A Comparative Reading of the Spatial Behaviour of the Fallen Angels in *Inferno* and *Paradise Lost*

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Abstract

This article comprises of a comparison between the spatial behaviour of the fallen angels as depicted in Dante’s *Inferno*, and Milton’s *Paradise Lost*, in order to show how these two groups deal with their being othered from Heaven. This investigation also introduces a narratological contextualisation of the texts, as well as an intertextual deconstruction in order to establish the similarities of the characters and of the spaces they inhabit, in order to effectively analyse their spatial behaviour. The choices, as far as spatial behaviour go, that are presented to them are either to accept their other state, or to rebel against it, thereby othering those who had othered them. This investigation is based upon the Critical Spatial Theory of Henri Lefebvre and Edward Soja, as well as the theory on Boundaries as posited by Sammy Toyoki.

Introduction

Narratives do not unfold in vacuums. They occur somewhere and involve someone. The “somewhere” is a specific space within the narrative that plays a meaningful role in the story, as the reader connects the story to the space, and thus furnishes his/her understanding of the narrative and the characters involved (Bal 133-144). Within a narrative, events are governed by their positions within the time and space of the story. These features produce a dimension of reality to which the reader is taken through the narrator’s description or through a description given by another character who serves as a messenger.

Space comes to life in a story and is shaped by the characters and the descriptive references to places. Places are not foregrounded in stories, they rather serve as the backdrop against which events and character development unfold, but their background function serves as a paramount guide in understanding the culture of the author and the time of the authorship of the text.

As is the case with real-life spaces, spaces and places within a narrative can also be seen to show characteristics of the theory of Critical Spatiality, as the political and social systems in the narrative will influence the fictitious spatial divisions, and that these spaces will inherently have physical, mental, and social associations (Lefebvre 11). These divisions of space are furthered categorised into “Firstspace (geophysical realities as perceived), Secondspace (mapped realities as represented) and Thirdspace¹ (lived realities as practised)” (Soja 62-68).

¹ Thirdspace fuses the physical of Firstspace and the emotional of Secondspace into a “double illusion” that becomes a social space with two distinct features; one being that it a field which can be separated from the physical and mental, and two, that it becomes an “approximation for an all-encompassing mode of spatial thinking” (Soja 62). Social space has an inherent “encrypted reality” that is brought to life in every
Within spaces, there are standards of behaviour, which, if not adhered to, will see an inhabitant othered from that space, exemplifying spatial discrimination which “enshrine the cultural politics of difference” (Soja 86).

The purpose of this research is to examine the similarities and differences between the depiction of the behaviour of the fallen angels in their respective Underworld(s) in lines 1-9 and 22-57 in *Inferno*, and lines 33-45, 52-55, and 64-110 in *Paradise Lost*. Thus, the problem to be investigated is Thirding-as-Othering, based on the representation of space, and the spatial inhabitation of the fallen angels whom have been othered from Heaven.

This investigation is conducted by means of the following methodologies: Firstly, the texts are contextualised and given a narratological overview, in order to establish the grounds for the comparison. These grounds are then deconstructed in order to provide the baseline characteristics of the behaviour of the depicted fallen angels, as well as the characteristics of the Underworld(s) to which they have been othered. This spatial behaviour is then analysed in terms of the theory of Critical Spatiality, as promulgated by Henri Lefebvre and Edward Soja, as well as the theory on Boundaries as posited by Sammy Toyoki. The behaviours are then compared in order to demonstrate the choices available to the two groups of fallen angels, namely, their acceptance of their punishment and the place in which they must endure it, or resistance to the their othering. “These choices are inherently spatial responses, individual and collective reactions to the ordered workings of power perceived, conceived, and lived spaced” (Soja 87).

*Inferno*

Peter Brand (239) stresses the importance of reading Dante's *Comedy* in the context of his time in order to justify the way that his work has been categorised as "primitive, barberous or Gothic" (Brand 327): “The Middle Ages lacked 'la morale des premiers siecles de la philosophie et celle des premiers siecles du cristianisme' [according to] both Homer and the Bible”. Brand continues that because of this, Dante was not relevant to the needs of modern societies, and as such, the niche for his works became difficult to establish. The negative judgements bestowed upon Dante were born out of political chaos. Brand (328) also states that, “given the crudity, violence, and ignorance of medieval society. Dante's poem could...
hardly fail to bear the marks of its barbarous age. ‘He addressed a barbarous people in a method suited to their apprehensions’’.

