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THE DEVIL AND HUMAN VICES IN MARIE CORELLI'S *THE SORROWS OF
SATAN; OR, THE STRANGE EXPERIENCE OF ONE GEOFFREY TEMPEST,
MILLIONAIRE* VS TV SERIES *LUCIFER*: THEN AND NOW
Bachelor's thesis

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PREFACE

The Sorrows of Satan; or, The Strange Experience of One Geoffrey Tempest, Millionaire (1900) is one of the masterpieces of the late Victorian novelist Marie Corelli. The book illustrates sins and values of the *fin-de-siècle* society and gives the image of Satan in a different from traditional perspective.

The main aim of the research is to define moral values and vices of the late Victorian era and their reflection in the characters of Marie Corelli's novel. Furthermore, the purpose of the study is to analyse the image of Satan/Lucio via his actions and his role in main characters' life and fate. In addition to that, to compare vices of the 19th century with vices of the contemporary age to identify similarities and differences between views on sins/vices by analysing the image of Satan and his role in characters' life in the TV series *Lucifer* (2016-2018: seasons 1-3) against the novel.

The paper consists of four parts: the Introduction, Chapter I, Chapter II and the Conclusion. The Introduction provides a short biography of the late Victorian novelist Marie Corelli against literary critics' opinions on her literary works, an overview of studies of *The Sorrows of Satan* (1895) as well as examples of the late Victorian values. Chapter I "Satan in Victorian Literature: Marie Corelli's *The Sorrows of Satan*" presents the key traits of other images of the Devil, provides a description of Corelli's Satan, gives an overview of the plot and reveals moral values and vices of the late Victorian era through main characters' deeds. Chapter II "The Image of Modern Satan in the TV Series *Lucifer* in Comparison with Marie Corelli's Devil" gives the image of the 21st century Devil and lists human vices, comparing with gained data about the 19th century. The Conclusion recapitulates gained information against the stated hypothesis.

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INTRODUCTION

The Late Victorian Era: Life and Values

The late Victorian era is often regarded as the *fin-de-siècle* – the period at the turn of 19th and 20th centuries (Collins, 2017b). Writing in 1991, Harrison (1991: 9) said that the late Victorian era lasted more than 26 years, in the last years of Victoria's reign [1875-1901] and continued further after her demise.

Anthony Kenny is one of the researchers who underlines the conflict between the ideas of the Victorians and their way of life: he defines the Victorians as being “selfish, greedy, corrupt and hypocritical /.../ [though] their ideals – as opposed to their practice – were /.../ the noblest recorded in history” (1992: 223). For example, Steinitz (2017: 135) believes that this ambiguity was caused by social and economic changes, such as the development of manufacturing industry, scientific discoveries, female emancipation, socialism and Darwinism. As Stephanie Forward (1999: 53) remarks, innovations resulted in an opposition between traditionalists and rebels.

Kenny (ibid.: 220) notes that people of the 19th century had a strong antipathy towards indigent people. This is explained by the fact that the upper-class abhorred the low-class because of “being dirty” (ibid.). The constant demonstration of disdain led to the obsession with respectability among the low-classes (Mitchell 1996: 262). This stated in good clothing, appropriate behaviour and self-reliance, so that paupers and others from the low-class “felt shamed /.../ to ask for charity” (ibid.). In the view of Sally Mitchell (ibid.), not only the low-class was the victim of reproaches, but also the upper-class, which was despised for sexual relations out of wedlock.

It is noteworthy that people of the middle-class were diligent and hardworking because they were afraid of being dismissed (ibid.: 261). Therefore, they suffered from “terrible working conditions /.../ [, believing that] hard work was morally excellent” (ibid.). Steinitz notes that those bad working conditions caused the occurrence of “nervous diseases such as hysteria and neurasthenia” (ibid.). So, it is not surprising that people increasingly drank and displayed “dissolute and feckless behaviour” (ibid.: 136).

According to Harrison, that period of time was “rich in scandal, fraud and crime in high as well as low society, all avidly followed in the press” (ibid.: 47). Rosalind Crone (2016: para 2) points out that people of all ages and both sexes entertained themselves by reading about brutal killings. Notwithstanding such behaviour, Kenny (ibid.) claims that morality for Victorian people was essential and impartial as Christianity had a strong influence on the society.

There was a significant contrast between man and woman in the 19th century. A woman for a man was a property, which provided an occasions for cases of “marital tyranny” (ibid.: 222). Despite enduring belief in marriage as an act of love, “based upon mutual affection and respect” (ibid.: 54), most of women and men entered into a wedlock because of the low capital.

In addition, it was common to teach young women how to “please men, help children, and suppress their own wants” (ibid.: 267). The marriage was a serious step in adulthood because it was a main factor, which “defined a woman’s entire future” (ibid.). The sufficient capital was one of the ways which could preclude the possibility of marriage; for other women marriage was the only chance to make ends meet (ibid.: 269). The only exceptions were prostitutes, who were perceived as victims of the society or free and self-contained women (ibid.).

Therefore, such thoughts and deeds served to spread feminism among Victorian women. Those feminists were not so radical because they “utilised the dominant theories and discourses of the culture and society in which they lived” (Billington, 1988: 117). This gave women “freedom and capacities as individuals” (ibid.: 119), so they proclaimed marriage as “a trade” (ibid.), which was “a form of ‘legalised prostitution’” (as cited by Forward, ibid.). Mitchell states that those intelligent and hardworking New Women “lived alone or /.../ with friends /.../ and went wherever /.../ [they] pleased without a chaperone” (ibid.). On the other hand, for the most Victorians marriage was “the conception of ideal womanhood” (ibid.). Similarly, a gentleman – was a standard for the Victorian men. For the most Victorians this term defined the social status, given “by birth /.../ [or] owing to their profession” (ibid.), for example: lawyers, politicians etc. Apart from these requirements, the true gentleman had to have “manners and education” (ibid.).

In fact, the transition in the society affected not only the daily life of the Victorians, but also literature. This means that Victorian literature plays a key role in comprehending and revealing values and vices of the society of that time because it is the most honest source where researches and readers can face with characters’ feelings: “/.../ griefs, /.../ hopes” (Kenny, 1992: 221). Marie Corelli was one of those writers who used fiction to show her contemporaries the way they were. Her novel *The Sorrows of Satan* (1895) is one of her works where she reflects the hypocritical nature of the late Victorian era via main character’s adventures with his new friend Satan.

Kenny et al define the late Victorian society as a society with the way of life which often contradicted the values advocated by the society. Hypocrisy can be

considered as one of characteristic features of the late Victorian society. According to Harrison and Crone, the society wallowed in crime, about which the Victorians loved to read in every detail. Moreover, Kenny and Mitchel emphasise that social classes divided the late Victorian society. The antipathy lies in the fact that some put themselves above others; the latter – despised them, but tried to copy them. In comparison with social desire to marry for love, Billington and Mitchell refute this belief by calling the Victorian wedlock as a financial benefit. The Victorian's attitude towards marriage tells about their egocentricity, and at the same time, the constant resignation, which led to the development of such movement as feminism. Along with feminism, there were cases of adultery commitment. Both Forward and Steinitz write about the Victorian depravity, which manifests itself in approving of prostitution in one case and addiction to alcohol in the other. The Victorians' virtues were built on Christianity, but the fact is that these rules were ignored.

All these traits are represented in Marie Corelli's novel *The Sorrows of Satan*, where she writes about the Victorians' peculiarities through actions of the Devil, his target and other dramatic personae.

Marie Corelli's Life and Works in *Fin-de-siècle*

Marie Corelli lived and worked in the late Victorian era at the time when "Sir Arthur Conan Doyle, Rudyard Kipling, Robert Louis Stevenson, H.G. Wells, and Oscar Wilde" (Kendall, 2017: para 25) created their masterpieces. Victorian literature was diverse in its topics and themes: Stevenson and Conan Doyle wrote adventure stories, Kipling and Wilde – books for children, poems and novels on a variety of topics, while Wells devoted his life to science fiction. Corelli is the only forgotten writer whose works remain unknown (Towheed, 2014: 221).

