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Hell in Milton's *Paradise Lost*

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1. INTRODUCTION

John Milton was a famous English seventeenth century poet, well-known for his work in the fields of drama, poetry, and prose. With works such as *Areopagitica*, *De Doctrina Christiana*, *Paradise Lost* and *Paradise Regained* Milton earned his place among the greatest English writers, but Milton was not only a writer, he was a scholar with many occupations, from geography and philosophy to politics and religion, and some of his meditations on different subjects and themes can be seen in what is considered his major work, the epic poem *Paradise Lost*. *Paradise Lost* was written in the seventeenth century; the first edition that was published in 1667 consisted of ten books, the second edition was published seven years after with the original ten books arranged into twelve, just like Virgil's *Aeneid*. Milton found inspiration for his epic poem in the Bible, as the poem depicts the Biblical images of Lucifer's fall from Grace, war between angels, creation of the World and the fall of man, but unlike most of Biblical epics the evidence of Hellenic influence is undeniable. However, this paper will not focus on the plot of the poem, rather it will deal with the way hell and its inhabitants are described throughout the poem, with special focus on the character of Satan. Milton's hell is not just a fiery pit, nor is it a reflection of Dante's nine circles of *Inferno*. Milton geographically describes his hell in depth, but also names and describes a few of the most important fallen angels, that is, devils, their opinions, relationships with God and their new ruler, Satan. Milton's Satan is one of the more complex and analysed characters from literary history and the way in which he is described connected to the historical context of *Paradise Lost* had vexed critics since *Paradise Lost* was first published in 1667. Milton's unorthodox approach to the character of Satan can and had been interpreted in various ways, from an anti-hero to hero, political analogy to a literal story. Even though he is given a role of an anti-hero, Satan had perplexed readers with his characteristics of a Hellenic epic hero, his strength, wit, and ideals.

This paper will focus on the character of Satan represented in the second edition of *Paradise Lost*, the relation of the degradation of his character in relation to hell itself, while also touching the controversial subject of Satan's heroism while also comparing him and his relation to hell with those of Hellenic heroes. The goal of this paper is to prove that his degradation as a character in the epic is caused by hell and his endless connection with it, because for Satan, hell is inevitable and will always be, wherever he goes.

2. MILTON'S PARADISE LOST

As all great epic writers, Milton begins his *Paradise Lost* with an invocation to his *Heav'nly Muse, that on the secret top Of Oreb, or of Sinai, didst inspire That Shepherd* (*Paradise Lost*, I. 6-7). Right away Milton replaces the Antic Muses with the Voice that had once inspired Moses, and already he paves the way for his Christian epic poem. Still, Milton follows the epic tradition and starts *Paradise Lost* in *medias res*, and he describes the previous events that led to the plot later throughout the epic from various perspectives. The epic starts with the already fallen angels awakening in hell, with Satan soon gathering his brethren and instructing them to build a great palace *Pandaemonium, the high Capital Of Satan and his Peers'* (*Paradise Lost*, I. 756-757) where he summons his first council in the second book. Fallen angels gather at the council where the question of their next steps arises. During the council, the most important fallen angels, now demons, are introduced, from Moloch and Belial to Mammon and Beelzebub. The demons hold a debate on their current state and raise the question whether should they attempt to retake Heaven or not. They decide that they should seek their revenge by corrupting the Man that God had created. Satan alone undertakes the quest to find this new

world, and on the very precipice of hell he encounters his offspring, Sin and Death, that guard the very gates of hell. Satan flies over Chaos that is between heaven and hell until he reaches the new world where he meets Uriel who guards the entrance to Paradise. Satan cunningly disguises himself as a cherub, and by flattery towards God and his new creation tricks Uriel to let him enter Paradise. Satan finds Adam and Eve and overhearing them speak of God and the Tree of Knowledge starts to plot the demise of man. Satan is found by Gabriel's scouts and banished from the Garden of Paradise. Next morning Raphael is sent by God to visit Adam and Eve, he tells them of Satan's fall and the war between the angels. The war lasts for four days, until God sent his Son to end the war and banish the rebels to hell. Next Raphael describes the six days of creation of the World and leaves. Satan returns to Eden where he chooses to disguise himself as a serpent and in that shape, he tells Eve of the Tree of Knowledge, swaying her to eat the forbidden fruit. Eve eats from the Tree of Knowledge and Adam chooses rather to share her fate than to be left without her. The Son descends into Eden where he judges the sinners and punishes them with mortality. Satan returns to hell where Sin and Death have created a path over Chaos in order to connect hell and Earth and they soon leave to wreak havoc among the men. Victoriously returning to Pandaemonium, Satan holds another speech, boasting his deeds and informing his kin of their success. But no praise welcomes his success, only hisses of other fallen angels, for God had cursed them to take shape of snakes, and soon Satan himself turns into a snake as well. God sends Michael down to Eden to tell Adam and Eve of their future and the future of the world, Adam and Eve are banished and the gates of Paradise close behind them.

3. HELL

Over the centuries people have created and imagined many different versions of hell, from Persian *Duzakh* and Greek *Tartarus* to Christian visions of hell, the most famous illustration of it being Dante's *Inferno*. Different cultures and religions have different visions of hell, be it a cold wasteland, a place of complete darkness or a fiery pit, all those share one thing – eternal suffering. When it comes to Milton's hell, it is visible that he was inspired by Christian ideas of hell, but his expression is not limited by them, as he takes inspiration from the Hellenic tradition, which can be seen in the way he describes the physical aspect of his hell and the motives from Greek mythology which he uses in order to paint the infernal fiery pit that is hell, but he also takes inspiration in his contemporary world and new scientific and geographical discoveries.