The way that Dante addresses his audience is through the re-appropriation of “canonical scripture by creatively interpreting the ambiguity of the Hebrew and Christian Bibles and Roman Catholic Doctrine in such a way as to re-present conceptions of Hell, Purgatory, and Heaven through textual imagery and rhetorical ability” (Barnes 2).

Dante’s work, the Divine Comedy, is influenced by Aristotelian philosophy, neo-Platonist philosophy, natural philosophy, theology and literary classics (Amari-Parker 7). Elizabeth Wilkinson (85) explains that Dante and Milton had a shared scholarly understanding of numerous books, which include works by Virgil, Ovid, Statius, as well as the biblical texts included in the Psalms, the Gospels, and the Book of Revelation.

Anna Amari-Parker (7-8) contextualises Inferno in its place within the Divine Comedy, and the Divine Comedy as a whole, by firstly pointing out that it was the first book to be authored in the vulgare as opposed to Latin. The Divine Comedy is a book in three parts, or three “cantiche”, namely Inferno, Purgatorio and Paradiso. Each of these three titles are foreshadowed in the opening of Inferno, as it presents a “micocosm of the entire work and its topography prefigures the three realms of the soul’s afterlife: the dark wood, the barren slope and the blissful mountain” (Amari-Parker 8). The cantiche are written in a poetic form which consists of a “verse scheme of three-line stanzas with interlocking rhyme patterns” (Amari-Parker 7-8), which is known as “terza rima”.

Dante’s poem juxtaposes the base with the divine in terms of “human privation, injustice and imperfection with divine freedom, justice and perfection” (Amari-Parker 8). There is an element of realism in the poem, stemming from the autobiographical sense of the realism of the characters, their failures and their triumphs. The poem focuses of the concept of freedom of choice and of critical thinking, as well as rational thought, portrayed by the “human soul choosing salvation of its own free will” (Amari-Parker 7-8).

The poem has a universal appeal, as it makes use of both the poet and the pilgrim in narration in order to reach the reader on a personal level; as the sin described is the sin of every sinner, the sin of the audience and of the author and of the people of the time (Amari-Parker 7). “There is no denying the grim, oppressive majesty of his Hell, full of the terrible sight of human nobility and beauty ruined. Hell gives us many a high tragedy, and some brute burlesque too …” (Esolen xiiiia).

Dante addresses the concept of sin as having either malicious intent, or as being without maleice, and depicts its punishment in Hell accordingly, exemplifying the theme of contrapasso (the logical relationship between punishment and offence) (Amari-Parker 8). “Church doctrine unfolds within a dark, noisy, smelly and antagonistic panorama where teachings are witnessed through the actions of sinners” (Amari-Parker 8). Anthony Esolen (xiia) furthers this notion by highlighting Dante’s love for justice as follows: “Now, it is one thing to analyse what justice is: the giving of each his due … or, the treating of everyone identically … It is another thing to hunger and thirst for justice, and to put the expression of one’s hunger and thirst under such severe artistic restraints that their well-directed force causes one’s readers to hunger and thirst for justice too”. For Dante, spiritual justice lies with the papacy, ordained by both God and by society, and the duty of the papacy is to guide man to attain “something like peace in this life and beatitude in the next” (Esolen xiiiia).
“Discussion of sin and its just punishment leads to the discussion of the hope and mercy of redemption” (Esolen xiib).

Dante’s passion for justice is based upon the three basic tenets that “things have an end”, “things have meaning”, and that “things are connected” (Esolen xiva). Part of this meaning and connectedness is the concept of time, as Esolen (xxib) remarks “it is chillingly put that in Heaven there is eternity, while in Hell there is time – endless time, wearying time, with only such petty and inconsequential change as to mark time, yet within essential sameness, now and forever, cut off from its origin and goal in eternity. It is to suffer the burden of, without dwelling in, time”.

This idea of time and eternity relates to the question of the immortality of the soul, and this forms the core of the Divine Comedy in earnest. Dante would have been influenced by the philosophies of Aristotle and Plato, who felt that “the evidence of the soul’s immortality is inherent in the soul’s activity” (Esolen xxiiib). The souls that ascend to Heaven are blessed with eternity, while the souls of the damned are doomed to “a strange knowledge and ignorance” in Hell, whereby there is a forecast of coming events that is available to the souls in Hell, however, the souls lose sight of these events as they become more immanent (Esolen xxiiiib). These souls lose the memory of what they have foreseen, though, and thus lose this use of their imagination for remembrance, causing an “inversion of the typical action of the human mind”, nullifying the “natural, time-related, threefold ability of the mind – memory, perception and imagination, linked by Augustine to the Trinity” (Esolen xxiiib).