According to Teresa Ransom's bibliographic book *The Mysterious Miss Marie Corelli: Queen of Victorian Bestsellers* (2013), the life of English author Marie Corelli was covered with darkness. Ransom (ibid.: para 1) states: "she [Marie Corelli] lived under a false name and gave a false date of birth; she invented her past and declared her parents to be variously Italian, American or Scottish". There are several versions of Marie Corelli's real name; for instance, Mary Mills and Minnie Mackay (ibid.: para 2). There are not only these two interpretations of Corelli's real name, but also Mary Mackay, which appears in the Sharon Crozier-De Rosa's research works ((2003), (2009), (2010)).

The “Queen of the Victorian Bestsellers” (ibid.: para 2) was born in 1855 and ended her days in Stratford-upon-Avon in 1924. She is one of representatives of the *fin-de-siècle* (Moss, 2011: 4). The *fin-de-siècle* period can be characterised by such themes as “decline and rebirth” (Saler, 2015: 3). Briggs and Snowman described it as “the death of one century and the birth of another” (as cited by Saler, 2015: 6). Also, this period of time is notable for the confrontation between “religion and /.../ Darwin’s theory of evolution” (ibid.: 4), “challenges to conventional understandings of self and the world” (ibid.: 5), “self-consciousness and alienation” (ibid.: 18), and “Decadence” (ibid.: 2) – “behaviour that is considered immoral because it concentrates too much on pleasure” (Macmillan, 2017b). All these patterns of *fin-de-siècle* are represented in Corelli’s literary works, especially in *The Sorrows of Satan* (1895). In this book, Marie Corelli shows the Victorian society as an immoral and cruel towards weak and poor people; but at the same time open and generous in relation to the elite [wealthy upper-class]. Corelli’s inclination to condemn the true face of the Victorians reflected in her works by virtue of:

/.../ artistic claims of realism, naturalism, and romance; the ubiquitous arguments over feminism, marriage, and sexual equality; /.../ perceived power and elitism of the literary world given demands of middle-class consumers (Federico, 2000: 9)

Furthermore, as a representative of New Women – [women who were] “striving for greater emancipation for their sex” (ibid.: 8), Corelli criticised New Women for their typical behaviour (ibid: 21), especially in *The Sorrows of Satan; or, The Strange Experience of One Geoffrey Tempest, Millionaire* (1900: 82, 373-374, 406). This unclear and ambiguous attitude towards the ideas of New Women makes her a more mysterious person.

Marie Corelli had a various number of readers; even Queen Victoria read her books (ibid.: para 3). Due to Corelli’s vivid imagination and passion towards her works, she created emotional books, which can tell the generation of the 21st century about the late Victorian society (ibid.: para 4). Reading her books, the reader’s mind dives into the world where evil absorbs and prevails over the God and morality, which “still has echoes for us today” (ibid.: para 27).

Marie Corelli – a mysterious writer with a critical view on society. She hid her past, thus now it is impossible to divide the truth and fiction because they combined in her literary works. Her book *The Sorrows of Satan* is one of her masterpieces, which reveals the true face of the late Victorian era.

Literary Criticism and Previous Studies on Marie Corelli's Works: *The Sorrows of Satan*

Marie Corelli was always a target for critics. As Doris Moss (2011: 24) notes, Corelli was attacked by “intimidated male authors who saw their professional reputations threatened by popular female authors”. On the other hand, as Ransom (2013: para 27) points out, “she was adored by her readers /.../ she was a phenomenon of her time”. Reading Marie Corelli’s books, it is impossible not to think of the writer, seeing “[how] the flaws of her work correspond to the flaws in her personality” (Nevins 2016: 202).

Corelli’s first book *A Romance of Two Worlds* (1886), written at the age 31, was met with disapproval. Critics were “generally dismissive” (Birch 2013: para 16) and the phrase ““it is pure bosh”” (Federico 2000: 1) pursued Corelli for many years. Despite this criticism, readers found a twist in her first literary work (ibid.). As to the second book *Vendetta* (1886), it aroused the interest of Edward VII, so he requested a copy of the book (ibid.). The third novel *Thelma* (1887) was “immensely popular” (ibid.: para 17); but a significant success brought her *The Sorrows of Satan* (1895), which was published “as a single volume /.../ [and sold for] six shillings” (ibid.: para 25). To quote Ransom (ibid.: para 2): “[Corelli] became the top-selling author in Britain”.

Jess Nevins claims that *The Sorrows of Satan* is a “readable /.../ competent /.../ [and] work of a professional” (ibid.: 202-203), which is impregnated with each and every thought of the novelist and gives *pabulum* for critics. In other words, it is an example of a masterpiece, which represents the society of the 19th century in all its complexity and controversy. In addition, the book gives its own interpretation of the Devil and his deeds, which in itself makes the novel remarkable and noteworthy. According to Federico’s literary work (ibid.: 77-78), male critics, especially Wells, criticised Corelli’s *The Sorrows of Satan; or, The Strange Experience of One Geoffrey Tempest, Millionaire* (1900) for being ““debasing”” (ibid.).

Hitchens, one of Corelli’s critics, said once that she is ““a fairy stirring up the world with a wand dipped in ink”” (as cited by Savard, 2014: 3). Whereas, Janet Casey wrote that Marie Corelli is ““somewhere between George Elliot and Virginia Wolf”” (as cited by Savard, ibid.: 2), whose books focus on immoral deeds of that time, such as “prostitution, adultery, and venereal disease, they are Victorian prohibited literary topics /.../ [, hiding the truth under] fantasy fiction” (ibid.).

In total, Corelli wrote more than 30 literary works – “over thirty best sellers” (ibid.: 4), which were differently accepted by readers as well as critics; the latter pointed on Corelli’s bad writing style. Male writers were jealous of her success in

writing industry, but Corelli's readers, especially members of the British royal family, admired her for the truth she wrote. Thus, her literary creations were always accompanied by a rise and fall in the Victorian society. Furthermore, this did not prevent her from succeeding, albeit her first book, in the view of critics, was a total failure, but she continued writing. The one thing is clear: Marie Corelli was loved and detested by the Victorians.

Before stating the hypothesis, it is necessary to exemplify other papers, written on Marie Corelli's novel *The Sorrows of Satan*. Crozier-De Rosa has various works dedicated to Corelli and her famous novel, for example: a PhD thesis, where she investigates the life of "unmarried middle-class women" (2003: 3). The second one is about the role of Marie Corelli in the late Victorian society, which considered Corelli as a "threat to popular notions of femininity, and therefore to notions of national and imperial character, that was embodied in the figure of the New Woman" (Crozier-De Rosa, 2009: 8). The third work studies the author's biography and her perception of New Woman in the context of *The Sorrows of Satan*, where she reveals the ideas about the role of woman (Crozier-De Rosa, 2010). Another PhD thesis, by Robyn Hallim (2002), examines Corelli's other works with the critical analysis of characters, reflecting the scientific and feministic society of Britain. MacLeod's essay (2000) provides evidences of Francophobic roots in Corelli's *The Sorrows of Satan*, using biographical and historical aspects. Doris's MA thesis scrutinises the society of *fin-de-siècle* through the plot of the novel, looking at "how /.../ [Corelli] may be seen in light of an emerging divide between popular and high culture in Britain" (ibid.:5).

The hypothesis of the Bachelor's thesis is as follows: the image of Satan in the 19th century as it is depicted in Marie Corelli's novel *The Sorrows of Satan; or, The Strange Experience of One Geoffrey Tempest, Millionaire* presents the reader with the same scope of traits which are still in the focus of the modern representation of Satan as it is depicted in the TV series *Lucifer* (2016-2018): Satan (Lucio in the novel) is not responsible for people's sins because temptation is just his work and every human being has a choice, i.e. there is no significant change in the basic interpretation of human sins and in the image of Satan and his impact on people's lives in the 19th century and in the 21st century.

CHAPTER I SATAN IN VICTORIAN LITERATURE: MARIE CORELLI'S *THE SORROWS OF SATAN*

1.1 The Representation of the Image of Satan in Literature

Marie Corelli is not an innovator who used the image of Satan and human sins to represent human viciousness. The character of Satan and examples of tempted humans originate in a religious scripture – the Bible, which definitely gave *pabulum* for other literary works; for instance, *Paradise Lost* (1667), *Faust* (1808, 1832), *The Picture of Dorian Gray* (1890) and *The Misadventures of the New Satan* (1939).

