foe, Ivan is shown as a dynamic character that at one time of his existence sets out on a journey that is initially embraced as a course from torment and tyranny to freedom and bliss but, in the long run, it becomes plunging into darkness, insanity and enslavement. By doing so he embraces his hell-within since, as it is truthfully declared by Dmitry, "in that dark and filthy alley, which is so near to him, […] he feels so much at home, amidst the stench and the dirt, hell perish happily, because that's what he really wants …" (BK 153).

4.1.4. Pavel Fyodorovich Smerdyakov – Cunning, Crime, and Temptation

> I left him with the definite conviction that he was a malicious,
> morbidly vain, vengeful, and spitefully envious creature. […]
> I discovered that he hated the story of his parentage, that he was
> ashamed of it, and would gnash his teeth when reminded that
> he was the son of Reeking Lizaveta
> (BK 994)

At the first impression, it would appear inappropriate to insert analysis of Smerdyakov (an illegitimate son of Fyodor) and his iniquitously perverse personality as an embodiment of the archetype of evil genius prior to the study of the youngest legitimate son, Alyosha. Yet, it emerges as a good move on account of the fact that half-brothers develop and eventually constitute an ontological agreement, finding its finish in an abysmal crime. Fundamentally,

their union is based upon the concept highly cherished by Ivan, namely, the idea "all is permittable" which, basically, confirms that as the consequence of the fact that the Omnipotent and, accordingly, immortality cannot exist, a new man, devoid of any psychomoral norms and limitations is, as it were, authorized to substitute God. By doing so one repudiates any other law but the rule of his own egoism, wearing many masks according to the situation, and is welcome to acknowledge crime as an objective and the groundwork for existence.

Kantor holds that "if Ivan and Mitya reveal themselves to be vacillating, inconstant natures, seeking good and truth but committing misdemeanours and crimes along the way, then Alyosha, from one side, and Smerdyakov, from the other, function like firm orientation points of good and evil" (191). In his essence, Fyodor's illegitimate offspring, regardless of his conniving disposition marked with an apparent fearfulness, is categorically assessed as either a twisted monster or, more importantly, "a man of the lowest human type" (BK 635) who is persistently fabricating a wealth of forms of treachery and malignity. What is more, his inherent iniquity manifests itself not only in his thoughts and deeds, but also in his intentions, the tone of voice, and even appearance (especially his eyes), making him be very close to another ghastly character permeating the narrative structure of the novel. Like Ivan is intentionally attracted to his Devil, so is Smerdyakov to the Grand Inquisitor and his theories of rationalization of personal malice and revolt against the Creator on the foundation of premise that a human being is marked with imperfections and an innate sinfulness. In that light, it is necessary to emphasize the fact that Smerdyakov assumes the function of a dynamic instigator and proprietor of iniquity that fluently enforces criminality upon those he encounters and whom he deems indispensable for his mission of destruction.

Generally, Smerdyakov's vicious and multifaceted personality embodying "the 'physical and moral monstrosity not yet known to science'" that "expresses not the slightest remorse in discussing" (Belknap, *The Genesis* 60) the murder of his father, so eagerly availing itself of cunning and felony, is reflected in the philosophy of crime, transgression, and the will to power proposed by either Stirner or Nietzsche who seem to have extended implications of the above mentioned concepts to their outermost limits. Their theories prove that in consequence of the lack of any norms a human being, the master of oneself, is not obliged to respect society (Stirner) since it, along with an abhorrent idea of the Christian morality, equality between people, compassion for the weak, and goodness (Nietzsche), is perceived as a sheer fiction that places one in shackles and impedes one's freedom. And, as an antidote to being trapped in enslavement, Nietzsche, advocating supremacy of the stronger, holds that "the main force invigorating human activity is expressed through the prism of dominance and control over the surrounding world" (Stokes 164).

Hence, the course of dismissal of society, echoed in the Miltonian Satan's premeditated rejection of God and His society of constantly-extolling angels, undertaken by Smerdyakov is visualized in the narrator's assertion according to which the son, "Balaam's ass" is "an utterly taciturn and unsociable young man" who is "a rather arrogant fellow who seemed to despise everybody," (BK 162-163) as does Foe while conversing with loyal Abdiel. In that light, Smerdyakov is presented as enthusiastically rejecting societal relations and treating himself superior to his relatives (even luxurious Moscow does not have that privilege to arouse interest in him) so as to achieve inner and outer freedom that is so precious to this despicable character. What is more, his snares, showing a close resemblance to Satan's exceptionally well disguised trickery deployed while dealing with innocent Adam and Eve, are unremittingly focused upon destruction of that social organization which is significant for the overall narrative of the novel.

Like Fyodor's illegitimate offspring due to a clever and contemptuous manipulation "does succeed in destroying the entire Karamazov household," (Bernstein 115) the same can be said of the Miltonian Tempter while a reader is analysing his iniquitous activity effortlessly devastating the delicate fibre of the first parents' domesticity in Eden.

Moreover, in line with aforementioned German philosophers, fictions one encounters in one's existence are detrimental on account of their tendency for tyrannizing by means of imposing a plethora of duties which progressively become unbearable for one's sense of autonomy that "must be provided for those who are strong enough to grasp it" (Tatarkiewicz 3: 187). Hence, unquestionably, the position of servant becomes gradually agonizing for Smerdyakov's conceited personality divulging the avatar of the archetype of evil genius while being constantly confronted with welfare of his half-brothers, who, intensifying his anguish, treat him contemptuously. His approach, increasingly soaked with envy and irritation, smoothly draws a piercing frontier between him and his siblings, but that in turn induces him to harbour "a feeling of his own choseness and superiority over the rest of the world" (Kantor 200). In truth, this approach brimful with envious thoughts is analogous to Foe's (Smerdyakov's) disposition while surreptitiously admiring first people's (his half-brothers') happiness and bliss in Paradise. Analogously to the Miltonian Foe, Dostoevsky's incarnation of the archetype of evil genius does not agree to his position – he is utterly convinced in his evaluation of his character as possessing attributes of *Űbermensch*, the Nietzschean idea of the superman that can unconditionally rise above limitations of ordinary morality. Accordingly, the bastard, like Satan, is plunged into covetousness – "Aside the Devil turned / For envy, yet with jealous leer malign / Eyed them askance, […] / 'Sight hateful, sight tormenting! Thus these two, / Imparadised in one another's arms," (PL IV.502-506) stresses the epic voice unveiling Satan's hell-within.

Finally, owing to the fact that neither any thought nor any belief is privileged to be considered sacrosanct, there are not any norms, limitations, or responsibilities and, accordingly, one is welcome to indulge oneself in hyperactive egotism since, according to Nietzsche, "the rule of mercy is evil, it is the waste of energy" (Tatarkiewicz 3: 187). While perceiving Smerdyakov in that light, the narrator asserts that "Smerdyakov's vanity became evident, and Ivan saw that it was an inordinate vanity and, what's more, a vanity wounded by frustration" (BK 355). He deceitfully takes advantage of those he exists with and encounters (he takes recourse of Ivan's subliminal permission to commit patricide), and eventually have recourse to crime against either those who limit one's autonomy or oneself by means of suicide, perceived as a definitive power over one's existence.

At a preliminary section of the novel a reader is presented with the visualization of the bastard who, as a nucleus of malevolence, or supreme evil[89] – Frank does not falter to call Smerdyakov "mean, sadistic, and blasphemously scornful of religion even in childhood, someone completely devoid of any natural feeling of gratitude or obligation" (*The Mantle* 592) – is persistently sensing the possibility of encountering somebody who could be strong and wicked enough to become his collaborator in criminal designs. As much as Satan is either eager

[89] Smerdyakov's tendency for wickedness aimed at people is brought to the fore while confronted with his cruelty towards animals that acquire nearly symbolic significance in Dostoevsky's oeuvre. According to the narrator, Smerdyakov in his childhood "loved to hang cats and then bury them with great ceremony," (BK 163) moreover, at one time of his existence, the crueller is delineated as teaching Ilyusha an abhorrent trick of "kneading a piece of soft bread into a ball, sticking a pin into it, tossing it to a hungry dog, and watching what happens" (712-713). In that light, it is important to summarize that, as it is put by Majewska, "in the Russian writer's works suffering of animals inflicted by humans often serve as a prelude to depictions of human's cruelty towards other humans" ("*Under Western Eyes*" 341-342).

to conspire with Beelzebub in the Empyrean (this cooperation marks the commencement of rebellion) or with people in Paradise – "League with you I seek / and mutual amity, so straight, so close, / That I with you must dwell, or you with me, / Henceforth" (PL IV.375-378) – to inaugurate union in iniquity and sinfulness. Like Foe, Smerdyakov grasps an opportunity of encountering an accomplice. For him it is Ivan Karamazov, who in due time shall lay theoretical foundations for ensuing patricide and whose subconscious commitment in the design allows Smerdyakov "to behave as if there were some implicit understanding between them" (BK 356). From that time forth commences the phase of Smerdyakov-Ivan tandem wherein the first, as the supreme evil character, is an active perpetrator of the latter's conceptions. The rationalist's ideas definitely incite the criminal-to-be to brutality, and, significantly enough, promote him in his own eyes. This relation is a perfect example of symbiosis which in the long run enables for the perfect crime to surface. Ivan uses Smerdyakov for fulfilment of his innermost desires connected with annihilation of his father whom he detests, whereas Smerdyakov uses Ivan to grasp permission for the atrocity. Seen in that light, Smerdyakov's greatest capacity as the incarnation of the archetype of evil genius is an outstanding ability to manipulate – as Fiend accomplishes with Eve – sceptical Ivan.

Even though Smerdyakov – treated by his relatives as an idiot and a foreigner (Satan in his conversation with Chaos is equally called "stranger" (PL II.990)) – in accordance with Phelps "an absolutely original character out of whose mouth come from time to time the words of truth and soberness" (164) and whose task in the structure of the narrative is to publicise those secrets of Ivan's heart that he declines to recognize and bury under the mask of atheism and eloquence, he is characterized and eventually assessed by his innate inclination for cunning assorted with faking and allied with temptation which, according to Terras, is elongated to its gigantic dimensions while the incarnation of the archetype of evil genius is hatching his criminal designs[90]. The critic's description of the bastard is worth being cited in full:

> Smerdiakov is the Devil's discipline all along, even as a child. He enacts black rites; he is the tempter not only of Ivan and Dmitry, but also of little Iliusha. He lures Dmitry into a deadly trap, and even Fiodor Pavlovich is a pitiful figure as Smerdiakov uses the old man's lust for Grushenka to manipulate him. In the end there are some strong hints – note that all this is between the lines – that Smerdiakov may be himself the Devil (*Reading Dostoevsky* 127).

In fact, temptation emerges along his existential path as a security move against his own hyperactive personality that is likely to shout loud its own blame in the demoniac plan that is being formulated in his mind. That is why he, who does not aspire to bear any accountability for patricide, glues to Ivan – who becomes for him a sort of a scapegoat – and his seeming permission and blessing for the mission of destruction. What is more, after having committed the murder, Smerdyakov, according to Dostoevsky's narrative vision, a man of the basest human category, the principal murderer and even "the embodiment of Russia's evil," (Kantor 200) goes to any possible lengths to persuade Ivan that he, not Smerdyakov, is the real slayer of his father. In this process Ivan's Devil is likewise incorporated and they both succeed in inducing Ivan that he is the authentic killer of his parent.

[90] While studying the twisted existence of Smerdyakov, Kantor asserts that the "temptation by Smerdyakov of a child (Ilyushechka) is in its essentials an enlightening parallel to the temptation of an adult (Ivan)" (216).

Thus, for this remarkably manipulative character, it becomes not at all strenuous to manoeuvre those he encounters and indulge himself in criminality that transforms a timorous cook into an iniquitous monster who, as the narrative gesture aptly observes, is accountable not only for patricide but also for matricide (with the only difference being that chronologically the murder of Reeking Lizaveta is unpremeditated, whereas the latter one is committed utterly deliberately) – "You," Gregory disparages his foster son, "tore her open when you came out" (BK 297-298). Looking at Smerdyakov, however, from a slightly different perspective it is necessary to acknowledge that an incarnation of the archetype of evil genius can be perceived as the one who struggles to bring order to a badly constructed social organization. In that light, Smerdyakov's crime – perceived by philosophers and writers of 1860s as a product of unfavourable societal circumstances that could be eradicated as soon as factors as paucity or famine were got rid of from society – becomes a violent protest against a wrongly constructed family wherein only hatred, iniquity, debauchery is to be found.

What is important, though, is the fact that regardless of massive evidence against Dmitry, there are people who are sharp enough to see through Smerdyakov's mask of deceitfulness (like angels are able to recognize Satan's falseness the moment he assumes the shape of a toad) and who are ready to pass a sentence upon Smerdyakov as a genuine and unaided executioner, an incarnation of the archetype of iniquitous genius. One of them is Grushenka who, from the moment of crime, does strongly belief in Smerdyakov's culpability: "But the lackey is the murderer! My God, is it possible that they'll condemn him [Dmitry] for something the lackey did and that no one will come to his defence? They haven't even bothered the flunkey, have they?" (758) questions a traumatized woman. Accordingly, as a result of Smerdyakov's public attempts to erase his guilt, especially by means of suicide, Ivan remains the only one who is informed of the truth and, as it is put by Bakhtin, through "Smerdyakov, Ivan's internal rejoinder [his wish for his father's death] is transformed from desire into a deed" (*Problems* 259). Finally, Dostoevsky's earnest intention is not only to portray Smerdyakov as an embodiment of the archetype of evil genius, but also as an allegorical threat that in the world (in the long run) wherein righteousness and widespread accountability for one's transgressions surface as indivisible, one's sins shall eventually return to the character who has committed them. In that light, Smerdyakov – an epileptic moron and supreme evil character that is presented to a reader as incapable of autonomous thinking – materializes as exceedingly superior to Ivan, and, in truth, is cut out to be in charge of destines of those who are connected with Karamazov household. Yet, but for all his powers, he is thrust to terminate his vile existence.

4.1.5. Alyosha Fyodorovich Karamazov – A Collapsed Angel

And you know, son' (the elder liked to call him that),
'the monastery is really no place for you. Remember that, my boy.
When God decides the time has come for me to die,
you must leave the monastery, leave it for good
No, this isn't the place for you
(BK 98)

At the onset of the chapter focusing upon a presentation of elements comprising Karamazov family as embodiments of the archetype of evil genius, the author of the dissertation has asserted that, taking into consideration the specific context of Alyosha Karamazov's existence in the family soaked with iniquity and sensuality, the youngest offspring of Fyodor can be

glanced at as a particular exemplar of evil character as well. Hence, even though Alyosha is indubitably the man endowed with such attributes as submissiveness, honesty, truthfulness, and righteousness, ontologically associated with goodness, there are, nevertheless, verifiable trails indicating that the analysis of his personality amongst other, more intense emanations of the archetype of evil genius, could be justified. Although emerging as the least conflicting of his brothers, there are moments which stimulate appearance of dark secrets and clandestine attributes of his character, inevitably leading him towards collapse. It is an unassailable fact that he also partakes of, and draws upon, the same source – iniquity infusing his household entirely. The interdependence between the youngest brother's disposition and evil is distinguished by Ivan who does not hesitate to announce that "there is that devil lurking in your heart too, you wicked Alyosha Karamazov, you!" (BK 324) despite the fact that partially because of Ivan's activity, Alyosha commences to expose iniquitous shades of his character – "some vogue, painful, evil residue from his conversations with Ivan kept stirring deep within him, striving to come to the surface," (455) declares the narrator. He, like his brothers, is, to less intensified degree, attracted to malevolence that motivates him to perceive himself as contemptible and depraved.

Furthermore, the author of the dissertation is grounded in his conviction that Alyosha Karamazov, being not entirely cloaked in superlative attributes denoting goodness, innocence and purity and, thereby, occupying possible place in the pantheon of evil geniuses, is placed, apart from a provoking encounter with Lise, upon the fact detected in the book by Edvard Radzinksy. The scholar, analysing the socio-political intricacies in the 19th century Russia (especially during the reign of Alexander II), includes the moment of meeting, immediately after the bomb attack in the Winter Palace, between Fyodor Dostoevsky and Alexei Sergeyevich Suvori (the owner and editor of *Novoye Vremya*, that is *New Times*) that is concluded with the synopsis of Alyosha's role in the novel written by Dostoevsky. Radzinksy asserts that in line with the author's intention, Alyosha, after leaving monastery for good, would "commit a political crime. He would be executed". The protagonist would search for truth and "the search would, naturally, make him a revolutionary". What is more, Dostoevsky "would make his beloved character, the holy Alyosha Karamazov, a revolutionary terrorist (that is, a devil)". According to Radzinsky, such an apparently impossible plot line is published in the Odessa newspaper *Novorossiiskii Telegraf*, in the issue on May 26, 1880. Moreover, the editor of the newspaper pens that in "the continuation of the novel, Alexei Karamazov, under the influence of some special psychological processes in his soul, is brought to the idea of regicide" (341). However, as the narrative gesture of the novel clearly indicates such conceptions do not enter into the composition of Alyosha's existential path. Still, there are moments in his existence that allow a reader to consider this holy hero of the novel from a totally opposing perspective.

While analysing liaisons between Dostoevsky's narrative methods with his religious experiences, Jones admits that the Russian's literary fiction, far from being saturated in the clement radiance of Orthodoxy, is focused upon a presentation of literary characters that "live on the troubled surface of a reality that is characterized by turbulency, conflict and instability" (150). Accordingly, as the narrative of the novel unveils, it is a relevant statement while taking into consideration its protagonist. Thus, there are two significant moments that point to Alyosha's innate potential for being attributed not exclusively with goodness. The first one, apparently more significant, is divulged on the canvass of his relation to Christianity, God and more precisely to the Elder Zosima – his religious teacher – and his philosophy. The nearly intimate relation Zosima – Alyosha that "does not mean," according to Frank, "that

Alyosha is detached from the questions posed by the modern world," (*The Mantle* 578) is of crucial importance since owing to its complexities a reader is informed of Karamazov's destiny that, on Elder's behest, should not be met in a monastery. Unquestionably, as a keen observer of the reality (his sharp, yet genuine teachings constitute almost the whole body of Book VI entitled "A Russian Monk") Zosima has detected in Alyosha's personality – regardless of his affection for the novice who resembles the Elder's late brother – a noxious worm, like Satan's wounded and titanic ambition, that would certainly become an impassable obstacle for his salvation while in a monastery. Accordingly, the spiritual teacher deplores him to depart a monastery after his demise with two objectives in mind. The first one is associated with his help for brothers, whereas the second one is more connected with his character that, like his brothers', is stigmatized with an uncontrollable sensuality that pervades Karamazov family like a pestilence – "once I'm out in the world, I know I *must* get married: *he* said so," (BK 289) the novice informs Lise. The pronouncement is extremely crucial for the analysis of his character since it discloses (by means of italicized words) that not only Zosima, but also Alyosha, becomes cognizant of attributes of his personality that, despite being haloed with righteousness, is not so spiritually advanced and as the narrative indicates, it becomes less and less oblivious to its more earthly drives and impulses dragging him downwards. Furthermore, the latter part of the utterance points to Alyosha's contentment that the guru himself legitimizes him to embark on such a drastically turning decision.

It is necessary to add here that not only the Elder Zosima is sharp enough to see through hidden layers of Alyosha's ambiguous personality, sharing in that way an attribute with the Miltonian Satan, that of indefiniteness. Rakitin, a career-conscious divinity student, is likewise credited with a genuine insight upon hero's character. He says to Alyosha: "I've been observing you for a long time. You're a Karamazov, as much a Karamazov as the rest; your breed and natural selection must count for something. You're a sensualist like your father and one of God's fools like your mother. Why are you trembling? Isn't it true what I say?" (102). Furthermore, Kolya also passes a genuine statement upon Alyosha's personality by noting: "'I understand you're mystic and I know you've lived in a monastery. But contact with real life will cure you, it never fails to, with natures such as yours'" (737).

