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Satan, Kurtz, the Brothers Karamazov and their Revolting Abodes

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

(PL I.250–53)

There is not any doubt that the Miltonian Satan's "Evil, by thou my Good (PL IV.110),¹ the Conradian Kurtz's "Exterminate all the brutes!" (YS 118), and Dostoevsky's assertion that they all, the Karamazovs, "pretend they detest evil, but secretly they all love it" (BK 779)² open the road of interpretation that leads to the conclusion that the reality of iniquity is composed of a wealth of threads that unite as a spider's web the literary personae, incarnations of the archetype of evil genius.³ They are perceived as utterly entangled in wickedness that manifests its force by means of the despicable attributes of their personalities, such as an insatiable pride or hatred. Yet, so as to expand the expertise upon the archetype of evil genius, there is the suggestion to enclose a fresh approach that shall offer a broader viewpoint by embracing the analysis of spatial entities where the wicked masterminds reside. It shall appear a genuine source of information on account of the fact that, in line with Emrys Jones, space and spatial relations sway a formative influence upon those who exist there shaping in that way their subjectivity. As Shakespearean scholar in *Scenic Forms in Shakespeare* proposes that setting elements on a stage are assessed as exerting sway upon actors, in the similar manner the elements of the presented world reveal potential to shape the literary figures' personalities.

The first Books of the epic *Paradise Lost* situate Satan – portrayed as a condemned idol mustering after collapse co-partners of his disobedience – in Hell, the spatial entity which is the next phase of implementation of wickedness and exploration for subjectivity. Here his

¹ All quotes of John Milton's epic are taken from *Paradise Lost*. The Roman numeral refers to the number of the Book, whereas the Arabic numeral signifies the number of the verse.

² All quotes are taken from *The Brothers Karamazov* hereafter cited parenthetically in text as BK with the page number.

³ A different version of the article is incorporated into the author's PhD dissertation entitled *The Archetype of Evil Genius: A Comparative Study – John Milton, Joseph Conrad, Fyodor Dostoevsky*.

gigantic inventive energy does not lessen; “it simply moves away from the exhausted centre of Satan’s own expression of his inner life”, asserts Stein (82). Hell as the physical place has been lavished on with a variety of at times absolutely contrasting visualisations attributed to artists and philosophers alike. In accordance with some thinkers, its place is located deep inside the Earth, as it is with Dante’s *Inferno*, on the moon, or even on surface of the sun. Milton, however, accentuates the fact that Satan with his crew fell “flaming from the ethereal sky, [...] Nine times the space that measures day and night” (PL I.45, 50) only to lay defeated in the realm of death at the bottom of Chaos, the Great Deep. It is the atrocious den functioning as the caricature of Heaven and its bliss. It is in its essence an antiheaven possessing elements of the antecedent depiction located in *Genesis B* by Caedmon where the reader comes across such words uttered by the despondent King of Hell:

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

Milton’s Hell, positioned in moral universe of the epic to the far left to the Empyrean, is not, as the reader can presume, the lowest possible point; it is situated as the lowest spatial entity with the clearly sketched dimensions and limits. In that context it bears a close semblance to Dante’s *Inferno* with its circles of punishment and agonies of the ruined as unrelenting, but standing in stark contrast to limitless Chaos.⁴ Many a time the dimensional bounds as the distinguishable feature of the locality are being referred to. It is, among other epithets, “dungeon horrible, on all sides round, / As one great furnace flamed” (PL I.61–62), a “pit” (91), “the fiery surge” (173); the spatial entity surrounded by “shore” (284) or “beach” (299), being “vaulted with fire” (298). It is definitely the significant element of that spatial entity that allows for drawing a comparison to Kurtz’s jungle delineated in “The Heart of Darkness” that in line with Ted Billy “unfolds as an excursion into the absurd, a penetrating scrutiny of nothingness, and dramatic example of Conrad’s evolving articulation of humanity’s perennially frustrated search for meaning” (76). The Conradian tropical forests in

⁴ In contrast to the spatially limited Hell, Milton paints the boundless region called Chaos whereby Satan’s realm of sadness is situated. In Book I one can detect this relation between the limitless Chaos and demarcated Hell. Satan expresses that to his confounded crew in such a way: “For this infernal pit shall never hold / Celestial Spirits in bondage, nor the Abyss / Long under darkness cover” (657–59). The term Abyss, however, is here synonymous to Chaos

the Congo are likewise attributed with the clearly demarcated spatial boundaries, e.g. Stations and the sea coast. They highlight “an aspect of monotonous grimness” (YS 60) and “uniform sombreness” (61) that in Marlow’s perception constitutes the “edge of a colossal jungle, so dark-green as to be almost black, fringed with white surf, ran straight, like a ruled line, far, far away along a blue sea whose glitter was blurred by a creeping mist” (60). Furthermore, it is obvious that Karamazov household, a hellish realm replete with iniquitous affiliations, is akin to preceding places and their spatial limitations. Yet, regardless of evident differences, the spatial boundaries play a crucial function in the process of maturity of incarnations of the archetype of evil genius. They indicate that the literary figures’ potential of iniquity is not, and can never be, perceived as total since on account of their innate dynamism and ambiguity, there are some realms in their psychomoral constitution that are opposite to evil. Spatial limits point to their wickedness being incomplete, as contrasted with the Miltonian God’s omnipotence, or the Conradian nature. Still, it is important to emphasise one fact that, unlike Kurtz’s or Fyodor Karamazov’s, the Fiend’s intensity of evil is more fully-fledged as it is indicated on the example of his unproblematic escape from the infernal chains and trespassing the Gate of Hell. Satan’s power is thus contrasted with Kurtz’s inability, in spite of attempts of escaping his beloved jungle that exerts an excruciatingly seductive sway upon its admirer.

