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Symptoms and Displacements: Satan's Detachments in Paradise Lost

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Abstract

For my thesis I aim to examine the detachment that Satan has to his surroundings in John Milton's epic poem *Paradise Lost*. Predominantly using psychoanalysis and Marxist theory as my main lenses for analysis, I intend to show the full extent of Satan's punishment and condemnation in the text. A standard close reading of this work shows how flawed and inconsistent Satan is in his disposition and beliefs. From boasting about being able to make a heaven of hell to considering asking God for forgiveness, the text shows him constantly changing. In other words, Satan's mental instability manifests itself in an ongoing fluctuation of thoughts, aims, and actions. Readers also see Satan move in terms of physical location as well, going from Heaven to Hell to the garden of Eden. Therefore, in dissecting the character of Satan via psychoanalysis and Marxism, light is shed on both the psychology behind his feelings and goals as well as the outward manifestations of them. For the Marxist reading I will of course be referencing the work of Karl Marx. As per the psychoanalytic reading I will be including the ideas of philosopher Slavoj Žižek as well as his predecessor French psychoanalyst and psychiatrist Jacques Lacan. In using their concept of the symptom, I intend to explain how Milton depicts Satan's torment through his never ending shifts in outlook and his inability to connect to the world around him.

Keywords: Symptoms, Torment, Satan, Milton

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SYMPTOMS AND DISPLACEMENTS: SATAN'S DETACHMENTS IN PARADISE LOST

By

Rosemary Rodriguez

A Master's Thesis Submitted to the Faculty of

Montclair State University

In Partial Fulfillment of the Requirements

For the Degree of

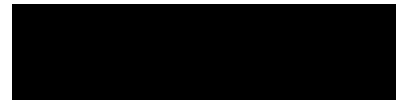
Master of Arts

May 2024

College of Humanities and Social Sciences

Department of English

Thesis Committee:



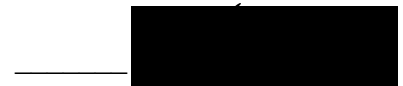
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Montclair, NJ

2024

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1. Introduction

John Milton's *Paradise Lost* has often left readers in an ambiguous position as to how to perceive the character of Satan in the poem. In a standard biblical reading it makes perfect sense to see Satan as the ultimate antagonist that brought death and ruin to the world as well as the exile of the human race from the garden of Eden. Yet many Milton scholars argue that much more can be said on how God and Satan are portrayed in the text that strays from the standard Christian story that Milton has retold here. From the questionable limits of free will that Adam and Eve have to the elaborate descriptions of Satan early in the text to even the motives of God in creating the human race, scholars have emphasized how Milton himself has blurred the lines as to who is truly good or bad in the text.

The character of Satan is particularly interesting due to his constant inconsistencies. Often, instead of accepting the weirdness of the text, Miltonists in the past would attempt to correct it in some sense. The piece “Paradigms Lost, Paradigms Found - New Milton Criticism” by Peter Herman goes in depth about a certain way people have often read and tried to deconstruct Milton's work, especially when these inconsistencies have been spotted. He says that, “When a Miltonist ..looks at *Paradise Lost*, this person often assumes, *a priori*, that the poem will look a certain way, and if the poem does *not* look that way, then the interpreter will often *make* the poem accord with the principle of Miltonic certainty” (Herman 2). This method, while fruitful in some aspects and readings of his work, can also be quite limiting and perhaps may take away from what Milton intended to do. Especially when dissecting Satan in *Paradise Lost*, the inconsistent elements in his character add to his overall complexity which can send the reader into some pretty interesting directions. Herman further elaborates on this sort of Miltonic

certainty by saying that, "Milton's traditional critics, however, cannot accept that Milton would ever be skeptical, or even mildly critical, of the Christian deity" (Herman 12). In reading Satan's character solely through this lens, many of the unique qualities that Milton ascribes to him are diminished, unacknowledged, or glossed over, turning him from a multifaceted, complicated being to a predictable, redundant symbol that we have seen time and time again.

From Satan's apparent yearning for place, his indecisive view on whether or not he has made the right decision to go against God, to his seeming attempt at a fair voting system in hell, Milton provides a new side of him that would make the reader rethink Satan's position and motives - a vault unable to be opened without throwing away this outdated method of reading his work. The complexity of his character and what he goes through can often be compared to what the human experience is really like, which also goes against the standard reading. In repressing these 'quirks' so to speak, many facets that may lead to a more insightful reading of Satan go unexplained. In thinking of Satan in an almost human way, as a living being with a past, with feelings, motives, and goals, the text is enriched as dissecting Satan's character can shed light on our own values, beliefs, and actions and also those attributes in the world around us.