Moreover, a deeper analysis of Alyosha's personality and his decisions unveils another shade of his subjectivity born immediately after Zosima's demise. At that time his disposition becomes for a short period of time stigmatized with unbeknownst for him rebellion having its roots in his idealization of Elder who, after passing away, is exposed to an unjustified derision. The inexcusable approach towards the late monk is accountable for crushing of Alyosha's beliefs. The torment is primarily manifested in his facial expression – "his face was ravaged by pain and there was an irritated look in his eyes," (455)[91] acknowledges the narrator. And it is likewise detectable in his conversation with Rakitin during which he starts to talk in the manner similar to Ivan's – "'I'm not angry with my God – I just cannot accept His world,' Alyosha said with a twisted grin" (456). In truth, it is the critical moment that invites a reader to discover an immeasurable reservoir of clashing emotions that is concealed in his personality that from this time forth, perceiving him holistically, experiences the collapse; the one akin to the Miltonian Satan (see the adjective "twisted" in the above announcement).

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[91] Alyosha's facial expression racked with despair and uncertainty is analogous to Cain's whose countenance, according to the Bible, just before the murder, is "fallen" (Genesis IV.6) and after having committed the atrocity upon his brother Abel, is attributed with "a mark […], lest any who came upon him should kill him" (15).

Looking at him from a spiritual perspective (that is the most relevant to his character) it is justifiable to draw analogy between him and Foe owing to the fact that both are enforced to experience the ultimate fall. Like Satan is being hurled down by Christ from the Empyrean, Alyosha Karamazov is portrayed as the one who is degraded by Elder Zosima from a contemplative vocation symbolized by a monastic life (connoting Heaven and spirituality) to active vocation perceived through the spectrum of marriage (connoting Earth and worldly affairs). Seen in that light, both are shown as perfect paragons (obviously, Alyosha is a less intensive example) of subjects undergoing "Lucifer's effect," the concept according to which the character under the sway of so-called 'total situations,' when societal and emotional conditions are crushing enough, is forced to obliterate or at least suffocate the personal codes of morality. They both, especially Satan, endure a total transmogrification from absolute goodness (God's cherubim soaring the empyreal skies, or Alyosha's bliss in a monastery) to its negation, iniquity (the fallen archangel permeating recesses of Hell, or an excruciating mutiny against God who lets Zosima be denigrated) – at the end of the chapter entitled "The Crucial Moment" the narrator holds that both Grushenka and Rakitin are spectators of "'the fall of the upright,' Alyosha's transformation from a saint to a sinner" (458). Significantly enough, his inevitable collapse is likewise recognized by Alyosha himself who accurately asserts that he is "the lowest of the accused" who is "walking to [his] perdition," (475) and he does not seem to concern himself with it any more.

5. Horrid Abodes

[...] Hail, horrors!, hail,
Infernal World! And thou, profoundest Hell,
Receive thy new possessor – one who brings
A mind not to be changed by place or time
(PL I.250-253)

As the author of the dissertation proposes these observations upon the figure of archetype and evil in relation to diverse manifestations of the archetype of evil genius, he becomes assured in his conviction that any explicit and final synopsis would definitely challenge the primary supposition of the analysis, which is to perceive and inspect the personifications of the archetype of evil genius as persistently changing and assuming a plethora of disguises. Consequently, so as to expand the expertise upon the given archetype, the suggestion to enclose a fresh approach that shall offer a broader viewpoint by embracing the analysis of spatial entities, wherein the wicked masterminds reside, and the influence upon their inhabitants' unearthing of iniquitous subjectivity. It shall appear a genuine source of information upon incarnations of the archetype of evil genius on account of the fact that, in line with Jones, and the philosophy heralded in the 1860s – according to which "one's paths of life and even one's everyday actions," as it is proposed by Offord, "were dictated not by free will but by physiological and environmental factors" (130) – space and spatial relations do indeed sway a formative influence upon those who exist there shaping in that way their personalities. As Jones, the Shakespearean scholar in his *Scenic Forms in Shakespeare* proposes that setting elements on a stage are assessed as exerting sway upon actors, in the similar manner elements of the presented world reveal potential to shape literary figures' temperaments.

The first Books of the epic *Paradise Lost* situate Satan – portrayed as a condemned idol mustering, instantaneously after their collapse, co-partners of his disobedience – in Hell. This spatial entity which proves to be the next phase of a methodical implementation of wickedness and exploration for subjectivity of the archetype of evil genius whose gigantic inventive energy does not lessen; "it simply moves away from the exhausted centre of Satan's own expression of his inner life," (82) asserts Stein. Bednarek, in his chapter upon Milton's epic, presents a reader with the postulation that Inferno has been lavished on with a variety of, at times absolutely contrasting, visualizations attributed to artists and philosophers alike. In accordance with some thinkers, its legitimate place is located deep inside the Earth, as it is with Dante's Inferno, on the moon, or even on surface of the sun. Milton, however, explicitly enough, accentuates the fact that Satan with his crew fell "flaming from the ethereal sky, […] Nine times the space that measures day and night" (PL I.45, 50) only to lay defeated in the realm of death and anguish at the bottom of Chaos, the Great Deep.[92] It

[92] As regards the galactic distances, Gardner holds that "the distance of Hell from Heaven is three times as far as the distance to the poles of the stellar universe, far beyond the fixed stars of the galaxy. […] Hell is plainly far further from Heaven than any measurement this tiny orb could provide" (41). Furthermore, Daiches argues, justly, that the accurate "visual description could only be in terms of the known poslapsarian world, and could never therefore be wholly appropriate. Milton's task was to use mythology and the physical world he knew in order to enable the reader's imagination to dwell in regions which were physically beyond human awareness but which in their moral and spiritual suggestiveness were part of a known world. In the greater part of *Paradise Lost*, the familiar human world we know can only come in through metaphor, simile, or oblique reference to one kind or another" (176). It is of significance to signalize the fact that the Bible is likewise focused upon accentuating the impassable distance (spiritual yet presented in physical terms) between Heaven and Hell. In one of His parables, Christ unfolds the story of the opulent and the pauper man who after their demise go to Hell and Heaven respectively. During the story Jesus holds that "between us [Heaven] and you [Hell] a great chasm has been fixed, in order that those who would pass from here to you may not be able, and none may cross from there to us" (Luke XVI.26).

is an atrocious den performing the role of the caricature of Heaven and its bliss, which is in its essence an antiheaven possessing elements of the antecedent depiction located in *Genesis B* by Caedmon wherein a reader comes across such words uttered by despondent King of Hell:

> This desolate place is very different from that other which once we knew, high in heaven, which my Lord gave me, though we could not hold it before the Ruler of all … Yet He has not done right to hurl us into the fiery abyss, to hot hell, reft of the heavenly realm […] But around me lie iron bonds, the chain of the fetter is on me. I am powerless. The hard bonds of hell have seized me so closely. Here is a great fire above and beneath; never have I looked on a loatheir landscape; the fire ceases not, hot throughout hell (qtd. in Broadbent, *Paradise Lost* 35-36).

Milton's Hell, positioned in moral universe of the epic to the far left to the Empyrean, is definitely not, as a reader can presume, the lowest possible point. It is, however, situated as the lowest spatial entity with clearly sketched dimensions and limits, bearing in that context a close semblance to Dante's Inferno with its circles of punishment and agonies of the ruined as unrelenting, but standing in stark contrast to limitless Chaos.[93] Many a time dimensional bounds as a distinguishable feature of the locality are being referred to. It is, among other epithets, "dungeon horrible, on all sides round, / As one great furnace flamed," (PL I.61-62) a "pit," (91) "the fiery surge" (173). Additionally, it is the spatial entity surrounded by "shore" (284) or "beach," (299) being "vaulted with fire" (298). It is definitely a significant element of that spatial entity that allows for drawing a comparison to Kurtz's jungle delineated that in line with Billy "unfolds as an excursion into the absurd, a penetrating scrutiny of nothingness, and dramatic example of Conrad's evolving articulation of humanity's perennially frustrated search for meaning" (*A Wilderness* 76). Seen in that light, the Conradian tropical forests in the Congo that – generally more comparable to Dante's Inferno (placed in the centre of the earth) than to the Miltonian den of death and suffering (located in the infinite chaos)[94] – are likewise attributed with clearly demarcated spatial boundaries, e.g. Stations and the sea coast. They highlight "an aspect of monotonous grimness" (YS 60) and "uniform sombreness" (61) that in Marlow's perception constitutes the "edge of a colossal jungle, so dark-green as to be almost black, fringed with white surf, ran straight, like a ruled line, far, far away along a blue sea whose glitter was blurred by a creeping mist" (60). Furthermore, it is obvious that Karamazov household, assuming the role of a hellish realm replete with iniquitous affiliations, is analogously to preceding places, marked with spatial limitations.

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[93] In contrast to the spatially limited Hell, Milton paints the boundless region called Chaos whereby Satan's realm of sadness and woe is situated. In Book I the reader can easily detect this relation between limitless Chaos and demarcated Hell. Satan expresses that to his confounded crew in such a way: "For this infernal pit shall never hold / Celestial Spirits in bondage, nor the Abyss / Long under darkness cover" (657-659). The term Abyss, however, is here synonymous to Chaos.

[94] Upon his rescue mission, Marlow many a time is accentuating the fact that he is about to "set off for the centre of the earth" (YS 60), to the region where, in line with the author of *The Inferno*, the genuine place of suffering of the damned is located. What is more, Dante's portrayal of the sinners in pain fixed to their ascribed places is symbolically very close to Conrad's delineation of natives prostrating in anguish, exhaustion, and utter hopelessness. While analysing both literary and non-literary echoes in "Heart of Darkness" Peter Madsen holds that some of "these associations concern *chains of events* such as the analogy between the descent into the underworld (Virgil) and the journey into Africa, or *situations* such as the dying Africans and the suffering in Dante's Inferno" (135). The locality of the den of anguish is, in fact, one of a few clashing points of interpretation exercised by Milton and Dante.

Yet, regardless of evident differences, those spatial boundaries appear to play one crucial function for delineation of the process of maturity of incarnations of the archetype of evil genius. They clearly indicate that the literary figures' potential of iniquity is not, and can never be, perceived as total since on account of their innate dynamism and ambiguity, there are some realms in their psychomoral constitution that are opposite to evil and, accordingly, spatial limits point to their wickedness being incomplete, as contrasted with the Miltonian God's goodness and omnipotence, or the Conradian nature. Still, it is of greatest urgency to emphasize one fact that, unlike Kurtz's and those existing in the Karamazov household, especially Fyodor's, Milton's Fiend's intensity of malevolence is more fully-fledged as it is indicated on the example of his exceptionally unproblematic escape from infernal chains and trespassing the Gate of Hell. Yet, it is also essential to accentuate the fact that Milton's Satan, as a creature, rather than omnipotent Creator, is allowed to move off "the lake only because God permitted him to move" (Burden 24). Kurtz is likewise marked with inability, in spite of attempts – the agent set "his face towards the depths of the wilderness, towards his empty and desolate station " (YS 90) – of escaping his beloved jungle that exerts an excruciatingly seductive sway upon its admirer.

The place which is bestowed upon the rebellious army wherein "the psychological process of 'self-damnation' is switched on by the external surroundings" (Błaszkiewicz 26) bears an impregnable connotation of wickedness which appears to be brought to life due to Satan and the like's fall. The narrator depicts Hell as a "universe of death, which God by curse / Created evil, for evil only good; / Where all life dies, death lives, and Nature breeds, / Perverse, all monstrous, all prodigious things, / Abominable, unutterable" (PL II.622-626) that bears a close analogy to what is said of that spatial entity by Thomas Hobbes in his *Leviathan*. In that tract upon power and politics, he holds that Hell is the place, far from being a state of mind, where "an Immortality seemth to be directly attributed to the wicked" enduring "*Everlasting Death*, which is ordinarily interpreted *Everlasting Life in torments*" (646) and where "The Fire, or Torments prepared for the wicked in *Gehenna*, *Tophet*, or in what place soever, may continue for ever; and there may never want wicked men to be tormented in them" (647). Milton's distinctive portrayal of Hell that is artistically achieved by reason of the great Puritan's drawing "on a variety of classical and other myths with an almost wanton eclecticism" with an intentional "piling up of diverse images and suggestions" (Daiches 174) is delineated as an apparent reversal of Heaven, especially by reason of lack of light and symmetry.[95] First of all, it is replete with a hectic activity performed by the army of the fallen perceived as beings of tragic wisdom and masterful willpower, that can effortlessly be juxtaposed with both Kurtz's and his devotees' activities focused upon marauding and infliction of atrocities.

[95] Job in the extremis of his lamentation asserts that he wishes to come back to the place, possibly Hell that is portrayed by him as "the land of gloom and deep darkness, the land of gloom and chaos, where light is as darkness" (X.21-22). Undoubtedly the light of Hell is outlandish and of uncanny character. Besides, the last book of the Bible, Revelations, depicts the figure of "a star fallen from heaven to earth" that is attributed with "the key of the shaft of the bottomless pit" from that, according to the author, "rose smoke like the smoke of a great furnace, and the sun and the air were darkened with the smoke from the shaft" (IX.1-2). Hence, accepting that there is no light in Hell, the reader is forced to acknowledge that there is at least a strange flame that produces the smoke – "A dungeon horrible, on all sides round, / As one great furnace flamed, yet from those flames / No light, but rather darkness visible / Served only to discover sights of woe, / Regions of sorrow, doleful shades, where peace / And rest can never dwell," (PL I.61-66) hold the epic voice. Stein claims that in "the underworld of 'No light, but rather darkness visible' Milton could indulge in his art, confident in his reader's unimpaired access to underlying truths and in his capacity to learn the right lessons from the unprecedented displays to which he is treated" (54).

After the diabolical synod, demons disperse in all directions all agog to perform a plethora of diverse tasks, such as mining, idle rationalizing or even singing; their scattering is clearly sketched as a turnaround in their former experiences in Heaven which were marked with monotony, quotidian, and submission. Significantly enough, an uncontrolled commotion is allegorically constructed so as to expose iniquitous characters' disposition as being in an unremitting turmoil materializing as a corollary of their wickedness that is, amongst other attributes, stigmatized with confusion, and lack of tranquility. It all makes that in the Congo "no man here bears a charmed life" (YS 84) and Skotoprigonievsk – being the name of the town where Fyodor and his sons dwell – is, in line with Ilyusha "a bad town […] none too good," (BK 274) Satan is constantly on his move in order to escape from his memories and ensuing anguish, and human beings comprising Karamazov family are assiduously experiencing negative emotions while being at home. What is more, the absurdity and confusion of Satan's den of sadness is introduced while being delineated as possessing clashing weather conditions – "Beyond this flood a frozen continent / Lies dark and wild, beat with perpetual storms / Of whirlwind and dire hail, […] / […] all else deep snow and ice, […] the parching air / Burns frore, and cold performs the effect of fire" (PL II.587-589, 591, 594-595). What a reader perceives through the Rebel's eyes, though, is an external world that reflects in physical terms Satan's internal distress.

Nevertheless, a similar process of juxtaposition of harsh natural reality with an inner suffering experienced by the persona dwelling in such circumstances is divulged in Kurtz's case, especially when a reader observes the most sinister section of the Conradian jungle, the grove of death. It assumes, like Foe's Hell and old Karamazov's house, prison-like facets – the "reaches opened before us and closed behind, as if the forest had stepped leisurely across the water to bar the way for our return. We penetrated deeper and deeper into the heart of darkness" (YS 95) – that in the context of attributing the jungle with anthropomorphism becomes, amongst other aspects of symbolism attributed by Conrad to this particular place, Kurtz's heart drenched in iniquity and ensuing murkiness. What is significant, though, is an undeniable fact that, unlike the Miltonian Hell and the Karamazovs' household that are expectedly delineated in the terms of devilishness, the Conradian jungle, despite a direct association with its emperor's wickedness being in fact an image of an enormous box of malevolence, discloses positive aspects as well. Both Kurtz and Marlow stand an opportunity of finding in it a mirror in which they can unmistakably recognize and accept the darkness hidden in their hearts. As it imposes no fetters, in contrast with highly sophisticated Europe, upon those who dare to immerse into its structures, it is a harsh environment that pitilessly assesses one's prowess to hold onto sanity. Furthermore, while shedding "light upon what lies at the heart of darkness – an atheist's version of a fallen nature that equates evaluation with death – and upon Conrad's provisional answers to darkness," (Glendening 138) the Conradian jungle is likewise a reflection of uneasiness. Hence, it is a sheer misapprehension to attribute totally negative significance to this particular spatial entity conductive to such imperative features of human development, such as search for, and acceptance of, genuine truth about a human condition inevitably marked with darkness. Nevertheless, it does not mean that symbolism attributed to the Conradian jungle is uncomplicated. While involving interpretations of Darwinism:

> Conrad's nature-as-jungle manifests the following: chaotic entanglement of forces and factors; resistance to human understanding; competition and struggle; temporal and spatial vastness; indifference to human aspirations; autonomous development, contingency and lack of direction, excess of sex, fecundity, and death; degeneration and entropy; destructiveness conceived as feminine; savagery conceived as ancestrally human; and, sometimes, an illusory hint of escape from the societal rigors meant to oppose these conditions. The jungle also implies the burden of consciousness, vexed by what appears chaotic and alien, and the isolation of the individual (155)

the proclamation uttered by Glendening is a proof that simplicity should never be attributed to the jungle.

The manner of Foe's flying through Hell, bearing some resemblance to Kurtz's pilfering escapades, reinforces the impression that the Miltonian den of sadness and despair, lair of absurdity, is a colossal matrix of labyrinths positioned both horizontally and vertically with many winding paths and obscure places, in stark contrast to Empyrean transparency and ubiquitous light. Besides, the fact is that Marlow's precise perception of more and more encompassing him tropical forests forces him to admit that there, deep in the jungle, is "network of paths spreading over the empty land [compare hellish topography that is likewise attributed with emptiness symbolizing moral emptiness of Satan's evil heart], through long grass, through burnt grass, through thickets, down and up chilly ravines, up and down stony hills ablaze with heat; and a solitude, a solitude, nobody, not a hut" (YS 70). That is why, it seems impossible to reject a creeping impression that external topography of Hell, a sinister jungle "so hopeless and so dark, so impenetrable to human thought, so pitiless to human weakness" (127), yet allowing its emperor to live out "the egomaniacal fantasy of being at the center of his universe," (Tymieniecka 108) and Karamazov's town that is likewise stigmatized with lack of light – "There were practically no street lights […] and Ivan walked on in the dark, finding his way by instinct, without even noticing the blizzard," (BK 831) winding "network of such narrow canals" (233) and alienation endured by its inhabitants, assumes the function of a mirror presenting a reader with a vision of iniquitous characters' subjectivity that, analogously to natural elements highlighting emptiness, an excruciating silence and darkness, is persistently oriented towards malignity.

Satan flights, in line with Błaszkiewicz, "horizontally for a spell and subsequently 'soars' upwards to reach the gates" (20). Moreover, whilst referring to dimensions of Hell, he adds that even though "that is what one would expect in a spherical world, one can observe that Hell is here clearly defined as a sort of 'pit': a 'deep' limited by two 'coasts'" (20). Thus, the infernal Rebel, under a close inspection of so terrifying a place, is apt to differentiate between his new shelter from God's ire as a locus,[96] in which the tangible confines serve to enclose whoever happens to be inside, rather than indicate spatially and densely packed dimensions, and no dimensional Abyss. Soaring up to the infernal gate and passing it, treated as a form of infernal King's *rite de passage* (bearing some resemblance to Marlow's experience in

[96] During infernal debate in Pandemonium, Belial who comes very close to complete understanding of the fundamental principle of their existence in Hell by asserting that their "final hope / Is flat despair," (PL II.142-143) advocates also the previously noticed by me concept that the crew should prefer doing evil to doing nothing in words: "'we are decreed, / Reserved, and destined to eternal woe; / Whatever doing, what can we suffer more, / What can we suffer worse?'" (II.160-163). Such thoughts are possible to arouse due to certainty that "Hell then seemed / A refuge from those wounds" (167-168) inflicted by God's thunder.

Brussels – “the city of untruth” that horrifically “externalizes the sham and hypocrisy […] at the heart of Western civilization” (Billy, *A Wilderness* 69) – that can likewise be attributed with formative value for his development), may be regarded as a symbol of Satan’s birth and gradual emergence of subjectivity. From this time forth, he is an alienated vagrant that is constantly taking a perilous path towards an authentic identity which becomes more and more perceptible in his existence as his proclivity for iniquity is unremittingly expanding.