Milton is also highly influenced by the current political and social state in England and the world. When imagining his hell, Milton cannot help but insert images and comments resembling the English Revolution and the state of the Anglican Church. In his book *Milton and the English Revolution*, Christopher Hill comments on the connections between *Paradise Lost* and the English Revolution, "We must see Milton in the precise historical situation of the post-Restoration decade, and understand his attitude towards his subject-matter. (...) It is truth and myth at the same time, and on both counts it has something to say to God's servants who had been defeated in the English Revolution" (Hill, 1977: 344). Considering this, it is no wonder the revolution influenced Milton's works, as his own life was intertwined with the revolution, but he still sees the fall as a historical fact, which Hill goes on to explain in his book:

The Fall of Man then was a historical event for Milton. But it also had symbolic significance, as an allegory of man's inability to live up to his own standards. Winstanley thought 'it matters not much' whether the Biblical stories were true or not. Milton would

not have been so light-hearted about the history; but for him too the Fall of Man was a mystery, metaphor as well as truth. The War in Heaven and the Fall of Man were not different in kind from the historical events recorded in Books XI and XII. Events which occur in time – those revealed or related by; Michael, classical legends or modern English history – are examples of the archetypal happenings in heaven and hell before history began. England in 1659-60 re-enacted as macabre farce the tragedy of the Fall. (Hill, 1977: 344)

Considering this, we will have to take into account that even though Milton considers hell a real place and the Fall a real historical event, he still approaches it as a metaphor for England during his time.

3.1.DESCRPTION OF HELL

One of the major names in the literary history, Dante, painted his hell in nine circles, each depicting a different type of punishment for different sinners describing the agony and the weight of sin. In comparison with Dante, Milton's hell seems rather chaotic, without Dante's systematic order. Milton created a whole Universe, described the relations between hell, Chaos and Heaven, but of the three he described hell most in depth. After the fall of angels, the new inhabitants of hell begin to shape their new home, and their world building is influenced by the place they fell from, heaven.

Influenced by Dante's image of hell, readers often have an idea of hell being depicted as nine fiery circles which progressively go to the very centre of the Earth, each of the circles

representing one of the deadly sins¹; lust, gluttony, greed, wrath, heresy, violence, fraud and treachery. Milton does not blindly follow Dante's example, but decides to paint his own hell, focusing on its terrain, landscape and physical features. In *Paradise Lost* Milton described the relations between hell, Chaos and heaven, but from the three he described hell most in depth. As mentioned above, Milton's hell is not just a fiery pit, which the readers can first see at the moment the fallen angels awaken in hell filled "*With floods and whirlwinds of tempestuous fire*" (Milton, Book I. 77). Milton later paints the hills, mountains, rivers and even an ice desert that surround the fallen angels in hell.

In Book I, Satan describes the darkness and fires of hell:

Seest thou yon dreary plain, forlorn and wild,

The seat of desolation, void of light,

Save what the glimmering of these livid flames

Casts pale and dreadful?

Milton, Book I: 180-183.

But later throughout the poem Milton denies that flames shed any light:

A dungeon horrible, on all sides round

As one great furnace flamed, yet from those flames

No light, but rather darkness visible

¹ Limbo, the first circle does not represent any of the sins, *per se*, but it contains unbaptized and the virtuous pagans, those that did not deserve eternal suffering, but still did not accept God.

*Served only to discover sights of woe,
Regions of sorrow, doleful shades, where peace
And rest can never dwell, hope never comes
That comes to all; but torture without end
Still urges, and a fiery deluge, fed
With ever-burning sulphur unconsumed:
Such place eternal justice had prepared
For those rebellious, here their prison ordained
In utter darkness, and their portion set
As far removed from God and light of heaven (...)*

Milton, Book I: 61-73.

In this antithesis of contrasting motifs of darkness and flames that cast no light themselves Milton not only depicts hell, but also the contrast between heaven and hell, and the God's Grace that the fallen angels have lost. While the narrator denies that flames cast any light, Satan does not see it so when he wakes up in hell, one can interpret this as his self-deception, while he is anguished for being cast out of heaven, he still believes in his cause, and that is why hell still does not seem that mirk to him at the start of *Paradise Lost*.

The fact that Milton intertwined his hell with plenty of geographical images furthers strengthens the relation of *Paradise Lost* and the Hellenic tradition. He places a considerate amount of

importance on toponyms, such as one would expect in Greek myths and ancient epic poems. In his hell he placed the four rivers from the underworld in the Greek mythology, Hades:

*Of four infernal rivers that disgorge
Into the burning lake their baleful streams;
Abhorred Styx the flood of deadly hate,
Sad Acheron of sorrow, black and deep;
Cocytus, named of lamentation loud
Heard on the rueful stream; fierce Phlegethon
Whose waves of torrent fire inflame with rage.
Far off from these a slow and silent stream,
Lethe the river of oblivion rolls
Her watery labyrinth, whereof who drinks,
Forthwith his former state and being forgets,
Forgets both joy and grief, pleasure and pain.*

Milton, Book II: 575-586.

The mention of river Lethe is particularly ironical in this sense, as anyone who drinks from *the river of oblivion* forgets everything he ever knew, while the fallen angels are not able to forget the grace and joy they once enjoyed in heaven, as we can see during the council at Pandaemonium and Satan's later soliloquies.

Not only does Milton invoke images of natural landscape, but he also mentioned several historical places and cities when describing his hell:

A gulf profound as that Serbonian bog

Betwixt Damietta and Mount Casius old,

Where armies whole have sunk: the parching air

Burns froze, and cold performs the effect of fire.

Milton, Book II: 592-595.

The places and landmarks mentioned above are real places, located in Egypt and Asia. By doing so Milton recalls epic tradition, but yet again, just as in the invocation he upgrades on the tradition and takes a step further. Unlike his Classical predecessors, Milton in relation to his hell describes places not represented in Classical literature, such as *Bengala, or the isles Of Ternate and Tidore* (Milton, Book II: 638-639.), located in Indonesia, and *Lapland* (Milton, Book II: 665.), located in modern day Finland, as those landmarks unknown in the Antic times. By doing so Milton in a way connects and intertwines his hell with reality and recent discoveries of his time, relating to his current literary audience. Milton takes inspiration from the classical epic poems, but is not confined by them. He is a poet of his own time, a time of discovery, but yet he pays homage to the bygone eras. He gives his *Paradise Lost* a temporary feel in order to more easily convey relevant messages to his contemporaries.

Hell is not an empty wasteland, as one might imagine, and the fallen angels have quickly built their own capital in the underworld, called *Pandaemonium*, described as:

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
Belus or Serapis their gods, or seat
Their kings, when Egypt with Assyria strove
In wealth and luxury.*

Milton, Book I: 713-723.