Berry (2012: 173) states that the Devil from *The Sorrows of Satan* reminds of Milton's Satan because Corelli herself hints at Milton's interpretation, saying: "Milton's conception of Satan is the finest" (as cited by Berry, *ibid.*). This statement indicates to readers that Marie Corelli was guided by his work *Paradise Lost*. On top of that, *Paradise Lost* is one of those books where Satan is depicted as a tragic hero who fights for freedom. After Satan's fall, he wants to take revenge on God by tempting his children – Adam and Eve (Ramm, 2017: para 8). It is necessary to mention that Milton depicted Satan as a "brave, strong, generous, loyal, prudent, temperate, and self-sacrificing" (Nafi', 2015: 3) creature who does not understand the "true liberty" (*ibid.*: 3) and is imbued with "false heroism as it is based on false beliefs and unworthy aims and aspirations" (*ibid.*: 4) because only his anger makes him who he is.

The other interpretation of Satan and human nature can be found in Goethe's famous play *Faust* in which events unfolding between Faust and Mephistopheles, i.e. Satan who bet with God that he, Satan, could tempt Faust and get his soul in return (Shams, 1982: para 32). God believes "that it is natural for man to fall into error" (*ibid.*), but a man always follows the right path, so does Faust. However, Mephistopheles demonstrates the different side of Satan's character because he "often shows regret and remorse for rebelling against God" (Faust, 2018: para 51). The interesting fact is that Goethe "deprived him [Mephistopheles] of every trace of majesty" (Reinhard, 1897: 84), but gave him a "dialectical skill" (*ibid.*), so that he tells truth to a certain extend.

Talking about *Faust* it is necessary to mention the Wilde's one in his novel *The Picture of Dorian Gray*, which tells a story about a young man, named Dorian Gray who becomes Lord Henry's victim and socially dependent wrongdoer (Magnúsdóttir, 2015: 11). According to Mathias Jünger, Harry personifies the Devil himself because he is "a wicked, malicious man who often utters aphorisms, uses his wisdom to seduce and

to spoil Dorian with his new hedonism [which means necessity for total enjoyment of life (Macmillan, 2018)] and his immoral opinions” (2008: 6). In addition to that Magnúsdóttir connects Lord Henry with Goethe’s Mephistopheles pointing on similar traits, such as “relationship between Dorian and Lord Henry” (ibid.: 19), as well as Henry’s and Mephistopheles’s success in tempting their targets (ibid.: 4).

A one more literal work dedicated to Satan is a novel called *The Misadventures of the New Satan* written by Estonian writer Anton Tammsaare. In this book Satan [who appears as Jürka] is trying to save his home – Hell, living a life as an ordinary human being and trying to prove that it is viable to follow the rules and cope with own sins (Edmond et al 2009: 10). According to Vaino’s (2009: para 26) analysis of Jürka’s character, he is different from the typical representation of the Devil because he is a simple-hearted creature who does not understand the human world. The same as, Mephistopheles, Jürka never lies, that is why people think that he is strange and foolish (ibid.: para 24). Hereby Tammsaare hints at the fact that Jürka is not a human (ibid.).

At all times, Satan was represented as a sly and malign creature, whose job was to tempt people. He could be a hero opposing to God or suffer for being against him. The Devil is a true hedonist who wants to take everything from what life gives him. His utterances are strong, powerful and true, but in case of Jürka, he is not as ideal as the Devil often is. Jürka is the only exception – the odd one out, who tries to accomplish good things, so temptation is not in his plan.

1.2 The Image of the Devil in Marie Corelli’s *The Sorrows of Satan*

1.2.1 The Central Ideas of *The Sorrows of Satan*

The Sorrows of Satan or, The Strange Experience of One Geoffrey Tempest, Millionaire (1900) was published for the first time in 1895. Nevins points out that this literal work was considered as the “best and most typical work” (2016: 201) of Marie Corelli. Writing in 2003, Sharon Crozier–De Rosa (2003: 44) commented that a great number of copies of *The Sorrows of Satan* were primarily sold out. For in few years after Marie Corelli’s death, the novel was “in its sixtieth edition” (as cited by Gupta 2009: 18) and already had a plenty of translations from English into other European languages (ibid.).

Recent research by MacLeod shows that *The Sorrows of Satan* symbolises “Francophobic attitudes of *fin-de-siècle* Britain” (Federico, 2000: 66), which means that the late Victorian society was against “French speakers, culture, /.../ people” (Collins, 2017a). Also, Federico (ibid.: 78) writes that Corelli used French words and phrases,

which can be proven by these examples from the text: “*cavaliere servente*” (1900: 362), “*risqué*” (ibid.: 9, 414), “*élite*” (ibid.: 13), “*chef*” (ibid.: 29, 69, 123), “*bona-fide*” (ibid.: 32), “*en passant*” (ibid.: 42), “*amour-propre*” (ibid.: 90), “*rouge et noir*” (ibid.: 106), “*baccarat*” (ibid.), “*revanche*” (ibid.: 108), “*tableaux vivants*” (ibid.: 249) etc. Even though Marie wrote them, she had repeatedly offended French culture through Prince Lucio Rimânez’s utterances. For example, Lucio says that his French acquaintance Mr McWhing “was deplorably ignorant” (ibid.: 103), despite McWhing’s bragging about his wit. Also, Lucio judged English people for adoption of French culture and language, by saying: “Nothing English is good enough for the English” (ibid.: 244).

In this novel the Victorians are severely censured by Marie Corelli for being amoral. As MacLeod maintains, Corelli considered herself a “spokesperson for the people, believing that it was her duty to ‘instruct’ them” (ibid.: 67). In addition to that, *The Sorrows of Satan* encompasses scope of traits that distinguish the *fin-de-siècle* period. It includes:

/.../ the exotic, mysticism, dream sequences, Egyptology, /.../ strange music, eroticism (including homoeroticism), suicide, and, not least, purple prose (ibid.) – [which means that] a piece of writing /.../ is written in a very emotional or complicated style (Macmillan, 2017a)

The plot of this famous Francophobic book is simple and comprehensible. The novel represents Corelli’s main themes, which she presents to the audience in her other works. Besides, *The Sorrows of Satan* is known for various religious vagrancies, which coincide with suicidal motives, carnality, strange things and purple prose.

The image of the Devil and human vices were identified through Satan’s actions and relations with other characters of the book. This includes the description of his appearance, including the Devil’s form, character and vices of other characters.

1.2.2 The Plot and the Main Characters of *The Sorrows of Satan*: Lucio as the Key Character

The events of the novel take place in London bogged down in sins, for example, human hypocrisy, immorality and selfishness. These immoral values go against the main character with moral values – Geoffrey Tempest – the narrator of the book *The Sorrows of Satan; or, The Strange Experience of One Geoffrey Tempest, Millionaire* (1900). All things considered, and according to the Michele Bowman’s view (1997: 126-127) the late Victorian novelist’s literary work is about a sly Devil, who is looking for a strong moralist [Geoffrey Tempest] for his temptation.

The book is built in such a way that the reader already knows who the Devil is or at least can guess. Despite this fact, the attitude towards the plot does not change; on

the contrary, the direct hint unwraps the Devil's identity and attracts the readers' attention to the process of temptation.

The plot starts to develop when Geoffrey Tempest intertwines his fate with another main character – the Devil, named Prince Lucio Rimânez. Corelli added Lucio only in the third chapter, but his statements influence the reader from the first moment till the very end of the book. Geoffrey made friends with the Devil not only as a matter of recommendation of his true friend John Carrington, but also because of a sudden inheritance – “Five Millions of Pounds Sterling” (ibid: 16) – he got from “a distant relative” (ibid.) of Geoffrey's father to implement his own desires. Stupefied by a sudden wealth, Geoffrey accepts assistance from Lucio and thereby sells his soul to Satan (ibid.: 41). With Devil's help, Geoffrey becomes a typical representative of the late Victorian era. The plot of this novel reveals us all Geoffrey desires, sins and values. On top of that, it gives the reader an example of how money changes everything: character, attitude and behaviour.

In comparison with Geoffrey, Lucio is represented as an ideal creature surrounded by mystery and enormous power. To quote Lucio or rather Marie Corelli: “my kingdom is a vast one, /.../ I rule wherever men obey the influence of wealth” (ibid.: 31). During these times, wealth was highly desirable among the Victorians. That is why Lucio is disappointed in humans, but is ready to relent and share the truth with unsuspecting, poor writer Geoffrey Tempest (ibid.: 126-127). Although, Rimânez personifies the evil, he remains the key character of the novel because without his appearance, on the pages of the book, it is impossible to define human sins and values. He provides a counterbalance between him and the true evil.