Furthermore, it is essential to accentuate the fact that analogously to Foe, the Conradian Kurtz is gaining more and more lucid insight upon his subjectivity that is revealed to him in its entirety at the moment of his demise in his own pronouncement – “horror!, horror!”. While scrutinizing Foe’s unremitting inclination for iniquity, Belsey claims that rather than “give up the struggle, he renews his former assertion of imaginary mastery, resolving to take charge of meaning in order to take possession of hell. [...] His project is to eliminate difference and its implications by identifying the subject as the origin of meaning. In Book IV he reiterates the attempt, and more succinctly: ‘Evil be thou my good’” (75). Hence, in Milton’s Hell Satan sensuously rebels against the pain and suffering which is vehemently inflicted upon him by both the place itself and the memory of his elevated position in Heaven. What is more, Grossman holds that from the matrix of relations and speeches permeating the universe of Hell “emerges a portrait of the satanic subject as disjoined from the universe of light” whose “exorbitant desires slip down an endless chain of displaced objects that turn out to be projections of the self in search of itself” (46). In that light, Satan’s Hell, like Kurtz’s jungle and the Karamazovs’ household, assumes the role of a locum essential for their development as manifestations of the archetype of iniquity; it likewise, in the long run, emerges as a place of their suffering, and an inevitable collapse, as it is hilariously accentuated by Mongia, Conrad’s jungle “refuses any assertion of romance” and “allows no vocabulary for domesticity” (142).

5.1. The Lake of Fire

So stretched out huge in length the Arch-Fiend lay,
Chained on the burning lake
(PL I.209-210)

The narrative gesture of *Paradise Lost* provides a focused perspective upon the place which bears the infamous name of the lake of fire, dotted with an innumerable horde of fallen angles “rolling in the fiery gulf,” in “ever-burning sulphur” (I.52, 69). The sloping movement of the hellish crew along with a prostrate figure of their Commander at the centre – that bears resemblance both to Kurtz who, in Marlow’s final insight upon the nightmare of his choice, is “a man who is lying at the bottom of a precipice where the sun never shines” (YS 149) and old Karamazov lying dead in his blood – is indubitably interesting on the level of the particular imagery ascribed to this realm of sadness and eternal woe on account of the fact that when one perceives this locus from the perspective it is impossible not to arrive at a conclusion that there is something awry with its structural position. Indeed, in contrast to other paragons of the Underworld, such as Dante’s Inferno, Milton’s Hell is structured horizontally rather than vertically. As regards its structural composition, Błaszkiewicz holds that the “importance of this lies in the fact that this way of organising the infernal space has an effect of departing from the Dantean tradition in the direction of the Virgilian one” (20).

Yet, regardless of dissimilarities amongst the examples of infernal realms, the lake of fire appears to be indispensable for Satan on account of its assuming the role of the starting point from which he fervidly maintains his infernal scheme of malice, initiated in the Empyrean. Significantly enough, the Conradian avatar of malignity is likewise credited with the crucial place, apart from his headquarters, the Inner Station, that is presented to a reader as the starting point of his ivory-oriented escapades – "he had discovered lots of villages, a lake, too […] but mostly his expeditions had been for ivory," (YS 128) announces Russian. Later on, the epic voice declares that "Forthwith upright he rears from off the pool / His mighty stature" (PL I.221-222). The expression 'mighty' used in this context does not seem to be a coincidence since it has an effect of bringing forth the fundamental truth that celestial beings, contrasted with progressively deteriorating Kurtz and Karamazovs, are ontologically immortal and Satan, even after his fall from grace, loses nothing from the attributes given to him in the Empyrean – "his form had yet not lost / All her original brightness" (591-592). God's justice exercising its power in allowing Satan to deploy his free will and retain all his aptitudes in Hell is, however, questioned by Burden who seems not to accept the issue that "God's permitting evil is to be squared with his goodness," (23) the approach that is piercingly echoed by sceptical Ivan Karamazov.

Then, Fiend starts his horizontal flight towards other demons and lands on the burnt soil revealing the same features as the lake per se. It is as if this specific locality in Hell endowed Satan with a new dose of power enabling him to effortlessly recuperate after a ruinous fall. More important, however, seems to be the epic voice's squaring the infernal lake with the concept of forgetfulness, albeit only partly experienced by demons. Thus, they are perceived in Satan's eyes as lying flabbergasted, "[G]rovelling and prostrate on yon lake of fire," (PL I.280) exceptionally analogous to over-exploited natives who, in line with Marlow, "lying confusedly in the greenish gloom" (YS 66) "were scattered in every pose of contorted collapse, as in some picture of a massacre or a pestilence," (67) but immediately after the first sample of Fiend's spellbinding rhetoric, immortal demons, unlike exhaustedly dying Africans, resume a sought-for valour.[97] Hence, apart from the fact that from this spot in the hellish topography the infernal debate as to the future moves takes place, becoming in that way the paramount place of their assembly, it is also possible to propose the hypothesis that as the lake of fire is a liquefied form of mass that causes a pure physical annihilation, Satan's heart (symbolized by that pond) is also attributed with dynamism manifested by a wealth of vile emotions that in the long run instigate destruction and iniquity.

[97] Moloch, for instance, in his warlike speech to the assembly of demons, does contrive to reach his opinion on war against the Almighty by mocking the lake's forgetfulness as the impeding force for their daring mission. Accordingly, he claims, "Let such bethink them, if the sleepy drench / Of that forgetful lake benumb not still, / That in our proper motion we ascend / Up to our native seat" (PL II.73-76).

5.2. Infernal Rivers

That dismal world [...]
[...] along the banks
Of four infernal rivers, that disgorge
Into the burning lake their baleful streams
(PL II.572, 574-576)

The concept of rivers meandering via the hellish topography is as old as the hills. Indeed, it is impossible to find any example of the Underworld's panorama being devoid of this aquatic element that, as it has been hinted before, could have an effect of a symbolical meaning concerning evil geniuses' flow of despicable forms of negativity. Although Milton's presentation of rivers is in some aspects drawn on delineations made by previous writers, especially Dante, Virgil and Plato, "it is thus visible now that with a full knowledge of the above tradition Milton creates a vision of Hell which in general terms is most indebted to Virgil" (Błaszkiewicz, 23). It is manifested by the fact that the most distinguishable feature of four infernal rivers, which mix at the lowermost possible spot in Hell, and disgorge themselves into the Sea of Fire, is that they do not mingle with one another as it happens in other writers' depictions. They simply flow from different parts of the realm of woe and spread separately in respective directions as if figuratively carrying one feature-vice of the Underworld's landscape. Besides, there is an additional one, Lethe, the river of forgetfulness that flows in some distance from the rest and seems to be the most menacing, it is positioned far off so as to hinder demons an easy passage to its palliative influence. It assumes the most intimidating aspect of all owing to its sluggish and soundless stream and appears to be placed here as a contrast to divine River of Bliss which "through midst of Heaven / Rolls o'er Elysian flowers her amber stream" (PL III.358-359). What is more, its silence and lethargic flowing signify the nature of Hell as the locum conductive to such qualities. As in the still water all possible scum is easily collected, it is the same with Hell perceived as a captor of all possible filthy figures and their iniquity.

According to Milton's narrative, "Abhorrèd Styx," (II.577) "Sad Acheron," (578) "Cocytus," (579) "fierce Phlegethon," (580) and "Lethe, the river of oblivion" (583) denote the feeling of hate, sorrow, lamentation, fire and forgetfulness respectively. Book II of the epic sheds a broad perspective upon streams whose labyrinthine meanders appeal to an impenetrable maze as a structural feature of Hell. Conrad's narrative likewise embraces the vision of river "fascinating – deadly – like a snake" (YS 56) that exerts an enthralling sway upon young Marlow and unceasingly flows through the almost impassable jungle forcing those who are brave enough to use it as a means of transport to end up, in due course, as insane since, as it is appropriately held by Grace, "Marlow describes the snake-like river as a place of mysterious intensity and supernatural dangers" (155). Nonetheless, regardless of possessing sheer ominous aspects, the river Congo, along with its double, the river Thames, due to its flowing feature, is graphically portrayed as a place of ethical alteration. Equally true, however, the "dark surface of the river," as it is noted by Bobrowska, "plays a role of a mirror of souls, which reflects not the false, orderly image of the temporal disguise but the hidden side of one's personality" (204). What emerges as significant for the overall narrative, though, is the undeniably fact that those two rivers a reader observes in "Heart of Darkness" and their analogous, complementary presentation acts rather as a comprehensively symbolic process on account of the fact that "both rivers are pathways into the mysterious and the unknown, into barbarism," (Dőring 83)

into the heart of darkness, allowing the Europeans a direct, albeit hindered, access into the centre of Africa without having to cross it, and furthermore giving them an inside perspective of the Dark Continent.

The Miltonian infernal rivers happen to be the borderline between the region of hot climate with the centrally positioned lake of fire and ice-covered vicinity. Enchanted by the vision of Milton's hellish rivers, Addison, in his paper on *Paradise Lost* notes that the "Division of Hell into Seas of Fire and into firm Ground impregnate with the same furious Elements, with that particular Circumstance of the Exclusion of Hope from those Infernal Regions, are Instances of the same great and fruitful Invention" (170). Undeniably, the visualization of hellish rivers floating into the lake, a reservoir of all vices, discloses potential to appeal to a reader's imagination; what is more, their meandering movement could be a symbol of Satan's proclivity for the idle, clandestine and twisty rationalizing that is so eagerly practised either when confronted with demons after their collapse or at the moment of seduction undertaken upon Eve in Paradise.

5.3. Excruciating Silence and Alienation

Satan, with bold words
Breaking the horrid silence, thus began:
(PL I.82-83)

Nameless in dark oblivion let them dwell
(PL VI.380)

As the narrative gesture of the epic aptly presents, immediately after their collapse, Satan issues to the multitude of once bright inhabitants of the Empyrean his first audacious words shattering in that way stillness, "the horrid silence"[98] (I.83) permeating as a miasma of despair and hopelessness the infernal landscape. And, thus, while drawing a reader's attention to Milton's Inferno one can work on, justly, a supposition that it ought to be overflowing with a variety of forms of clamour due to the fact that the history of literature invariably matches Hell, a place of eternal damnation, with an incessant turmoil and tortures, but at variance with a broad and well-established literary tradition, this is not applicable to the den of sorrow in the great Puritan's magnum opus. There is not any doubt that the apparent feature of Hell testifies to the Miltonian breach from the traditional presentation of the Underworld. Furthermore, it is of significance to assert that both the Conradian grove of death, this "gloomy circle of some Inferno" (YS 66) and Karamazov household with its vicinity brimful with "the black shapes of the poor, unprepossessing wooden houses, looking even blacker and poorer than usual through the rain" (BK 666) do indeed possess the same attribute. Besides, aside from that, Dostoevsky's meticulous portrayal of old Karamazov's house acts, in truth, as a sheer documentation of its landlord alienation.

In truth, what those three examples of places of torment connect is the overpowering sense of stillness, silence, emptiness and alienation. As the Eternal Rebel, the most conspicuous paragon of the archetype of evil genius, while manifesting his inflexible hubris and detestation, "projects," in line with Grossman, "the landscape of his exorbitant desires into an external

[98] While commenting on Milton's phrase, Matthew Steggle writes that "'horrid silence' is an oxymoron, and a bold one, to judge from the derision suffered by John Dryden after his use in 1660 of the phrase 'horrid stillness'" (1).

emptiness," (71) in the analogous manner, both Kurtz who is "reduced to the misery of his essential loneliness in the struggle against himself, against his abhorred past and present, against powers haunting him from inside" (Poniatowska, "Beb Vuyk's" 301) and people existing in the Karamazov family partake of an excruciating silence and isolation – "Neither Alyosha nor Ivan had wanted to live in their father's house, which now stood empty," (BK 806) asserts the narrator in the chapter called "Not You, Not You!". In case of Kurtz it is shown on the ground of his cooperation with the jungle whose silence "went home to one's very heart" (YS 80) and in Fyodor Karamazov it is manifested in his lonely walking through his house – "the house was locked up and the obsessed old man was walking back and forth through the deserted rooms, quivering with anxiety, expecting to hear at any moment the five prearranges knocks," (BK 366) holds the narrator while analysing old Karamazov's unremitting plunging into sensuous infatuation.[99]

Noticeably, symbolism attributed to the spatial entity called Hell or the Inferno has habituated one to perceive this locality as a dungeon replete with constant noise, grinding of teeth of the damned and other auditory elements pertaining to the state of emptiness and an ultimate severance from God. In Milton's place of eternal torture, however, there is no groaning from the devils (as it is in Dante's *The Inferno*)[100] and crackling from the flames. Werblowsky accentuates the undeniable fact that:

> The hell of *Paradise Lost* has nothing to do with the traditional *inferno*. It reminds us rather of the headquarters of an underground movement, with Satan as the superior, fearless, and competent general. Except for the degradation passages, he is surrounded by an aura of majesty and power (70).

Indeed, a reader perceives this horrid place as just begging to live or to be involuntarily pushed into such a horrible existence, just like the jungle with its coast are in Marlow's perception "still in the making," (YS 60) the moment demons start to fill this auditory and spatial emptiness with their activities taking miscellaneous shapes. Thus, this 'double solitude,' namely, that characteristic of the place itself and that instigated by Satan's voluntary expedition, spurs

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[99] Apart from his father, Alyosha is likewise welcome to accept stillness as the conspicuous constituent of the world. In the chapter entitled "Cana of Galilee" the narrator offers the reader the serious depiction of Alyosha's state of mind, immediately after his Zosima's demise, as if projected into the external reality. He holds that Alyosha "did not stop outside the door, but walked quickly into the yard. His soul was overflowing with emotion and he felt he needed lots of room to move freely. Over his head was the vast vault of the sky, studded with shining, silent stars. The still-dim Milky Way was split in two from the zenith to the horizon. A cool, completely still night enfolded the earth. […] The silence of the earth seemed to merge with the silence of the sky and the mystery of earth was one with the mystery of the stars" (BK 485). It is of greatest importance, though, that he, attributed with goodness and genuine belief in God, is privileged to perceive that evilness, symbolized by darkness, silence and emptiness, constitutes the essential section of the world.

[100] Both Milton's *Paradise Lost* and Dante's *Inferno* are exceptional literary works due to the fact that, among forms of punishment inflicted on the damned, they present both fire and ice. Bednarek comments that "in that horrible land lurk […] both hot flames and flames of freezing cold" (308-309). Dante elaborates on those forms of punishment in such solemn a way:

> […] 'Woe to you, wicked spirits! Hope not
> Ever to see the sky again. I come
> To take you to the other shore across,
> Into eternal darkness, there to dwell
> In fierce heat and in ice
>
> (III.78-82)

fallen angels to fill this spatial labyrinth with music and other activities (positioning them as comparable to Kurtz's activity connected with writing the article and painting a picture depicting the woman carrying a torch of enlightenment but also as a counterbalance to the Conradian natives' lethargy). The condemned ones' deeds indubitably enable them to push into a mental oblivion their memories of what they have so shamefully lost. Even if one could regard them as intrepid Monarchs of Hell, they are, in their heart of hearts, plunged into feeling of depression and fear having an origin in abandonment by their King on the mission to destruction of the human kind. Thus, fallen angels are striving to kill their time with whatever comes into their accursed mind. They play the instruments, games.[101] Pointing to demons' activity in Hell, Gardner discloses that they "move freely, and for most of the time they give no appearance of being in pain. They are not fixed for ever in terrible postures, as are the damned in the *Inferno*" (45). Mocking as it may be, they seem to acquiesce to the mode of existence which proved to be so dishonourable to them in God's Empyrean.

As regards dimensional limitations of Hell, it is obligatory to write a few words of the acoustic phenomenon present in this spatial entity marked with a pulsating silence and menacing absence, that is, a miasmatic echo that inexorably symbolizes either Fiend's or Kurtz's heart replete with hollowness and psychomoral deficiencies. During encounter with Satan, his daughter and fiancée, Sin calls with impetus about her horrific confrontation with Death. She shouts:

> […] I fled, and cried out *Death*!
> Hell trembled at the hideous name, and sighed
> From all her caves, and back resounded *Death*!
>
> (PL II.787-789)

The Rebel himself experiences the same auditory phenomenon while summoning his legions "so loud that all the hollow deep / Of Hell resounded" (PL I.314-315). As a reader mentally listens to this commentary, one cannot reject the impression that infernal resonance deepens the bareness of Hell; similarly it indicates boundary limits and stresses roughness of the infernal surface as the averted form of the Empyreal flatness. "Symmetry and harmony were signs of good, their absence a sign of evil," (42) argues Potter. Besides, the Conradian jungle is likewise attributed with echo that augments potential of Kurtz's evil and his inclination for crime. It is manifested in Marlow's words that are exceptionally analogous to the epic voice's depiction of the auditory phenomenon. The narrator of "Heart of Darkness" holds that a "frightful clatter came out of that hulk, and the virgin forest on the other bank of the creek sent it back in a thundering roll upon the sleeping station. […] We stopped, and the silence driven away by the stamping of our feet flowed back again from the recesses of the land" (YS 86). There is not any doubt that hellish and jungle reverberant character does in fact testify to their possessors' emptiness that they wish eagerly to cram with a wealth of forms of negativity constituting their subjectivity.

[101] On reference to infernal games of the depraved see PL II.521-628. It is important to add that, deepening in that way Miltonian breach from traditional literary dogma, his demons, far from being chained in pain, are, according to Burden, "poets and thinkers too" constituting the "intellectual and poetic Hell" (58) which the epic voice eagerly portrays. What is more, the town wherein Fyodor and his offspring exist is likewise attributed with Sunday markets, "referred to rather naively as 'fairs'" (BK 702) during which a plethora of activity primarily associated with trade take place.

5.4. Pandemonium

[...] Mulciber
[...] thrown by angry Jove
[...] was headlong sent,
With his industrious crew, to build in Hell.
(PL I.740-741, 750-751)

The concept, expressed by Blake that demons' attributes can appertain to the concept of multiplicity, is also strengthened by the vision that infernal crew disperses in all possible directions around hellish dales, vales and shades all agog to plunge themselves into a plethora of activities on account of the fact that one of the most excruciating terrors to be found in Hell is inertia and senselessness of any endeavour. Still, they eagerly flee a creeping apathy and engage their energy (still of divine character) in accomplishments, some of them completely ineffective; the echo of which can be detected in a bustle permeating the Conradian jungle – "They shouted, sang; their bodies streamed with perspiration; they had faces like grotesque masks – these chaps," (YS 61) acknowledges Marlow while perceiving a mass of native Africans. The most spectacular activity performed by the army of the damned, however, is the erection of an edifice, Pandemonium,[102] Satan's headquarters located on "a hill not far whose grisly top / Belched fire and rolling smoke" (PL I.670-671), the creation, designed and erected by Mulciber (this fallen god's name means the softener or welder of metal and he is called by the Greeks, Hephaestus, and by the Romans, Vulcan), replete with grandeur, perfection, and magnificence.[103]

Yet, even though a reader can be sure that the epic voice displays the construction by making direct references to edifices of earthly origin, structures denoting wealth and power, it is required to emphasize that, as it is hinted by Broadbent, this infernal "castle parodies the forms of earthly and divine order" in which, in truth, "diabolic glory is deflated" (*Paradise Lost* 86). Significantly enough, Satan's palace, connoting such concepts as noise and disorder – seen from that perspective, it can the predecessor of the Tower of Babel – bears a close resemblance to the Conradian jungle wherein Marlow immerses into the place of disorderly activities performed by the imperialists. Nevertheless, the architectural beauty, emerging before the reader's eyes with the accompaniment of music, characterizing Satan's palace is worth noting in full:

Anon out of the earth a fabric huge
Rose like an exhalation, with the sound
Of dulcet symphonies and voices sweet,
Built like a temple, where pilasters round
Were set, and Doric pillars overlaid
With golden architrave; nor did there want
Cornice or frieze, with bossy sculptures graven;
The roof was fretted gold. Not Babylon
Nor great Alcairo such magnificence
Equalled in all their glories, to enshrine

[102] Etymologically the word 'Pandemonium' signifies the expression 'the palace of all the devils' being the opposite of a word 'pantheon' meaning the palace of all the gods. It is Milton's own coinage.
[103] Hellish hill acts here as a mocking imitation of Empyreal hill on which Jesus became declared Lord of Universe. The concept of smoke plays the same role – imitation of the holy smoke signifying orisons of angels.

Belus or Serapis their gods, or seat
Their kings, when Egypt with Assyria strove
In wealth in luxury (PL I.710-722).