'Humanizing' Satan in the text makes one question the inner machinations of his mind as well as how he actually perceives the outside world around him. The answer to these questions can be found by analyzing Satan's symptoms in the text in terms of psychoanalysis and political discourse, via a Lacanian, Žižekian, and Marxist reading of him and the world he inhabits. Not only does this reading offer a further understanding of Satan's character, it also sheds light on how his internal torment manifests itself in his instability and the lack of connection to the world around him.

2. Psychoanalysis and Satan's Symptoms

Before diving into the analysis of Satan's symptoms, it must first be understood that who he is, his motives, reason, and view of the world isn't something hidden, which is a central point for both Lacan and Žižek. The symptom can be defined as a sort of signifier, a way one perceives reality consisting of the imaginary, the real and the symbolic. Lacan elaborates on the concept of the symptom in his lecture on December 1st, 1975 at the School of International Affairs Auditorium at Columbia University:

A symptom says something, and it is another form of truthful saying ... Symptoms resist. This is not something that goes away by itself. But to present an analysis as being something like a duel would also be quite contrary to the truth ... The world is that charming little shell in the center of which one places a precious stone, that unique thing that man is supposed to be. Man is supposed to have -given this scheme of things -these things that palpitate within him -an inner world. And then the world itself is said to be an outside world. I really don't believe that this is adequate. I really don't believe that there is an inner world that is the reflection of the outside world, nor the contrary either (Jacques Lacan 12).

Lacan's idea of a sort of non-duality between an inner and outer world speaks to the idea that nothing is hidden, and this is important when dissecting Satan's symptoms and perception of his reality. In saying that the symptom resists Lacan refers to a sort of repression, something that can't be acknowledged but is still present. It speaks to a fundamental lack of totality that props up one's perception of reality. We see this with Satan in *Paradise Lost* in various places, but especially when he initially talks about leaving heaven and being cast down into hell. The text initially describes it by saying "he with his horrid crew/ Lay vanquished, rolling in the fiery gulf/

Confounded though immortal: but his doom/ Reserved him to more wrath; for now the thought/
Both of lost happiness and lasting pain/ Torments him..." (PL, Book I 51-56). After Satan loses the war in Heaven, he remains immortal to always have to suffer the pain of knowing that he had everlasting happiness, but instead he'll have to endure the eternal torment. Being cast into hell is his ultimate punishment.

Lacan's use of the term man is particularly interesting in this context as well. It could be argued that it is Satan who believes in what Lacan is speaking out against: that there is an inner world that is the reflection of the outside world. In the case of Adam and Eve before the fall Satan would be correct. There seems to be no disconnect between man and nature before their initial sin, their inner world of being reflected out into the garden of Eden. The same could not be said about Satan's reality as his hell is more of a mental state in which God has trapped him in, therefore regardless of physical location he still cannot escape. The gap between his inner and outer world serves as a method of torment for him, a constant nudging which reminds him of what he had, lost, and will never have again. It may even explain why he is so adamant about making Adam and Eve fall from Paradise. It wouldn't be far-fetched to say that Satan sabotages access to the garden out of jealousy for man and the connection they have to their surroundings. It also could be a very real possibility that in an attempt to make everything (in this case Adam and Eve) sinful and hellish, he attempts to bridge the gap between his inner and outer world. This of course turns out to be a fool's errand according to both Milton and Lacan.

The article "Doing the Impossible: Slavoj Žižek and the End of Knowledge" by Geoffrey Galt Harpham speaks on this gap further. In dissecting some of the work of Žižek, Harpham connects his ideas to Hegelian theory which is the foundation to many of his own theoretical frameworks. "Žižek stresses the Hegelian argument that there is no subject without a gap