The place offered to the rebellious army where “the psychological process of ‘self-damnation’ is switched on by the external surroundings” (Błaszkiwicz 26) bears the connotation of wickedness which appears to be brought to life due to Satan and his demons’ fall. The epic voice depicts Hell as a “universe of death, which God by curse / Created evil, for evil only good; / Where all life dies, death lives, and Nature breeds, / Perverse, all monstrous, all prodigious things, / Abominable, unutterable” (PL II.622–26), bearing a close analogy to what is said of that spatial entity by Thomas Hobbes in *Leviathan* (1651). In that tract, he holds that Hell is the place, far from being a state of mind, where “an Immortality seemth to be directly attributed to the wicked” enduring “*Everlasting Death*, which is ordinarily interpreted *Everlasting Life in torments*” (646). It is thus the place where “The Fire, or Torments prepared for the wicked in *Gehenna*, *Tophet*, or in what place soever, may continue for ever; and there may never want wicked men to be tormented in them” (647). Milton’s depiction of Hell – artistically achieved by reason of the Puritan’s drawing “on a variety of classical and other myths with an almost wanton eclecticism” with an intentional “piling up of diverse images and suggestions” (Daiches 174) – is delineated as an apparent

reversal of Heaven, especially due to lack of light and symmetry.⁵ First of all, it is replete with an uninhibited activity performed by the army of the fallen perceived as beings of tragic wisdom and masterful willpower that can be juxtaposed with both Kurtz's and his devotees' pilfering and infliction of atrocities in the jungle.

After the diabolical synod, demons disperse in all directions all agog to perform a plethora of tasks, such as mining, idle rationalising or even singing; their scattering is thus sketched as a turnaround in their former experiences in Heaven filled with monotony and submission. Significantly, an uncontrolled commotion is allegorically constructed so as to expose iniquitous characters' disposition in an unremitting turmoil materialising as a corollary of their wickedness marked with confusion and lack of tranquillity. It makes that Satan is constantly on his move in order to escape from his memories and ensuing anguish. What is more, the absurdity and disorder of Satan's den of sadness is introduced while being delineated as possessing clashing weather conditions – "Beyond this flood a frozen continent / Lies dark and wild, beat with perpetual storms / Of whirlwind and dire hail, [...] / [...] all else deep snow and ice, [...] the parching air / Burns froze, and cold performs the effect of fire" (PL II.587–89, 591, 594–95). What the reader perceives through rebel's eyes, though, is an external world that mirrors in physical terms Satan's internal anguish.

Nevertheless, the similar process of juxtaposition of harsh natural reality with an inner suffering experienced by the persona dwelling in such circumstances is revealed in Kurtz's case, especially when the reader observes the most sinister section of the Conradian jungle, the grove of death. Marlow asserts that the "reaches opened before us and closed behind, as if the forest had stepped leisurely across the water to bar the way for our return. We penetrated deeper and deeper into the heart of darkness" (YS 95). It assumes, like Foe's Hell and old Karamazov's house, prison-like facets that in the context of attributing the jungle with anthropomorphism becomes Kurtz's heart drenched in iniquity and murkiness. What is significant, though, is the fact that, analogous to the Miltonian Hell and Karamazov's

⁵ Biblical Job in the extremis of his lamentation asserts that he wishes to come back to the place, possibly Hell, portrayed by him as "the land of gloom and deep darkness, the land of gloom and chaos, where light is as darkness" (X.21–22). Undoubtedly the light of hell is outlandish and of uncanny character. Besides, the last book of the Bible, the Revelations depicts the figure of "a star fallen from heaven to earth" that is attributed with "the key of the shaft of the bottomless pit" from that "rose smoke like the smoke of a great furnace, and the sun and the air were darkened with the smoke from the shaft" (IX.1–2). Hence, accepting that there is no light in Hell, one has to acknowledge that there is at least a strange flame that produces the smoke – "A dungeon horrible, on all sides round, / As one great furnace flamed, yet from those flames / No light, but rather darkness visible / Served only to discover sights of woe, / Regions of sorrow, doleful shades, where peace / And rest can never dwell" (PL I.61–66), hold the epic voice. Stein claims that in "the underworld of 'No light, but rather darkness visible' Milton could indulge in his art, confident in his reader's unimpaired access to underlying truths and in his capacity to learn the right lessons from the unprecedented displays to which he is treated" (54).

household, the Conradian jungle, despite a direct association with its emperor's wickedness, discloses positive aspects as well. Both Kurtz and Marlow stand an opportunity of finding in it a mirror in which they can unmistakably recognise and accept the darkness hidden in their hearts. As it imposes no fetters, in contrast with a highly sophisticated Europe, upon those who dare to immerse into its structures, it is a harsh environment that pitilessly assesses one's ability to hold onto sanity. Furthermore, while shedding "light upon what lies at the heart of darkness – an atheist's version of a fallen nature that equates evaluation with death – and upon Conrad's provisional answers to darkness" (Glendening 138), the Conradian jungle is likewise a reflection of uneasiness. Hence, it is a sheer misapprehension to attribute totally negative significance to this spatial entity conducive to such features of human development as search for and acceptance of genuine truth about human condition marked with darkness. Nevertheless, it does not mean that symbolism attributed to the jungle is uncomplicated. While involving interpretations of Darwinism,

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

The proclamation uttered by John Glendening is a proof that unambiguousness cannot be attributed to the jungle.

The manner of the Foe's flying through Hell, bearing resemblance to Kurtz's pilfering escapades, reinforces the impression that Miltonian den of sadness, lair of absurdity, is a colossal matrix of labyrinths positioned both horizontally and vertically with many winding paths and shadowy places, in stark contrast to Empyrean transparency and ubiquitous light. Besides, the fact is that Marlow's perception of encompassing him tropical forests forces him to acknowledge that there, deep in the jungle, is "network of paths spreading over the empty land [compare the hellish topography that is likewise attributed with emptiness symbolizing moral emptiness of Satan's evil heart], through long grass, through burnt grass, through thickets, down and up chilly ravines, up and down stony hills ablaze with heat; and a solitude, a solitude, nobody, not a hut" (YS 70). Accordingly, one cannot reject a creeping impression that the external topography of Hell, the sinister jungle "so hopeless and so dark, so

impenetrable to human thought, so pitiless to human weakness” (YS 127), yet allowing its emperor to live out “the egomaniacal fantasy of being at the center of his universe” (Tymieniecka 108), and Karamazov’s town that is likewise stigmatized with lack of light, winding “network of such narrow canals” (BK 233) and alienation endured by its inhabitants, assumes the function of a mirror. It presents the reader with a vision of iniquitous characters’ subjectivity that, analogous to natural elements highlighting emptiness, excruciating silence and darkness, is oriented towards malignity.