Here the capital of the fallen angels is compared with the Biblical motif of Babylon, or Babel, once a city in ancient Mesopotamia and according to the Book of Genesis a place where the Tower of Babel² was built and the name of a symbolic figure representing great evil in the world, as mentioned in the Revelations: *and on her forehead was written a name, a mystery: 'Babylon the great, mother of whores and of earth's abominations.* (Revelations 17:6). Not only is Pandaemonium compared with such an evil and foul motif from the Christian tradition, but it is also compared with Alcairo, that is, Cairo, another contemporary image. Pandaemonium

² Genesis 11:1-9.

was built by another angel cast from heaven, Mulciber³, *who once built in heaven high towers* (Milton, Book I: 749.).

Considering the above-mentioned examples and descriptions of physical aspects of hell, one cannot but conclude that Milton's hell represents a combination of Earth and heaven, past and present. He brings together images of natural landscape and 'man made' buildings and cities, all the while connecting images from the ages long past with the newest discoveries of his time, and in this way, hell becomes a metaphorical bridge between past and present.

Besides the physical aspect of hell, Milton also evokes the abstract concept of hell, but that abstract concept of inner hell as invoked by Satan himself in Book I: *The mind is its own place, and in itself/ Can make a heaven of hell, a hell of heaven* (Milton, Book I: 254-255.) and also in his famous words from Book IV; *Which way I fly is hell; myself am hell* (Milton, Book IV: 75) on which we shall focus later. However, this view on hell is only visible in character of Satan, presumably as a commentary on certain radical Protestant views on hell, somewhat popular in his time. Hill in his book *Milton and the English Revolution* wrote on such beliefs: 'Such doctrines (reinforced by the influence of Jacob Boehme) were proclaimed publicly by radicals during the Revolution, and extended to denial of existence of a geographical hell' (Hill, 1977: 308). As Marlowe did with his Mephistophilis, Milton saw that putting such words in Satan's mouth may be the only safe way to express them. Hill concludes that 'Milton then skirted very near to the radical doctrine which saw heaven and hell *merely* as internal states, but he never denied their geographical existence, for which the Bible was his authority' (Hill, 1977: 311). Milton manages to write of such beliefs, treading dangerous ground, but never going against the Bible.

³ According to Gustav Davidson another name for Vulcan, Roman God of fire and metalworking (Davidson: 1971: 199).

3.2.MILTON'S FALLEN ANGELS

With one third of angels in Heaven now fallen and relocated into the pits of hell, they have summoned a council in *Pandaemonium* in order to address their newfound situation. Milton describes in detail each of the chief fallen angels and their opinion on the matter, some of the fallen angels are mentioned in the Bible, as will be discussed later, while some of them are implemented from old Pagan religions, emphasizing their fallen state and defiance towards God. Below I will illustrate the main fallen angels, their stances and depictions in other works and/or religions, while the character of Satan will be analysed in the next chapter.

The first fallen angel that needs to be mentioned is Beelzebub, who is often confused with Satan himself, both in the Bible and other literary works, 'It is only by Beelzebub, the prince of demons, that this fellow drives out demons.' (Matthew 12:24). In *Paradise Lost*, Beelzebub is the first fallen angel to be introduced after Satan himself in Book I and his right hand and ally:

One next himself in power, and next in crime,

Long after known in Palestine, and named

Beelzebub,

Milton, Book I.: 79.81.

One would think that being Satan's right hand, Beelzebub would have belonged to the same rank of angels as Satan, but in Book I Satan addresses him as a *Fallen cherub* (Milton, Book I: 157.), which means he was a lower rank of angel in relation to Satan, who was a seraphim, a member of the highest angelic class. In *Dictionary of Angels*, Beelzebub is 'originally a Syrian god, Beelzebub is in II Kings 1 :3, a god of Ekron in Philistia. In the cabala, he is chief of the 9 evil hierarchies of the underworld. In Matthew 10:25, Mark 3:22, and Luke 40: 15, Beelzebub

is chief of the demons, "prince of the devils" (as in Matthew 12:24), but he is to be distinguished from Satan' (Davidson, 1971: 72). Beelzebub is often addressed as 'The Lord of Flies'. During the council in *Pandaemonium* he votes for vengeance, but not in a form of war, but corruption of God's newest creation – Man.

The second fallen angel after Beelzebub is Moloch, who is equated with Adramelech and Anu, as stated in the Dictionary of Angels, 'Adramelech is 8th of the 10 archdemons; a great minister and chancellor of the Order of the Fly (Grand Cross), an order said to have been founded by Beelzebub' (Davidson, 1971: 8). Milton introduces him as a demon demanding sacrifice:

First Moloch, horrid king besmeared with blood

Of human sacrifice, and parents' tears,

Though for the noise of drums and timbrels loud

Their children's cries unheard, that passed through fire

To his grim idol. Him the Ammonite

Worshipped in Rabba and her watery plain,

In Argob and in Basan, to the stream

Of utmost Arnon.

(Milton, Book I: 392-399):

Consequent to his image as a demon demanding blood sacrifice, Moloch, "*the strongest and the fiercest spirit That fought in heaven; now fiercer by despair*" (Milton, Book I: 392-399), when given word at the council votes for an open war with Heaven, as "*what can be worse*

Than to dwell here, driven out from bliss, condemned In this abhorrèd deep to utter woe;”
(Milton, Book II: 85-87).

Chemos, *the obscene dread of Moab’s sons* (Milton, Book I: 406) is introduced after Moloch. Milton claims that he is often called Peor, which would equal him to Baal-Peor, or Baal, another god of Moabites. In the Bible he is often called Chemosh associated with king Solomon I who built him a sanctuary on the Hill of Olives (I Kings 11:7, 33), which Milton calls the hill of scandal:

Peor his other name, when he enticed

Israel in Sittim, on their march from Nile,

To do him wanton rites; which cost them woe.

Yet thence his lustful orgies he enlarged

Even to that hill of scandal, by the grove

Milton, Book I: 412-416.

Baalim and Ashtaroth come after Chemos, and they are a pair of Canaanite pagan deities worshiped by ancient Israelites. Baalim, or Baal, is the male god of fertility, while Ashtaroth, or Astarte, is the female goddess of fertility, “*those male, These feminine*” (Milton, Book I: 422-423). Baal, or Belphegor, is ‘the demon of discoveries and ingenious inventions. When invoked, he appears in the form of a young woman’ (Davidson, 1971: 74), as Milton states, “*For spirits when they please Can either sex assume, or both;*” (Milton, Book I: 423-424). Ashtaroth was worshiped as a goddess of war and fertility worshiped by the Phoenicians “*whom the Phoenicians called Astarte, queen of heaven, with crescent horns;*” (Milton, Book I: 438-439).