And even though it is only a travesty (in his essence Satan, as a creature, is only capable of producing imitation and parody), Pandemonium, "presented," according to Stein, "as the supreme novelty, with a large measure of joy provided by the aesthetic experience" (51) is delineated as something more excellent and sophisticated than any building in the world. Its splendour, definitely enhanced by its function of a fortress erected on the hellish hill, is indeed beyond belief. Seen in this light, it is of significance to hint that the Conradian Kurtz – who at one time is being referred to as "an enchanted princess sleeping in a fabulous castle" to whom approach is "beset by as many dangers" (YS 106) – is likewise credited with such a fortress. Even though definitely less splendidly constructed as Satan's citadel, Kurtz's Inner Station, surrounded by heads on the poles of the fence, is observed by Marlow through his glasses – "I saw the slope of a hill interspersed with rare trees and perfectly free from undergrowth. A long decaying building on the summit was half buried in the high grass" (YS 121).

Moreover, an extensive hugeness is also the feature which is applicable to the infernal edifice since as the epic voice holds it, "incorporeal Spirits to smallest forms / Reduced their shapes immense, and were at large, / Though without number still, amids the hall / Of that infernal court" (PL I.789-792). The countless gargantuan demons are envisaged as a speck of dust in comparison with this court. Significantly enough, Kurtz's Inner Station, functioning in the novella as his headquarters signifying the agent's pride and superiority over natives and other agents alike, is, comparably to the Miltonian mayhem in Hell, surrounded by reality that wholly partakes of confusion and intimidation, namely, wilderness; an impenetrable matrix of forces that on one hand offer a sanctuary for cruelly-oriented Kurtz, "the rotten flower of civilized Europe," (Joffe 87) but, on the other, they wait "ready to claim the souls of the invaders" (86).

Besides, the palace, being, according to Antonia Till, "the darkly glittering new home of fallen angels," (viii) plays the fundamental function in the matrix of hellish relationships, it is the place of council whereby the most serious matters are being discussed. Once more, the procedure of summoning the council is the mocking imitation of those perceptible in the Empyrean. It is conducted in such a way: "Meanwhile the wingèd Heralds, by command / Of sovran power, with awful ceremony / And trumpet's sound throughout the host proclaim / A solemn council forthwith to be held / At Pandemonium, the high capital / Of Satan and his peers" (PL I.752-757). Consequently, it is the place allowing them not to be dispersed around the Inferno since they divulge inclination for staying and working together, they perceive the unity as paramount for their despicable existence. Furthermore, it is presented at the moment of Fiend's return after the thorny mission, who immediately directs his victorious and proud steps to his palace. Although Satan is acclaimed by his co-partners as a courageous hero, the "triumph to which Satan returns in Hell, of course, is only illusory, and the turning of the devils into snakes is Milton's symbolism for the final defeat of evil" (Muldrow 64). Eventually, it is of importance to claim that there is not any doubt that high position, either physically or psychologically perceived, of Satan and Kurtz's citadels, testifies to their inflated conceit that does not allow them to accept inferior position to their followers. Those are the places into which they eagerly return, like a king to his castle, on account of the fact that their brilliance assorted with impassability implies their possessors' persistence in iniquity that escalates in relation to an intensity of vanity and arrogance.

5.5. The Infernal Gate

[...] and gates of burning adamant,
Barred over us, prohibit all egress
(PL II.436-437)

The infernal gate, as well as the lake of fire, fuelled with evil-generating waters oozing from the hellish rivers, is the most apparent constituent of the topography of the Underworld in all possible delineations. As Dante wishes to come across "Saint Peter's gate" (I.130) – inscribed with baffling words pertaining to the eternal damnation of those who are to pass here[104] – so as to observe those who are "in such dismal plight," (131) the analogous experience awaits soaring Satan. There is one fundamental difference, though. While Fiend is striving to flee Hell through the gate, Dante is curiously trying to enter the realm of ceaselessly tortured sinners collected for their sinful deeds committed during their lifetime. Nonetheless, no matter what intention, the infernal gate acting as a passage to another shade of existence appears to be of a fundamental significance for personification of the archetype of evil genius's maturity; it indubitably facilitates the process of rite de passage.

The infernal gate, the reality with which the Rebel has to cope with and, thereby, indicating his steadfastness in the once-established iniquitous course, suddenly conjures up before Satan's eyes the moment he has stopped flying horizontally and commenced vertical soar upwards. Indeed, it constitutes an essential element of hellish covering and Milton's narrative provides a broad perspective on the portal when Fiend is reaching the highest spot of the Underworld. Such an interwoven account encourages a reader to perceive this passage of "thrice threefold gates; three folds [...] brass, / Three iron, three of adamantine rock"[105] (PL II.645-646) as the direct access to an entirely new dimension of life.

The similar effect is vividly manifested in Marlow's case that, reminiscent of Satan, has to traverse "the door of Darkness" guarding by two women "introducing continuously to the unknown," (YS 57) the female characters who assist Marlow with his leaving. While

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[104] See III.1-9.

[105] As far as the immense gate as an essential constituent of the hellish topography and the entry to the abysmal region is concerned, Milton too points to God's Empyrean as a realm which one has to enter via a portal into. Similarly to the infernal one, the heavenly gate assumes an impressive aspect. So, in Book III perspective on the divine portal is unfolded, it is a "frontispiece of diamond and gold / Embellished: thick with sparkling orient gems" (506-507). There are two horrid shapes sitting at the gate of Hell:

> […] At last appear
> Hell bounds, high reaching to the horrid roof,
> And thrice threefold the gates; three folds were brass,
> Three iron, three of adamantine rock,
> Impenetrable, impaled with circling fire
> Yet unconsumed. Before the gates there sat
> On either side a formidable Shape;
> The one seemed woman to the waist, and fair,
> But ended foul in many a scaly fold
> […]
> […] The other Shape -
> If shape it might be called that shape had none
> Distinguishable in member, joint, or limb
> […]
> […] - black it stood as Night,
> Fierce as ten Furies, terrible as Hell.

(PL II.643-651, 666-668, 670-671)

enrolling for his expedition, Marlow is faced with some kind of a social ritual which he remembers very well. He narrates that he "began to feel slightly uneasy. You know, I am not used to such ceremonies […] In the outer room the two women knitted black wool feverishly […] She seemed to know all about them and about me, too […] Often far away there I though of these two, guarding the door of Darkness, knitting black wool … introducing continuously to the unknown" (56). According to Watt, "some critics perceived those two women knitting as the basis for a wide scale symbolic interpretation of *Heart of Darkness*, according to which the whole Marlow's journey becomes the new version of the traditional entering into Hell" (216). Milton's Satan also participates in a sort of rite, like other paragons of the archetype of evil genius, having its shape in the concept of rite de passage he experiences from a blissful existence in the Empyrean through an infamous war and a horrid fall, determination towards evil, passing the infernal gate, struggling with adversities such as Chaos and Night, temptation of the first people, God's curse, a victorious return to Hell, and degradation to snake. What is more, it is necessary to assert that also the figure of Kurtz – despite the fact that the narrator does not offer any evidence whatsoever that the agent has ever passed through the door of Darkness in Brussels or at any other place – can be accurately perceived from the perspective that allows the reader to distinguish him as willingly passing through the mental gate of darkness, initiating in that way his most significant rite de passage, into his beloved jungle and its darkness.

As regards the concept of gate, it is essential to acknowledge that it indicates another sort of imagery that can be applicable to places in question. Apart from being attributed with potential of instigating the process of rite de passage, involving primarily the male characters, it can also be possible to perceive spatial entities wherein the iniquitous characters exist as possessing female features. The Miltonian Hell, the Conradian jungle or Dostoevsky's house of the Karamazovs can be treated as a female body with the gate seen as a womb through which the literary character has to go through so as to assume the new life and subjectivity. Mongia, for instance, holds that the "forests of the Congo are described by Marlow as 'virgin' […] Both Patusan and the Congo are regions of excess; the tangled, rich forests shrouded in mist create damp, hazy cocoons around those within. Topography is expressed in terms of the female body" (139). What is more, Le Comte asserts that, while perceiving the place of death as a figure of woman full of excess, "Milton has made it clear that sexual frustration is a part of hell" (78).

Considerably in "Heart of Darkness" the river Congo, with plentiful obstacles in it, also functions as a gate. It is the entrance that is extremely arduous to pass since its current is incessantly pushing Marlow, and all those who wish to advance higher, backwards into civilization, as though the river was struggling to eject them from the interior, and by doing so, guard them from succumbing to temptation that characterizes the wilderness. Marlow's sluggish journey upstream through the gateway definitely facilitates the process of distinguishing what the African interior really is. The expedition finishes with the meticulous comprehension on the part of Marlow that the river flows away from the genuine heart of darkness, that is why, the colour of the river Congo is likewise exceptionally important. It is brown on account of the fact that it flees the core of murkiness and evil, assuming in the process some aspects of its contamination.

The impression of hindered traversability is likewise effectively achieved by attributing the Miltonian hellish gate with such expressions as "of adamantine rock," (PL II.646) "Impenetrable" (647) and "impaled with circling fire" (647). Besides, the number of layers reinforces this sense and finally the figures of infernal guards, taking on disguise of "a formidable Shape," (649)

virtually shatter the opportunity of escaping this horrid region. The infernal door acts as the place of verbal controversy between him and his close relatives, viz., Sin (Satan's mistress and a loyal friend in conspiracy against the Omnipotent) and Death (the fruit of their erotic liaison), the shapes which are initially reluctant to let him pass but, after a flood of spellbinding rhetoric smelling of emotional touches, they willingly escort him to the brink of Hell. Accordingly, but for his unshakeable resolve Satan is capable of trespassing the hindrance, availing himself of "the diplomatic manoeuvrings at Hell's gate" (Samuel 18). The vision of his trespassing the infernal, almost unassailable gateway is a faultless manifestation of his exceptional determination in achieving his vile objectives. From this point they, the reconciled infernal family symbolizing the imitation of Divine Trinity, descry "the hoary deep, a dark / Illimitable ocean, without bound, / Without dimension, where length, breadth, and height, / And time, and place, are lost, where eldest Night / And Chaos, ancestors of Nature, hold / Eternal anarchy" (PL II.891-896). Satan is at last at large and commences his flight towards the moral obliteration of the first people whom the epic voice warns in words: "*Woe to the inhabitants on Earth*" (PL IV.5).

Moreover, Fyodor Dostoevsky accentuates an imperative function of the gate in the old Karamazov's household as important for the overall narrative structure of the novel. It is achieved on account of the significance of the very door (especially its being open or closed at the time of parricide). Supporting the argument with the assertion made by Gerigk that the Russian novelist "visualizes Fyodor Karamazov's house as a body of circumstantial evidence. The house is never perceived from the viewpoint of a visitor who is just looking around," (181) it appears an appropriate approach to hold that the door, as a constituent of the house that indicates "the center of Fyodor Karamazov's specific 'life-world'" (181) is likewise attributed with potential to reveal truth or lie about the crucial event occurring in the household. What is more, it is advisory to acknowledge that the miscarriage of justice experienced by innocent Dmitry that unfolds before a reader's eyes revolves around a falsehood, committed utterly inadvertently, by Gregory. He is the one who, being cataleptic precisely at the time of patricide passes a genuine (as far as the outcome is taken into consideration) yet based upon non-empirically oriented opinion (as if having a vision, Dmitry asserts that Smerdyakov "killed father after I'd run away, while Gregory was lying unconscious. I see it all clearly … He tapped the signal, father opened the door for him" (BK 652)) that the door had indeed been open at the moment he observed Karamazov's son fleeing the house.

The first reference to the specific door is brought to the reader in Chapter 9, Book III, called "The Sensualists," that apart from allowing the reader to perceive it as a barrier between Dmitry and his father, it likewise indicates the old man's proclivity for alienation and lack of desire to interact with other people. The narrator holds that:

> As Dmitry, after bursting into the room, stopped for the second to look around, Gregory dashed around the table to the opposite side of the room, closed *the double doors* leading to *the interior* of the house, spread his arms crosswise, and stood there barring the entrance with his body, looking determined to defend this passage, as they say, with the last drop of his blood (BK 182-183 (italics mine)).

This excerpt emerges as imperative on account of its potential to draw an analogy between the old Karamazov's house and both Satan's Hell and Kurtz's jungle; all those spatial entities are presented to the reader as divided into sectors or circles with passages between them. As the Miltonian den of anguish is marked with utterly clashing weather elements and the infernal gate leading into Chaos, the interior section of Fyodor's household, as it has been

indicated in the passage above, is defended at least by three independent gates (the double doors inside and, what is obvious the front gate). The Conradian jungle is likewise demarcated into stations, with the Inner Station at the centre. The subsequent mention of the door emerges in the Chapter 6, Book V, called "Still Unclear," that offers a reader a verbal controversy between Ivan and Smerdyakov (technically it is similar to the conversation between the Miltonian Fugitive and members of his family at the gate of Hell):

> 'I believe you're an awful idiot,' Ivan said, rising abruptly from the bench, 'and certainly a terrible, crooked monster …' He walked to the gate and was about to pass through it into the garden when he stopped, turned back, and looked at Smerdyakov. Then something strange happened. Ivan's face twitched spasmodically; he bit his lips, clenched his fists, and in another moment would have pounced on Smerdyakov. […] Ivan suddenly looked at him in bewilderment, turned silently away, and entered the gate (BK 364-365).

Importantly enough, the door dividing the old Karamazov's kingdom and the rest of the world assumes the role of a silent witness of animosity spawning between people dwelling in this specific place that naturally assuming its owner's mentality becomes, the house of the dead, in consequence of the fact that it was designed for five more people, and what is more, those who exist there are shown as wishing to instantaneously flee it. Like the Miltonian Hell, it is the heart of alienation, detestation and iniquity. Yet, no matter what objective dissimilarities between places of existence of embodiments of the archetype of evil genius, it is an undeniable fact that gates are a sign of their possessors' iniquity that, analogously to layers constituting their material world, is marked with multilayeredness and profundity.

It is indeed "a feat," as it is held by Gerigk, "of Dostoevsky's storytelling that all evidence is grouped around a single detail, namely, the question whether the door had already been open when Dmitri ran away from the house of his father" (187) and it is not a coincidence that this spatial element plays such a crucial role since, as with other examples of gates, it is the element of the constructed reality of the novel that indicates on one hand Fyodor's steadfastness in iniquity and on the other Dmitry's potential for trespassing established rules and his hyper-active personality.

5.6. Hell – a Place or Mind?

> Me miserable! which way shall I fly
> Infinite wrath and infinite despair?
> Which way I fly is Hell; myself am Hell
> [...] only supreme
> In misery – such joy ambition finds!
> (PL IV.73-75, 91-92)

Finally, the analysis of the Adversary's abode steers a reader's steps to the moment during which the archetype of evil genius does succeed in perceiving the gravity and inevitability of his fallen condition. It dawns on him that wherever he betakes himself and whatever he is up to the spiritual Hell is invariably with him no matter how far from the physically limited Hell because of the fact that the traditionally perceived material place of death and suffering is inevitably being transformed by the conception of Hell as a spiritual state of

mind. Perceived in that light Tillyard accentuates that fact that the "meaning of the poem is not the story told, the statements made, the philosophy stated, but the state of mind" (239). There is not any uncertainty as to the fact that the same premise can be assigned to both Kurtz and people in the Karamazovs' household. Like the Conradian incarnation of the archetype of evil genius, this "colonial greed, seen naked," (Bernard 161) is willingly immersing himself in the depths of "the lurking death, […] the hidden evil, […] the profound darkness of its [jungle] heart" (YS 92) accepting his hell-within profoundly and fervidly manifested in his parting words, Fyodor Karamazov and his sons unanimously engage themselves in iniquity and mutual hatred that is in excess in their hearts.

Milton categorically defines the impossibility of escaping one's state of mind being fixed with the specified arrangement, place-mind, from the beginning of the epic, and especially from the moment Satan does recognize God's punishment and his unavoidable condition, justly imposed upon him. "Which way I fly is Hell; myself am Hell" (PL IV.75) shouts infuriated Satan while experiencing the delightful vision of Eden. Significantly, such an approach stands in contradiction of a medieval insight upon Hell. This tradition, quasi-mockingly suggested by the Old Karamazov in words: "'What hooks? What are they made of? Are they iron hooks? Is so, where were they forged?" (BK 30) unconditionally links the physical place of the damned with an existence of a sinner and the punishment per se in view of the fact that one has to be physically immersed in a tangible locus so as to suffer a just chastisement, always perceived as the token of God's ire – "No, even if they didn't exist, those hooks, *il faudrait les inventer*, even especially for me, because you can't even begin to imagine, my boy, all the disgraceful things I've done," (31) yells Fyodor as though in a delirium. Conversely, being positioned outside this entity, or even the given circle, the castigation cannot be imposed whatever sins one committed. Milton's approach to it, however, tends to link consciousness of misdeeds, experienced by Fiend, not with the physically limited place (even though it indeed portrays Satan's inner suffering) but rather the condition of a soul which leads to disparity as the corollary of sins.[106]

The comparable attitude is detected in teachings of the Elder Zosima who, holding that Hell equals in its essence the agony connected with incapability of loving, asserts that for those in Hell it is unattainable "to escape the spiritual torment because it is within, not outside, them. And even if they could escape it, they would, I believe, become even more wretched," (BK 432) as pertinent to Milton's Satan who becomes iniquity incarnate after having come back from his mission of moral obliteration. Thus, being in Hell-mind equals being "in Hell, regardless of where in the universal space it finds itself as a given moment," (24) argues Błaszkiewicz. Besides, it is of significance to incorporate here the most reliable character's view upon the fundamental shift between the older tradition accentuating sheer corporeal punishment upon a sinner and the newer one emphasizing the spiritual dimension. Ivan's Devil, instantaneously after having presented to Ivan one of possible ordeals inflicted upon sinners in Hell (a sinner – a thinker and philosopher who rejected all values in the world – is to walk a quadrillion kilometres in the hereafter), puts it in such a way: "Before, we had all kinds, but nowadays they are mostly of a moral nature, like a guilty conscience and all that sort of nonsense. That, too, was influenced by your humanization of mores […] Nothing but harm can result from such reforms. The good old hell fire was much better" (BK 863).

[106] Significantly, Milton is heavily drawing on a wealth of examples of the underworld, and, accordingly, it is possible that vision of his Hell as a powerful state of mind "might equally well have come from," as it is asserted by Potter, "Thomas Browne's *Religio Medica* 'every Devil is an Hell unto himself' or Fairfax's translation of Tasso's *Jerusalem Delivered*" (85).

Consequently, relying on the modern way of thought, Milton's Lucifer, existing physically in God's Empyrean and even being perceived as the second best, is mentally and emotionally in Hell that surfaces as a powerful force in his existence governing him from the moment the first thought of rebellion enters his mind. As it is expressed in Stocker's words, "Satan is locked in the perpetual stasis of egotistic evil. For him all places, like all times, are the same" (70). This reflection is applicable to Foe since his resolve towards iniquity enmeshes him in a net that "like a devilish engine back recoils / Upon himself" (PL IV.17-18) conductive to the disgusting sense of revulsion and uncertainty. Putting it clearly, he is immersed in Hell-mind, that is closely correlated to a physical place acting here as a tangible projection of a given state of mind, owing to his intentions and deeds that stand in stark contrast to those committed by loyal angles of God. In consequence, Foe is entirely at a loss while struggling to escape this sort of Hell that invariably brings pain and agony of memories.

Before leaving the physical Inferno, Satan does not appear to be cognizant of the fact that in deceiving himself about his actual situation he unintentionally fulfils God's judgment. The perception of his condition dawns on him the moment he reaches Paradise wherein "he," in line with Waldock, "has brought Hell with him in his breast" (86). The epic voice steers a reader's attention to Satan's struggle by asserting that:

> The Hell within him, for within him Hell
> He brings, and round about him, nor from Hell
> One step, no more than from himself, can fly
> By change of place (PL IV.20-23).