In line with Błaszkiwicz, Satan flights “horizontally for a spell and subsequently ‘soars’ upwards to reach the gates” (20). Moreover, while referring to dimensions of Hell, he adds that even though “that is what one would expect in a spherical world, one can observe that Hell is here clearly defined as a sort of ‘pit’: a ‘deep’ limited by two ‘coasts’” (20). Thus, the infernal Rebel, under close inspection of the place, is apt to differentiate between his new shelter from God’s ire as a locus,⁶ in which the tangible confines serve to enclose whoever happens to be inside, rather than, say, indicate spatially and densely packed dimensions, and no dimensional Abyss. Soaring up to the infernal gate and passing it, regarded as the infernal King’s *rite de passage* may be seen as a symbol of Satan’s birth and an emergence of subjectivity. From now on, he is an alienated vagrant that is taking a perilous path to an authentic identity which becomes perceptible in his existence as his proclivity for iniquity is unremittingly expanding. Furthermore, it is essential to accentuate the fact that analogous to the Foe, Kurtz is gaining more and more lucid insight upon his subjectivity that is revealed to him in its entirety at the moment of his demise in his own pronouncement – “The horror! The horror!” (YS 149). While perceiving the Foe’s unremitting inclination for iniquity, Belsey claims that rather than “give up the struggle, he renews his former assertion of imaginary mastery, resolving to take charge of meaning in order to take possession of hell. [...] His project is to eliminate difference and its implications by identifying the subject as the origin of meaning. In Book IV he reiterates the attempt, and more succinctly: ‘Evil be thou my good’” (75). Hence, Satan sensuously rebels against the pain and suffering which is vehemently inflicted upon him by both the place itself and the memory of his high position in Heaven. What is more, Grossman holds that from the matrix of relations and speeches permeating the universe of Hell “emerges a portrait of the satanic subject as disjoined from

⁶ During the infernal debate in Pandemonium, Belial who comes close to a complete understanding of the fundamental principle of their existence in Hell by asserting that their “final hope / Is flat despair” (PL II.142–43), advocates the concept that the crew should prefer doing evil to doing nothing in words: “we are decreed, / Reserved, and destined to eternal woe; / Whatever doing, what can we suffer more, / What can we suffer worse?” (160–63). Such thoughts are possible to arouse due to certainty that “Hell then seemed / A refuge from those wounds” (167–68) inflicted by God’s thunder.

the universe of light” whose “exorbitant desires slip down an endless chain of displaced objects that turn out to be projections of the self in search of itself” (46). In that light, Satan’s Hell, like Kurtz’s jungle and Karamazovs’ household, assumes the role of a *locum essential* for their development as manifestations of archetype of iniquity. It likewise, in the long run, emerges as a place of their suffering, and inevitable collapse, as it is accentuated by Padmini Mongia, Conrad’s jungle “refuses any assertion of romance” and “allows no vocabulary for domesticity” (142).

I. The Lake of Fire

So stretched out huge in length the Arch-Fiend lay,
Chained on the burning lake

(PL I.209–10)

Paradise Lost provides a focused perspective upon the place which bears the infamous name of the lake of fire, dotted with an innumerable horde of fallen angles “rolling in the fiery gulf,” in “ever-burning sulphur” (I.52, 69). The sloping movement of the hellish crew along with a prostrate figure of their Commander at the centre – it shows a resemblance both to Kurtz who, in Marlow’s final insight upon the nightmare of his choice, is “a man who is lying at the bottom of a precipice where the sun never shines” (YS 149) and to old Karamazov lying dead in his blood – is interesting on the level of the particular imagery ascribed to this realm of sadness on account of the fact that when one perceives this locus from the perspective it is impossible not to arrive at a conclusion that there is something awry with its structural position. Indeed, in contrast to other paragons of the Underworld, such as Dante’s *Inferno*, Milton’s Hell is structured horizontally rather than vertically. As regards its structural composition, Błaszkiwicz holds that the “importance of this lies in the fact that this way of organising the infernal space has an effect of departing from the Dantean tradition in the direction of the Virgilian one” (20). Yet, regardless of dissimilarities among the examples of infernal realms, the lake of fire is indispensable for Satan on account of its assuming a role of the starting point from which he commences his infernal scheme of malice. Significantly, the Conradian avatar of malignity is likewise credited with a crucial place, apart from his headquarters, the Inner Station, acting as the starting point of his ivory-oriented escapades – “he had discovered lots of villages, a lake, too [...] but mostly his expeditions had been for ivory”, announces Russian (YS 128). Later on, the epic voice declares that “Forthwith upright

he rears from off the pool / His mighty stature” (PL I.221–22). The expression “mighty” used in this context is not a coincidence since it has an effect of bringing forth the truth that celestial beings, contrasted with slowly deteriorating Kurtz and Karamazovs, are immortal. Thus Satan, even after his fall from grace, loses nothing from the attributes given to him in the Empyrean – “his form had yet not lost / All her original brightness” (591–92). God’s justice exercising its power in allowing Satan to deploy his free will and retain all his aptitudes in Hell is, however, questioned by Burden who seems not to accept the issue that “God’s permitting evil is to be squared with his goodness” (23); the approach that is echoed by cynical Ivan Karamazov.