Following is Thammuz, connected to both Mesopotamian god Dumuzid and considered ‘the Phoenician equivalent of the Greek Adonis’ (Davidson, 1971: 287).

Dagon is another pagan deity and a fallen angel for who Davidson says that ‘To the ancient Phoenicians, however, Dagon was a national god, represented with the face of a man and the body of a fish’ (Davidson, 1971: 94), which Milton implements in *Paradise Lost*, *Dagon his name, sea monster, upward man And downward fish* (Milton, Book I: 462-463). He was worshiped in Ascalon, Palestine and Gath.

Following are three well known Egyptian gods, Osiris, Isis and Orus (Horus). Osiris and Isis are husband and wife, parents of Orus. Osiris was considered a god of fertility, but after his death and resurrection he became king and god of the underworld. Isis was the one who resurrected Osiris, and is considered to be goddess of magic, wisdom and healing. On Isis Davidson says that ‘Paradise Lost I, 478, Milton places this Egyptian deity among the fallen angels. The Phoenicians confused Isis with Ashteroth who, in goetic lore, was once a seraph but is now a great duke serving in the nether regions’ (Davidson, 1971: 151). This can also be seen in *Paradise Lost* when Milton calls them *wandering gods*, as their cults spread far and wide, even outside the borders of Egypt.

The one of the last-mentioned fallen angels is Belial, even though he is also often equated with Satan, Milton indicated that Belial is a separate angel.

Belial came last, than whom a spirit more lewd

Fell not from heaven, or more gross to love

Vice for itself: to him no temple stood

Or altar smoked; yet who more oft than he

*In temples and at altars, when the priest
Turns atheist, as did Eli's sons, who filled
With lust and violence the house of God.*

Milton, Book I: 490-496

Here Milton claims that Belial was not fanatically worshiped, but instead related to atheism, lust and violence. Later, during the council Belial is the one advocating against further war with Heaven, but he does this simply because he is the embodiment of sloth, as Milton states in Book II:

*Belial, in act more graceful and humane;
A fairer person lost not heaven; he seemed
For dignity composed and high exploit:
But all was false and hollow; though his tongue
Dropped manna, and could make the worse appear
The better reason, to perplex and dash
Maturest counsels: for his thoughts were low;
To vice industrious, but to nobler deeds
Timorous and slothful: yet he pleased the ear*

Milton, Book I: 109-117

Even though Belial is linked with violence and lust, his character graceful and composed, his most prominent quality in *Paradise Lost* is his silver tongue. He advocates against further war with Heaven and manages to persuade a great number of fallen angels to his side.

As we can see, it is evident that Satan has a mighty army of his own, a powerful army capable of seducing many angels and men to their cause. After Belial, Milton concludes his list with: *These were the prime in order and in might; The rest were long to tell, though far renowned,* (Milton, Book I: 506-507). The foul demons mentioned above are some of the most fiendish ones, and the best-known ones, nevertheless the list does not stop there, as there are many more allegiant to the prince of evil. Through the above mentioned fallen angels, even those only mentioned by name, Milton once again reminds his reader that his hell is a real physical place by dragging pagan deities to his hell.

But even these princes of hell have their own opinion and relationship with hell. Where Satan is eternally connected with his own hell, some of his subordinates despise hell, where others see it only as a temporary state. Moloch wishes to escape hell, because *what can be worse / Than to dwell here, driven out of bliss, condemned / In this abhorred deep to utter woe;* (Milton, Book II: 85-87), Belial, the wise one, believes that their situation can be worse, but it can also get better, while Mammon does not mind staying in their hellish prison, but wishes to try to get the best out of the situation they are currently in, to use whatever resources they can find in hell and use them for their benefit. Compared to Satan, all the fallen angels have a less complex relationship with hell, who is entirely consumed by hell, and in a way he himself becomes his own hell.

4. SATAN

Known as *the prince of evil, prince of this world, prince of the power of air*, and throughout *Paradise Lost* called ‘the adversary’, Satan is the chief of the fallen angels, reigning in hell from Pandaemonium. Once one of the most powerful and prominent of all the angels in heaven, after the fall he takes the role of ‘the adversary’, plotting his revenge in hell, consumed by his own fall. Milton's Satan is an extremely controversial character and the subject of many literary theories and the target of many critics. Considering his role of an anti-hero in a Christian epic poem, his character is rather complex, with his own inner life, ideas, and mind.

Davidson marks that ‘Originally, Satan (as ha-satan) was a great angel, chief of the seraphim, head of the order of virtues. While seraphim were usually pictured as 6-winged, Satan was shown as 12-winged. (Davidson, 1971: 261). From this description we can already see that Satan was one of the strongest, fiercest, and most powerful angels in Heaven, as he was depicted with double the number of wings in relation to other seraphim. Milton did not focus on the physical aspect of fallen angels, with only exception being Satan, as he describes some of his physical aspects: *His stature reached the sky* (Milton, Book IV: 988), and his height is compared to Titans from the Greek mythology, who once were also cast out of heaven, that is Olympus. In Book I, Milton describes Satan’s image as he awakens in hell:

With head uplift above the wave, and eyes

That sparkling blazed, his other parts besides

Prone on the flood, extended long and large

Milton, Book I: 193-195

Even though Milton does not describe his fallen angels' physical appearance in detail, he still conveys that after the fall, the fallen angels no longer look as they did in heaven. Satan, after he awakens in hell, upon seeing Beelzebub says, as he is unable to recognise him: *If thou beest he; but O how fallen! how changed* (Milton Book I: 84). However, as one can see later in Book I:

Their dread commander: he above the rest

In shape and gesture proudly eminent

Stood like a tower; his form had yet not lost

All her original brightness, nor appeared

Less than archangel ruined

Milton, Book I: 589-593.

Here one can see, that even though the fall from Grace had changed the fallen angels, Satan still has some traces of his once angelic characteristics, his for *not yet lost all her original brightness*. This *Ignis fatuus*⁴, as Fish calls it, is just another form of Satan's deception, on which Fish later resumes: "This is the motion Milton hopes to induce in the reader by allowing the reason scope to discover its own insufficiency" (Fish, 1967:160). This false brightness that Satan is enveloped in makes it possible for him to deceive Uriel and later Eve by pretending that he is something he is not, first a cherub, and later a serpent. Paul the Apostle marks: *And no wonder, for Satan himself masquerades as an angel of light*⁵, which would make Satan's power of deception even greater, as he is able to deceive everyone except the all-knowing ruler of heaven.