He realizes for the first time that the Hell he brings with himself is ultimately a desperate state of mind, a hell-within. As Błaszkiewicz asserts, "it is, nevertheless, important to see that his version of 'Hell – the state of mind' springs not just from a psychological progress, but from the presence of the actual physical Hell in the poem" (27). This is the moment whereby Satan, regardless of a reader's assumption on his heinous fall, shows off by an immediate recovery and feels strong enough to commence his evil cause. "The mind of Satan is a richly populated kingdom," (89) allegorically pronounces Belsey by referring to Fiend's steadfastness. Although Fiend is worshipped as an idol, he is inwardly plunged into thoughts and despair betokening his hell-mind. Satan is haunted both by the memories and hatred of his damned condition: "Now conscience wakes despair / That slumbered, wakes the bitter memory / Of what he was, what is, and what must be / Worse; of worse deeds worse sufferings must ensue," (PL IV.23-26) it all is accountable for his being more and more plunged into ludicrousness.

In Hell wherein, according to Grossman, Foe "attempts to understand, structure, and test his environment seem admirable," (32) absurdity and topsy-turvyness are revealed in the most profound shape as a result of a few noxious incidents which occur to Milton's Satan after his quasi-victorious arrival at his genuine home. First of all, he is depraved of his intrinsic ability to fly owing to his assuming a form of a snake; he is absolutely at a loss while trying to escape from pain and suffering. From this time forth he cannot deploy his eloquence, either. "The absurd, in its purest form, attempts to remain dumb" (Camus 8). But, more importantly, he is perceived as thoroughly conquered by his desires and wounded ambition; he is forced to devour ash pervading the lowest section of Hell – "they, fondly thinking to allay / Their appetite with gust, instead of fruit / Chewed bitter ashes," (PL X.564-566) declares the narrative voice.

Satan at length becomes what he consumes – the Hell-incarnate – and in extremis his authentic subjectivity is displayed in its entirety. The process is, unquestionably, triggered through the sense of hearing, sight, and touch. The epic voice delineates Satan, a prey to sensuousness, in such a way:

> So having said, a while he stood, expecting
> Their universal shout and high applause
> To fill his ear, when contrary, he hears,
> On all sides, from innumerable tongues
> A dismal universal hiss, the sound
> Of public scorn; he wondered, but not long
> Had leisure, wondering at himself now more;
> His visage drawn he felt to sharp and spare,
> His arms clung to his ribs, his legs entwining
> Each other, till supplanted, down he fell (PL X.504-513).

Thus although the vision of Satan in Hell is an absolute reversal of the image of Lucifer in Heaven, Fiend, due to plummeting to a vicious circle of absurdity,[107] is capable of shattering the bondage of lies and hypocrisies he was forced to carry, as chain mail and a mask, in the Empyrean. There is not any doubt that Kurtz experiences the same illumination while struggling to catch a breath and yelling his parting proclamation carrying with it the most unadulterated manifestation of his evil and acceptance of its burden.

Noticeably, in his new domain stigmatized with "perpetual unfulfilled search, unending grief, eternal deprivation of light and grace and satisfying rational meaning" (Daiches 174) demons' King is plundered of those two fundamental layers constituting his former, bogus, visualization, namely, his brainpower, since as it is hinted by Lewis "Satan's level of intelligence has sunk below zero, as this is tantamount to asserting 'Nonsense be thou my sense'" (qtd. in Werblowsky 8) while announcing his pronouncement underpinning his moral principles – "Evil, be thou my Good" (PL IV.110) and an apparel of a glorious archangel. Finally, Fiend, due to rebellion perceived as "a perpetual state of tension," (Camus 22) finds an inner harmony since his self is now perfectly corresponding to objects it yearns for – sin and hubris incarnate is a powerful magnet for a variety of shades of rebellion and sinfulness. Henceforth, he does not have to fake anything.

It is crucially important to emphasize the fact that the relation embodiment of the archetype of evil genius – his place of existence allows a reader to perceive the level of intensity of iniquity detectable in their hearts. There is not any doubt that the Miltonian Satan that in truth "dwells in *bottomless* perdition" (Grossman 46) is honoured to be the most convincing paragon of the archetype on account of the fact that he is the only one that is powerful enough to trespass the boundaries of his hellish realm. Both the Conradian Kurtz, the intrepid agent that "has been drawn to a breast," brimful with "forgotten instincts and the memory of satisfied desires," (Madsen 152) that is in its essence ruthless and outrageous, and the old Karamazov are unremittingly portrayed as being located within clearly demarcated frontiers without potential to cross them. During Marlow's audacious attempt to bring Kurtz back to the civilized world,

[107] The concept of absurdity as a fundamental constituent of Miltonian Hell facilitating the process of unearthing of genuine subjectivity was presented in the article entitled "Milton's Satan and his Sensuous Discovery of Genuine Subjectivity… towards Absurdity" at Surplus of Culture Conference organized by the Silesia University in Ustroń (2009).

he abruptly weakens and passes away, possibly, on account of his inability of escaping his beloved jungle that, for him, becomes a perfect manifestation of his interior; the lack of jungle equals the lack of air, energy, and aim to exist. Whereas, Fyodor Karamazov is depicted as ontologically belonging to the place of his existence; it is his realm wherein he spawns his evil and keenly embraces alienation. A reader is not lucky enough to have an opportunity to perceive him in any other surroundings (except for one excursion to the monastery at the beginning of the novel). Yet, despite their shortcomings, it is advisable to suggest the hypothesis that were they given the chance to consciously leave their spatial entities, they would, like the Miltonian Satan, experience the same level of intensity of hell-within wherever they could roam. In those three paradigms of iniquity the reality of Hell as a state of mind is in truth unvarying.

It is the author's intention to conclude the section upon a formative influence of space upon incarnations of the archetype of evil genius by incorporating an assertion issued by Panichas who holds that the:

> arduous wrestlings of soul, in concert with social anguish, are unending and consuming. The drama of the human soul in conflict with itself and with the world is a dynamic one; in this drama, as it unravels, the self encounters its self in other selves. […] Even as one escapes from the world, one meets the world again and again. […] There is no safe sanctuary for anyone except when in the grip of illusion. […] Feelings of hopelessness, disenchantment, ambiguity flow back and forth in an unpredictable and frightening pattern of emotion and thought (xvi).

Hence, it is impossible to escape hell constructed as one's mentality on account of the fact that no matter what one is capable of achieving the physical hell and the spiritual one are invariably the same state of mind that effortlessly spawns negativity and evil.

6. Conclusions

There is not any doubt that the Shakespearean "evil that men do lives after them; the good is oft interrèd with their bones" ("Julius Caesar" III.ii.76-77), the Miltonian Apostate's "Evil, by thou my Good (PL IV.110), the Conradian Kurtz's "'Exterminate all the brutes!'" (YS 118), and Dostoevsky's they "all pretend they detest evil, but secretly they all love it" (BK 779) open before a researcher the road of interpretation that leads to the conclusion that an irresistible reality of iniquity that "exists in the soul of man" (Stoker, *Dracula – The Un-Dead* 196) is composed of a wealth of threads that unite as a spider's web the literary personae that are accurately called incarnations of the archetype of evil genius. Hence, the preceding chapters of the dissertation have focused their respective attention upon Conrad and Dostoevsky's portrayals of personifications of the aforementioned archetype as silhouetted against and juxtaposed with the Miltonian King of Hell, Satan, perceived as the most precise harbinger of the given archetype. They have been analysed relating to that perfect epitome (the holder of all possible infernal, iniquitous attributes accountable for his assuming the apparel of the quintessence of that archetype) by means of a meticulous juxtaposition with, and assessment of, Satan's features revealed by either the Conradian Kurtz or members of the Karamazov family. In that light the hero from the epic *Paradise Lost* has been put adjacent to his less far-reaching associates by means of various strands.

Unquestionably, ideas expressed by three writers, whose artistic concepts seem worlds apart, do disclose common interests; they deal with archetypality and evil – threads that unite their literary characters – in the most profound manner. Enthrallment with archetypality, along with visualizations of iniquitous geniuses, seems to provide one with the decisive points of entry into the writers' interactions with, and reaction to, malevolence detectable in their epochs, into their multidimensional portrayal of its detrimental, yet the crucial function in the world of their times. Still, the author of the dissertation notes that in their handling with embodiments of the archetype of evil genius, Milton, Conrad and Dostoevsky's literary output has become inscribed in the broader discourse of archetypality including concerns upon iniquity, its significance and diverse functions. Thus, it is the moment proper to consider embodiments of the archetype of evil genius in relation to their innate partaking of archetypality and wickedness – assuming many shapes – as two factors showing them in their true colours.

Hence, taking recourse to conceptions of archetype and evil as sketched in the Introduction, the chief concern of the study has been to perceive the archetype of the evil genius and its incarnations as the symbol of wickedness and anything that is correlated to this notion. Being marked with vagueness and experiencing disillusionment – along with a creeping miasma of alienation – with the world he exists in, the archetype of evil genius is a character not only of an enormous intelligence, a psychological and physical strength, but also of an immense resolve for achieving his objectives, perpetually of iniquitous character. He comes forward as an excellent orator deploying his significant skill so as to secure his position of an idol; he spreads falsehoods, practises hypocrisy and temptation. Besides, being attributed with an exceptional charisma and influence, he is also endowed with a unique ability to make schemes or cunning so as to wrack chaos or annihilation of enemies by infliction of atrocities. However, as a character endowed with dynamism, he also endures a wealth of forces that progressively diminish his potential, plunge him into the Kierkegaardian "despair," and anticipate his collapse. Consequently, the archetype of evil genius goes through the rite of passage comprising such emotions as hubris, envy, vanity; passion and desire; hatred and

revenge; rebellion and negation, and eventually, evil. Yet, for all his power and resolve, he is destined to be fallen forever, despite the fact that all epitomes of the given archetype, unlike the Miltonian Satan, stand an opportunity of being partially exonerated and redeemed on account of their recognition and acceptance of their wickedness.

6.1. The Archetype of Evil Genius

While analysing incarnations of the archetype of evil genius as delineated by Milton, Conrad, and Dostoevsky, it is impossible not to perceive that indefiniteness emerges as one of the most significant features of their constitution. It is the trait of their subjectivity that permeates their existence profoundly.

The epic voice deploys a particular technique while depicting Fiend by references to a plethora of bits of rumour that are spread across the Miltonian moral universe. He is constantly talked about by such figures as God and Son, Chaos and other angels. And, even though the figure of Chaos, the Anarch old, defines the Infernal Rebel as "stranger," (PL II.990) there is not any doubt that all characters unerringly know the soaring figure of the Adversary very well, they all are absolutely aware of what Satan has done as well. What is more, Fiend himself is cognizant of an undeniable fact that those bits of rumour that are circulating with the speed of light facilitate the process of his acquiring the position of the well-known figure – "'Know ye not, then,' said Satan, filled with scorn, / 'Know ye not me?" (PL IV.827-828) shouts infuriated Foe while dealing with Ithuriel and Zephon. The narrative technique emerges as significant on account of the fact that the Conradian Kurtz is correspondingly introduced into the stage of the novella.[108] His identity as an embodiment of the archetype of iniquity – Marx asserts that masculine characters in Conrad's fiction "become archetypes that can be recast in stories that are terribly similar" (384) – given to the reader and Marlow alike by means of a wealth of insinuations and references, is predominantly associated with the agent's greatest aptitude, an enchanting eloquence. It is equally perceptible in his involvement with atavism and bodily vagueness; a position of indigenous people's idol, commitment of atrocities and location in the jungle.[109] Sørenssen precisely declares that:

> Conrad's description of Kurtz is predominantly *indirect*: through the stories and rumours Marlow hears about the ivory trader, through Marlow's voicing of his own expectations and reflections on these stories, and through the adulatory monologue of the Russian sailor (160).

In his painstaking process of getting know the nightmare of his choice Marlow reveals a surmounting difficulty in defining Kurtz with the medium of any human standards, which possibly stems from the fact that, according to Middleton, "Marlow's sturdy Englishness equips him with a world-view that is utterly at a loss to make sense of Kurtz's eloquent, depraved and multi-faceted self" (267). Indefiniteness is certainly Kurtz's greatest attribute

[108] At the onset of the last, concluding section of the dissertation it is required to note that even though similarities between examples of the archetype of evil genius outnumber divergences, the obvious differences (some distinct differences are, obviously, analysed in the text) are indirectly implied while the author of the dissertation studies a particular comparison.

[109] Apart from the examples of his being a genuine form of the archetype, enchanted Marlow accentuates Kurtz's mimicry and, more importantly, sight as well. The narrator asserts that "the meaning of his stare, that could not see the flame of the candle, but was wide enough to embrace the whole universe, piercing enough to penetrate all the hearts that beat in the darkness" (YS 151) and also, while experiencing a strange vision of the agent, Marlow shockingly admits that "while I waited he seemed to stare at me out of the glassy panel – stare with that wide and immense stare embracing, condemning, loathing all the universe" (156).

since multilayeredness allows him to adopt a plethora of disguises and, therefore, conceal his genuine emotions and intentions – Marlow even goes a little further and at one point of his narrative he shockingly assumes that for him Kurtz is "something altogether without a substance," (YS 113) "a being to whom I could not appeal in the name of anything high or low. […] There was nothing either above or below him, and I knew it" (144). He is "indistinct, like a vapour exhaled by the earth," (142) and "an angel or a fiend" (81). By referring to multi-faceted functions of Kurtz in the novella, Conrad strives to assert that owing to participating in a wealth of diverse roles – being in fact the manifestation of inconclusiveness that differentiates a literary archetype – the evil genius demands to be deciphered not only as an uncomplicated explorer blinded by African ivory. Functioning thus as an incarnation of the archetype of evil, his subjectivity is intricate and tinged with vagueness, till the last moment the reader and Marlow alike are unaware as to his true profession. What is more, the narrator is struggling with incongruities that distinguish Kurtz's existence – "I am unable to say what was Kurtz's profession, whether he ever had any – which was the greatest of his talents. I had taken him for a painter who wrote for the papers, or else for a journalist who could paint […] He was a universal genius," (153-154) utters bewildered Marlow.

Throughout the whole body of the narrative Kurtz, a "peculiar combination of emptiness and enthusiasm," (Johnson, *Conrad's* 87) easily assumes many shapes: he is an artist who painted a small sketch representing the woman who is draped and blind-folded, holding a lighted torch; he appears to be an entrepreneur who has "immense plans" and who is "on the threshold of great things." (YS 143) Furthermore, Marlow depicts him as an valiant traveller, a journalist, a musician, a writer, or he even could be a promising politician. But being in truth, "the fallen idealist," (Kurczaba 243) he is imprecise and sophisticated as an archetype itself, prone to constant alterations, he is straightforwardly called "a shadow insatiable of splendid appearances, of frightful realities; a shadow […] draped nobly in the folds of a gorgeous eloquence" (YS 155). Due to his universality, Kurtz reveals a potential of trespassing all barriers of defining; he can be anything depending on one's point of view.

Milton's Foe likewise undergoes the phase of transformation while on his mission of moral destruction, so eagerly availing himself of buffoonery.[110] Satan is seen as the archangel being next to God's throne, a leader of the rebellious, an inferior angel talking to Uriel, a toad composing outlandish dreams in slumbering Eve, and, eventually a slinking snake in Hell who along with his co-partners in insubordination are "all transformed" (PL X.519) into "a crowd of / Of ugly serpents" (538-539) that feel "themselves now changing" (541). What is more, to say that Milton's archetype of evil genius cherishes only negative passions would be a falsehood; on account of his being a hyper dynamic and multifaceted, indistinct figure, he experiences good ones as well, but they are, after the moment of indecision, eradicated from his mind utterly. His disposition cannot accept any positive emotion owing to his being a prototype of evil and an everlasting hell-within he relentlessly brings with him. This tendency facilitates the emergence of uniqueness which is being inscribed into their subjectivity.

[110] Indefiniteness emerges as the universal attribute of evil geniuses located in other works of fiction as well. For instance, Stevenson in his *Dr Jekyll and Mr Hyde* depicts, by means of Mr Enfield's narrative, the despicable character called Hyde: "He is not easy to describe. There is something wrong with his appearance; something displeasing, something downright despicable. […] He must be deformed somewhere; he gives a strong feeling of deformity, although I couldn't specify the point. He's an extraordinary-looking man, and yet I really can name nothing out of the way. No, sir; I can make no hand of it; I can't describe him. And it's not want of memory; for I declare I can see him this moment" (15). Interestingly enough, the mode of description of Hyde bears close resemblance to that of practiced by Marlow of Kurtz. They are both attributed with highly enigmatic personalities.

Poniatowska admits that "Heart of Darkness" deploys such a narrative technique that attributes Kurtz with "a more universal meaning" and grants him "a symbolic status," ("Beb Vuyk's" 303) undeniably the same can be referred to the Miltonian Satan. In truth, on account of being enthusiastically entangled with atavism and besides being brimful with primordial passions and forgotten impulses, they have an opportunity of becoming a living symbol, sucking from the primeval reservoir of wickedness those attributes which prove to be indispensable for their development of avatars of evil. As an evil incarnate, Kurtz indubitably proves to be a multi-layered character sumptuously endowed with a wealth of exceptional attributes and abilities which, in the long run, do not contribute to the implementation of elevated ideals of imperialism, but, despondently enough, they prompt and shape his malevolence nature.

Hence, there is the suggestion that similar approach can be adopted to those existing in Karamazov family whose temperament, in line with Smith, can be assessed as "a 'peculiar national form' of 'incoherence'" (69). In fact, looking from a different perspective, this "vile, earthly drive," (BK 351) "unholy Karamazov urge!," (1031) manifesting itself in an unrestrained physical passion that is so typical of their family is likewise responsible for all members of the family being attributed with mysteriousness or rather indefiniteness that allows them to assume a vivid expression of archetypal evil doers – Mikhail, divinity student, genuinely asserts: "Who the hell can explain you Karamazovs! How can a man realize that he has acted despicably, admit it, and then continue acting in the same way?" (103).

Consequently, as an incarnation of the archetype, being marked with vagueness, Fyodor Karamazov who, in line with the narrator, "was a very strong and obstinate man in some respects (see Lucifer's war-like approach during the battle in the Empyrean), in others he was surprisingly weak" (BK 120) (see Satan's doubts either while issuing his address to Sun in Book IV or while admiring a gorgeous Eve in Paradise) discloses the disposition that is analogous to his sons'. Dmitry is assessed by the public prosecutor as attributed with impossibility of being located "between the two extremes" (as the ordinary people are usually placed) since his wide-ranging nature is equally likely to take the role that of a righteous man (see Satan's counterfeit, yet clothed in sincerity, plead directed towards Uriel to show him a way to Paradise so as to be able to pay homage to the Creator by means of admiration of Adam and Eve, His last creatures, or a craving for sharing with a confused Eve the gift of immortality and supreme comprehension of human nature while escorting her to the Tree of Knowledge of Good and Evil) or "the obverse side of the coin, that is so revolting" (939) is so comparable to Ivan whose archetypality – introduced by means of an expression "a cloud of dust: the wind will blow and he'll be gone" (231) that is analogous either to Foe in Paradise and Kurtz in jungle – is divulged, strangely enough for an utterly rational human being, on the ground of his passion for Katerina with whom, on one side, he entirely falls in love immediately upon returning from the capital and whom, on the other, he detested so much that "he could have killed her" (817). What is more, both Smerdyakov and Alyosha are likewise attributed with ambiguity and mysteriousness that, for the first of them – at one moment he is accurately assessed as "an essence and combination of all existing forms of cowardice" (635) – it is manifested in the shape of aspirations that are marked with changeability, mystification and obscurity, whereas, for the latter, it is triggered by his vehement reactions to other peoples' (especially his father's) attitude towards those he cherishes the most. In that light, Alyosha is perceived as undergoing transformation, both inward and outward, when his parent starts to talk about Alyosha's late mother – "a gradual change had come over Alyosha's

face," (181) asserts the narrator and when he suffers the doubting phase, marked with scene of "transformation from a saint to a sinner," (458) after Zosima's demise.

Unquestionably, it is an utterly distorted family sumptuously gifted with all-embracing nature, concurrently covering two clashing abysses "that can accommodate simultaneously the most contradictory traits and the two infinities – the infinite heights of the most noble ideals and the infinite depths of the lowest festering degradation" that is "as indispensable to these unbridled and unrestrained natures as the sense of supreme nobility" (939). Significantly enough, the reality of the infinity of extremes materializes as an imperative attribute of the Miltonian Satan (an utter persistence in evil while addressing his demons, and a tentative moment marked with readiness to discard an iniquitous path while admiring bliss of Paradise and its dwellers) and the Conradian Kurtz (atrocities perpetrated upon the natives and a gentleman-like aspiration to earn money for his Intended) as well. Furthermore, it is necessary to acknowledge that in spite of uniqueness in its outlandish concoction of vagueness and proclivity for sensuous and moral evil, the Karamazov family is, as a symbol, in consonant with prosecutor's observance and juxtaposition with Western Hamlets (962), essential for the Russian sense of identity. Besides, the family members, owing to this trait, are envisioned as gifted with intrinsic dynamism that is indubitably pertaining of archetypal features allowing them to stop "dead in the middle of the wildest revelry, if the vision of that opposite abyss occurs to" (986) them. In truth, the archetypality of the family is founded upon a constant re-enactment of this drive that, like evil, is prevalent from old times and no matter who the member can be the one is stigmatized with this trait of character.