separating the object from its notion, to which he adds the insistence that the subject is nothing but this gap in substance, this non-coincidence with itself” (Harpham 462). In other words, what is perceived and what truly is are two completely different things, neither of them never fully able to reach the other. With this in mind, it makes sense that Satan does not initially seem to express the level of dismay expected when he’s sentenced to an eternal damnation. When speaking upon his exile from Heaven he says, “Farewell happy fields/ Where joy for ever dwells: hail horrors, hail/ Infernal world, and thou profoundest Hell/ Receive thy new possessor: one who brings/ A mind not to be changed by place, and in itself/ Can make a Heav’n of Hell, a Hell of Heav’n/ What matter where, if I still be the same/ And what I should be, all but less than he” (*PL* Book I 249-257). While the quote initially starts off with Satan acknowledging his departure from Heaven and therefore from happiness, he quickly moves to talk about Hell. He speaks of it not as a place of ultimate torment but rather with an air of indifference to the pain, as he could make a Heav’n of Hell, implying that he can see potential and promise in his new dwelling place. This can be seen as Satan's symptom due to the fact that it seems as though he is incapable of truly understanding, seeing, or even feeling the agony he has been forced to endure at this time. It comes across as though he represses the feeling of lack and loss and instead attempts to compensate with ego and lies (since it turns out that he cannot, in fact, make a Heaven of hell or a hell of Heaven). Satan's symptoms attempt to resist misery here; instead, he seems to focus on the ‘good’ (used lightly) in his power over Hell itself and those who dwell in it with him. Though in this very quote, in even expecting and hoping to make a Heaven of Hell, there is already an implied innate yearning for Heaven which Satan doesn’t seem to realize. In other words, his true symptom is based more on the fluctuation of the avenues of his misery rather than on him being

somewhat unaware of it initially. It is also important to note that later on his tone dramatically shifts in regard to his limited abilities in this state of perpetual hell.

He also states that it doesn't matter where he is as he is still the same as he was in Heaven. Milton references scripture to show the reader that that in fact is not true when he says, "Though of their names in the Heav'nly records now/ Be no memorial, blotted out and razed/ By their rebellion, from the Book of Life" (*PL* Book I 361-363). The footnotes by William Kerrigan, John Rumrich, and Stephen M. Fallon talk about said book in regards to the biblical reference and adds "The fallen angels' previous identities no longer exist" (*PL* pg 28). Therefore, even though Satan has been stripped of his initial identity he still believes himself to not have been changed after his exile from Heaven—a symptomatic result of his fall. In this, Satan seems to be plagued with constant contradictions and fluctuations. The text not much later says, "...his form had yet not lost/ All her original brightness, nor appeared/ Less than Archangel ruined, and th'excess/ of glory obscured" (*PL* Book I 591-594). This can be seen as a part of Satan's punishment. Though he has been changed since the fall, there are still remnants of his glory from when he was in heaven. This speaks to the torment he is supposed to be feeling from losing eternal happiness, these remnants serving as a constant reminder to what he had and what he now lacks.

The sort of limbo between being changed or not also seems to be displayed once again when he occasionally shows signs of uncertainty in many of his decisions. In Book IV this is especially highlighted once he enters the garden of Eden. Paradise clearly doesn't have a positive effect on him as he describes still being in hell though being physically in Eden, "...horror and doubt distract/ His troubled thoughts, and from the bottom stir/ 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* Book IV 18- 23). Milton seems to debunk Satan’s claim that he could make a heaven of hell, as hell is a perpetual state of being rather than a particular place for him. His apparent doubt and second guessing of himself is therefore a part of his symptom, the instability and lack of firmness in his sense of place and of himself is a symptomatic manifestation of his status of always being in hell regardless of where he is. This is once again seen when Satan considers repenting: “O then at last relent: is there no place/ Left for repentance, none for pardon left?/ None left but by submission; and that word/ Disdain forbids me, and my dread of shame/ Among the spirits beneath, whom I seduced/ With other promises and other vaunts/ Than to submit, boasting I could subdue/ Th’Omnipotent” (*PL* Book IV 79-86). Here Milton shows Satan's yearning for a release of his pain but moreover a specific attention to how he is perceived by the others in hell and sort of stepping back from his grandiose talk of himself in book I. If he could make a heaven of hell, why would he need to consider repenting? Why would he be doubting himself at all? If Satan were truly confident in his abilities there would be no need for him to worry about the opinions of those below him or even to consider repenting in the first place. This simply hones in on the fact that his hell, his perpetual reality, is manifested to him through the symptomatic elements of self-doubt and constant shifts in mental and emotional states.