1.2.2.1 Lucio's Appearance

In the third chapter, the newly made millionaire [Geoffrey Tempest] meets the Devil – “a great philanthropist” (Corelli, 1900: 14) – as he was described by a friend of Geoffrey, John Carrington, who recommended in his letter to use the generosity of Lucio to improve own social status. The appearance of Lucio was sudden and unwelcomed, but Geoffrey forgot about his prejudices because he was stunned by Rimânez's “stately majesty of height and bearing” (ibid.: 21), so that he could not even answer to the landlady who notified him about a visitor. Standing in the Geoffrey's poorly furnished room Lucio also tried to call him because the “lamp [in Geoffrey's apartment] /.../ went out” (ibid.: 20) and neither Lucio nor the landlady could not

understand if the poor writer is at home or not. When “a light flashed on the scene” (ibid.), Geoffrey starts to mention every detail of his visitor.

The details of Lucio’s appearance were described by the use of purple prose. Purple prose is neither more nor less than the excessive use of adjectives and adverbs (Inspirationforwriters. n.d.: para 6). Due to the employment of purple prose, the reader ultimately forgets about the plot and its development, constantly cogitating about every written word which relates to Satan. On the other hand, purple prose is a method of using flexibility and richness of language, which do not circumscribe the face of evil; it enriches the character and makes him alive.

The abundant use of adjectives and adverbs to characterize Lucio is one of characteristic features of such kind of writing [purple prose]:

- “**rich** voice with a ring of **ironical** amusement in it” (ibid.);
- “The **majestic** figure” (ibid.);
- “his **deep** tones still vibrating with the **silvery** clang of **veiled** satire” (ibid.: 22);
- “**long slender** hand” (ibid.: 23);
- “The **finely** shaped head /.../ was **nobly** poised on such shoulders /.../ —the countenance was a **pure** oval, and **singularly** pale, this complexion intensifying the almost **fiery** brilliancy of the **full dark** eyes, which had in them a **curious** and **wonderfully** attractive /.../-The mouth /.../ — set in the **perfect** curve of beauty, it was yet **firm**, **determined**, and **not too small**” (ibid.);
- “**handsome** face and **easy** attitude with **renewed** admiration” (ibid.: 24);
- “the **keen** glance of the **brilliant** eyes that met mine **so fixedly**” (ibid.);
- “a **very** distinguished scholar and gentleman” (ibid.: 25);
- “he is an **absolute** master” (ibid.);
- “**easy** manner, **handsome** presence and **mellifluous** voice” (ibid.: 27).

Marie Corelli created a rich image of Lucio through Geoffrey Tempest’s characteristics of him. For example, Geoffrey equates Lucio’s body shape with Hercules’s, but he was not muscular at all. During the conversation with Lucio, Geoffrey points out new friend’s manner of behaviour, his beautiful voice and appearance traits; especially his dark, deep “eyes /.../, suggestive of both tears and fire” (ibid.), which contrast against his pale skin, and as well as his strange, “whimsical smile” (ibid.: 32) full of contempt, sorrow and brutality. Eyes and smile play a considerable role in the description of the Devil. On top of that, he shows himself as a carefree person, cynic with graceful movements and rapidly changing countenance (ibid.: 44). Geoffrey supposed to meet “quite an old man” (ibid.), which absolutely does not correspond to his expectation. Along with that, Lucio wore a long Russian sable fur overcoat, which embodied untold wealth.

Then, in chapter 41, the Devil shows Tempest his devilish form, which has hardly changed Lucio’s appearance. The crown made of light and “shafted pinions of burning rose” (ibid.: 453) became main devilish attributes.

Marie Corelli wanted to make the reader believe that the character – Lucio – is a flawless creature, above the average man, which creates a very positive image of him, almost divine.

1.2.2.2 Lucio's Character and View on Life

There is no doubt that Lucio rises above others, which makes him stately and at the same time ruthless. He has categorical ideas of genius, human avarice and paupers' desire to look wealthy. Lucio claims that genius accompanies poverty and recognition comes only after death (Corelli, 1900: 26). He also finds indisputable that "genius is the Up, money is the Down" (ibid.: 35), describing his position by this statement: "You cannot fly and grovel at the same instant" (ibid.).

Lucio has no compassion on sinners, though he assumes that "honour and virtue *do* exist" (ibid.: 32), unfortunately he met with absolute morality only once. In addition to his cruelty towards sinners, Lucio declares that women do not deserve his love, by saying: "I hate women" (ibid.: 82, 84). He divided them in two groups: "tom-boy" (ibid.) and unnatural creatures, insisting that none of them "could impress [him]" (ibid.). Though, he wants to love, but, unfortunately, he is not able to do it (ibid.: 343). Nevertheless, Prince knows what kind of woman suits him – "a Spirit, with eyes more lustrous than the morning, and a form as transparent as flame" (ibid.), with a gentle voice. He saw her "in a dream" (ibid.). But speaking of love, Lucio mentions hate. So, comparing "love and hate" (ibid.: 344) – the latter has more power among mankind and Lucio maintains it.

Marie Corelli in the guise of Rimânez discusses serious topics indeed; for instance, "a solitary soul imprisoned in a self-made den" (ibid.: 37). They [Corelli and Lucio] find it inevitable – as human being grows up he or she makes a shell to hide the monster behind the mask (ibid.: 36-37). Lucio is not that bad, as it might seem, he just corresponds to the norms of the society. Moreover, he censures people for his own sorrow, the burden that causes torment every minute of his life on Earth. In the antepenultimate chapter [Chapter 40], Lucio complains about humanity and their attitude towards him, while Geoffrey is appalled by current developments [Lucio's revelation]:

They make me what I am;—they mould my very form to the fashion of their flitting time. Through all their changing and repeating eras, they have found strange names and titles for me,—and their creeds and churches have made a monster of me,—as though imagination could compass any worse monster than the Devil in Man! (ibid.: 445)

Lucio is neither a saint nor the pure evil, but he is the one who understands the thin line between good and bad. Also, he was the only person who showed kindness to

“a poorly clad girl” (ibid.: 176). Lucio saved her from Geoffrey’s companion, when she called to God in front of church. The Devil did not let to offend that girl and “gave her three sovereigns” (ibid.), for which he heard long-awaited blessing.

In addition, Lucio does not want to torture humanity in Hell or even tempt them on Earth. In the conversation with Geoffrey he says that the Devil is not passionate about his job (ibid.: 426). Lucio Rimânez deals with his fate because he knows that he cannot eradicate evil: “Man’s folly, Man’s utter selfishness, Man’s cruelty, keep him [Lucio talks about himself] thus exiled, an outcast from pardon and peace” (ibid.). Once he felt some peace, but human nature ruined Satan’s hope. Summarising this information, it is possible to conclude that Marie Corelli talks about the Biblical story where “Christ redeemed Man” (ibid.). In Rimânez’s discussions of man’s righteousness, he claims that if people “were generous, honest, fearless, faithful, reverent, unselfish, /.../ pure, brave, tender and loving” (ibid.: 427) he will reach the Gates of Paradise and become an angel. But this can only happen if mankind “rejects /.../ [him] utterly” (ibid.: 446). Unfortunately, Lucio admits that he has “a bad chance of ever getting redeemed” (ibid.) because humanity cannot change: “men are never likely to be honest or women pure” (ibid.). While having several “names and titles” (ibid.) and always giving utterances about religion, Lucio persistently denies that his name has Christian roots.

Despite demonstrating deep contempt for the late Victorian society, Rimânez does not deny that he is wealthy (ibid.). The interesting thing is that he has “a whole wing of the hotel [at his disposal], /.../ a large drawing-room, dining-room and study *en suite*, fitted up in the most luxurious manner, besides bedroom, bathroom, and dressing-room, with other rooms adjoining, for his valet and two extra personal attendants” (ibid.: 34). Lucio is very practical in terms of money and values it as one of ways to exist comfortable and to enjoy his freedom and life on Earth.