The subsequent attribute of incarnations of the archetype of evil genius – showing them in more prevailing shape – is an exceptional eloquence that is deployed by them so as to achieve certain objectives. Both the Miltonian Satan and the Conradian Kurtz, unlike the Karamazovs, employ it, first of all so as to secure their position of the idol, either of demons or natives. The first of those, perceived as a magniloquent Emperor of Hell, is first of all heard the moment after his collapse "with bold words" (PL I.82) blows apart "the horrid silence" (83) symbolizing their mutual sin of disobedience and ensuing fall. His expressiveness is attributed with "high words, that bore / Semblance of worth, not substance," (528-529) the feature of which is likewise found in Kurtz's oratory that "echoed loudly within him because he was hollow at the core," (YS 131) but which, astoundingly, "dispelled their [Satan's demons'] fears" (PL I.530). An enchanting rhetoric reveals a potential to be the Conradian Kurtz's most paramount capacity as well and through the prism of this, his subjectivity is profoundly exposed, and, more significantly, by means of it, he is ultimately assessed. First of all, Kurtz is a phantom with a powerful voice that impeccably reflects his subjectivity. He is, in his essence, "a shadow insatiable of splendid appearances, of frightful realities; a shadow darker than the shadow of the night, and draped nobly in the folds of a gorgeous eloquence" (YS 155). On account of this, he is brimful with charm that attracts as a magnet those he encounters. Enthrallment with the agent's voice is expressed by Marlow who, after Kurtz's demise, holds that one of the reasons for staying loyal to the nightmare of his choice is "his magnificent eloquence" that is thrown to Marlow – who is "seduced into something like admiration" (126) – "from a soul as translucently pure as a cliff or crystal" (152). Consequently, on account of possessing a captivating eloquence and prevailing personalities, both Satan and Kurtz are at least once referred to as if being eligible for leading an extremist party.

Furthermore, they employ their rhetoric to successfully enchant and seduce those upon whom, eventually, they readily exercise moral wickedness and atrocities. As the epic voice divulges, Satan, portrayed as "bent / On Man's destruction," (PL IX.55-56) does accomplish his wicked achievements by reason of his exceptional oratory, conniving and temptation, instigating moral annihilation to the blameless first parents – "Me first / He ruined, now Mankind; whom will be next?" (949-950) bemoans dejected Eve. Similarly, Kurtz's oratory escalates along with his infliction of crimes, the process of which is symbolized by "those heads of the stakes" (YS 130) encircling the Inner Station overflowing with "the devil of violence" (65). Yet, significantly, Satan's vocalizations invariably disclose a personality of the hyper-dynamic yet alienated character, a negation incarnate gifted with outstanding aptitudes, despite the undeniable fact that from the moment of his opening speech a reader gets to know him as agonizingly racked with unfathomable dejection – as the Kierkegaardian subject stigmatized with despair ought to be – disclosing the yawning chasm in his heart. In short, even though Foe eventually achieves what he solemnly oaths, his soliloquies unavoidably point to the "sense of loss, the hopelessness and the futile malice which make hell intelligible – and unbearable – as precisely a state of mind, a condition of the subject" (Belsey 89). He is, in fact, the perfect example of the subject that is relentlessly attempting to discover his shattered personality, the struggle bearing resemblance to an effort embarked on by other manifestations of the archetype of evil genius.

On the other hand, rhetoric exercised by the Karamazovs plays a slightly different role. Even though they do take recourse to oratory, by means of which they rather do not secure the position of an idol as is the case with Foe in Hell and the agent in the jungle. They, apart from Smerdyakov – "you're lying, you're lying again!" (BK 814), shouts Ivan – and Ivan – "What a low scheming crook, that Ivan of yours," (229) concedes the father to Alyosha – that are essentially marked with falsehoods and cunning, try to articulate truth that is buried deep under the layer of wickedness in their personalities. The father, Fyodor Karamazov, by means of buffoonery – "I'm a thorough-going buffoon, a born buffoon, which is like being one of God's fools" (52) – bearing a close resemblance to Satan's techniques of persuasion in front of a captivated Eve, attempts to voice the authentic profile of his subjectivity, marked with a longing for power. What is more, Dmitry, while using his language dotted with adoring expressions, divulges his unadulterated craving for Grushenka, seen in that light, he "is scrupulously honest, but sensuous and passionate" (101). In contrast, both Smerdyakov and Ivan, being in that context akin to the Miltonian Foe who primarily exercises his capacity for lying while dealing with Eve into "the heart" of whose "his words made way," (PL IX.550) practise falsehood so as to avoid responsibility for a patricide.

Nevertheless, whatever the reasons and functions, eloquence practised by incarnations of the archetype of evil genius allows them to be remarkably dominant and full of magnetism, especially Satan and Kurtz. Both proceed as prevailing leaders who effortlessly muster their devotees, and being attributed with exceptional gifts they assume the apparel of charismatic leaders for demons and natives. In Karamazovs' household, however, only the father and Smerdyakov (one of the most significant attributes of the illegitimate son of Fyodor is his ability to manipulate those he exists with, especially Ivan) are delineated as if having a genuine power over other members of the family wherein love, understanding and trust are replaced with hatred, disagreements and suspicions. As the narrative abundantly discloses, the father of the family is constantly racked, defined, and assessed, by such vices as licentiousness, ravenousness, buffoonery, despotism, and sensuality and whose atheism inflates his hyper-

active ambition. Accordingly, as it is asserted by Smith, analogously to “Satan’s titanic aspirations in *Paradise Lost*, the more adamantly Fyodor refuses the perspectives of others, the more desperately he reveals deep need for them” (69). Hence, he, in his essence, under the mask of tyranny mixed with debauchery, covers the unrealizable objectives, a feeble character blemished with a total lack of understanding of oneself. Owing to his approach he unearths his wicked identity partially while repressing those he encounters and with whom he exists. Amongst the most glaring examples of suppressing his sons’ freedom there are his interactions with Alyosha and Dmitry. The first of them, possible owing to his meekness, he treats like his possession and feels power over his vocation and destination in life while vehemently ordering him to leave the monastery – “Alexei! I want you to move back home for good! Today! Bring your pillow and mattress too, and don’t even dare set foot here again!” (BK 116-117) shouts furious father to his bewildered son. It is likewise manifested when the lady he covets, Grushenka, is involved – “Thank God he didn’t ask me anything about Grushenka, […] If he had, I suppose I would have been forced to tell him about meeting her yesterday,” (232-233) exclaims Alyosha full of trepidation. Upon him his father exerts both a physical and mental influence. With the latter he acts contemptibly by not giving Dmitry money he legally owns.

Apart from the above mentioned attribute, allowing them to augment their function of the idol or the authoritative figure, but also to struggle with a creeping sense of disillusionment with the reality they exist in (e.g. the Miltonian Satan vehemently rebels against elevation of Son, Kurtz inflicts atrocities upon the natives and by doing so he, possibly, discloses his disappointment with being so powerfully allured to their way of living and darkness permeating the African interior, and Smerdyakov Karamazov expresses an objection against both his inferior position at Karamazov household and his parentage by which he is humiliated – he “would gnash his teeth when reminded that he was the son of Reeking Lizaveta” (BK 994)), incarnations of the archetype of evil genius are likewise associated, and assessed by, other features that comprise their iniquity. The concept of rebellion and an ensuing negation materialise as other strands allowing a reader to perceive a similarity between embodiments of the archetype of evil genius. As regards revolt, it is the converging point between Satan – portrayed by St. Paul in the Second Letter to the Thessalonians as “the son of perdition, who opposes and exalts himself against every so-called god or object of worship, so that he takes his seat in the temple of God, proclaiming himself to be God” (II.3-4) – and Ivan Karamazov who can be treated as despondent subjects experiencing irrationality while confronting an unreasonable and inconceivable condition of their existence. Like the first of those riots against elevation of Son – “‘Only-begotten Son, seest thou what rage / Transports our Adversary? […] / On desperate revenge that shall redound / Upon his own rebellious head,” (PL III.80-81, 85-86) the latter is shown as the one for whom “submission would never bring […] happiness” (BK 247) and who cannot accept anguish of innocent children in a seeming perfect world, constructed according to God’s vision.

From the onset of the novel, Ivan is depicted as an atheist who “admits that he does not seriously mean what he says in them, and does it all for some strange, idiotic reasons” (103). He lives in a world of illusion in which “the place of the God-man appears the man-god, the ‘strong personality’ who stands beyond morality, ‘beyond the confines of good and evil,’ to whom ‘everything in permitted’ and who can ‘transgress’ all laws” (Mochulsky, “Introduction” xv-xvi); the vile existence which is permeated with intermittent encounters

and clashes with his alter-ego, the Devil.[111] Ivan Karamazov, whose "thirst for life emerges as a consciously articulated force […] a life-creating potency of incredible energy," (Kantor 194) is taken into consideration with an emphasis on his rational approach that is permeating his life-time philosophy summarized in a few words – "all is permitted". His decisive viewpoint, as the narrative gesture discloses, is tightly connected, and invigorated, by his rebellion "inspired," in line with McReynolds, "by dissatisfaction with the merchant God and his traffic in innocents" (32).

Yet, analysing the concept of rebellion as an indispensable section of an existence from a different perspective, it is essential to add that it plays a positive role as well. Both the Miltonian Satan and Dostoevsky's Ivan take recourse to this technique of persuasion not only to accent their disapproval with the status-quo, but also to defend their autonomy. They both abhor being treated as one of ordinary elements comprising the crowd of always-extolling angels in Heaven (Lucifer), or one of regular people constituting the Russian nation. For that reason Ivan, analogously to Kurtz, pens a controversial article that is "full of original ideas" but which "cuts both ways" (BK 76) and which, similarly to the agent's Report "vibrating with eloquence, but too high-strung" (YS 117) and packed with "the unbounded power of eloquence," (118) is brimful with dialectics in which Ivan does not believe and "laugh at them inwardly" (BK 89). What is more, revolt facilitates a painstaking process of unearthing their genuine subjectivity of those who are intelligent and brave enough not to agree with what is enthusiastically accepted by the majority. On account of mutiny, they stand an opportunity of exposing those subtle elements comprising their constitution that should be shielded since they are indispensable for their development as supreme evil characters.

Passion is another trait that is capable of showing parallels between the Miltonian Satan and incarnations of the archetype of evil genius, especially Dmitry Karamazov who, generally, is associated with sensuality, manifesting its insidious force by means of an inexorable desire. For him his obsession with passion is entrenched in his personality as blood that is circulating in his lovesick body. He cannot exist without a relation to women assuming in the novel sexual overtones since he is the eros incarnate finding its analogy with the Miltonian Foe while admiring in Eden the bodily shapes of a gorgeous Eve. Daiches asserts that "Satan as drawn by Milton shows the continual misuse of potential good qualities which become first distorted, then obscured, then perverted in an evil which is at last obviously repulsive. None of the other fallen angels is shown in this light" (169). The evil-incarnate, as a result of being alienated and progressively stripped of the last remnants of celestial glory, is smitten with passions despite his infernal intrepidity. As the narrative of *Paradise Lost* is being unfolded, a reader perceives at least three crucial moments during which Lucifer and later on infernal Foe reveals a prospective of inner transformation and revolving change of priorities.

[111] The figure of the Devil indubitably plays an immensely significant part for the structure of the novel. Belknap asserts that "the central, allegorical figure […] is the Devil. The Grand Inquisitor, who stands closest to the Devil in some respects, calls him 'a shrewd and fearsome spirit, the spirit of self-annihilation and non-being'" (*The Structure*, 26-27). The last phrase of Belknap's supposition, however, is crucial owing to the fact that, according to Milton's tenets shaping his moral universe, Satan due to his revolt is to be treated as non-existent. The scholar accentuates that a "greater or less involvement in self-annihilation, non-being, falsehood, cruelty, mystery, laughter, and distastefulness links Ivan, Smerdjakov, […] The Grand Inquisitor, […] to one another and to the figure of Devil. […] self-annihilation is an element of Karamazovism, […] but the massing of associations generates a presence which is more specifically diabolic" (31).

Two of those episodes are closely associated with passion which, as epic voice delineates, regardless of its initial fulfilment in turn consumes its subject and annihilates him utterly. The first one comes with the figure of Sin with whom – a reader is informed of this occurrence by means of Sin's harangue[112] – Lucifer is not only engaged in the rebellious design but in an erotic affair as well (Death is introduced as Satan's son). The second one comes forward at the encounter with Eve in Paradise when Fiend appears to be utterly enthralled by a sway of passion and sensuality. His sensory perception is stretched to its limits and, consequently, he experiences unconditional uncertainty as to his wicked objectives while admiring the gorgeous woman. Foe, the sworn destroyer, stupefied by the first woman's attractiveness, calculates rejection of a wicked course of action. Satan stands before stunning Mother of Mankind as a living corpse devoid of those aspects that constitute his subjectivity, namely iniquity and its derivatives. In truth, as during the encounter with Sin Lucifer in the Empyrean is eager to reject good while admiring Eve in Paradise he is apt to reject evil. In view of the fact that there is not any doubt that passion is the powerful force that can sway even the most steadfast character, it appears possible to propose a hypothesis that the same can be said of Dmitry – the one who begins to expose the aggressive, sensual nature of the Karamazovs smoothly governing his existential path.

In that light, passion and desire, emanations both of the Karamazov drive and archetypality, arise as the straw that breaks the camel's back and inescapably escort him towards collapse that, unlike for Satan, opens up the opportunity of redemption by means of suffering for atrocity which he did not perpetrate. Nevertheless, Dmitry's besotted disposition allows the reader to implant him in de Sade's concept of man replete with instincts whose destiny "is consummated in these strongholds of debauchery where a kind of bureaucracy of vice rules over the life and death of the men and women who have committed themselves forever to the hell of their desires" (Camus 42). It is the eerie locum where not only dissoluteness but also jealousy reigns.

Subsequently, hatred along with infliction of crime is the prevailing strand that places almost all possible varieties of supreme evil characters in the pantheon of evil geniuses. There is not any doubt that Milton's objective is to present his Satan as if being constructed of such negative emotions as hatred and yearning for revenge upon God. Hence, infernal King manifests his potential in such shapes as "power, hostility and hate, / Untamed reluctance, and revenge, though slow" (PL II.336-337) and invariably believes in the adage: "spite then with spite is best repaid" (PL IX.178). Appreciably, detestation acts as a factor unifying Foe with the Conradian Kurtz. As it is accentuated by Joffe, "Kurtz's psychotic hatred of those whom he dominates and exploits and to whom he is illegitimately bonded is expressed both in the written words, 'exterminate all the brutes!' […] and in all those activities […] in which the rampant ego seeks further and more extreme gratification until it loses itself in orgies or self-deification" (80). Conrad's evil genius is a depraved character that lets "ungovernable impulses of human nature go rampant to the point where it is impossible to wring oneself from the clutches of the unleashed anarchy" (Poniatowska, "Beb Vuyk's" 302). Finally

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[112] Sin cries to Satan:

> 'Hast thou forgot me, then, and do I seem
> Now in thine eye so foul, once deemed so fair
> In Heaven, when at assembly, and in sight
> Of all the Seraphim with thee combined
> In bold conspiracy against Heaven's King
>
> (PL II.747-751)

Kurtz's collapse, visualized as the outcome of loathing, mockingly disguised in the coat of colonialism and megalomaniacal scheming, is here analogous to Satan's deterioration as the icon of his wounded hubris plummeting him towards futile rebellion. Thus, it is significant to accentuate that Conrad, according to Middleton, "uses the story of Marlow's journey and of Kurtz's 'degeneration' as a vehicle for a critique which encompasses not only the dominant ideologies of imperialism but also the dominant accounts of subjectivity" (266). Therefore, with his eager involvement into infliction of aggression, he is indeed the evil personified that is effortlessly capable of reigning in a horrendously unbearable milieu of wilderness, mentally and physically subjugating natives and demanding their constant adulation. By means of Marlow's eyes, it is impossible not to perceive inherent evil that is looming large in Kurtz's identity and anything he is up to; it permeates his self utterly, transforms him both outwardly and inwardly and eventually explodes as a bomb shattering everything on its way.

Significantly enough, a harrowing sensation of odium plays the role of the subsequent strand uniting members of the Karamazov household in their unanimous path towards perdition as well. Hatred is so ubiquitous in the meanders of familial relations that the reader is welcome to accept the fact that Dostoevsky wishes to elevate it to the position of symbol. Accordingly, the father, as the core of evil in his family, is many a time presented as the one who disseminates resentment into hearts of his sons who, as inheritors of his vile legacy, are at a loss while struggling to discard its pernicious force. In that light, Ivan, who is accused of his own father that he has arrived at the town to loathe him and whose eyes are "sly and full of contempt" (BK 179) and for whom the father's house is partaking of repugnance, tyranny and unfairness (as the Empyrean is for envious and rebellious Lucifer) is akin to Dmitry who, owing to feeling being treated discriminatorily, is many a time "looking at his father with unutterable contempt" (93) that climaxes with the slander – "Should he be allowed to go on defiling the earth with his existence?" (94). Furthermore, Alyosha is not spared from its clutching that is vividly manifested in his handling of the abominable moment of rejection of the Elder Zosima's sanctity. Dmitry and Ivan's revulsion for their parent is likewise vociferously echoed in Smerdyakov's twisted attitude that is brought to the fore by Fyodor himself during his conversation with Ivan by asserting – "I know very well he hates me, just as he hates everybody, including you, even though you have the impression that he thinks highly of you. And he certainly despises our poor Alyosha here" (174). Unquestionably, apart from the father who, owing to his position as an instigator of the Karamazov drive, is perceived as nucleus of loathing in his family, Smerdyakov effortlessly assumes the role of its most vigorous disciple owing to the fact that he has in contempt not only everybody else but, principally, his own self. His half-bothers, subliminally, select him to commit a repugnant deed. He is their embodied temptation and personified sin. "Ivan's *murderous thought* was transformed into Dmitry's *destructive passion* and into Smerdyakov's *criminal act*. They are guilty actively, Alyosha passively. He knew and permitted it, *could have* saved his father and did not," ("Introduction" xix) argues Mochulsky. This sinister caricature of a man commits, in the end, suicide, the most vehement act of defiance against God, the source of life. Dostoevsky's portrayal of the illegitimate son of Fyodor as a genuine executor of a revolting act is much more complex and thereby enthralling. It is the vision of an appalling shape endowed with an exceptional proclivity for sneakiness, faking and lack of any moral qualms.

In the Introduction, the concept of the literary archetype of the evil genius is being constructed, according to which the embodiment of wickedness is stigmatized with an overwhelming alienation, characterized chiefly by normlessness, which, according to the critical social theory,

is the lack of commitment to shared social conventions of behaviour and self-estrangement. Accordingly, along with evil, eloquence and powerfulness, alienation is inscribed into his subjectivity and relations with the surrounding reality. The evil genius experiences his alienation profoundly and on various levels. It becomes, at times reluctantly, an accepted way of life; iniquity demands of him being alienated.

Generally, the Miltonian Satan undergoes at least three forms of alienation that demonstrate their force while being on the mission of moral annihilation of Adam and Eve. He experiences moral, spatial, and psychological (social) isolation. The first of those is closely correlated with his premeditated defiance against God perceived in the moral universe of the epic as the Giver of meaning and life. Hence, on account of his disobedience, his name is changed (from Lucifer into Satan); he assumes the status of non-existent in the matrix constituting proper relations in Heaven, and he is eventually plunged into the moral alienation without a direct correlation with his Creator – he is "alienate from God" and "Spirit accursed, / Forsaken of all good!" (PL V.877-878). The subsequent shapes, allowing a reader to draw a strong analogy between Foe and other incarnations of the archetype of evil genius, especially the Conradian Kurtz and Smerdyakov Karamazov, are the geographical and social alienation. A few times the spatial alienation is brought to the fore as a welcoming element in the agent's existence. He usually "as a rule […] wandered alone, far in the depths of the forest" (YS 127) and his disposition bears a close resemblance to Fiend who is slandered by Gabriel in such a way: "But wherefore thou alone? Wherefore with thee / Came not all Hell broke loose?" (PL IV.917-918). The noun 'rule' appearing in Marlow's proclamation emerges as a crucial link between two paragons of iniquitous geniuses since they both are to be treated as willingly grasping this form of alienation. It defines their mode of existence, saturated in wickedness and crime that are practised in a more sophisticated manner while being alienated.