Then, the Fiend starts his horizontal flight towards other demons and lands on the burnt soil revealing the same features as the lake per se. It is as if this place in Hell endowed Satan with a new dose of power enabling him to recuperate after a ruinous fall. More important, however, seems to be the juxtaposition of the infernal lake with the concept of forgetfulness, albeit only partly experienced by demons. Thus, they are perceived in Satan’s eyes as lying flabbergasted, “Groveling and prostrate on yon lake of fire” (PL I.280). It is analogous to over-exploited natives who, in line with the narrator, lie “confusedly in the greenish gloom” (YS 66) “scattered in every pose of contorted collapse, as in some picture of a massacre or a pestilence” (YS 67), but immediately after the first sample of Fiend’s spellbinding rhetoric, demons, unlike exhaustedly dying Africans, resume a sought-for valour.⁷ Hence, apart from the fact that at this spot in the hellish topography the infernal debate as to the future moves takes place, becoming in that way the vital place of their gathering, one can propose the hypothesis that as the lake of fire is a liquefied form of mass that causes a physical annihilation, Satan’s heart (symbolised by that pond) is also attributed with dynamism manifested by a wealth of vile emotions that in the long run instigate destruction and iniquity.

II. Infernal Rivers

That dismal world [...]
[...] along the banks
Of four infernal rivers, that disgorge
Into the burning lake their baleful streams

⁷ Moloch, for instance, in his warlike speech to the assembly of demons, reaches his opinion on war against the Almighty by mocking the lake’s forgetfulness as the impeding force for their daring mission. Accordingly, he claims, “Let such bethink them, if the sleepy drench / Of that forgetful lake benumb not still, / That in our proper motion we ascend / Up to our native seat” (PL II.73–76).

The concept of rivers meandering via the hellish topography is as old as the hills. Indeed, it is impossible to find any example of the Underworld's panorama being devoid of this aquatic element that, as it has been hinted before, could symbolically point to evil geniuses' flow of forms of negativity. Although Milton's presentation of rivers in some aspects is drawn on delineations made by previous writers, especially Dante, Virgil and Plato, "it is thus visible now that with a full knowledge of the above tradition Milton creates a vision of Hell which in general terms is most indebted to Virgil" (Błaszkiwicz 23). It is manifested by the fact that the most distinguishable feature of four infernal rivers, which mix at the lowermost possible spot in Hell, and disgorge themselves into the Sea of Fire, is that they do not mingle with one another as it happens at other writers. They simply flow from different parts of the realm of woe and spread separately in respective directions as if figuratively carrying one feature-vice of the Underworld's landscape. Besides, there is an additional one, Lethe, the river of forgetfulness that flows in some distance from the rest and is the most menacing; it is positioned far off so as to hinder demons an easy passage to its palliative influence. It assumes the most intimidating aspect of all owing to its sluggish and soundless stream and is placed here as a contrast to divine River of Bliss which "through midst of Heaven / Rolls o'er Elysian flowers her amber stream" (PL III.358–59). What is more, its silence and lethargic flowing signify the nature of Hell as the locum conductive to such qualities. As in the still water all possible scum is easily collected, it is the same with Hell perceived as a captor of all possible filthy figures and their iniquity.

The rivers: "Abhorrèd Styx" (II.577), "Sad Acheron" (578), "Cocytus" (579), "fierce Phlegethon" (580) and "Lethe, the river of oblivion" (583) denote the feeling of hate, sorrow, lamentation, fire and forgetfulness respectively. Book II sheds a perspective on streams whose labyrinthine meanders appeal to an impenetrable maze as a structural feature of Hell. Conrad's narrative likewise embraces the vision of river "fascinating – deadly – like a snake" (YS 56) that exerts an alluring sway upon young Marlow. It flows through an impassable jungle forcing those who are brave enough to use it as a means of transport to end up as "bewitched and cut off" (YS 93) since, as it is held by Grace, "Marlow describes the snake-like river as a place of mysterious intensity and supernatural dangers" (155). Nevertheless, despite possessing ominous aspects, the river Congo, along with its double, the river Thames, due to its "flowing feature" is perceived "as a place of spiritual transformation, a place where enlightenment, Moksha, is gained through meditation on non-change within change" (155).

What emerges as significant for the overall narrative, though, is the fact that two rivers one observes in “Heart of Darkness” and their analogous, complementary presentation acts rather as a symbolic process since “both rivers are pathways into the mysterious and the unknown, into barbarism” (Döring 83). They function as channels into the heart of darkness, allowing the Europeans a direct, albeit hindered, access into the centre of Africa without having to cross it, and furthermore giving them an inside perspective of the Dark Continent.

The Miltonian infernal rivers are the borderline between the region of hot climate with the centrally positioned lake of fire and ice-covered vicinity. Enchanted by the vision of those hellish rivers, Addison acknowledges that the “Division of Hell into Seas of Fire and into firm Ground impregnate with the same furious Elements, with that particular Circumstance of the Exclusion of Hope from those Infernal Regions, are Instances of the same great and fruitful Invention” (170). Undeniably, the visualisation of hellish rivers floating into the lake appeals to the reader’s imagination; what is more, their meandering movement could be a symbol of Satan’s proclivity for idle and clandestine rationalising that is so eagerly practised either when confronted with demons after their collapse or at the moment of seduction undertaken upon Eve in Paradise.

III. Excruciating Silence and Alienation

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

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

As the epic voice presents, immediately after their collapse, Satan issues to the multitude of demons his first audacious words shattering in that way stillness, “the horrid silence” (I.83) permeating as a miasma of despair the infernal landscape. And, thus, while focusing one’s attention on Milton’s *Inferno* one can work on a supposition that it should be overflowing with a variety of forms of clamour due to the fact that history of literature invariably matches Hell with an incessant commotion and tortures, but at variance with a well-established literary tradition, this is not relevant to the den of sorrow in the Puritan’s magnum opus. There is not any doubt that this feature of Hell testifies to the Miltonian breach from the traditional presentation of the Underworld. Furthermore, it is of significance to assert that both the Conradian grove of death, this “gloomy circle of some *Inferno*” (YS 66) and