⁴ Something deluding or misleading (<https://www.dictionary.com/browse/ignis-fatuus> Accessed 15th September 2020.)

⁵ 2 Corinthians 11:14

We can see that Milton does not yet release Satan from his angelic being, even after the fall, we can see traces of the angelic in Satan, another attribute that marks him out among other fallen angels, but also among other angels. These remains of his angelic identity creating another conflict in Satan himself might be one of the causes of why Satan's character is so often attractive to readers.

One of the raised questions with Milton's Satan is why did God allow Satan to rebel in the first place and if the God is omnipotent, why did he not stop the rebellion and the fall of man? As Milton states at the very beginning of the poem, his goal is to *justify the ways of God to men*. (Milton, Book I: 25-26), and so he does. God gave all his creations free will, and that is why he does not stop the rebellion and the corruption of Man, but he still drives Satan's and Adam's conscious decisions to his will. Considering that Satan is still, after all, God's creation, one must assume that he is initially good, but he becomes 'good perverted' as Lewis states in his *Preface to Paradise Lost*, "If no good (that is, no being) at all remained to be perverted, Satan would cease to exist; that is why we are told that 'his form had yet not lost All her original brightness' and still appeared as '*glory obscur'd*' (Lewis, 1969: 67).

According to C. S. Lewis, "it remains, of course, true that Satan is the best drawn of Milton's characters. The reason is not hard to find. Of the major characters whom Milton attempted he is incomparably the easiest to draw" (Lewis, 1969: 100), as all it takes to write such an antagonist is to "release imaginatively from control some of the bad passions, which, in real life, are always straining at the leash" (Lewis, 1969: 100). This can connect with the fact that Satan's most prominent characteristic is one of the seven deadly sins, his pride, which leads him to fall from Grace. Lewis makes a connection with Satan's pride and the 'sympathetic' way Milton portrays Satan, "Hence all that is said about Milton's 'sympathy' with Satan, his expression in Satan of his own pride, malice, folly, misery, and lust, is true in a sense, but not in a sense peculiar to Milton. The Satan in Milton enables him to draw the character well just

as the Satan in us enables us to receive it.” (Lewis, 1969: 101). Satan’s pride triggers his jealousy of The Son, causing him to rebel against his creator and deciding to revenge his hurt pride by corrupting God’s newest creation, man, and this notion of pride, anger and shame that Satan is filled by I present throughout the poem. It is this pride that makes him stand out from other angels, even more, emphasizing his new role of a leader:

*Alone the dreadful voyage; till at last
Satan, whom now transcendent glory raised
Above his fellows, with monarchal pride
Conscious of highest worth, unmoved thus spake.*

Milton, Book II 426-429

It is his pride that shapes the most of his character and his decisions, as Hill says: “Satan had always been a rebel for the wrong reasons - self-interest, jealousy, ambition.” (Hill: 1977: 367), and all these characteristics stem from his pride. He will accept nothing else but ultimate supremacy or complete destruction and degradation of God’s creations:

*But neither here seek I, no nor in heaven
To dwell, unless by mastering heaven’s supreme;
Nor hope to be myself less miserable
By what I seek, but others to make such
As I, though thereby worse to me redound:
For only in destroying I find ease
To my relentless thoughts; and him destroyed,
Or won to what may work his utter loss,
For whom all this was made, all this will soon
Follow, as to him linked in weal or woe*

Milton depicts his Satan as a prideful monarch, yet this monarch will not back down from acting his will and commands on his own if needed, as shown in Book II, where he declares that he will go on the dangerous mission of entering Eden by himself. Even though his main trait is his flaw, he still causes readers to sympathise with his torments. On this sympathetic approach Arthur John Alfred Waldock says that “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” (Waldock, 1947: 75). Milton’s Satan is torn between his angelic and human characteristics, torn between his virtues and flaws, torn by his desire to rule hell, leave hell and being his own hell.

4.1. QUESTION OF HEROISM

The complex character that is Milton’s Satan has perplexed readers and critics alike, and so often has the question of who is the real hero of *Paradise Lost*. Many have argued that Satan is actually the real hero of Milton’s Christian epic poem. Waldock begins his book *Paradise Lost and its Critics* with “the age-long question, Who is the hero? Had been, after all, a technical problem, permitted in the end mercifully to lapse, shelved rather than settled, when at last it had become apparent that each of the four or five possible answers was equally right- or wrong- since each was the answer to separate question.” (Waldock, 1947: 1). In order to even try to give an answer to this question, first we will need to define the word ‘hero’.

Cambridge dictionary⁶ offers multiple definitions of the word hero:

1. a person who is admired for having done something very brave or having achieved something great
2. the main male character in a book or film who is *usually* good

Paralleling these two definitions, the Greeks also defined hero as with courage or nobility of purpose; especially, one who has risked or sacrificed his life. Milton's Satan in a way manages to embody all three of these definitions.

One must take into consideration that there are more types of heroes, the first type being the classic, Hellenic epic hero as found in ancient myths, legends and epics, while the second is the Christian hero primarily associated with the Bible and earlier Christian epic poems. Since Milton's *Paradise Lost* is a Christian epic poem his hero should oppose old heroic values and traits, all while presenting Christian values.

Satan does play the role of the protagonist in the opening books which John P. Rumrich marks in his *Milton Unbound* "Satan does hold the position of protagonist in the opening books, and reverberations of past epic heroes animate much of what he says and does. Perhaps most postromantic readers tend to sympathize with a character occupying Satan's narrative slot — that of the noble if flawed rebel leader. Yet sympathy is distinct from moral or emotional identification" (Rumrich, 1996: 19). During the Romantic period, Milton's Satan was often seen as the real hero of the poem, instead of the antihero, due to the way his character is portrayed, as a flawed leader tormented by his own inner demons, but considering Milton and the very nature of the poem, there is no way that Milton intended on him being the hero.

⁶ <https://dictionary.cambridge.org/dictionary/english/hero> Accessed 15th September 2020.