Therefore, it is possible to claim that the Devil named Lucio is adamant about his views on life and people, which makes him cold and categorical. He positions himself as a powerful, wealthy but poor creature who suffers from human unkindness. It was not his choice to become the most dubious being, whose job is to tempt people. In addition, he hates women, but wants to love and be loved which is quite ambiguous. Consequently, the reader feels sympathy towards Lucio. While comprehending his sorrows, the reader understands how sinful humanity of the 19th century is and of course associates these thoughts with own time, in this case, the 21st century.

1.2.2.3 *Lucio's Influence on Other Characters, Their Fate and Examples of Human Vices*

In order to reveal the nature of Lucio it is best to see him in relation to other characters of the book. The book has several important characters, such as Geoffrey Tempest, Sibyl Elton, Mavis Clare and Amiel whose fate and life are in the circle of Lucio's interests and influence. The characters can be divided into three groups: the Devil's victim, the Devil's women and the Devil's assistant. Geoffrey Tempest relates to group number one – the Devil's victim, Mavis and Sibyl to the second group – the Devil's women. As to Amiel, he belongs to the group called the Devil's assistant.

1.2.2.3.1 *The Devil's Victim*

Geoffrey Tempest is a narrator of the novel who becomes the Devil's target throughout the book. He succumbs to the Devil's temptation and gradually transforms into a typical representative of the Victorians. Tempest enjoys his carefree life until the moment of Lucio's revelation.

It is obvious, that Geoffrey's last name is an aptronym – “A name that suits its owner in an apt way” (Collins, 2018a). Drawing a parallel between the noun *tempest* and the verb *tempt*, the second name Tempest can be interpreted as *the one who is tempted the most*. Its verbal variant means – “draw or entice to evil or sin” (Etymonline, 2018a). Apart from that, the last name Tempest can be associated with its etymological meaning: “storm; commotion, battle” (Etymonline, 2018b: para 1), which in the context of the novel can be seen as a powerful fight caused by the nature itself.

From the very beginning Lucio is trying to hint and forewarn Geoffrey of his near future because money provokes an “inexhaustible greed /.../ [which means that human] tastes are generally expensive” (Corelli, 1900: 28). Hardly had Geoffrey felt the power of money when he lost desire and ability to write something significant (ibid.: 209). In the chapter 21, Geoffrey led himself to a conclusion that he could write a bestseller if “had /.../ [he] remained poor” (ibid.: 240). He makes efforts only to become a famous writer by self-advertisement; for instance, the publication of his book for a price (ibid.: 53) and the purchase of critics' reviews (ibid.: 178). Geoffrey has a “necessity for hard work” (ibid.: 240), but it is not welcomed because for the Victorians of the upper-class it is a strange and foreign form of activity.

In spite of Geoffrey's disdain for the upper-class which he clearly describes from the position of the pauper (ibid.: 5), and his shame caused by his appearance [shabby old clothes], Geoffrey wants to look as the proprietor of five millions (ibid.: 26). For which reason Lucio states that “/.../ only the poor and proud /.../ take the

trouble to dress well” (ibid.: 29) because they are afraid of being judged, which is confirmed by Geoffrey’s deed who primarily went to purchase new clothing after visiting his lawyers (ibid.: 56).

Nevertheless, Lucio feels sympathy for Tempest and would like to hear a rejection for not becoming his friend (ibid.: 40). However, “a struggling novelist” (Federico 2000: 76) praises Lucio as a best friend and follows his pieces of advice. Certainly, Geoffrey is an ordinary human being. Also, he was absolutely spellbound by this *creature* – Lucio. That is why despite “a passing shadow of distrust and repulsion for this fascinating yet cynical man” (ibid.: 41) Tempest accepts Lucio’s offer. But before that, Lucio gave Geoffrey a letter on behalf of John Carrington to convince him to accept his help. From Carrington’s letter the reader finds Lucio’s fictional ancestry and personality. John describes Lucio as a “a very distinguished scholar and gentleman” (ibid.: 25) as well as a creative personality: “poet and musician of great skill” (ibid.) which can be confirmed by the episode happened at Eltons’ in which Lucio claims that he can sing and then plays on a grand piano (ibid.: 148 – 149). Moreover, the letter says that Lucio is a descendant of “princes of Chaldea” (ibid.: 25). Lucio has a “rich baritone” and knows hypnotism (ibid.: 430). He hypnotises Geoffrey for showing him the old civilisation “of the City Beautiful” (ibid.: 431–433). Nonetheless, Marie Corelli notes at once that the letter “had been written to dictation, and under pressure” (ibid.), which means that Boffles (Carrington’s nickname) was Lucio’s first victim. What is more, there is evidence at the end of the book. Boffles died under strange circumstances: “he had been choked by the mercurial fumes” (ibid.: 422). This phrase clarifies the image of the powerful Devil and his unlimited abilities. It makes clear that this letter is necessary for Geoffrey’s approbation and favour because without it Tempest would never accept Lucio’s help.

After the conclusion of the treaty a turn of events happens, which totally affected Geoffrey’s life. He started to play cards (ibid.: 175) and even participated in Derby (ibid.: 243), of course, he was lucky (ibid.: 107, 283) Also, Tempest visited “low houses and allowed a few half-nude brandy-soaked dancers” (ibid.). As Geoffrey says, the interest towards “wasting time /.../ money” (ibid.) and total immorality was in vogue among the Victorians. He played cards because he did not want to hear that he is coward, greedy or selfish (ibid.). Lucio also played cards, but he always behaved as gentlemen and was “never vulgar” (ibid.: 176).

Then Geoffrey meets his *fiancée* – Sibyl Elton [Lucio introduced Sibyl to him], and purchases Willowsmere Sibyl’s “childhood home” (ibid.: 77). Sibyl Elton was his

biggest and most expensive purchase. At the end of the novel her father, Lord Elton, got a great sum of money which Geoffrey deposited into Sibyl's bank account (ibid.: 406). However, before these events, the marriage with Lady Sibyl led Geoffrey to a riotous lifestyle. He was overwhelmed by jealousy towards their neighbour Mavis Clare [a successful writer] because she achieved her popularity by writing books that she wanted, so Geoffrey decided to write "an anonymous 'slashing' review" (ibid.: 174).

"Distraught by his wife's death" (Federico 2000: 77), Geoffrey leaves London on Lucio's yacht – The Flame. Together with Lucio, they found a sarcophagus of an Egyptian dancer, which looked like Geoffrey's wife, Sibyl (ibid: 435–436). She could not live a life because she knew that she was a sinner, so she committed suicide by swallowing a poison (ibid.). During this trip, Lucio exposes himself and reveals the truth to Geoffrey. Desperately, Tempest chooses God and by this saves his immortal soul (ibid.: 458).

Some time later, Tempest was rescued "in mid-Atlantic" (ibid.: 463) by a passing steamer. He discovers that "his bankers have absconded with his millions" (ibid.: 77), but it does not upset him at all because he decided to start his life from a scratch. Geoffrey's novel found its readers after being "/.../ 'slashed' /.../" with a bitterness and venom" (ibid.: 466). The novel ends with Geoffrey seeing Rimânez with his new victim.

Even a strong moralist can fall under bad influence of a man with unlimited abilities. Geoffrey realises his mistake only when he sees the real image of Prince. But before that, he was absolutely excited by the sudden wealth, so he yielded to Rimânez's pressure only with a slight uncertainty. Geoffrey loses his inspiration and stops writing, which overwhelmed him when he was poor, and becomes one who leads a life of dissipation, even though he remembers his hate towards upper-class.

1.2.2.3.2 *The Devil's Women*

The novel has two women – characters whose fate is connected with Prince Lucio. One – Sibyl – fell in love with him; another – Mavis – quickly recognised the devilish nature of this person and that is why was afraid of him. But for more understanding the character of Lucio it is important to compare these two women.