Throughout all of his torment and throughout the book in general, Satan’s constant inconsistencies are even applied to his idea of heaven. Though he initially boasts about being able to create a heaven of hell, he constantly acknowledges the *real* heaven and yearns to return to it. Back in Book II he says, “I give not Heav’n for lost. From this descent/ Celestial Virtues rising, will appear/ More glorious and more dread than from no fall/ And trust themselves to fear no second fate” (*PL* Book II 14-17). The tone from Satan here seems to be starkly different from

his consideration of repenting two books after this, but the commonality between them is that regardless of his changing mental space, the symptom remains of an incessant longing for what he initially had: a place in heaven. Milton shows how the fallen angels quite literally consider making hell like heaven when they all discuss what the next course of action should be.

Mammon proceeds to say, “We can create, and in what place soe’er/ Thrive under evil, and work ease out of pain/ Through labor and endurance. This deep world/ Of darkness do we dread?/ How oft amidst / Thick clouds and dark doth Heav’ns all-ruling Sire/ Choose to reside, his glory unobscured/ And with the majesty of darkness round/ Covers his throne; from whence deep thunders roar/ Must’ring their rage, and Heav’n resembles Hell?/ As he our darkness, cannot we his light/ Imitate when we please?” (*PL* Book II 260-270). In response to this, the crowds applaud and seem to approve of the sentiment. Like Satan, his minions also seem to yearn for heaven.

This sort of search for heaven in hell mirrors some of Žižek's ideas in his book *The Sublime Object Of Ideology*. In this book Žižek echoes the Lacanian sentiment that there isn't some concealed ultimate truth about oneself or one's reality. He also uses readings from Marx and Freud to home in on this point, in regards to both of them he goes on to say, “In both cases the point is to avoid the properly fetishistic fascination of the ‘content’ supposedly hidden behind the form: the ‘secret’ to be unveiled through analysis is not the content hidden by the form (the form of commodities, the form of dreams) but, on the contrary, the ‘secret’ of this form itself” (Žižek3). In using this logic going back to Lacan, the perception of oneself and of the world around one doesn't really conceal anything, but rather the truth or ‘hidden kernel’ as Žižek later puts it is nonexistent: the most tangible form of truth lies in the form itself. It is often said that people have different masks for different situations (a work mask, social mask, etc.) and

underneath the mask there is a supposed ‘true self’. Both Lacan and Žižek reject this notion and say that there is no true self. They essentially believe that everything one knows or needs to know about themselves lies in the mask itself. This idea also applies to the perception of the world around us as well. Žižek speaks to this in depth as well in terms of ideology, saying that one's perception of reality inherently lies in not getting the full scope of reality itself, he calls this gap non-knowledge. On commodity exchange he also says, “‘this non-knowledge of the reality is part of its very essence’: the social effectivity of the exchange process is a kind of reality which is possible only on condition that the individuals partaking in it are not aware of its proper logic; that is, a kind of reality whose very ontological consistency implies a certain non-knowledge of its participants. If we come to ‘know too much’, to pierce the true functioning of social reality, this reality would dissolve itself” (Žižek 15). This idea of non-knowledge can easily be applied to Satan’s lack of stability within himself and regarding place itself.

As already established, Satan’s symptom is one of perpetual agony, and the foundation for a symptom is not having the full picture: in doing so, reality itself would crumble. Therefore, in Satan searching for this ‘hidden kernel’ (heaven) within his mask and his symptom (hell) nothing will ever truly be gained from it, as the whole structure of his reality lies in being unable to obtain ease or peace after the fall. Žižek writes that “as soon as we try to conceive the existing social order as a rational totality, we must include in it a paradoxical element which, without ceasing to be its internal constituent, functions as its symptom -subverts the very universal rational principle of this totality” (Žižek 18). Here Žižek elaborates on the idea that the symptom exists *because* of the lack of totality, not in spite of it. Therefore in Satan’s case, there is no way for him to truly break away from his symptoms. Milton seems to occasionally make Satan himself aware of this gap, an awareness that is once again a part of his torment. In book IX Satan