In truth, alienation endured by Fyodor Karamazov and his offspring augmenting their anguish is likewise the thread that unite them in unearthing of their iniquitous disposition. It is the attribute that facilitates the process of discovering their twisted subjectivity and, like for the Miltonian Satan, it assumes the shape of powerlessness, cultural estrangement and social isolation. In that light, it appears relevant to note that Smerdyakov – utterly alienated from his half-brothers by those constituents that shape a societal formation of a human being such as origin, temperament or even material resources – especially after Ivan's departure, feeling browbeaten by his powerlessness is ontologically akin either to Ivan who, instantaneously after having arrived at his father's house, is "anxious not to have anyone about him" (BK 806) or Dmitry who, on his passionate path of existence is likely to find only "Death and loneliness!" leading him towards "a stinking alley" (208) of his desires and hell-within. Besides, Smerdyakov's alienation is comparable to Alyosha's who, after his spiritual teacher's demise, suffers an intolerable alienation inflamed by inner distress[113] or their parent who, many a time is being referred to as the lonely sovereign of his household whose state of mind is summarized by the public prosecutor in words: "it is total isolation – I would even say a deliberately hostile isolation – from society, an attitude that may be summed up thus: 'Let the rest of the world go up in flames as long as I am fine" (934). Yet, although the illegitimate son is horrifically plunged into the abyss of alienation

[113] St. John of the Cross, the Confessor calls such a moment "black night of faith" or "dark night of the soul" that in line with the Doctor of the Church "stands for the will of a soul devoid of any created things, severed from them and alienated" (Wojtyła 80). There is not any doubt that after having endured two phases of distress, firstly after Zosima's demise, and secondly at the moment of his spiritual teacher being ridiculed, Alyosha is plunged into the dark night of his soul that is revealed to the reader in the shape of his rebellion against God.

and irritation that, in turn, enhances his seeming superiority over his brothers, his affiliation with them is indubitably profoundly formed. Hence, there is not any doubt that the narrative gesture permits a reader to indicate alienation willingly, rather than not, embraced by incarnations of the archetype of evil genius as the prime component of their personalities designating in that manner the irrevocable wound they all carry with them as an expression of their hell-within that, in turn, pushes them into iniquity.

Evil and unavoidable collapse emerge as the last, yet one of the most imperative, threads that disclose a comparison between the Miltonian Satan and other paragons of the archetype of evil genius. Generally, the author of the dissertation wishes the study upon Milton's Satan, "'Author of Evil, unknown till thy revolt" (PL VI.262) to be perceived as an element in the broader discourse upon evil, the reality recognised by the poet, first of all, as mutiny against the assigned place in the Great Chain of Being composed of "bounds / Proportioned to each kind" (PL V.478-479) of God's creatures. What is more, the analysis attempts to confirm the premise that the defiance against the position proper for the development is invariably correlated with such idioms of iniquity as hubris, envy and detestation, the inevitable corollary of revolt and an excruciating alienation. Finally, by means of the study of Satan's inclination for wickedness the author endeavours to define the great Puritan's vision of evil as ontologically associated with the concept of non-existence – "Heaven casts thee out / From all her confines; Heaven, the seat of bliss, / Brooks not the works of violence and war," (PL VI.272-274) decrees the archangel Michael. Perceived in that light, Milton's Satan is a powerful visualization of the poet's comprehension of the reality of iniquity. There is not any doubt that whatever infernal King accomplishes, utters, or thinks, it is utterly cloaked in wickedness. He discloses the obstinacy in evil and on account of this fact he does not wish to be condensed to an unsophisticated embodiment of iniquity, regardless of the fact that his eternal collapse is predestined – "they themselves ordained their fall," (PL III.128) asserts the Omnipotent. Satan is indubitably the sole instigator of evil – similar to God who creates life, light and is Father of Good – spreading as a pestilence throughout the universe.

By putting the words into furious Satan immediately after his fall, Puritan is explicit in showing a genuine task of fallen angels, in the broad sense of Satan's comprehension:

> 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 to find means of evil (PL I.159-165).

What is significant in the above harangue delivered to flabbergasted demons is the approach, the concrete plan of action which is outlined in it. It contains Satan's searing exposé and exposition of future existence in Hell, their new home. Fiend's presentation is as clear-cut as it can possibly be: evil shall be our good forever on, there is not another option in view of present exigencies. Hence, according to Camus, the rebel, as the most conspicuous paragon of the archetype of evil genius, "has only chosen this path because good is the notion defined and utilized by God for unjust purpose" (48). What Satan attempts is to convey the message that as in Heaven they succeeded to activate evil surreptitiously, from this time forth, in

the den of sadness and death, they are welcome to spread iniquity candidly as much as they wish, and by doing so they are bound to fell pleasure and happiness. Apart from initiating wickedness, Satan as the ringleader and guarantor of the given archetype, is perceived as the one who inspires others to follow his path. In reality, he is, according to Werblowsky, "unrelentingly wicked, nay, that he is Evil" (4) and in line with Huntley who claims that "Satan, the adversary, we all recognise, is unequivocal evil in his steadfast pursuit of everything which is opposite to the good" (8-9). Consequently, iniquity portrays in the most profound manner Satan's identity. It is his signature and coat of arms.

The vision of Satan who fervidly shouts: "Evil, by thou my Good" (PL IV.110) is even more infuriated and iniquitous than the one shown in Hell; his evil is not only grounded on passion and impulse but, first of all, on reckoning. Henceforth it is for him the matter of cautious preference which stigmatizes Foe's further quest for revenge and subjectivity. Fish avows that wickedness "is not a thing; it is a state of being which exists only in and for the will that chooses it; it is the voluntary breaking away from God, a voluntary metamorphosis of the self from unity with God, and therefore with the good, into an isolated bit of evil" (144). In Book IV, in truth, the reader stands an opportunity of perceiving the complete circle of Satan's alteration from evil to good and finally to the more profound iniquity. Here, archetypality meets with evil in the most profound manner. Gardner goes even further and acknowledges that "Satan's career is a steady progress from bad to worse and ends with his complete deformity" (99).[114] After the address to Sun, Foe, with only one exception in Book IX, does not succumb to any hesitation as to his evil path and as a machine he continues his solitary mission of destructiveness. But, on the other hand, he is bound to be collapsed owing to the fact that "to the extent that he increases in power and genius, the power of evil increases in him" (Camus 48). Iniquity, in truth, is an irresistible force that pushes him into frenetic activity, and it finally devours its victim. Yet, Satan is focused upon shunning God and devising ill repeatedly as an addict who cannot exist without the thrill of indulging himself in wickedness. Hence, evil is ontologically connected with conscious running from the Giver of truth and the good; Foe, as an intrepid and unremitting rambler on his journey is perceived as the one who eschews and flees his Creator. Besides, apart from fleeing the Omnipotent, and, as a consequence of it, Satan is bent on searching unity with Adam and Eve on the mutual ground of evil. In fact, his potential for iniquity is so enormous that he desires to place some amount of responsibility for it on the first people's shoulders, hopefully for them not yet fallen. And, finally, it is what he accomplishes. At the end both are fallen, with one slight difference – "Satan ends in a resolve to do evil, Adam, in self-accusation" (qtd. in Muldrow 70) and in finding God's grace.

Milton's Satan – that is "negatively defined by his standing in antithesis to the accumulated ideas of Christian heroism which runs through the poem" (Sanders 231) – is indeed a literary character that is in his essence a hopelessly constructed imitation of the Omnipotent – e.g. as during the debate in Pandemonium "Satan accepts the perilous journey through Chaos to Earth" to morally obliterate the first parents, "so in the council in Heaven the Son alone dares sacrifice himself for the redemption of Man" (Tillyard 247) – regardless of the fact that he is an outright malevolent figure lavishly endowed with exceptional capacities enabling a reader to perceive him as a heroic character whose "emotions are human and powerful because

[114] Camus holds that Milton's Satan's abhorrence of "death and of injustice will lead, therefore, if not to the exercise, at least to the vindication, of evil […] In order to combat evil, the rebel renounces good, because he considers himself innocent, and once again gives birth to evil" (47). As it seems, Fiend is trapped in the viscous circle of iniquity he has triggered into existence.

the poet drew that dark power from the depths of his own psyche" (Russell, *Mephistopheles* 97). Mr. Lewis accurately presents diminution of once-bright cherubim by asserting: from "hero to general, from general to politician, from politician to secret service agent, and thence to a thing that peers in at bedroom or bathroom windows, and thence to a toad, and finally to a snake – such is the progress of Satan" (qtd. in Gardner 99). Yet, in lieu of his being feeble, sceptical and diffident, the author of the dissertation perseveres in his intention to consider Milton's Arch-Fiend as a legitimate hero of the epic, his shortcomings and misgivings – the indication of his being dynamic and non one-dimensional archetypal iniquitous mastermind – can never entirely overshadow his magnificent aptitudes. They only prove that great Puritan's Foe certainly share attributes with the Cartesian evil genius that is less powerful than God, but he is a character of great resolve lavishly endowed with superb prowess.

As it has been held at the beginning of this chapter, epitomes of the archetype of evil genius are endowed with outstanding magnetism. Kurtz's charisma, however, is not only accountable for his deification; it is equally responsible for his immersion into obscurity of the jungle and ensuing degradation, perceived as an omen of the inward progressive movement of a subject towards self-discovery, the concept advocated by Kierkegaard who, in his philosophical works, treats life "as full of fear and absurdity, likewise filled with torment" (Popkin and Stroll 506) but who also accentuates the fact that "a man alone is not capable of observing that what is certain and only by means of extraordinary occurrence is he likely to grasp the knowledge of it" (509).

Therefore, Kurtz's evil is on the one side constituent of his multifaceted subjectivity, but, on the other, it becomes the influential apparatus of reigning ideology. In truth, Kurtz's inclination for iniquity does not only inflict pain upon his emotionally-leashed devotees, it equally brings psychomoral as well as physical obliteration to its possessor. Hence, it becomes absolutely true what is said of him by Madsen who notes that the Conradian evil genius's existence fluctuates "from an elevated European civilizing mission, through the expansion of power in Africa, to terror when facing death" (143) being, in essence, the most conspicuous paragon of evil genius in Conrad's writing and, by means of Kurtz's portrayal, "Heart of Darkness" becomes the tale of ultimate deterioration of human culture. Besides, as it is accentuated by Krajka, "Kurtz's life exemplifies first of all an ethical and psychological deprivation of a man, moral emptiness and a victory of barbaric instincts over humanity" (*Konteksty kulturowe* 33). Yet, despite his morbid engagement with primordial iniquity and darkness of both his soul and the encompassing wilderness, an embodiment of evil, unveils glimpses of positive approach as soon as he divulges his profound comprehension of iniquity of his performance, and by doing so he confirms his intrinsic dynamism that is partially accountable for his attractiveness and enthralment on the part of a reader. Hence, it is requisite to perceive Kurtz not only in the light of his willing immersion into iniquity, but, also as a searching-for-truth-in-evil character that eventually becomes the genuine manifestation of the concept supported by Kierkegaard, according to whom a man can "become great […] in proportion to the greatness we fight against" (qtd. in Bloom 81).

Accordingly, *The Brothers Karamazov*, that is, in its essence, "an extraordinary psychological investigation of a number of different personalities in conditions of extreme stress," (Gaskell 137) torment, suffering and moral collapse, consider those features of their multifaceted psycho-moral constitution that, like the Karamazov drive, imbue them with a foundation for their sensuality-and-iniquity-ridden existence. They definitely allow them to initiate and accomplish

Kierkegaard's interior progressive movement.[115] Their resemblance to the Miltonian King of Hell, stigmatized with evil, avarice, pride, hatred, and alienation is indeed astounding, and as it is held by Cherkasova their "devastating excesses, cruelty, lust, and heartless indifference spill over the boundaries of their household and irreversibly damage other people" (93).

Nevertheless, it is of significance to put the accent on one fundamental difference between the Miltonian Satan and incarnations of the archetype of evil genius. Being obstinate in wickedness till the end, Fiend does not grasp an opportunity of definitely expressing his being wrong and, due to it, being redeemed by God (on account of His mercy He wishes to save all His creatures). From the very inception, immediately after his collapse, the arch-rebel pronounces himself his obstinate persistence in being iniquitous and, therefore, fallen forever: "Infernal World! And thou, profoundest Hell, / Receive thy new possessor – one who brings / A mind not to be changed by place or time. / […] / What matter where, if I be still the same" (PL I.251-253, 256). Significantly, Satan's deliberate refusal of being changed is ironically manifested by means of an image of his being reluctantly transmogrified into the serpent in Book X; although the external change does occur, the object of the process remains perfectly the same – either at the beginning in Hell (Book I and II) or at the end in Hell (Book X) Satan is in his essence the rebellious and wickedly-oriented angel of destruction. Conversely at the moment of Kurtz's demise when he articulates his parting words, the agent is rewarded with a meaningful seize of truth of his deplorable condition and his brutal evil, which in fact equalizes his utter unearthing of genuine subjectivity. As it is held by Johnson, an "awareness of the quality of nothingness – and I think Marlow believes Kurtz has gained such awareness – has always been prelude to spiritual growth" (*Conrad's* 87) of Kurtz. At his deathbed, the avatar of malevolence is – for him, hopefully – granted with a special attainment of insight, obtained at great cost, which definitely eradicates his blindness. Significantly enough, this illumination escorts him to redemption, and his concluding words disclose his acceptance of wickedness and shows "this sense of responsibility and freedom not only by his effect on the natives but from an increasing awareness of his own emptiness" (87).

Members of Karamazov family are likewise – by reason of suffering and torment – partially absolved from the burden of iniquity that constitutes their personalities. At the end of the novel Ivan whose "conscience makes him suffer atrociously!" (BK 926) is "on the verge of the brain fever to which he succumbed completely after the shock of Smerdyakov's death," (958) asserts the prosecutor, and by doing so draws the reader's attention to the figure of Kurtz whose process of enlightenment and acceptance of wickedness is similarly accomplished by means of two illnesses being a discernible sign of "the dark, irrational, savage side of uncivilized world, which remains beyond the laws of the white man's logic" (Bobrowska, 194). Yet, the most noticeable example that stands in stark contrast to the Miltonian Satan's steadfastness and inalterability in iniquity is the portrayal of Dmitry's state of mind in the courtroom. Significantly enough the image bears a striking resemblance to the Conradian Kurtz at this deathbed:

[115] It is important to add that, apart from being treated as a writer, Dostoevsky can be perceived as an existential philosopher, similar to Kierkegaard, (an irrationalist) whose "harrowing but utterly convincing portrayals of human irrationality […] are so powerful that it is difficult to resist ascribing irrationalism as a philosophical position to Dostoevsky himself" (Scanlan 5) who was "closely attuned to aesthetic values" with a "view of human beings as creatures with inborn aesthetic needs" (11). Paul Evdokimov holds that thanks to being critical towards Kant and Hegel, Fyodor Dostoevsky, who "composes the magnificent apology of a man and universe," (42) is exceptionally close to Kierkegaard.

> The accused was asked if he had anything to say to the jurors, and Mitya stood up. But he did not say much. He was terribly tired, both physically and mentally. The air of strength and self-reliance he had had in the morning, when he had first entered the courtroom, had evaporated. It was as though what he had experienced that day had made him understand something of the utmost importance that would stay with him for the rest of his life, something that had been quite beyond him until then. He no longer spoke loudly as had been before; his voice was weak now; there was defeat and resignation in it; and also a new kind of understanding (BK 1011).

It is indubitably the vision of a man who, after the life stigmatized with violence and wickedness, stands an opportunity of finding the happier paradise within himself, as did Adam and Eve after departing from Eden. Nevertheless, it is of significance to highlight the fact that the contrast redeemed / not redeemed embodiment of the archetype of evil genius is not applicable while the reader inspects the figure of Smerdyakov Karamazov. It is the man who, while not accepting the burden of his wickedness, commits suicide – perceived as an ultimate rejection of God, the life Giver, but also, philosophically, as an act of will and "the defeat of intellect," (Stokes 116) as it is asserted by Schopenhauer. Smerdyakov is strongly comparable with Miltonian Satan while in Hell who undergoes the similar process of self-annihilation: "His visage drawn he felt to sharp and spare, / His arms clung to his ribs, his legs entwining / Each other, till, supplanted, down he fell" (PL X.511-513).

6.2. Other Perspectives

From the very inception of the dissertation the author has been well aware of the undeniable fact that the concept of the archetype of evil genius (the Miltonian Satan) and his clone-like manifestations, despite the given and firm structure, cannot and shall not be treated as a complete form. As per the given study it has been the author's objective to open the field wherein a broader perspective upon the literary figures of iniquitous character can emerge by a meticulous analysis of some shades of the given archetype and pointing to the other that can, together, compose a more definitive vision. Without a doubt, many crucial attributes of the archetype of evil genius have been brought to light and analysed; a comparative analysis has indicated that there are, indeed, many a converging point between the most conspicuous paragon of the archetype in question and its incarnations both in Conrad and Dostoevsky's literary output. Yet, notwithstanding it all, it is of urgency to accentuate that it is possible for the harvest to be much more fertile; in other words, the suggestion to indicate other paths of thought upon the matter under consideration. The author of the dissertation does not deny that there are other implications evoked by the comparative endeavour that have not been analysed in the study.

Accordingly, another approach could focus its attention upon evil geniuses' proclivity for passion and desire, but taken from a different perspective. Apart from Dmitry Karamazov, who absconds from deploying a physical force against Grushenka (other examples of such iniquitous characters could be as follows: Angel of Music in Gaston Leroux's *Phantom of the Opera* and Heathcliff in Emily Bronte's *Wuthering Heights* that struggle to seduce women they admire without using their innate infernal power directed towards them. They are fervent to allure the sweethearts rather by the use of flattery, temptations and cunning. For instance, the Angel of Music, the Opera Ghost, appears to be the instructor of singing helping

his beloved become diva), it could be a worthwhile endeavour to incorporate the Conradian characters such as Verloc from *Secret Agent* and Peter Ivanovich (Mikhail Bakunin could have been an inspiration for the portrayal of this charismatic persona) from *Under Western Eyes* on account of their atrocious-ridden behaviour towards women whom they do not love. The first of those leads a hypocritical existence that reveals his inability of loving his relatives mainly due to his hyped pride and indolence. He "is a collection of many negative features and the antithesis of a true anarchist. He displays extraordinary sloth," (234) holds Krajka in *Isolation and Ethos*. While existing "in the insulated domains of their desires and ambitions," (69) Verloc and his wife communicate and interact by monosyllables and the broken bell of their front door. A reader is not sure whether Verloc cannot or does not want to show any deeper emotions towards his wife. Winnie Verloc knows nothing of her husband's secret life, and tries desperately to prevent him from taking offence at having to support her infirmed mother and practically useless brother by forming a society of admiration amongst them for her "good" husband. The indifference eventually turns into hatred. "Mrs Verloc shuddered at the sound of her husband's voice" (*The Secret* 188). The lack of real communication and sympathy amongst the Verloc household is at the heart of Conrad's satire against the late Victorian England and the "emotionally sterile marriage of the Verlocs produces untold resentment, which results in Mrs Verloc's killing her husband" (Sikorska 465).

The latter one – the mystifying character that bears resemblance to Dostoevsky's Stavrogin – could be perceived as a complex individual with anti-social traits exerting the excruciating influence upon others; a sway capable of manipulating other literary figures so as to spur their involvement into malignant action. Ivanovich, "feminist" revolutionary and an exceptionally charismatic persona is, in essence, the incarnation of the concept of the double standards. On one side, he willingly spouts fine speeches about equality; he proclaims the greatness of the Russian woman and claims to be the defender of women in general, but, on the other hand, he appears to be an absolute fake. He savagely and disingenuously mistreats his browbeaten servant, Tekla, who is valiant enough to reveal the bitter truth about her master. Majewska holds that "in Conrad's novel Tekla's observation on animals somehow naturally leads her to present a vivid picture of her personal suffering at the hands of the 'Great Feminist'" ("*Under Western Eyes*" 342). As a chilling portrait of evil incarnate, he is called by Conrad himself as "ape of a sinister jungle" who is effortlessly influenced by destructive charms of jungle.