Karamazov household with its vicinity brimming with “the black shapes of the poor, unprepossessing wooden houses, looking even blacker and poorer than usual through the rain” (BK 666) do indeed possess the same attribute. Besides, aside from that, the description of old Karamazov’s house acts as a documentation of its landlord alienation. In truth, what those three examples of places of torment connect is an overpowering sense of stillness, silence, emptiness and estrangement. While manifesting his hubris and detestation the Foe “projects,” in line with Grossman, “the landscape of his exorbitant desires into an external emptiness” (71). Correspondingly, both Kurtz who is “reduced to the misery of his essential loneliness in the struggle against himself, against his abhorred past and present, against powers haunting him from inside” (Poniatowska 301) the members of Karamazov family partake of an excruciating silence and isolation – “Neither Alyosha nor Ivan had wanted to live in their father’s house, which now stood empty” (BK 806), asserts the narrator in the chapter “Not You, Not You!”. In Kurtz’s case, it is shown on the ground of his symbiosis with the jungle whose silence “went home to one’s very heart” (YS 80) and, in Fyodor Karamazov’s case, it is manifested in his lonely walking through his house – “the house was locked up and the obsessed old man was walking back and forth through the deserted rooms, quivering with anxiety, expecting to hear at any moment the five prearranges knocks” (BK 366).⁸

Noticeably, symbolism attributed to Hell or Inferno has habituated one to perceive this locality as a dungeon replete with constant noise, grinding of teeth of the damned and other auditory elements pertaining to the state of emptiness and ultimate severance from God. In Milton’s place of eternal torture, however, there is no groaning from the devils (as it is in Dante’s *The Inferno*)⁹ and crackling from the flames. Werblowsky accentuates the fact that:

⁸ Apart from his father, Alyosha is likewise welcome to accept stillness as the conspicuous constituent of the world. In the chapter entitled “Cana of Galilee” the narrator offers one the depiction of Alyosha’s state of mind, immediately after Zosima’s demise, as if projected into the external reality. He holds that Alyosha “did not stop outside the door, but walked quickly into the yard. His soul was overflowing with emotion and he felt he needed lots of room to move freely. Over his head was the vast vault of the sky, studded with shining, silent stars. The still-dim Milky Way was split in two from the zenith to the horizon. A cool, completely still night enfolded the earth. [...] The silence of the earth seemed to merge with the silence of the sky and the mystery of earth was one with the mystery of the stars” (BK 485). It is of importance, though, that he, attributed with goodness and a genuine belief in God, is privileged to perceive that evil, symbolised by darkness, silence and emptiness, constitutes the essential section of the world.

⁹ Both *Paradise Lost* and *The Inferno* are literary works that, among other forms of punishment inflicted on the damned, they present both fire and ice present at one place. Bednarek comments that “in that horrible land lurk [...] both hot flames and flames of freezing cold” (308–9). Dante elaborates on those forms of punishment in such solemn a way:

[...] ‘Woe to you, wicked spirits! Hope not
 Ever to see the sky again. I come
 To take you to the other shore across,

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

Indeed, the reader perceives this horrid place as just begging to live – just like the jungle with its coast are in Marlow’s perception “still in the making” (YS 60) – the moment demons start to fill this auditory and spatial emptiness with their diverse activities. Thus, this “double solitude”, characteristic of the place itself and that instigated by Satan’s voluntary expedition, spurs fallen angels to fill this spatial maze with music and other activities, enabling them to push into mental oblivion their memories of what they have so shamefully lost. Even if one regards them as intrepid Monarchs of Hell, they are, in their heart of hearts, plunged into depression and fear, being abandoned by their King on the mission to destruction of the human kind. Thus, fallen angels are striving to kill their time with whatever comes into their accursed mind. They play the instruments and games.¹⁰ Pointing to demons’ activity in Hell, Helen Gardner discloses that they “move freely, and for most of the time they give no appearance of being in pain. They are not fixed for ever in terrible postures, as are the damned in *The Inferno*” (45). Mocking as it may be, they acquiesce to the mode of existence which proved to be so dishonourable in God’s Empyrean.

As regards the dimensional limitations of Hell, it is essential to write a few words of the acoustic phenomenon present in this spatial entity marked with pulsating silence and absence – miasmatic echo that symbolises the Fiend’s heart replete with hollowness and psychomoral deficiencies. During an encounter with Satan, Sin – his fiancée – calls with impetus about her horrific confrontation with Death, their son. She shouts:

[...] I fled, and cried out *Death!*
Hell trembled at the hideous name, and sighed
From all her caves, and back resounded *Death!* (PL II.787–89)

The Rebel experiences the same auditory phenomenon while summoning his legions “so loud that all the hollow deep / Of Hell resounded:” (PL I.314–15). As the reader mentally listens to this commentary, one cannot reject the impression that an infernal resonance deepens the

Into eternal darkness, there to dwell
In fierce heat and in ice (III.78–82)

¹⁰ On the reference to infernal games of the depraved see PL II.521–28.

emptiness of Hell; it likewise indicates the boundary limits and stresses roughness of the infernal surface as the averted form of Empyrean flatness. “Symmetry and harmony were signs of good, their absence a sign of evil” (Potter 42). Besides, the Conradian jungle is similarly attributed with echo that augments potential for Kurtz’s evil and inclination for crime. The narrator of “Heart of Darkness” holds that a “frightful clatter came out of that hulk, and the virgin forest on the other bank of the creek sent it back in a thundering roll upon the sleeping station. [...] We stopped, and the silence driven away by the stamping of our feet flowed back again from the recesses of the land” (YS 86). There is not any doubt that the echoic attribute of the Hell and the jungle testify to their possessors’ emptiness that they wish to cram with a wealth of forms of negativity constituting their subjectivity.