in the garden of Eden says, “With what delight could I have walked thee round/ If I could joy in aught, sweet interchange/ Of hill and valley, rivers, woods and plains/ Now land, now sea, and shores with forest crowned/ Rocks, dens, and caves; but I in none of these/ Find place or refuge; and the more I see/ Pleasures about me, so much more I feel/ Torment within me, as from the hateful siege/ Of contraries; all good to me becomes/ Bane, and in Heav’n much worse would be my state” (*PL* Book IX 114-123). Here Satan in the garden is aware of the details of his surroundings and Milton implies that Satan knows the beauty around him is meant to evoke happiness, a happiness that is unattainable to him. He says that the scenery around him doesn’t make him feel better but rather the opposite, that the happiness around him serves to further torment him as it is a reminder of what he lost and what he can never have again. He even goes so far as to say that even if he were physically in heaven he would probably feel much worse because no matter where he is physically he is in a perpetual state of hell. Right after this he says, “But neither here seek I, no nor in Heav’n/ To dwell, unless by mast’ring Heav’n Supreme; Nor hope to be myself less miserable/ By what I seek, but others to make such/ As I...” (*PL* Book IX 124- 128). Here Satan once again contradicts an earlier position, when he was considering repenting and also when he boasted about being able to make a heaven of hell. Now he says here that he’s lost hope in being happy, but it seems as though he contradicts himself within the very sentence. He implies that he will find solace in making others as miserable as him, but due to his symptoms, there is no solace for him. He also says that he would want to be in heaven only under the condition that he would be ‘mast’ring Heav’n Supreme’ or in other words taking the place of God. In wanting to be God, Satan essentially says that he wants to bridge the gap of his non knowledge (as God is all knowing) and overall break away from his symptom. Therefore, the statement above is indeed a contradiction as he says he sees no hope in

being less miserable yet attempts to find joy in the misery of others. Though he says that he's lost hope in finding joy, he still yearns for heaven, perhaps not just the physical place itself but rather the freedom from hell, the freedom from his symptoms. Žižek points to Freud and the analysis of dreams to further explain the uselessness in trying to find this hidden secret: "Herein, then, lies the basic misunderstanding: if we seek the 'secret of the dream' in the latent content hidden by the manifest text, we are doomed to disappointment: all we find is something entirely 'normal' - albeit usually unpleasant" (Žižek 5). That is to say, pertaining to Satan in the text, that his constant search of heaven in hell is the very 'secret' or hidden kernel that he will never be able to reach, he is doomed every time to that disappointment Žižek points to. It has been established that Satan was unable to make a heaven of his hell, but it seems as though he also was unable to make a hell of heaven. With his discontent at not being powerful enough to escape his symptom, he in turn attempted to make a sort of hell of the garden of Eden. While he does successfully make man disobey God and thereby lose Paradise, what comes after is far from what hell had in store for him. This could be seen after Michael shows Adam what the future entails, both the good and the bad, and then tells him, "only add/ Deeds to thy knowledge answerable, add faith/ Add virtue, patience, temperance, add love/ By name to come called charity, the soul/ Of all the rest: then wilt thou not be loath/ To leave this Paradise, but shalt possess/ A paradise within thee, happier far" (*PL* Book XII 581- 587). Here we can see how Satan fails once again. In an attempt to create a hell from Paradise for Adam and Eve, he instead gives them an opportunity to obtain an even more elevated sense of happiness. He gives them a chance to 'possess a paradise within' which is the complete opposite symptom of what he himself has to endure. This simply goes to show the inherent lack of power Satan truly has, regardless of what his symptom allows him to perceive outright. No matter what he does or where he is, he will always be in hell.

3. Ecocriticism and Marx

It has been established that a symptomatic result of Satan's perpetual hell state is that he is inherently detached from the places around him. This form of detachment, though depicted as a punishment from God in the text, is also a concept often studied in many other branches of literary discourse. Diane McColley's piece "Milton's Environmental Epic" reads *Paradise Lost* as participating in the conversation of ecology via the descriptions and treatment of the Garden of Eden both by Adam and Eve and by Satan. McColley draws the reader's attention to the fact that Satan can be in a particular place but still be completely placeless. Here she implies that Satan doesn't see the garden as a beautiful place of Paradise, but rather as an opportunity to create chaos and mayhem. "To the fallen angels," she writes, "nature is entirely instrumental ... Satan plots with his colleagues to enslave humankind, masquerades as cormorant, lion, tiger, and toad and ... exploits the Serpent's body but hates being incarnated as 'bestial slime' (9.165). Nature is merely a tool for his revenge" (McColley 65). Due to Satan's symptom of not being able to enjoy the Paradise around him, he merely uses the elements at his disposal to further pursue his plans for revenge—he simply sees nature as a tool. This use of nature is then compared to how Adam and Eve interact with it. McColley compares them: "In conversations and prayers, Adam and Eve link together God, angels, planets, stars, elements, animals, plants, work, and the art of poetry and song in numerically apt meter, visual imagery, and sound" (McColley 66). Unlike Satan, Adam and Eve seem to be able to understand the unifying connection that all of these elements have, as they themselves are connected to them too. This reading further demonstrates how alienated from heaven Satan truly is. It is implied here that the closer one is to the natural world, the closer one is to divinity and to God. McColley continues this point by saying that Adam and Eve never used "animals for the usual fallen purposes of food, clothing, labor, and