Sibyl Elton was "one of the belles of England" (Corelli, 1900: 83). However, this beautiful woman admitted to Geoffrey not feeling love towards him. She knows how to love, she was taught from books (ibid.: 197–198), but she does "not believe in love" (ibid.:202). Also, she let to kiss her not because she loved Geoffrey Tempest, but

because “she considered /.../ [Geoffrey] had a right to kiss /.../ because /.../ [he] had bought [her]” (ibid.: 239). As a result of a marriage of convenience, Sibyl becomes “the toy of his [Geoffrey’s] passions” (ibid.: 387). In her suicide letter Sibyl tells about her life and how she was set for an auction, which means that she was of a marriageable age (ibid.: 84) and her father wanted to arrange her marriage. A feeling of nothingness and broken heart compelled her to commit suicide by poison. She took a flask and “swallowed every drop of the liquid it contained” (ibid.: 406) because Lucio rejected her love. Sibyl did not understand the reason of his cold attitude (ibid.: 402). However, Lucio told Sibyl that he knows for a long time that she is in love with him (ibid.: 349-350) and he loathes her “and all such women as /.../ [she]” for their so-called improper behaviour as married women. Lucio describes this by saying that these women “turn good to evil, /.../ deepen folly into crime,—with the seduction of /.../ [their] nude limbs and lying eyes, [they] /.../ make fools, cowards and beasts of men!” (ibid.). Sibyl was at the last gasp when she realised who Lucio really was:

I know at last WHOM I have loved!—whom I have chosen, whom I have worshipped! ... Oh God, have mercy! ... I know WHO claims my worship now, and drags me into yonder rolling world of flame!... his name is ” (ibid.: 410)

She killed herself of her own volition wearing a gift from her love (ibid.: 403) – “a girdle in the form of a serpent [covered with] /.../ the finest emeralds, /.../ rubies and diamonds” (ibid.: 238). The man whom she loved and admired was the Devil. Even after her death Geoffrey insisted that his wife was a sinner (ibid.: 419, 424). He derided at her death and funeral while discussing this event with Mavis Clare (ibid.: 414–416). However, at the end of the novel Tempest forgave Sibyl and finally “pitied her” (ibid.: 456).

Mavis Clare is another woman connected with the Devil. She is an unassuming person who does not like to be in the limelight; that is why she politely denies Geoffrey’s invitation to visit Willowsmere where “the Prince of Wales” stayed (ibid.: 323). It is known that Mavis is a successful writer, but she never pays attention to her fame among her readers. She even rejects Lucio’s offering when he suggests his services to help with Clare’s career by defeating her critics and foes (ibid.: 335). As it turns out, Mavis has a strong character, so she cannot be tempted and she does not bear malice to her enemies (ibid.: 336). While speaking with Geoffrey, Lucio remarks that “she belongs to God” (ibid.: 375). Lucio knows his place and does not wish to stand in the way of Mavis’s life.

Moreover, Sibyl and Mavis Clare know each other. They are not friends but childhood acquaintances (ibid.: 222). In the novel Mavis always speaks well of Sibyl, as

well as Sibyl does too, except the moment of jealousy when Sibyl sees Mavis and Lucio together (ibid.: 357-358). Sibyl reads her books because they soothe her and give a sense of divinity which still exists among the sinful world of the Victorians (ibid.: 198). But Sibyl is not that good as she seems to be. Diana Chesney is that person towards whom she feels more disgust than to anyone else. The American young lady named Miss Chesney pays “two thousand guineas per annum” (ibid.: 93) for the support of the Eltons’ family. Sibyl’s mother is paralysed and all people expect her death [which comes long before Sibyl’s]. So, Diana will become Lord Elton’s new wife which his daughter could not accept. For example, when Chesney asks Lady Sibyl if she is going to visit Mrs Catsup too, to which she replies that she does not want to go with her and Diana has to abandon her hope of becoming friends (ibid.: 189–190). She is rude, cold towards her and does not let Diana be her friend. Sibyl’s deeds contradict her words when she says that she does not have friends (ibid.: 387), which means that she really needs at least one friend just not to feel lonely.

On top of that, Sibyl is disrespectful to her mother. She says that it is strange that a “living corpse” (ibid.: 193) is her mother. She is afraid of her, but it does not justify her behaviour.

In spite of Mavis and Sibyl difference, their fates are interlinked, and also connected with the Devil. In comparison with holy Mavis, Sibyl is an absolute antipode, whose life and personality changes under the pressure of the Victorians. However, Mavis, unlike Sibyl, does not accept Satan’s offering and decides to deal with problems on her own.

1.2.2.3.3 The Devil’s Assistant

Lucio has an assistant – Amiel – a valet by human standards (Corelli, 1900: 34). As Geoffrey says, Amiel has “dark sly face and cruel ferret eyes” (ibid.: 283). His clothing never changes its colour because he wears only black (ibid.: 249). There is nothing special about his personality, however, everyone who meets him feels “an instinctive dislike to him” (ibid.), for example the narrator [Geoffrey], Morris [Geoffrey’s servant] who points on Amiel’s strange behaviour. He claims that Amiel performed in front of other servants, then he hypnotised “one of the scullery-maids /.../ [that] /.../ she got to jumping and lifting her skirts that high that it was positively scandalous” (122-123). Also, Morris is concerned about the fact that no one saw Lucio’s other servants but everyone knows about their existence, which makes Amiel and his *monsieur* “very

mysterious” (ibid.). Despite Amiel’s quirks, he always does his job well (ibid.: 124-125).

Despite the fact that Amiel is a suspicious character, he is a talented man. Amiel participates in races [Derby], as a jockey, riding Geoffrey’s horse named Phosphor which was gifted to him by Lucio (ibid.: 243).

Overall, he is a true and gifted assistant whom Lucio esteems. But notwithstanding his profession and relationship with Rimânez, Amiel evokes incomprehensible fear and disgust, which makes him suspicious to Geoffrey and others.

On the basis of the information gained through the analysis of the characters’ deeds made under the influence of Satan, aka Lucio Rimânez, to reveal the image of the Devil and human sins, it is possible to conclude that the Devil is not responsible for human vices, he only offers his assistance. To quote Lucio (ibid.: 446): “Men make their own choice and form their own futures”. For example, Mavis Clare rejects Lucio’s help and decides to deal with critics and foes on her own. She is an example of a pure creature, whose morality helps the world be better than it is. She embodies salvation not only for Lucio, but also for all human beings. This is how Marie Corelli and Lucio want to see the society of late Victorian era.

On the contrary, the narrator of the novel accepts the Devil’s offer; and even follows his guidance, which leads him to a number of bad circumstances. Eventually, money befuddles Tempest and makes him hypocritical, selfish and depraved, whereas Lucio never changes his principles towards wealth and uses his capitals to correspond to the late Victorian standards. Tempest pretends to be one of the upper-class, in which he does not fit. Only his money and Lucio give him a chance to feel the power of this class because without a sufficient capital and the Devil’s guidance he is nothing to the representatives of the upper-class. Tempest’s greed has driven him mad, so he lost his wife, who did not feel the true love from him because she was purchased as a treasure. Understanding the fact that she is a thing, Sibyl hopes that Lucio could become her lover, but the Devil rejects her because he does not like women and Sibyl’s behaviour is, in fact, immoral; so she commits a suicide.

As to Amiel’s role, he is a demon, who serves the Devil and the Devil’s targets. He is the right hand of Satan, without whom Lucio could not tempt people or live a life of the most rejected and dubious being. Besides, Amiel’s internal ugliness makes Lucio more likable, which also helps to tempt people, who are more likely to yield to influence of beauty.

Satan's loneliness and sorrow will never end because "Sensual Egotism" (ibid.: 449) rules the Victorian society and this "taint of Self, the hideous worship of money, corrodes all life, all thought, all feeling" (ibid.).

CHAPTER II THE IMAGE OF MODERN SATAN IN THE TV SERIES *LUCIFER* IN COMPARISON WITH MARIE CORELLI'S DEVIL

2.1 The Image of the Devil in the TV Series *Lucifer*

2.1.1 The Plot and the Characters of the TV Series *Lucifer*

The TV series *Lucifer* (2016-2018: seasons 1-3), “produced by Warner Bros. Television /.../ [and] based on characters created by Neil Gaiman, Sam Kieth and Mike Dringenberg” (Fox, 2018: para 5) take place in the USA, and more specifically in Los Angeles. The name of the city creates a special effect for the image of the Devil – *the lost angel*, who does not want to be a ruler of Hell (Lloyd, 2016: para 1) and gradually becomes more human than anybody else.

The TV series start with an incident, where Lucifer remains alive and becomes the only witness of his friend's death. Lucifer could not leave it like that, so he decides to find the killer and punish him, which makes him realise that he likes to punish people for their sins. Then he makes himself the detective's partner and becomes the “civilian consultant for the LAPD” (ibid.: para 3) to materialise his desires. Also, Lucifer notices that this detective, named Chloe Decker, has a resistance to his charms – his “ability to get people to talk” (ibid.: para 5), when he asks his question: “Tell me, /.../ what do you desire more than anything else in this life?” (ibid.: season 1, episode 1).