This assembly can also be reinforced by such characters as Dostoevsky's Nikolai Stavrogin in *The Possessed* (*The Devils* or *The Demons*), Sir Walter Scott's Brian de Bois-Guilbert in *Ivanhoe,* or James Fenimore Coopers' Magua in *The Last of the Mohicans*. They are so blinded by their infatuation that they do not falter to avail themselves of the opportunity to seduce the women even by means of cruelty and malice oriented towards them.

As far as passion and desire are concerned, a reader can, however, be thoroughly mistaken if one assumes that those notions are inexorably associated with the figure of man. This wishful thinking is bound to be shattered due to the simple fact the world of literature has witnessed both the appearance and development of evil women as well. Moreover, a woman whose existence is brimming with malice and hatred is many a time conceptualized as equal, and at times as even more engrossed, than a malevolent man, in such horrid an implementation of iniquity. Book IX of *Paradise Lost* unfolds the thorniest phase in the paradisal existence of the first parents, that is, Satan's temptation, and as the disastrous consequence of his cunning, the sin of disobedience towards God and His commandment. At the end of the

Book the reader beholds Eve who, as the Creator's latest and greatest gift to Adam, becomes Satan's copartner in crime. A reader can read such lines: "On my existence, Adam, freely taste, / And fear of death deliver to the winds. / … / … from the bough / She gave him of that fair enticing fruit / With liberal hand" (PL IX.988-989, 995-997). After having committed the original sin, Eve's firm faith and trust both in God and His words are so completely shattered that she enthusiastically succumbs to Fiend's falsehood disguised in flattery. Hence, another approach could be devoted to an analysis of incarnations of the archetype of evil genius, women absorbed in implementation of evil exploits, with the most conspicuous paragon being, apart from Eve, the figure of Dalila (Milton's *Samson Agonistes*) who "transgresses the ideal in every way". Besides, she "is all body. She lured Samson into 'pleasure', 'voluptuous life', 'venereal trains" (Belsey 56); she is called by Samson, "a sorceress" (Empson 35). Dalila, Samson's beloved, is shown as a traitor-woman engaged in destruction of her husband. The Philistine captive laments that he has "divulged the secret gift of God / To a deceitful woman" (qtd. in Till 201-202) to that "specious monster, […] accomplished snare" (230) and "fallacious bride" (320) who seduced him "with a peal of words" (235).

Hence, it could be noteworthy to incorporate here the figure of Lise, by means of whom wickedness of women in Dostoevsky's *The Brothers Karamazov* is displayed. She is the one, who in the conversation with Alyosha, stresses: "I simple don't want to do good – I want to do evil […] I like to imagine sometimes that I've done a lot of evil, many, many horrible things, that I've worked at it quietly for a very long time," (BK 778) after that she adds: "I want to destroy myself" (779). Seen in that light, she is the prototype of Grushenka and Katerina Ivanovna who, like Nastasia Filippovna and Aglaia from *The Idiot*, are in fact "two infernal, snake-like women who seek to destroy one another" (Murav 53).

Furthermore, William Shakespeare's "The Tragedy of Macbeth" incorporates the figure of Lady Macbeth who emerges on the stage, as it is held by Tomkowski, as "demoniac, powerful and ruthless […] and on account of her maneuvers the train of crimes is launched" (144). Almost from the onset of the play she is depicted as a cunning character, evilly more superior to her hesitant husband, stigmatized with malice: "Come, you spirits / That tend on mortal thoughts, unsex me here, / And fill me from the crown to the toe top-full / Of direst cruelty. Make thick my blood, / Stop up th'access and passage to remorse," (I.v.39-43) summons the evil woman and adds: "Come, thick night, / And pall thee in the dunnest smoke of hell, / That my keen knife see not the wound it makes, / Nor heaven peep through the blanket of the dark / To cry 'Hold, hold!'" (I.v.49-53).[116] Significantly enough, Lady Macbeth, like Smerdyakov Karamazov, displays the ultimate contempt for life and commits a suicide – "his fiend-like queen – / Who, as 'tis thought, by self and violent hands / Took off her life," (V.xi.35-37) emphasizes Malcolm, slain Duncan's son.

Moreover, *Memoirs of the Geisha*, a novel by Arthur Golden, delineates a contemptible existence of Hatsumomo whose wounded pride and ambition do not consent to accepting her inferiority to a younger geisha. Consequently, Hatsumomo's deeds are invariably pointed towards humiliation and destruction of an excellent Sayuri – "'What have you done to Hatsumomo? She's bent on destroying you. […] Hatsumomo is not a fool. If she wants to ruin your career badly enough, she'll do it […] 'You must never trust her, nor even if she tries to help you," (81) asserts Auntie. Further on, Marquise in *Dangerous Liaisons* by Choderlos

[116] The concept of a ritual knife, along with other things associated with Wiccan rituals, appears in *Haunt me Still* by Jennifer Lee Carrell that, by means of belletristic fiction, points to the fore the hypothesis that the original version of Shakespearean play was longer and more witchcraft rituals were incorporated.

de Laclos uses up all her vigor, resolve and almost diabolical intelligence in order to seduce and shamefully dispose of her lover. Subsequently, in his introduction to a novel, *East of Eden*, Wyatt quotes Steinbeck's opinion on his famous character, Cathy. John holds that she is "a total representative of Satan. If you believe in saints, you can believe that somebody can be all good, you've got to believe that somebody can be all bad," (ix) and he adds that from "the start of her life, she disdains to define herself *in relation*. […] Cathy becomes the shadow, the prophetic image of an as yet unacknowledged and gathering female rage" (xx-xxi).

In Book VIII of *Paradise Lost*, the Creator warns Adam against idle rationalizing that has a power to lead the first parents astray to trespass. God asserts "Be lowly wise; / Think only what concerns thee and thy being; / Dream not of other worlds" (PL VIII.173-175). Such humble a disposition is the exact opposite to the nature of Satan, the evil genius that is entirely engaged both in sophistry and rhetoric while trying to seduce Eve in Book IX. Having in mind such an audacious behaviour of the Prince of Hell, it could be fruitful to compare those examples of evil geniuses that, among other innate infernal attributes, disclose search for knowledge, usually hidden and clandestine, as the most prominent aptitude. It could be advisable to juxtapose paragons of such wisdom-searching immoral brains – Dr. Faustus,[117] Mary Shelley's monster whose paradox lies in the fact that he, although being eventually turned into evil, is much more human that its maker, Victor Frankenstein, an idealistic student of natural philosophy who finds the secrets of giving life to an inanimate matter.[118]. Stevenson's Mr. Hyde (the novella that is, in line with Kalikoff, "the most vivid late-nineteenth century work exposing the criminality of human nature," (61) deploys the motif of a *doppelganger* that is the iniquitous spirit damaging the positive side of one's subjectivity), Umberto Eco's Jorge from *The Name of the Rose*, Harris' Hannibal Lecter from *Silence of the Lambs*, and finally, Suskind's Jean Baptiste Grenouille from *Perfume*.

Those personae happen to search for a furtive lore in order to achieve certain goals such as a complete understanding of the universe, its rules and ultimate destiny; the fulfillment of an irresistible craving for implementation of evil and its pleasures, the possibility of tempting and seducing a woman and finally the yearning for creation of an impeccable perfume out of human aroma. The common feature of those literary figures is the existence of the inner lair where they are keen on spending time both exploring arcane knowledge and conniving. Although it takes various forms, it is usually a small enclosure hidden behind the heavy door

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[117] The legend of Doctor Faustus, German astronomer and necromancer, brought to the stage by means of Johann Spiess' *History of Faust* (1587), is incorporated into such masterpieces of literature as Christopher Marlow's *The Tragical History of Life and Death of Doctor Faustus* (published in 1604), being the "first dramatisation of the medieval legend of a man who sold his soul to the devil" (Sikorska 145) for an unrestricted access to the arcana of knowledge, Johann Goethe's drama *Faust* (the first part in 1808, whereas the second in 1832) depicting "an ingenious person struggling for the wholeness of the experience and understanding, searching for a firm knowledge of a man and nature, and revolting against any limitations" (Tomkowski 201) or Thomas Mann's *Dr Faustus* (1947). Such writers as Valéry, Lenau, Lessing and composers as Gounod, Schumann, Liszt and Berlioz likewise deployed the figure of "a scientist whose drive to learn is stronger than the fear of the devil" (Sikorska 145).

[118] Surprisingly, in chapter V of the book, the reader encounters Victor Frankenstein who expresses thoughts similar to Kurtz's final moments. Victor asserts that the:

> different accidents of life are not so changeable as the feelings of human nature. I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room and continued my mind to sleep (55).

and filled with unknown books and accessories where the evil genius seems to feel and acquire hellish power and is reluctant to go out. When he is forced to leave his hideaway, he almost always does that at night.

Furthermore, it could be valuable to bring to light paragons of evil geniuses that are persistent in exercising attributes of power, vengeance and hatred, such as Cornelius and Brown, supreme evil character from Conrad's *Lord Jim*. The first of those with all certainty is "the embodiment of evil and the ally of those 'Dark Powers'" going to any means available to destroy Jim – the man "defenseless in confrontation with Fate" (Krajka, *Isolation* 196). He feels an irresistible grudge and hatred towards Jim for relieving him of the post. It was "Cornelius who hated him," (*Lord Jim* 246) Jim, narrates Marlow. Besides, this evil figure is "full of hate as he could hold" (247). Unsurprisingly, Cornelius, as a born coward, avoids a direct confrontation with idealized Jim, but, as a patient monster, he waits, full of envy, for the possibility of revenge. Cornelius is delineated as a slinking monster who is "marked by that abjectness which was like a stamp of the man" (216); the stamp bearing the same significance as a mark burnt on Cain's forehead after having committed a murder upon his innocent brother, Abel.

Krajka holds that "Brown appears to personify the evil allied to the tragic destiny persecuting the *Patna*'s deserter" (*Isolation* 200). This persona, who is also known as Gentleman Brown, is depicted by Jim as a "latter-day buccaneer" who is very unhappy with his squalid life. His vile existence leads him towards stealing of a schooner; the contemptible attempt which marks him till his demise. He is indeed the one who always flees and hides, yet he is constantly eager to hurt people he meets. The buccaneer, having barely escaped Spanish officials, is a very proud criminal and obsessively terrified of incarceration. Marlow depicts him in such a light: "this man, who would stake his existence on a whim with a bitter and jeering recklessness, stood in mortal fear of imprisonment" (*Lord Jim* 269) and who "was running away from the spectre of Spanish prison" (270); the phobia which is akin to Satan's detestation at the thought of being chained in his den of sadness.

Brown, who bears a resemblance to Milton's Satan, is also visualized as the one who is constantly travelling (Satan is also invariably on the run) and who is flabbergasted at the perspective of the new place he directs his steps (Satan also experiences the unbearable uncertainties and hesitation mixed with admiration at the vista of bliss in Paradise): "Brown was astonished at the size of the place" (272) and while sitting on one of the trees (as Fiend in Eden), "feasted his eyes upon the view of the town and the river," (279) concludes Marlow. Furthermore, he is the one who habitually deploys crime so as to achieve his wicked objectives – fulfillment of his greed – no matter what cost. He was "working himself into a fury of hate and rage against those people who dared to defend themselves" (273).

What is of significance here is a maturing union between two evil characters who make a lot of scheming so as to annihilate Jim. From that moment Cornelius and Brown initiate their cooperation; each of them reveals their own motives. Cornelius wishes to take revenge upon Jim for his humiliation, whereas Brown desires to indulge in another misdemeanor which he needs like air. They work together like Satan and Beelzebub whose main objective is the temptation of first people. Krajka comments upon those two villains in such a manner: "Marlow sets off the hero's laudable traits in the final part of the novel, juxtaposing his noble-mindedness with the abjectness and unscrupulousness of Cornelius and Brown, whose intrigue causes Jim's final catastrophe. Stein's agent, Cornelius, is consistently depicted as

an abominable creature… Brown, his accomplice, is not only a blameworthy seaman… but also, and principally, an embodiment of savagery and brutality" (*Isolation* 199).

There are indubitably other examples of revenge-ridden paragons of the archetype of evil genius. Those are Herman Melville's Ahab, Captain of the Pequod, who sacrifices his life for his revenge-mission and insane pursuit of Moby Dick and Roger Chillingworth, from Nataniel Hawthorne's *The Scarlet Letter*, that "Black Man" (65) who is thought to be "Satan himself, or Satan's emissary" (108). Having experienced the breach of marriage bond, Roger swears eternal vengeance upon seducer of his wife, Arthur Dimmesdale. Lastly, revenge and hatred are cherished by Bernard Birous (Max Foran's *The Madonna List*), a pampered, yet extremely knowledgeable, son of the wealthy tradesman, who is eager to do anything possible to achieve his clandestine goals.

Book V of *Paradise Lost* outlines a fierce verbal controversy between Satan and the Seraph Abdiel who points to one of many Fiend's qualities, i.e. his inclination towards crime. Thus, the subsequent approach could deal with those literary characters that reveal proclivity towards felony and transgression; literary figures filled with iniquity hidden behind the mask of politics and craving for bringing well-being and happiness to other people. There could be Rodion Raskolnikoff from *Crime and Punishment*, Dostoevsky's most prophetic novel which delineates how the hero murders two women and wrestles with both moral and psychological effects of his atrocious deed. Raskolnikov, as a young intellectual tempted towards crime through severe penury, is so oblivious to the gravity of murder, believing that it is "not a crime," (58) that he avails himself of justifying such an abysmal deed by reference to his intelligence but also to his firm belief in a vision that he delineates in his monologue: a "dozen families might be saved from hunger, want, ruin, crime, and misery, and all with her money" (53). Regrettably, the student, visualized as "gloomy, morose, proud, and haughty" (156) wishes to promote wellbeing of others and eradicate crime by application of another crime, the fallacious technique which happens to be a vicious circle for him and his wicked existence eventually finishes as being "akin to that of a condemned man" (135).

Inwardly struggling to justify the crime, he writes an article, like Kurtz and Ivan Karamazov, which cites Napoleon and Mohammed's bloodshed to argue that "extraordinary" men can transgress moral limitations and even break laws. He wishes to be one of such super-men. In such a wishful-thinking, Raskolnikov could be a twin to Ivan Karamazov who lives up to the ideal that "everything is permitted". The protagonist is certain of the fact that by killing the pawnbroker, he rids society of the harmful pest; the reader, on the other hand, is certain that Raskolnikov could never found the courage to murder an innocent person. For him the definition of crime involves evil will in action, so, since he knows that he possesses no evil will, but only the idea of helping others, he does not regard himself a criminal; the false assumption which is shattered by Sonya, who shatters his intellectual divagations.

The protagonist, from the very beginning of the novel, is delineated as a social outcast: he "was unaccustomed to crowds, and, as we have said, he had been shunning all intercourse with his fellow-creatures, especially of late" and also he was "abandoning himself for a whole month to the unhealthy fancies endangered by solitude," (8) intentionally breaking the idea of fellowship so much accentuated by Conrad. Raskolnikov's alienation could be also be enhanced due to his place of living which is said to be "a tiny place, not more than six feet in length ... besides which, the ceiling was so low that a tall man would have felt in danger of bumping his head" (23).

This group of crime-ridden incarnations of the archetype of evil genius can be enlarged by the figure of the Shakespearean Macbeth – "Not in the legions / Of horrid hell can come a devil more damned / In evils to top Macbeth," (IV.iii.57-59) admit Macduff – whose initial yearning is that light could not perceive his "black and deep desires," (I.iv.51) and whose crime of murder of Duncan "has produced a 'synopsis' of his existence" and on account of this "he will find it impossible to shake himself free from the trap of moral distress" (Mydla 126); hence his "hands will never be clean, he will sleep no more, and his mind will forever dwell and feed on the frightful images of bloodshed" (126). Furthermore, there could be an assassin belonging to an ancient and secret brotherhood, Illuminati, reborn to continue a bitter vendetta against their sworn enemy, the Catholic Church. *Angles and Demons* by Dan Brown depicts the figure of Hassassin who is attainable for murdering cardinals: "High above the chapel floor, Cardinal Guidera endured his last torturous moments of consciousness. As he looked down at length of his naked body, he saw the skin on his legs begin to blister and peel away. *I am in hell*, he decided" (411). Those personae firmly believe that they are phenomenal beings capable of bringing light to those depraved and less fortunate, seeming not aware of their intrinsic tendency towards infliction of pain and suffering. They are able to act as nightmares to accomplish their objectives. Apart from them there could be studied the second type of the crime-imposing evil geniuses that are entirely engrossed in the state that can be justly called totalitarian or, more explicitly, despotic state itself seems to act as an evil genius. Big Brother from Orwell's *1984* and the dictatorial state in Huxley's *Brave New World* that is in its essence "a promise of a post-humanist future in which the jackboot comes down on the human face forever" (Bradbury 235) can be juxtaposed and compared here. Moreover, it would be necessary to put side by side autocratic governments in those books and Milton's Empyrean where some elements of such authoritarian a state are detected. God's Heaven is the place where "[S]ervility with freedom" (PL VI.169) is mixed and where "[T]yranny must be" (XII.95) since "most through sloth had rather serve," (VI.166) derides Satan.

Subsequently, the next approach could be committed to showing those evil geniuses that dwell the world of fables and are engaged in and surrounded by magic and mysterious rituals. The examples are as follows: Saruman the White from Tolkien's *The Lord of the Rings*, White Witch from *The Chronicles of Narnia,* the vampire from Bram Stokers' *Dracula* – a spiteful character, fatally desirable to women that possesses a frightening yearning for power and who has "had dealings with the Evil One" (288) – that, on account of distorting the frontier between the beast and the man, is "the logical culmination of the Victorian and Gothic hero, the hero in whom power and attraction are bent to the service of Thanatos, and for whom the price of immortality is the death of the soul" (Punter 22) and the evil genius from *Harry Potter*. The analysis in this subsection of the study could be carried on to search for and examine accomplishments, modes of decorum which are saturated in evil, as well as how and in what way their iniquity influences other dwellers of fabulous realms.

It could be likewise noteworthy to study the literary characters, appalled manifestations of the archetype of evil genius in the light of the philosophy advocated by Nikolai Fyodorovich Fyodorov (1827-1903), the Russian philosopher and forerunner of transhumanism who in *Philosophy of the Common Task* (also known as *Philosophy of Physical Resurrection*) stresses the evolutionary perspective, including the creation of a highly intelligent animal species by way of cognitive enhancement. According to this theory, the man – the culmination of evolution – is called to fight mortality perceived by Fyodorov as the most conspicuous source

of evil in the world. Hence, a human being is privileged to avail oneself of any evolutionary or scientific means so as to eradicate physical and psychological limitations, suffering, alienation, and eventually death and enhance human capacities. There is not any doubt that antics performed by some evil geniuses such as Conrad's Kurtz – especially his immersion into idolatry seen as an escape from his own limitations (as a deity he is beyond those activities that could reveal his shortcomings) inscribed into his personality and infliction of anguish and death, as it is the case with Raskolnikoff, as an omen of his desire to postpone as much as possible his own demise – makes it possible for him to treat him as a transhuman character bearing some resemblance to Nietzsche's concept of "Super-man". Furthermore, some incarnations of the archetype of evil genius are motivated to fight with the concept of "will," as it is perceived by Schopenhauer (1788-1860). In his *The World as Will and Idea*, a German philosopher identifies the will with the ultimate reality and proposes the thesis that contentment is only achieved by rejection of the will that, in line with his theory, is "the cause of our anguish on account of the fact that we all are slaves of its orders" (Stokes 116).

The above mentioned approaches to the archetype of evil genius do indeed testify to an undeniable fact that the literary vision of iniquity and those characters that choose to follow its rules is exceptionally broad and prolific in a wealth of implications and evocations. Nevertheless, it is the author's conviction that the given study has brought some light upon the concept in question and contributed to a broader discourse upon evil and its formative influence upon its literary followers.

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