IV. Pandemonium

[...] Mulciber
 [...] thrown by angry Jove
 [...] was headlong sent,
 With his industrious crew, to build in Hell.
 (PL I.740–41, 750–51)

The thought, expressed by Blake that demons’ attributes can appertain to the concept of multiplicity, is strengthened by the vision that the infernal crew disperses in all directions around hellish dales, vales and shades all agog to plunge themselves into a plethora of activities on account of the fact that one of the most excruciating terrors to be found in Hell is inertia and senselessness of any endeavour. Hence, they eagerly flee a creeping apathy and engage their energies into deeds, some of them completely ineffective. The echo of those activities can be detected in a bustle permeating the Conradian jungle – “They shouted, sang; their bodies streamed with perspiration; they had faces like grotesque masks – these chaps” (YS 61), acknowledges Marlow while perceiving a mass of native Africans. The most spectacular activity performed by the army of the damned, however, is the erection of the Pandemonium,¹¹ Satan’s headquarters located on “a hill not far whose grisly top / Belched fire and rolling smoke” (PL I.670–71). This edifice – designed and erected by Mulciber (his name means the softener or welder of metal and he is called by the Greeks, Hephaestus, and by the Romans, Vulcan) – is replete with grandeur, perfection, and magnificence.¹² Yet, even though one can be sure that the epic voice displays the construction by making direct

¹¹ Etymologically the word “Pandemonium” stands for the expression “the palace of all the devils” being the opposite of a word “pantheon” meaning the palace of all the gods. It is Milton’s own coinage.

¹² The hellish hill acts here as a mocking imitation of the Empyrean hill where Jesus became declared the Lord of Universe. The concept of smoke plays the same role – imitation of holy smoke signifying orisons of angels.

references to edifices of earthly origin, structures denoting wealth and power, it is required to emphasise that, as it is hinted by Broadbent, this infernal “castle parodies the forms of earthly and divine order” in which, in truth, “diabolic glory is deflated” (86). Significantly, Satan’s palace, connoting such concepts as noise and disorder – seen from that perspective, it can be the predecessor of the Tower of Babel – bears a resemblance to the Conradian jungle where Marlow immerses into the place of disorderly activities performed by the imperialists. Nevertheless, the architectural beauty emerging with the accompaniment of music, characterising Satan’s palace is worth noting in full:

Anon out of the earth a fabric huge
 Rose like an exhalation, with the sound
 Of dulcet symphonies and voices sweet,
 Built like a temple, where pilasters round
 Were set, and Doric pillars overlaid
 With golden architrave; nor did there want
 Cornice or frieze, with bossy sculptures graven;
 The roof was fretted gold. Not Babylon
 Nor great Alcairo such magnificence
 Equalled in all their glories, to enshrine
 Belus or Serapis their gods, or seat
 Their kings, when Egypt with Assyria strove
 In wealth in luxury (PL I.710–22)

And even though it is only a travesty, Pandemonium, “presented,” according to Stein, “as the supreme novelty, with a large measure of joy provided by the aesthetic experience” (51) is in fact delineated as something more excellent and sophisticated than any building in the world. Its splendour, enhanced by its function of a fortress, is indeed beyond belief. It is of significance to assert that Kurtz – referred to as “an enchanted princess sleeping in a fabulous castle” to whom approach is “beset by as many dangers” (YS 106) – is likewise credited with such a stronghold. Even though less splendidly constructed as Satan’s citadel, Kurtz’s Inner Station, surrounded by heads on the poles of the fence, is likewise menacing. It is observed by Marlow through his glasses – “I saw the slope of a hill interspersed with rare trees and perfectly free from undergrowth. A long decaying building on the summit was half buried in the high grass” (YS 121). Moreover, the hugeness is also the feature which is applicable to the infernal edifice since as the epic voice holds it, “incorporeal Spirits to smallest forms / Reduced their shapes immense, and were at large, / Though without number still, amidst the hall / Of that infernal court” (PL I.789–92). The countless demons are envisaged as a peck of dust in comparison to this court. Appreciably, Kurtz’s Inner Station, signifying the agent’s pride and superiority over natives and other agents, is, comparably to the Miltonian mayhem

in Hell, surrounded by the wilderness – the force that on one hand offers a sanctuary for cruelly-oriented Kurtz, “the rotten flower of civilized Europe” (Joffe 87), but on the other is “ready to claim the souls of the invaders” (86).

Besides, the palace, “the darkly glittering new home of fallen angels” (Till viii), functions as the place of council where the most serious matters are being discussed. Once more, the procedure of summoning the council is the mocking imitation of those noticeable in Heaven. It is conducted in such a way: “Meanwhile the wingèd Heralds, by command / Of sovran power, with awful ceremony / And trumpet’s sound throughout the host proclaim / A solemn council forthwith to be held / At Pandemonium, the high capital / Of Satan and his peers” (PL I.752–57). Consequently, it is the place allowing the fallen not to be dispersed around the Inferno; they perceive the unity as paramount for their despicable existence. Furthermore, it is presented at the moment of the Fiend’s return after his mission, who immediately directs his victorious steps to his stronghold. Although Satan is acclaimed by his co-partners as a courageous hero, the “triumph to which Satan returns in Hell, of course, is only illusory, and the turning of the devils into snakes is Milton’s symbolism for the final defeat of evil” (Muldrow 64). Eventually, there is not any doubt that a high position, either physically or psychologically perceived, of Satan and Kurtz’s citadels testifies to their inflated pride that does not allow them to accept inferior position to their followers. Those are the places into which they eagerly return, like a king to his castle, on account of the fact that their brilliance assorted with impassability implies their possessors’ persistence in iniquity that escalates in relation to the intensity of vanity and arrogance.

V. The Infernal Gate

[...] and gates of burning adamant,
Barred over us, prohibit all egress
(PL II.436–37)

The infernal gate, as well as the lake of fire, fuelled with evil-generating waters oozing from hellish rivers, is the most apparent constituent of topography of Underworld in all possible delineations. As Dante wishes to come across “Saint Peter’s gate” (Alighieri I.130) – inscribed with uncanny words pertaining to eternal damnation of those who are to pass here – so as to observe those who are “in such dismal plight” (131), the similar experience awaits soaring Satan. There is one fundamental difference, though. While the Fiend is striving to flee Hell through the gate, Dante is trying to enter the realm of tortured sinners collected for their

sinful deeds committed during their lifetime. Nonetheless, no matter what intention, the infernal gate acting as a passage to another shade of existence appears to be of fundamental significance for the personification of archetype of evil genius's maturity; it indubitably facilitates the process of rite de passage.