Through *Paradise Lost*, Satan presents many traits typical of a Hellenic tragic hero, reminding one of heroes such as Achilles, Odysseus, Aeneas and Oedipus. Like Achilles he is driven by his anger, pride and dishonour, like Oedipus he is cunning and deceitful. The connection with Oedipus is especially prominent, highlighting the tragic aspects of Satan's character, just like Oedipus, Satan keeps trying to avoid his 'destiny', Milton's God is omnipotent, he knew that free will would lead to the fall, yet he allowed it, and he did not stop Satan from entering Eden and corrupting his newest creation. It seems that Satan is only a pawn in God's ultimate game, even with his free will, it is questionable how much of his actions are of his own accord, and how much are consequences of God's meddling.

After the fall, he shows leadership skills, just as Aeneas:

Here at least

We shall be free; the almighty hath not built

Here for his envy, will not drive us hence:

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

Milton, Book I: 258 - 263

Satan often in his speeches invokes the notion of freedom, at times, freedom seems like the only thing he strives for, only later does his pride once again show his face, evoking a desire for revenge inside Satan. It is pride that can be seen in his desire to rather reign in hell, than to being only a lackey in heaven.

It is this defiance that heavily connects Satan with the Hellenic, regarding this Herman states that “The Hellene obtains glory through defiance; the Biblical hero obtains glory through submission.” (Herman, 1959: 13), which would make Satan a typical Hellenic hero, as one of his most prominent features is his utter disobedience and stubbornness. This defiance can best be seen in his soliloquy in Book I when his “*fixed mind*” (Milton, Book I: 97) refuses to “*repent or change*” (Milton, Book I: 96). While the speech is about “*hope*” (Milton, Book I: 88), as Milton had already stated a few lines before that in Hell “*hope never comes/ That comes to all*” (Milton, Book I: 66-67), and this is another subtle connection with Dante’s *Inferno* and the line *All hope abandon, ye who enter here* (Dante, Canto III: 9). On this Forsyth marks that Milton here suggest that “the real emotion driving it is “despair.” (Forsyth, 2014: 21).

On the relation with Hellenic, Herman states: “His conclave in heaven is called in secret; he is cunning and deceitful, and on every possible occasion he disobeys the will of God while being fully cognizant of that will. It happens to be the case, however, that on Hellenic grounds all these inadequacies can be considered irrelevant. Odysseus's main trait is his cunning; the gods themselves are deceitful; and Achilles obeys only his own inward commands. Satan's criticisms of God's actions, moreover, are consistently Hellenic in nature. (Herman, 2014: 15).

While, as mentioned above, Satan can be connected with Hellenic heroes, and even though he does show characteristics of a tragic Hellenic hero, one of the main aspects that differ Satan from Hellenic heroes is the relation with hell, that is, Hades. All the Hellenic heroes mentioned above have at one point ventured into Hades, either by their own will, by the will of gods or in the afterlife. Odysseus goes to Hades in order to learn his fate from a prophet, Aeneas ventures in the underworld in order to visit the spirit of his father, Orpheus visits Hades in order to beg for his lover’s life and Heracles had to do his twelfth and final labour in the underworld and all of them have managed to leave Hades, that is, hell. Of all the Hellenic heroes that have ventured into Hades, most of them have managed to sever their relationship with it and return to their

rightful place in Olympus or Elysian Fields, while Satan is, as one can see in *Paradise Lost*, never able to completely disconnect himself from hell, as hell is a part of him and he is a part of hell.

But, how can Satan be morally superior if Milton, as mentioned before, wrote *Paradise Lost* in order to *justify the ways of God to men*? The question of moral superiority can simply be tied to the depiction of the Old Testament God in *Paradise Lost*, he is depicted a distant, omnipotent father, but it is that His Son and Adam are the ones that represent the contrast in relation to Satan, the Son being the real hero of the story, while Adam is a depiction of a Biblical hero.

Waldock calls *Paradise Lost* a “Tragedy that might have been” (Waldock, 1947: 90), emphasizing the tragic note in Satan’s character, but also denying him the role of a tragic hero. Even though Satan displays noteworthy characteristics of a tragic Hellenic hero, that still does not make him one, this is confirmed later in the poem with the degradation of his character. As concluded before, in the opening books, Satan can be seen as a Hellenic hero, but as soon as he leaves physical hell, his connection to geographical hell and his inner hell becomes more prominent and with that almost all of the notion of a heroic character disappears. Unlike the Hellenic heroes that delved into hades and escaped it, Satan never manages to completely leave hell.

4.2.SELF-DECEPTION

As many characters before him, Satan’s hamartia causes his downfall. As mentioned before, his most prominent characteristic is his pride, his hubris. Beneath that pride lies a sense of despair that overwhelms him until his pride and despair have corrupted all of the virtues he once

had, and in a sense one can relate his story to the one of Narcissus from Greek myths and legends.

This blinding pride culminates in Book V when, caused by his own narcissism, being too proud to admit that he too is a creation, Satan denies that God created him and claims that he created himself:

(...) *who saw*
When this creation was? rememberst thou
Thy making, while the Maker gave thee being?
We know no time when we were not as now;
Know none before us, self-begot, self-rai'd
By our own quick'ning power.

Milton, Book V: 855-561

This issue with 'self' follows Satan throughout the poem, and it clouds his mind, while still giving him a sense of safety and sanity, this is why he constantly has to reaffirm himself "Having made a disastrous choice in an effort to preserve his sense of himself and his world, Satan feels he must continuously reaffirm that choice in order to reaffirm his "self." (Thickstun, 2007: 38). Upon meeting other creations, all while denying being a creating himself, Satan has the urge to state his position, Lewis also makes notice of this, "He meets Sin-and states his position. He sees the Sun; it makes him think of his own position. He spies on the human lovers; and states his position. In Book IX he journeys round the whole earth; it reminds him of his own position." (Lewis, 1969: 102). Being completely focused on himself, Satan needs to express himself and his 'self' to grasp any possible control over the situation he is in, which ultimately blinds him to everything else, besides his 'self'. This manifests in a series of contradictions in his speeches and acts; he both wants hierarchy and does not, he praises God

as his father and creator, and yet denies that he was created by anyone else but himself. Lewis also comments on this “Throughout the poem he is engaged in sawing off the branch he is sitting on, not only in the quasi-political sense already indicated, but in a deeper sense still, since a creature revolting against a creator is revolting against the source of his own powers—including even his power to revolt. Hence the strife is most accurately described as 'Heav'n ruining from Heav'n' (VI, 868), for only in so far as he also is 'Heaven'-diseased, perverted¹ twisted, but still a native of Heaven—does Satan exist at all.” (Lewis, 1969: 96). Satan, by trying to give himself power of self-creation, in the end denies himself the very power he is aiming to gain.