2.1.2 Lucifer Morningstar as the Key Character of the TV Series *Lucifer* produced by Warner Bros. Television

2.1.2.1 *Lucifer's Appearance, Character and View on Life*

According to the fact that actor Tom Ellis plays Lucifer Morningstar, the appearance of the Devil is based on his physical characteristics, represented in Lloyd's review (Lloyd, 2016), published in the Los Angeles Times, and the TV series (*Lucifer*, 2016-2018: seasons 1-3). On the contrary, to exemplify Lucifer's character and view on life, there used the description of his feelings provided by another main character – Dr. Linda Martin, Lucifer's therapist.

Table 1. *Lucifer's Appearance, Character and View on Life*

Lucifer's Appearance	The Devil's appearance:	<ul style="list-style-type: none">• Tall men;• “Hollywood playboy, handsome” (ibid.: para 2);• Has a stubble;• English accent (ibid.).
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	<p>The devilish appearance:</p> <ul style="list-style-type: none"> • Red eyes (ibid.: season 1, episode 1); • Bloody hairless face (ibid.); • White angel wings (ibid.: season 1, episode 6).
Lucifer's Character and View on Life	<ul style="list-style-type: none"> • Los Angeles is Lucifer's "first home" (ibid.: season 2, episode 9) because he finally found someone who can be a company for his lonely soul. • Lucifer hides his feelings (ibid.: season 2, episode 15) because his mother did not do anything, when he was sent to Hell. The "excessive partying /.../ [in Lux is an] attempt to fill a void /.../ in [Lucifer's] /.../ emotional life" (ibid.: season 1, episode 9). • Lucifer wants Chloe to love him (ibid.: season 3, episode 21-22). • Lucifer never shows his devilish face to Chloe because he is afraid of her reaction (ibid.). • He is jealous of Chloe, who decides to marry Marcus Pierce [played by Tom Welling], aka Cain [execrated Biblical creature for the death of his brother] (ibid.).

Data: TV series *Lucifer* (2016-2018: seasons 1-3) and article from the Los Angeles Times. Compiled by the author.

On the basis of this description (Table 1), it is possible to claim that Lucifer is a lonely person who seeks for appreciation, love and friendship. He leaves his job to escape his sorrow and finds his own place in this life.

2.1.2.2 *Lucifer's Influence on Other Characters, Their Fate and Examples of Human Vices*

Lucifer Morningstar has a complex character, which makes him his own victim. On the one hand, he always tells the truth, on the other hand, he acts unwisely because his oratorical skills and deeds make him childish and carefree. Occasionally, his utterances give him the right answers, in case if he cannot comprehend what others think of him, especially Chloe (*Lucifer*, 2016-2018: season 3, episode 22). This is explained by the fact that Chloe was sent by God to Earth (ibid.: season 2, episode 12).

In addition, Lucifer claims that he "quit Hell because /.../ [he] was sick and tired of playing a part in his [God's] play" (ibid.: season 1, episode 1), which means that Lucifer is offended by father's attitude towards him. He is convinced that God made him the Devil because Lucifer is "inherently evil" (ibid.), so he has to suffer in the Underworld and torture human souls. Moreover, Lucifer believes that the loss of his devilish face and returned wings (ibid.: season 2, episode 18), which he cut off when

came on Earth, are parts of Father's plan. These are the main reasons why Lucifer always thinks that his life is under God's control. It is obvious that God "has a plan" (ibid.: season 1, episode 9), but as Linda says (ibid.: season 1, episode 6), Lucifer was sent to Hell because only he can manage with this work.

According to the last episode of season 3, Lucifer cannot obviate the devilish identity because he has an inclination to punish wrongdoers. However, Lucifer is not the pure evil. He "never made /.../ [humans] to do [bad things]" (ibid.). This creature knows the price of sin not just because he is the Devil and he has the quality of comprehending and distinguishing vices from virtues, but also because he killed his own brother Uriel to save Chloe (ibid.: season 2, episode 5). When he decides to go to Hell to find the person who has poisoned Chloe, he finds his own place in Hell where he was "trapped by /.../ [his] own guilt" (ibid.: season 2, episode 13) and had to kill Uriel again and again.

There are several women who are in Lucifer's circle of interest: Chloe Decker [played by Lauren German], Dr. Linda Martin [played by Rachael Harris] and Charlotte Richards [played by Rachael Harris]. Hereafter are presented some traits of every one of them.

Chloe Decker, known as a strong moralist, is trying to help humanity by investigating crimes, and the only human being who is resilient to Lucifer's power, so the Devil is unaware of her thoughts and desires. Moreover, Chloe makes him vulnerable [Lucifer becomes mortal] because she likes him (ibid.: season 3, episode 21). She is open to Lucifer and she waits when he will make first steps to tell her that he loves her too. In the last two episodes of season three Chloe finally hears Lucifer's love confession, sees Lucifer's devilish face and finally believes him.

Dr. Linda Martin is Lucifer's therapist and friend, who helps with the understanding of his feelings. She "almost died because of /.../ [Lucifer's] family drama" (ibid.: season 3, episode 1) when Lucifer's mother possessed Charlotte Richards's body [while the real Charlotte was in Hell for sins she made on Earth: adultery (ibid.: season 2, episode 2) and helping criminals to avoid punishment] and tried to force him to return home, to the Silver City, Paradise, using his brother Amenadiel (ibid.).

Charlotte Richards is an example how human nature can change. When Charlotte got into Hell, the scene where her relatives were dying from the hands of her clients, whom she helped to avoid penalty, became her punishment in Hell (ibid.: season 3, episode 16). After her return, she met Amenadiel, who told her the truth about

Lucifer, Hell and punishment for sinners (ibid.: season 3, episode 18-19). Therefore, she decides that it is time to change her attitude towards life and leaves her previous workplace to help police in solving crimes (ibid.: season 3, episode 8). After another solved case, she covers Amenadiel from bullets (ibid.: season 3, episode 23). This sacrifice fully redeems her soul, and Amenadiel, who suddenly gets his wings back, takes her spirit and returns to Paradise.

Lucifer also has an assistant – Mazikeen [played by Lesley-Ann Brandt]. Maze left Hell together with Lucifer and became a bartender in Lux, the Devil’s nightclub, and then a “bounty hunter” (ibid.: season 2, episode 7). Maze is a confused demon, who is trying to find her own place. She hides her feelings under anger and random sexual relations. Even though she says that does not care about anyone, she heals Amenadiel’s injury with Lucifer’s feather, which she has saved when Lucifer got rid of his wings (ibid.: season 1, episode 13). She kept this feather in the hope of returning home, but decides to help. Also, she makes friends with Chloe’s daughter Beatrice Espinoza [played by Scarlett Estevez] (ibid.: season 1, episode 10), which makes her more sociable.

Furthermore, Lucifer has a brother Amenadiel [played by D. B. Woodside], who initially came on Earth to get Lucifer back to Hell because someone has to do this job (ibid.). But spending more time with humans and the Devil his selfish nature becomes more humanlike, and he acknowledges that angels and humans do not differ in terms of viciousness because “what they think – they deserve” (ibid.). He becomes Lucifer’s second assistant and true friend. Together they save Chloe (ibid.), punish Cain for all his sins: he is the Sinnerman who helps other wrongdoers, tries to kill Lucifer, Chloe and kills Charlotte (ibid.: season 3, episode 24).

Considering everything, Lucifer’s quit changes not only him, but also his new human friends and brother. They finally find themselves: become moralists, more open to people, friendly, find love and redemption. Despite Lucifer’s inclination towards punishing for sins, he remains a good person, who only wants to be accepted and not being blamed for all human sins because he has other things to do than tempting people.

2.2 The Comparison of Two Satans and Human Vices: Then and Now

The main purpose of this sub-chapter is to understand whether Lucio’s scope of traits correspond to Lucifer’s or not, and find similarities in vices of two centuries. Hereafter, the information is given in two tables: Table 2 presents a comparative analysis of Lucio

and Lucifer, Table 3 – sins of 19th and 21st centuries as they are depicted in the book and in the TV series under analysis.