war. What animals supply them is delight in otherness. They are not servants to human beings: human beings serve them by preserving their shared environment in pristine biodiversity” (McColley 51). This of course changes after they’ve disobeyed God. Like a virus, it’s depicted as though Adam and Eve contract sin from Satan and in turn, a part of his symptom. This is displayed in their embarrassment at being nude and a sort of self reflection they had no semblance of before. It then shows that the detachment from place (such as Satan’s state) is inherently selfish and destructive.

Ken Hiltner in his piece “Milton and Ecology” also discusses the ecological commentary that lies in the text. He proceeds to say that

Those ambivalent to place in *Paradise Lost* are always devils. Either the epic’s devils see place as objectively that which can be consumed and developed, or like Satan, boast they have attained the subjectivist’s dream of being a mind apart from both body and place – that ‘mind is its own place.’ In contrast, Adam and Eve are found to be thoroughly rooted in the Earth; understanding their garden place... not as dead resources to be utilized, but rather as the very source which makes life in the Garden possible. Before the Fall Adam and Eve are never subjects who view their place as an object. When Satan finally realizes the horrid truth that being without place is Hell itself, the tragedy of *Paradise Lost* ensues as he tempts Eve to uproot herself from her own life-giving place (Hiltner 4).

In other words, while Adam and Eve have a sort of emotional or codependent relationship with the Garden, Satan objectifies it. Like Cohen, Hiltner also implies here that using the garden for one's own self-interest and with a lack of connection to it is inherently an action of being fallen, a result of their new symptom. With this sort of reading in mind, it can clearly be seen how Milton is speaking to the detachment from one's place as something condemned by God, a complete

negative in his eyes. Hiltner makes it a point as well to differentiate the idea of place and of space. It seems as though place is the perspective of a mutual care between nature and man while space is a colder, more selfish outlook where the natural world is meant to be exploited. This sort of commentary on a lack of connection to place, or as Hiltner puts it, seeing space rather than place, applies even in political discourse. In explaining this, Hiltner compares many of the actions of Satan to colonialism and the exploration of the New World: “the notion of the Earth covered with particular places has almost completely given way to an understanding of the Earth as space ... While indigenous people inhabited particular places which had their own ‘moods, seasons, changes, aspects, [and] native creatures,’ the dominant Western view is to see such ‘undeveloped’ places as ‘wide open space’ onto which a grid of streets, wires, and pipes can be imposed – entirely irrespective of the character of the place already situated in this ‘space.’ The notion that the place itself could provide for its inhabitants is lost” (Hiltner 14-15). While indigenous people have seen their surroundings as place, similarly to Adam and Eve, with its shifting moods and personality; Hiltner here argues that the Western view of place is more like that of Satan’s, seeing it as space. In disregarding that these places could provide for their inhabitants, the idea that they need to be conquered in order to be ‘more developed’ arises. It simply gives the colonizers a license to destroy.

This sort of mentality is apparent in *Paradise Lost* when Satan, through Beelzebub, advises the group on going up to the garden of Eden to conquer it. He says, “What if we find/ Some easier enterprise? There is a place...another world, the happy seat/ Of some new race called Man, about this time/ To be created like to us, though less/ In power and excellence, but favored more/ Of him who rules above” (*PL* Book II 344-351). As in the standard colonial perspective, those in hell believe themselves to be superior to those who are more grounded to

the Earth. The way Beelzebub speaks of the human race mirrors the racist attitude of the dominant Western view of indigenous people as beings created like them but ‘less in power and excellence’. While those who have a connection with nature and God's creations (Adam and Eve/ Indigenous people) are closer to God and to holiness in general, those who objectify and other themselves from those creations (Satan/colonizers) view it as a weakness or flaw. It also appears as though Milton is rebuking the actions of the colonizers of his time. In "Paradise Lost: Milton's Anti-Imperial Epic," J.P. Conlan shows that Satan's journey to the garden mirrors the expedition of the explorers of his time across the Atlantic. They write that “*Paradise Lost* associates the Atlantic passage, a form of Christian heroism unknown in the Classical world, with Satan, both to strip it of its glory and to call into question its virtuous connotations. ‘[M]ore endanger'd, then when Argo pass'd / Through Bosphorus betwixt the justling Rocks: / Or when Ulysses on the Larbord shunned / Charybdis and by th' other whirlpool steard’ (PL 2. 1017-1020), Satan on the Sea of Chaos surpasses the heroic stature of all legendary seafarers, ancient or modern. Yet, ironically, as Leviathan, ‘the Adversary of God and Man’” (Conlan 36). Here Conlan argues that there used to be a positive outlook on the horrors of colonization, saying that many at the time believed “an Atlantic crossing was often equated with God's blessing” (Conlan 39). Yet Milton uses Satan's voyage to the human world to show that even though God was aware and allowed these events (both Satan entering the garden and the Western dominion of Native civilizations), it does not mean he approved of what they'd done.