Constantly deceiving himself with his eloquent words, Satan also does not recognise his possibility to repent, that God gives him on multiple occasions, in her *Paradise Lost: Moral Education*, Thickstun comments on the question of Satan’s possible repenting “Both Schwartz’s reading and Christopher’s suggest, however, that Satan truly has ‘no choice.’ Certainly that is how Satan persists in choosing to perceive his plight. As Keith Stavely writes, ‘it is but a short step from assuming that Satan will remain Satan, the very source and spring of evil, to assuming that Satan must remain Satan’.” (Thickstun, 2007: 34). Satan continuously chooses to refuse any possibility of peace and repentance, numerous times offered by God’s divine intervention.

Satan becomes an antipode to himself, at the same time he yearns for God’s light and his lost Grace and yet he still refuses any chances of redemption given to him. This refusal is highly influenced by his pride and narcissism, blinding him and restraining him of accepting and admitting the fact that he made a mistake.

4.3.DEGRADATION

As mentioned before, after the fall, Satan still retains some of his angelic characteristics, but they start to fade as the poem progresses and he is consumed by his pride. This degradation of his character is noted in the themes of his speeches, and the way he approaches his goals. At the beginning he is depicted as a Hellenic hero futilely fighting for 'freedom', which later changes to a question of honour, and in the end, the only emotions that drive him are his pride and a sense of spite.

On Satan's degradation Waldock says that "The changes do not generate themselves from within: they are imposed from without. Satan, in short, does not degenerate *he is degraded*." (Waldock, 1947: 83) After the first 'sympathetic' approach to Satan's character, Milton deprives him any of his previous virtues. This process of degradation Hill connects with Milton's political acts, "His degradation in the second half of the epic is the greater because of Milton's disgusted realization of the power and influence of evil. (...) We should not see Satan just as the apotheosis of rebellion. One subject of *Paradise Lost* is indeed rebellion, but Milton had himself been a rebel; he wanted now to know where he and his fellows had been mistaken, what kind of rebellion was justified and what not." (Hill, 1977: 366). Satan's newly amassed power corrupts what little virtue was left in him.

This degradation of a character also manifests physically, in a way mirroring the degradation of his character. As mentioned before, in Book I, lines 589-593, Satan still seems to greatly represent an angel of high class, but as mentioned before, this is all just a mask, just an *Ignis fatuus*. Upon meeting Uriel, he now decides to don a different mask, and transforms into a cherubim, and angel of a lesser order than he was in heaven, but still, a powerful and graceful creature, as seen in Book III:

And now a stripling cherub he appears,

Not of the prime, yet such as in his face

Youth smiled celestial, and to every limb

Suitable grace diffused, so well he feigned;

Milton, Book III: 636-639

Here he easily tricks archangel Uriel, one of the seven angels closest to God, but his inner conflict manifests on both his physical characteristics, and powers, and already in Book IV he could rarely fool anyone:

Thus while he spake, each passion dimmed his face

Thrice changed with pale, ire, envy and despair,

Which marred his borrowed visage, and betrayed

Him counterfeit, if any eye beheld.

Milton, Book IV: 104-107

Later in Book IX, upon entering Eden in order to tempt man and cause his doom, Satan chooses one of the lowliest creatures to become his vessel – a mere serpent, he who once could deceive any being except the omnipotent creator himself now hides his once powerful being inside the belly of a serpent.

The contrasting image of once the most powerful of angels connecting himself with one of the lowliest creatures that spends his whole life crawling on his belly, not being able to raise its

head to look up to heaven finally concludes the degradation and metamorphosis of Satan. The irony intensifies in Book X:

*But hiss for hiss returned with forkèd tongue
To forkèd tongue, for now were all transformed
Alike, to serpents all as accessories
To his bold riot: dreadful was the din
Of hissing through the hall, thick swarming now
With complicated monsters head and tail*

Milton, Book X, 518-523.

After informing his subject of their grand victory over men and over God, Satan and all his followers turn into serpents and hissing becomes the only sound that can be heard in hell. Besides the ironic fact that Satan changes into such a little, meaningless animal, the fact that Satan metamorphoses into a creature that all of his “subjects” have transformed into the same creature as their monarch once again presents a mockery of the hierarchy in hell. The “monarch” and “subjects” become completely indistinguishable.

4.4.HELL INTERNAL

While he and the rest of the fallen angels are cast out of Heaven into the fiery pits of hell to suffer for all of eternity, Milton’s Satan is cursed to also suffer internally, damned in his own personal hell. Throughout the poem one cannot help but notice Satan’s internal depth, when compared to other characters. Milton in Satan depicts a heavily troubled mind, that is the reason of Satan’s fall and final defeat.

In Book I, Satan shows a note of hope and determination that he may make a change to the punishment he was delivered:

*The mind is its own place, and in itself
Can make a heaven of hell, a hell of heaven.*

Milton, Book I: 254-255

He is determined to, out of spite, make the best of the situation he found himself in, and with that idea he rallies other fallen angels to his cause. But with his self-deception and degradation of his character he becomes self-contradictory in every sense of the word, prideful, but still filled with hatred of himself, creator, but a creation, full of love and wonder, yet full of hate and spite, hopeful but desperate. One of the passages best depicting his inner turmoil is from Book IV:

*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
Warring in heaven against heaven's matchless king:
Ah wherefore! 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.*

Milton, Book IV: 37- 45

The duality and degradation of Satan's character culminate in Book IV, where his self-deception and self-doubt are best depicted. As seen in the following passages, he is aware of his mistake, of his disrespect towards his creator, even though he himself denied ever being created:

*What could be less than to afford him praise,
The easiest recompense, and pay him thanks,
How due! Yet all his good proved ill in me,
And wrought but malice; lifted up so high
I 'sdained subjection, and thought one step higher
Would set me highest, and in a moment quit
The debt immense of endless gratitude,
So burdensome still paying, still to owe;
Forgetful what from him I still received,
And understood not that a grateful mind
By owing owes not, but still pays, at once
Indebted and discharged; what burden then?*