The infernal gate suddenly conjures up before Satan's eyes the moment he has stopped flying horizontally and commenced a vertical soar upwards. Indeed, it constitutes an essential element of hellish covering and Milton's narrative provides a perspective on the portal when the Fiend is reaching the highest spot of the Underworld. Such an interwoven account motivates one to perceive this passage of "thrice threefold gates; three folds [...] brass, / Three iron, three of adamant rock"¹³ (PL II.645–46) as the access to an entirely new dimension of life.

The similar effect is manifested in Marlow's case who has to traverse "the door of Darkness" guarded by two women "introducing continuously to the unknown" (YS 57). While enrolling for his expedition, Marlow is faced with the social ritual which he remembers very well. He narrates that he "began to feel slightly uneasy. You know, I am not used to such ceremonies [...] In the outer room the two women knitted black wool feverishly [...] She seemed to know all about them and about me, too [...] Often far away there I thought of these two, guarding the door of Darkness, knitting black wool ... introducing continuously to the unknown" (YS 56). According to Watt, "some critics perceived those two women knitting as the basis for a wide scale symbolic interpretation of *Heart of Darkness*, according to which

¹³ As far as the immense gate as an essential constituent of the hellish topography and the entry to abysmal region is concerned, Milton too points to God's Empyrean as a realm which one has to enter via a portal into. Similarly to an infernal one, the heavenly gate assumes an impressive aspect. So, in Book III perspective on the divine portal is unfolded, it is a "frontispiece of diamond and gold / Embellished: thick with sparkling orient gems" (506–07). There are two horrid shapes sitting at the gate of Hell in Milton's *Paradise Lost*. The author writes about them in such a manner:

[...] At last appear
Hell bounds, high reaching to the horrid roof,
And thrice threefold the gates; three folds were brass,
Three iron, three of adamant rock,
Impenetrable, impaled with circling fire
Yet unconsumed. Before the gates there sat
On either side a formidable Shape;
The one seemed woman to the waist, and fair,
But ended foul in many a scaly fold
[...]
[...] The other Shape -
If shape it might be called that shape had none
Distinguishable in member, joint, or limb
[...]
[...] - black it stood as Night,
Fierce as ten Furies, terrible as Hell (II.643–51, 666–68, 670–71)

the whole Marlow's journey becomes the new version of the traditional entering into Hell" (216). Milton's Satan also participates in a kind of ritual having its shape in the concept of rite de passage he experiences from a blissful existence in the Empyrean through an infamous war and horrid fall, determination towards evil, passing the infernal gate, struggling with adversities such as Chaos and Night, temptation of the first people, God's curse, victorious return to Hell, and, finally degradation to snake. What is more, it is necessary to assert that also the figure of Kurtz – despite the fact that the narrator does not offer us any evidence that the agent has ever passed through the door of Darkness in Brussels or at any other place – can be perceived as passing through the mental gate of darkness, initiating in that way his most significant rite de passage, into his beloved jungle.

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

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

The notion of a hindered traversability is likewise achieved by attributing the Miltonian hellish gate with such expressions as "of adamant rock" (PL II.646),

“Impenetrable” (647) and “impaled with circling fire” (647). Besides, the number of layers reinforces this sense and finally the figures of infernal guards, taking on disguise of “a formidable Shape” (649), virtually shatter the opportunity of escaping this horrid region. The infernal door acts as the place of verbal controversy between Satan and his close relatives, viz., Sin (Satan’s mistress and a loyal friend in conspiracy against the Omnipotent) and Death (the fruit of their erotic liaison), the shapes which are initially reluctant to let him pass but, after a flood of spellbinding rhetoric smelling of emotional touches, they willingly escort him to the brink of Hell. Accordingly, but for his unshakeable resolve Satan is capable of trespassing the hindrance, availing himself of “the diplomatic manoeuvrings at Hell’s gate” (Samuel 18). His trespassing the infernal gateway is the manifestation of his exceptional determination in achieving his vile objectives. From this point they, the reconciled infernal family, the travesty of Divine Trinity, descry “the hoary deep, a dark / Illimitable ocean, without bound, / Without dimension, where length, breadth, and height, / And time, and place, are lost, where eldest Night / And Chaos, ancestors of Nature, hold / Eternal anarchy” (PL II.891–96). Satan is at last at large and commences his flight towards moral obliteration of the first people whom the epic voice warns in words: “*Woe to the inhabitants on Earth*” (IV.5).

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

The first reference to this specific door is brought to the reader in Chapter 9, Book III. Apart from allowing one to perceive it as a barrier between Dmitry and his father, it likewise

indicates the old man's proclivity for alienation and the lack of desire to interact with other people. The narrator holds that:

As Dmitry, after bursting into the room, stopped for the second to look around, Gregory dashed around the table to the opposite side of the room, closed *the double doors* leading to *the interior* of the house, spread his arms crosswise, and stood there barring the entrance with his body, looking determined to defend this passage, as they say, with the last drop of his blood. (BK 182–83 [italics mine])

This excerpt emerges as imperative since it draws an analogy between old Karamazov's house and both Satan's Hell and Kurtz's jungle; all those spatial entities are presented as divided into sectors or circles with passages between them. As the Miltonian den of anguish is marked with utterly clashing weather elements and the infernal gate leading into Chaos, the interior section of Fyodor's household is defended by three independent gates (the double doors inside and, what is obvious the front gate). The Conradian jungle is likewise demarcated into stations, with the Inner Station at the centre. The subsequent mention of the door emerges in the Chapter 6, Book V that offers one the verbal controversy between Ivan and Smerdyakov (technically it is similar to the conversation between the Foe and members of his family at the gate of Hell):

‘I believe you're an awful idiot,’ Ivan said, rising abruptly from the bench, ‘and certainly a terrible, crooked monster ...’ He walked to the gate and was about to pass through it into the garden when he stopped, turned back, and looked at Smerdyakov. Then something strange happened. Ivan's face twitched spasmodically; he bit his lips, clenched his fists, and in another moment would have pounced on Smerdyakov. [...] Ivan suddenly looked at him in bewilderment, turned silently away, and entered the gate. (BK 364–65)

Importantly, the door dividing the old Karamazov's kingdom and the rest of the world assumes the role of a silent witness of animosity spawning between people existing there. It is the element of “the house of the dead” from where people wish to flee. Like the Miltonian Hell, it is the heart of alienation, detestation and iniquity. Yet, no matter what objective dissimilarities between places of existence of embodiments of the archetype of evil genius, it is a fact that gates are a sign of their possessors' iniquity that, analogous to layers constituting their material world, is marked with profundity.