Satan's journey was for the purpose of ruining Paradise for Adam and Eve and to spite the God that condemned him to such a fate. The colonists' motives were also for inherently selfish reasons and they both have a similar detachment from place: a massive motivator for exploring the New World was for the means and opportunity to profit from it. The question then

arises of what detachment has to do with profit, either in Satan's case in the satisfaction of ruining an important creation of God, or in the case of the colonialists who went to settle, trade goods, and make money off the land and people. Much of what takes place in hell, especially in the beginning parts of the epic, is industrial, mechanical, and warlike—in a sense, the complete opposite of what the garden of Eden was. As Mammon in book I says, “By him first/ Men also, and by his suggestion taught/ Ransacked the center, and with impious hands/ Rifled the bowels of their mother Earth/ For treasures better hid. Soon had his crew/ Opened into the hill a spacious wound/ And digged out ribs of gold” (*PL* Book I 684-690). Milton here personifies the Earth to show the underlying cruelty that comes with greed, saying that they've wounded her. The ribs of gold may also mirror the creation of Eve, as they both had inherent value in making something new. In “Milton's Satan and Early English Industry and Commerce: The Rhetoric of Self-Justification,” Warren Tormey talks about the industrial-like events that take place in hell in the poem and how it mirrored much of Milton's society at the time. He points to a quote just before this one regarding Mammon and says, “Further, this self-justifying literature which advocated for trade, industry, and allegedly unnatural modification of the landscape's ‘natural’ character found reply in a protesting rhetoric which developed according to the imagistic patterns depicted in *Paradise Lost*. Best represented by the figure of Mammon, whose violations of the underworld domain are undertaken with furor-driven passion, the self-justification of the miner finds reply in warnings of the consequences of unchecked commercial incentive” (Tormey 136). Here Tormey argues that it's purposeful that Milton gave Satan and his minions an industrial mindset, that plowing the Earth for its ribs is inherently a symptomatic action of the fallen. He explains that ‘unchecked commercial incentive’ at least for Milton, is a trait of devils.

The “Manifesto of the Communist Party” by Karl Marx and Fredrick Engels talks about the results of such inherent greed within a capitalist society: “It has pitilessly torn asunder the motley feudal ties that bound man to his ‘natural superiors,’ and has left remaining no other nexus between man and man than naked self interest, than callous ‘cash payment’. It has drowned the most heavenly ecstasies of religious fervor, of chivalrous enthusiasm, of philistine sentimentalism, in the icy water of egotistical calculation” (The Communist Manifesto 5). Here Marx and Engels argue that such gluttonous greed embedded in a capitalist system is bound to corrupt all that is sacred in life. Like the greed that the devils have in wanting those ‘ribs of gold’, the manifesto argues that all that is good, such as Mother Earth, will be used with ‘egotistical calculation’. The connection between man and man solely on the basis of greed is explored by Milton in the text, due to Satan’s symptom of perpetual hell: it would make sense that his detachment from place also applies to the beings around him and the physical place where he dwells. Tormey writes that “In equating Satan and Hell with trade and industry, therefore, Milton is actually participating in a decades-old dialogue, one fueled by the challenges posed to the social orders by merchants and industrialists, and shown in their self-justifying dialogic and imagistic habits. Such discourses figure prominently in Milton's inclination to represent the fallen angels' rebellion in terms appropriate to the revolutionary upheavals that surrounded Milton himself in the middle 1600s” (Tormey 137). Here Tormey bridges the gap between greed and detachment and enforces the Marxist claim that a sort of inhumanity arises from the ‘alienation’ that comes from greed and labor. In seeing man only in the lens of self-interest for ‘cash payment’, man ceases to be man and becomes a means to an end. Tormey then says that, “Milton shows his awareness of the age-old interdependence of metals and militarism as a manifestation of a society's developing economy. In the destructive,

vengeance-driven, self-justifying depiction of Satan and his minions, one hears the mitigated, moderate voices of the trades' classes asserting their economic viability and proclaiming their contributions to the state" (Tormey 138).