Milton, Book IV: 46-57

Satan is a heavily self-centred character, with almost every action, every thought in a way being focused on himself. This causes him to shut himself in his own mind, causing decay of any heavenly characteristics that he once had. "The effect of the mingling of Satan's thought and perception here is to render the hell he perceives the product of that thought. hell, as we gradually become aware, like Paradise later in the poem, is both a place and a state of mind." (Forsyth, 2014: 15). He forges his own kingdom in hell, but he also creates hell in himself. This image of an internal strife and suffering is best represented in Satan's famous soliloquy from

Book IV, especially in words: *Which way I fly is hell; myself am hell* (Milton, 2005: 107.). Of this, Forsyth states that “The effect of the mingling of Satan's thought and perception here is to render the Hell he perceives the product of that thought. Hell, as we gradually become aware, like Paradise later in the poem, is both a place and a state of mind.” (Forsyth, 2014: 18). Hell, becomes his only reality which completely consumes him, voiding all of his former desires and ambitions, leaving him only with misery and solitude, not even his rule in hell means anything to him, as can be seen in the following passages:

*While they adore me on the throne of hell,
With diadem and sceptre high advanced
The lower still I fall, only supreme
In misery; such joy ambition finds.*

Milton, Book IV: 89-92

At one point, nothing brings him joy anymore, not even his plan of revenge, and he finally accepts the fact that he wronged God, his creator, “Narrator and Satan both equate the inner depth of the Satanic self with Hell. After his heroic performance at the beginning of the poem it is especially the reproachful, tortured, Baroque quality of this Hamlet-like introspection that shows the link with English drama, and which, in spite of his free choice of evil, leads many readers to find some kinship with Satan. In particular, in this great soliloquy he recognizes that he was wrong to rebel, that God "*deserved no such return/ From me*" (4.42.-43). – (Forsyth, 2014: 23). But even after he confessed his wrongdoing to himself, he still refuses to repent and ask for forgiveness, and once for all, he completely devotes himself to evil in the following lines:

So farewell hope, and with hope farewell fear,

Farewell remorse: all good to me is lost;

Evil be thou my good;

Milton, Book IV: 108-109

Left with nothing but his eternal kingdom and his internal hell, Satan abandons all hope and remorse he showed in Book IV for his own damnation. Hill states that ‘Sometimes it is a place of eternal torment, whose heat is blazingly intolerable (...), an internal state as well as a place, divine intervention is not necessary. Hell is where Satan is: it is a state in which we may all find ourselves.’ (Hill, 1977: 345). Satan’s pride corrupted him, and he ended creating his own internal hell, tormenting himself for all of eternity.

5. CONCLUSION

Words *Which way I fly is hell; myself am hell* have been echoing in literature since Milton first gave the breath of life to his most (in)famous character, Satan. As it is with many tragic heroes from the past, his downfall is essentially caused by one mortal flaw, pride. Pride birthed envy which caused Satan fall from grace and made him to conjure a plan to corrupt God's other creation – man. Pride birthed narcissism which clouded Satan's mind, causing him to rely on self-deception as a sustenance, instead of the nectar he enjoyed in heaven. His hedonistic and addict approach to his own lies caused his degradation as a character and both his physical and mental degradation. The once 'heroic figure' from Books I and II becomes a shell of itself, feeding on spite and destruction, as nothing else was able to bring him joy. Once champion of heaven, Satan becomes the epitome of the fall in every sense of the word. Consumed and twisted by his own pride and malice, he himself becomes his own hell, which he can never escape. Never will he again be able to enjoy *sun's bright beams* or shining light of Grace. Carrying his hell within him, that is, being his own hell, he wreaks destruction upon himself and others wherever he passes. Even though in Milton's time hell was considered a real physical place, in Satan's case hell transcends the physical plane, and he and hell are united in one simple verse.

Milton's Satan is a perplexing character, with his own complex inner universe, thoughts and ideas. With powers of an angel, but flaws of a man, he is a character that was interpreted differently with each passing century, and one that influenced many different authors and artists. While he might not be the hero of *Paradise Lost*, his status as a literary hero, connection with Hellenic heroes and archetype of an antihero are undeniable.

Milton's hell represents a contrast to heaven and its order. Satan in his hell tries to mirror heaven, first with *Pandaemonium*, its great palace and a throne to rival the one in heaven, and then in the hierarchy of hell. Unlike in heaven, fallen angels are not divided into orders and

classes, but it is evident that some fallen angels are more important than others, such as Beelzebub, Moloch and Belial, with Satan himself sitting highly on the throne, mimicking God. But as it is seen later, when all fallen angels equally turn into serpents, the hierarchy in hell is false.

This relates to Milton's strong belief that hell is not just a physical place, but also an inner state. Satan becomes completely intertwined with hell: chaotic "hierarchy" in hell is mirrored in Satan's own inner state. Satan is the ruler of hell, and after the rebellion he is his own ruler, or that is what his self-deception makes him believe. His "kingdom" is a chaotic mess with no real order, and he, no matter how hard he tries to deceive himself, cannot be his own creator and ruler, because God had created him and gave him free will, but God is still omnipotent, and every step that Satan makes by his "own will" is in a way allowed by the omnipotent creator. His state as a ruler is shaky and crumbling, blazing but dark, just as his inner state is. And so, he remains in hell, both internal and external.

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ABSTRACT

This paper analyses the concept of hell in John Milton's *Paradise Lost* and its relationship with one of the most prominent characters in the epic poem, Satan. The paper describes the physical aspects of Milton's hell, Satan, his fall of grace, the question of his heroism, self-deception and degradation and the way all the above relates to hell as a both physical and mental concept. It considers the relationship of physical and mental hell that manifests around and in the character of Satan.

SAŽETAK

Ovaj rad analizira koncept pakla u herojskom epu *Izgubljeni raj* Johna Milтона i odnos između pakla i jednog od istaknutijih likova u epu, Sotonom. Rad opisuje fizička obilježja Miltonovog pakla, Sotonu, njegov pad iz raja, pitanje njegovog heroizma, samozavaravanje i degradaciju te način na koji je sve od navedenog povezano s paklom kao fizičkim i mentalnim konceptom. Rad razmatra odnos fizičkom i mentalnog pakla koji se očituje u njegovom vanjskom okruženju, ali i samom liku.

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