It is indeed “a feat,” as it is held by Gerigk, “of Dostoevsky's storytelling that all evidence is grouped around a single detail, namely, the question whether the door had already been open when Dmitry ran away from the house of his father” (187). It seems to be not a coincidence that this spatial element plays such a crucial role since it is the element of the constructed reality of the novel that indicates on one hand Fyodor's steadfastness in iniquity

and on the other Dmitry's potential for trespassing established rules and his hyper-active personality.

VI. Hell – a Place or Mind?

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

Finally, our analysis of Satan's abode steers our steps to the moment during which he succeeds in perceiving the gravity and inevitability of his fallen condition. It dawns on him that wherever he betakes himself and whatever he is up to the spiritual Hell is invariably with him no matter how far from the physically limited Hell. In him the traditionally perceived material place of death and suffering is being transformed by the conception of Hell as a spiritual state of mind. Tillyard accentuates that fact that the "meaning of the poem is not the story told, the statements made, the philosophy stated, but the state of mind" (239). Unquestionably, the same concept can be assigned to both Kurtz and members of the Karamazov household. Like the agent – this "colonial greed, seen naked" (Bernard 161) – is willingly immersing himself in the depths of "the lurking death, [...] the hidden evil, [...] the profound darkness of its [jungle] heart" (YS 92) profoundly accepting his hell-within in his parting words, Fyodor Karamazov and his sons unanimously engage themselves in iniquity and hatred.

In the shape of Satan, Milton skilfully delineates the impossibility of escaping one's state of mind being fixed with the specified arrangement, place-mind. It is vividly exposed in his words: "Which way I fly is Hell; myself am Hell" (PL IV.75) while experiencing the delightful vision of Eden. Significantly, such an approach stands in contradiction of a medieval insight upon Hell. This tradition – quasi-mockingly suggested by Fyodor Karamazov: "What hooks? What are they made of? Are they iron hooks? Is so, where were they forged?" (BK 30) – associates the physical place of the damned with a presence of a sinner and the punishment per se. In line with this theory, a sinner has to be physically immersed in a tangible locus so as to suffer a just chastisement, always perceived as the token of God's ire – "No, even if they didn't exist, those hooks, *il faudrait les inventer*, even

especially for me, because you can't even begin to imagine, my boy, all the disgraceful things I've done" (31), yells Fyodor as though in a delirium. Conversely, being placed outside this entity, or even the given circle, the punishment cannot be imposed whatever sins one committed. Milton's approach to it, however, tends to link consciousness of misdeeds, experienced by the Fiend, not with a physically limited place but rather the condition of soul.¹⁴

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

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

¹⁴ Significantly, Milton was heavily drawing on a wealth of examples of the underworld, and, accordingly, it is possible that vision of his hell as a powerful state of mind "might equally well have come from," as it is asserted by Potter, "Thomas Browne's *Religio Medica* 'every Devil is an Hell unto himself' or Fairfax's translation of Tasso's *Jerusalem Delivered*" (85).

entirely at a loss while struggling to escape this sort of Hell that brings him pain and agony of memories.

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

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

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

In Hell where, according to Grossman, the Foe "attempts to understand, structure, and test his environment seem admirable" (32), absurdity and topsy-turvyness are revealed in the most profound shape as a result of a few noxious incidents which occur to Milton's Satan after his quasi-victorious arrival at his genuine home. First of all, he is deprived of his intrinsic ability to fly owing to his assuming a form of a snake; he is absolutely at a loss while trying to escape from pain and suffering. From this time forth he cannot deploy his eloquence, either. "The absurd, in its purest form, attempts to remain dumb" (Camus 8). But, more importantly, he is perceived as thoroughly conquered by his desires and wounded ambition; he is forced to devour ash pervading the lowest section of Hell – "they, fondly thinking to allay / Their appetite with gust, instead of fruit / Chewed bitter ashes (PL X.564–66), declares the epic voice.

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

So having said, a while he stood, expecting
Their universal shout and high applause
To fill his ear, when contrary, he hears,
On all sides, from innumerable tongues
A dismal universal hiss, the sound
Of public scorn; he wondered, but not long
Had leisure, wondering at himself now more;
His visage drawn he felt to sharp and spare,
His arms clung to his ribs, his legs entwining
Each other, till supplanted, down he fell (PL X.504–13)

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

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

It is important to emphasise the fact that the juxtaposition of the embodiments of the archetype of evil genius with their places of existence allows us to perceive the level of intensity of iniquity detectable in their hearts. There is not any doubt that the Miltonian Satan that “dwells in *bottomless* perdition” (Grossman 46) is honoured to be the most convincing paragon of the archetype on account of the fact that he is the only one that is powerful enough

to trespass the boundaries of his hellish realm. Both the Conradian Kurtz, the intrepid agent that “has been drawn to a breast,” brimful with “forgotten instincts and the memory of satisfied desires,” (Madsen 152) and the old Karamazov are portrayed as being located within the clearly demarcated frontiers without the potential to cross them. During Marlow’s attempt to bring Kurtz back to the civilised world, he weakens and passes away, possibly, on account of his inability of escaping his beloved jungle that, for him, becomes the perfect manifestation of his interior. The lack of jungle equals for him the lack of air, energy, and the objective to exist. Whereas, Fyodor Karamazov is depicted as belonging to the place of his existence, it is his realm where he spawns evil and embraces alienation. Yet, despite their shortcomings, it is advisable to suggest the hypothesis that were they given the chance to consciously leave their spatial entities, they would, like the Miltonian Satan, experience the same level of intensity of hell-within wherever they could roam. In those three paradigms of iniquity the reality of Hell as a state of mind is constant.

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

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

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

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