Tormey's analysis highlights the yearning for vengeance (their form of payment) and implies that they are not only working for themselves. In saying that they contribute to the state, it is implied that some of their labor does not belong to them but rather benefits something or someone else in the process as well. In having an other profit as a result of one's labor, there starts a shift, and a distancing between one's labor and what that produces from it. In Karl Marx's "Estranged Labour," he addresses this increasing distance between labor and laborer in a capitalist system and explains the repercussions of commodifying labor. Much of this seems eerily similar to what has been established as Satan's symptom in *Paradise Lost*. He writes that "The object of labor, is therefore, the *objectification of man's species-life*: for he duplicates himself not only, as in consciousness, intellectually, but also actively, in reality, and therefore he sees himself in a world that he has created. In tearing away from man the object of his production, therefore, estranged labor tears from him his species life, his real objectivity as a member of the species and transforms his advantage over animals into the disadvantage that his inorganic body, nature is taken from him" (Estranged Labour XXIV). In other words, a detachment from the object of one's production from oneself is inherently unnatural and in a sense takes away one's humanity and instead "He becomes an appendage of the machine" (The Communist Manifesto 9). Satan and his minions are unable to get even enjoyment from their own prospects of creating something new for themselves, just as they lack a sense of place. Milton in the text places Satan as a slave to his symptom and his minions a slave to him and to their 'state', their species life has been taken away from them. This once again can be seen as a

result of Satan's symptoms after the fall. His natural organic state was with God, which of course is juxtaposed by the industrialist tone set in hell. Satan's detachment from himself and what he creates is, from a Marxist standpoint, a form of alienation, in this case from his former organic self as an angel or (in a Lacanian/Žižekian reading) an alienation from happiness which in Milton's poem is embedded in the very nature he sees only as space.

It has been established that Satan is unable to find joy in hell, his surroundings, or his actions and goals, and in Book II his minions are plagued by the same fate: "Others apart sat on a hill retired/ In thoughts more elevate, and reason high/ Of providence, foreknowledge absolute/ And found no end, in wand'ring mazes lost./ Of good and evil much they argued then/ of happiness and final misery/ Passion and apathy, and glory and shame/ Vain wisdom all, and false philosophy" (*PL* Book II 557- 564). The devils in hell share a symptom similar to Satan's—one of instability and uncertainty. They are also aware of their non-knowledge and argue with each other to find an answer. A part of their overall misery and condemnation is trying to find a way out, an answer and a way out of their symptoms. As explained before, the unattainability of heaven is the foundation of their symptoms, therefore their hell will be an eternal argument and misunderstanding of will, fate, good, evil, happiness, and misery. They speak of vain wisdom (knowledge that in the end won't help them) because the true knowledge that they lack has been taken away from them after the fall. In the end nothing fruitful can come of their arguments about the existential—their punishment is found in wandering the maze, lost forever.

4. Conclusion

Satan's character in *Paradise Lost*, both in a psychoanalytical and political reading, displays how there is a link between a lack of satisfaction within and a disconnect with the outside world. Milton seems to have created Satan to be so inconsistent and conflicting in order to have the reader understand him better and fully grasp the extent of his suffering. Also, as shown by reading his character via a Lacanian, Žižekian, and Marxist perspective, many of the symptoms he portrays and in general the symptoms of those that have fallen with him often mirror many of one's own experiences being human in a capitalist system. This of course only furthers Milton's depiction of the actions of the fallen. From trying to break the matrix to find the 'hidden kernel' of truth and happiness, to colonialists seeing nature as space, many actions of the fallen are in many instances are commonalities that our society is built on, functions through, and is now numb to. The significance of place in Satan's overall torment is also telling of its importance regarding happiness, both for Satan and humans. While some may think that eternal damnation and torture lies in physical pain and anguish, Milton proposes a sort of peace of mind and stability to be the ultimate form of happiness, and their lack the utmost intense form of hell. Satan's claim to create a heaven of hell and hell of heaven is proven time and time again by Milton to be untrue. Throughout *Paradise Lost* he shows that Satan's detachment from stability, his creations, and especially place all play a part in his punishment from God and are essentially what is used as his eternal torment.

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