Table 2. *The Comparison of Two Satans*

	Lucio (from the novel)	Lucifer (from the TV series)	Both
Place:	London	Los Angeles (<i>Lucifer</i> , 2016-2018: seasons 1-3)	
Assistant:	Amiel	Mazikeen	
Attitude towards human vices:			They both think that people can choose whether they will be sinful or not.
Transport:	Yacht, named The Flame.	Convertible with the number plate – FALL1N1 (ibid.: season 1, episode 1)	
The devilish appearance:	Pale sorrowful face.	Red eyes (ibid.); Bloody hairless face (ibid.).	Wings
The object of their affections:	No, because hates women.	Chloe Decker and Lucifer himself.	
Attitude towards Hell:	Wants to be back in Paradise.	His home is Los Angeles (ibid.: season 2, episode 9).	Do not like Hell.
Current workplace:	Earth: the Tempter.	Earth: the “civilian consultant for the LAPD” (ibid.: para 3); Does favours (ibid: seasons 1-3).	Work on Earth and make deals
Skills:	Knows hypnotism.	Can become mortal when Chloe is near (ibid.: season 1, episode 4). He can force people to tell him their thoughts, desires with his magnetic eyes (ibid.).	Immortal, can play the piano and sing.
Impact on other people lives:	He chose Geoffrey for his temptation to show him the bad side of wealth and what it brings with it. Geoffrey rescued his soul when he realised that Lucio is Satan and chose God instead. Geoffrey’s wife, Sibyl, died.	Tried to use his power on Chloe, but it did not work (ibid.). He loves her, but realised it at the end of the TV series (ibid.: season 3, episode 23). Punished many criminals and helped to solve crimes (ibid.). Lucifer changed all his women, assistant and brother.	Saved one person from getting into Hell.

Data: The comparative analysis is based on TV series *Lucifer* (2016-2018: seasons 1-3), Lloyd's article from the Los Angeles Times and Marie Corelli's novel *The Sorrows of Satan; or, The Strange Experience of One Geoffrey Tempest, Millionaire* (1900). Compiled by the author.

Table 3. *Human Vices: Then and Now*

Vices of the 19 th century	Vices of the 21 st century	Both
<ul style="list-style-type: none"> • Disrespect to elders 	<ul style="list-style-type: none"> • Violence; • kidnaping and blackmail (season 1, episode 13); • Bullying (season 1, episode 1); • Vengeance for the murder (season 2, episode 18). • Just murders 	<ul style="list-style-type: none"> • Jealousy • Robbery • Adultery • Egoism; • Greed • Uncontrollable sexual desire

Data: The comparative analysis is based on TV series *Lucifer* (2016-2018: seasons 1-3) and Marie Corelli's novel *The Sorrows of Satan; or, The Strange Experience of One Geoffrey Tempest, Millionaire* (1900). Compiled by the author.

With the exception of some vices, all other sins stayed the same (Table 3). According to the fact that every episode of the TV series is about murders, robbery and violent behaviour, it is possible to state that these are the main sins of the 21st century. As to Lucio and Lucifer (Table 2), they have similar traits: they both do not like Hell, do not want to be inherently evil, have assistants and own transport, work on Earth as punishers and deny that it is their fault if a human does a sinful deed because everyone has a choice. However, Lucifer is more humanlike, full of emotions, wants to stay on Earth and has not only the object of affections, but friends too, who help him whatever happens. Lucio is lacking that. He is the lonely soul who also wants redemption. In contrast to Lucio, Lucifer likes to punish people, but they both make deals because it is a part of their identity.

CONCLUSION

The current Bachelor's thesis provides a comparative analysis of two images of Satan and human vices of the *fin-de-siècle* period and contemporary age via the Devil's actions and role in main characters' life and fate in Marie Corelli's novel *The Sorrows of Satan; or, The Strange Experience of One Geoffrey Tempest, Millionaire* (1900) and the TV series *Lucifer* (2016-2018: seasons 1-3).

Chapter I gives a description of Corelli's Devil – Prince Lucio Rimânez, where his image is represented as a perfect creature who is disappointed in humans. This celestial creature does not want to tempt people, whose immoral behaviour does not let him being redeemed. However, he chooses a victim – Geoffrey Tempest, hoping that he can be a bearer of truth about the Devil and human hypocrisy by means of his own temptation and comprehension.

Chapter II presents the image of the Devil, depicted in TV series *Lucifer*, in a slightly different way. Lucifer seeks not for redemption, but for acceptance from God and humans, the latter still believe that he is the Evil One. Although, he finds punishing people for their sins interesting, guided by human legislation and working as a “civilian consultant for the LAPD” (Lloyd, 2016: para 3). He solves crimes, especially murders, together with the object of his affections – Chloe Decker and sees a therapist and his friend Dr. Linda Martin, who becomes a key in comprehending Lucifer's feelings.

According to the stated hypothesis, the image of the Devil is an essential part in understanding human sins. Consequently, there is no significant change in the basic interpretation of human sins and in the image of Satan and his impact on people's lives. The only exception are wrongdoers of the 21st century, who kill other people to implement own desires. In both cases, it is proven that Satan is not responsible for human vices because everyone chooses his or her own path, and temptation, which is a part of Satan's identity, is just his work. Moreover, Satan is not the pure evil. As a tormented soul, he can distinguish virtue from vice and often makes good deeds, which people themselves do not do.

SUMMARY IN ESTONIAN

Bakalaureusetöö teema on „SAATAN JA INIMLIKUD PAHED MARIE CORELLI „THE SORROWS OF SATAN; OR, THE STRANGE EXPERIENCE OF ONE GEOFFREY TEMPEST, MILLIONAIRE” VERSUS TELESARI „LUCIFER“: TOLLAL JA PRAEGU“. Uurimistöö esitab komparatiivse analüüsi kahe Saatana kujust ja inimlikest pahedest *fin-de-siècle* perioodil ja nüüdisajal Saatana tegude ja rolli kaudu peategelaste elus ja saatuses Marie Corelli romaanis *The Sorrows of Satan; or, The Strange Experience of One Geoffrey Tempest, Millionaire* (1900) ja telesarja „*Lucifer*“ (2016-2018: hooajad 1-3). Bakalaureusetöö koosneb kahest peatükist.

Esimene peatükk kirjeldab Corelli prints Lucio Rimânez kui Saatana võrdkuju, kelles Saatana kuvand on esindatud täiuslikuna, kes on inimestes pettunud. See ebamaine olend, prints Lucio, ei taha neid inimesi ahvatleda, kelle ebamoraalne käitumine ei lase tal lunastatud olla. Ometi Saatan valib endale ohvri – Geoffrey Tempesti, lootes, et kiusatusse ahvatlemise ja mõistmise abil ta saab teada tõe Saatana ja inimeste silmakirjalikkuse kohta.

Teine peatükk käsitleb Saatana kuju, mis on kujutatud telesarjas „*Lucifer*“ veidi erineval viisil. Lucifer otsib mitte lunastust, vaid ta soovib, et Jumal ja inimesed võtaksid ta vastu, sest inimesed ikkagi usuvad, et ta on vanakuri. Kuigi, juhindudes inimlikest õigusaktidest ja töötades koos politseiga nagu nõuandja, Luciferile pakub huvi inimesi karistada nende pattude eest. Ta lahendab kuritegusid, eriti mõrvasid, koos oma armastuse objekti Chloe Deckeriga ning käib terapeudi ja sõbra d Linda Martini juures, kes mängib võtmerolli Luciferi tunnete mõistmises.

Vastavalt püstitatud hüpoteesile Saatana kuju on oluline osa inimlikest pahedest arusaamisel. Järelikult põhitõlgendus inimlikest pahedest, Saatana kujust ja tema mõjust inimeste eludele oluliselt ei muutu. Ainsaks erandiks on kehtestatud reeglitest üleastujad, kes tapavad teisi inimesi, et täide viia oma soove. Mõlemal juhul on tõendatud, et Saatan ei ole vastutav inimlike pahede eest, sest igaüks valib oma tee, ning kiusatus, mis on osa Saatana identiteedist, on lihtsalt tema töö. Enamgi veel, Saatan ei ole puhas kurjus, nagu piinatud hing, ta oskab eristada voorust pahest ja sageli teeb häid tegusid.

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