In Dante’s representation of Hell, the damned souls are punished in accordance to their sins, each in a different circle of the typography of Hell.

The events and incidents in lines 1-9 and 22-57 in Inferno can be summarised as follows:

The Canto opens with the inscription of the gates that lead into Hell. The proclamation made is in the first person, and gives the impression that Hell itself is a living thing, with a mind, with language. The gates are not described in terms of their physical appearance. This may be a strategy devised by the author to allow any reader from any culture to interpret the gates in terms of his/her context of society, time, beliefs and aesthetics. Even without a description, the gates represent a means to breach the realities of that which lies on either side, opening into the ultimate heterotopias, as Hell is a space that is Othered form Heaven.

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4 The Thirdspace heterotopias involved in this study comply with Foucault’s principles, as set out in Soja (159-162):

1. heterotopias are found in all cultures, every human group, in primarily two forms, namely “crisis” (those in a state of personal crisis are othered from the rest of society) and “deviation” (those whose behaviour is deviant from “required” norms);
2. heterotopias can change their function and meaning over time, according to the “synchrony” of the culture in question;
3. heterotopias are capable of juxtaposing in one real place several different places, “Several sites that are in themselves incompatible” or foreign to one another;
4. heterotopias are linked to time (heterochronies) as “invented” places which both abolish and preserve time and culture and appear to be temporary and permanent;
5. heterotopias always presuppose a system of opening and closing that simultaneously makes them both isolated and penetrable, different from freely publically accessible places;
6. heterotopias function in terms of the space that remains outside of them.

It is conceivable that heterotopias could be equated to places of Chaos, to stand outside of the order of the “natural” world. This idea is supported by the notion that the existence of order implies its other, and because
and from Earth. They have the dual function of letting out, letting in, keeping out and keeping in. Following the argument that Hell is a living thing, the gates may be representative of a mouth, which serves the same purpose in a physical body. This relation to the body can be justified in terms of Merleau-Ponty and Husserl, who explain that any space is first interpreted in terms of the body:

All the places of space proceed from [my body], not only because the location of Other places is conceived starting from the place of my body, but also because my body defines the optimal forms where we look in the microscope, there is a strange teleology of the eye that means that this eye is appealed to instinctively by an optimal form of the object. The activity of the body defines this form; therefore the idea of a Rechtsbild in established in us, from which all knowledge will be formed ... the idea of norm has been founded by my body. The Absolute in the relative is what my body brings to me (Husserl 75).

By breaching the gates and entering into the Underworld, the Narrator and his guide go into the place where souls dwell in pain, and descend into a secret world below the world they have come to know and dwell in.

Once inside Hell, the Narrator has a sensory deprivation and awakening experience, as in the dark, he can hear moans and wailing. The immediate effect is that of empathy and sympathy, as he weeps for wailing, even though he does not understand the words. He is awakened in a tactile sense by the sand that he feels colliding with his skin as the wind blows.

He asks his guide who the wailing people are, and it is here that the fallen angels are identified as those who have been othered from Heaven, for being rebellious and thus other than what angles should be. They have been cast out of Heaven, and have been disfigured by their fall, again othering them from the beauty which is beholden to angels, and they are forced to stay in this preliminary state of Hell, as Hell will not receive their souls, thus othering them from below, as they have been othered form above.

The other people that the Narrator sees are walking single file towards the shores of the Acheron, where they will be ferried across into Hell proper. The Narrator feels that these souls are worthless, and sees them as if they were in a state of putrefaction with flies and wasps and maggots assailing them, bleeding and crying. The Narrator sees other people, gathered on the riverbank and asks his guide why they seem enthusiastic about crossing the river, and the guide responds in a way that implies “wait and see”. The Narrator is embarrassed by asking what appears to be a question not worthy of a response, and he follows his guide to the Acheron in silence.

When the Narrator and his guide reach the riverbank, they see a boat approaching, steered by an old man who announces to the crowd that he is the one who will take them into the darkness of Hell, but he marks the Narrator and makes it explicitly clear that he will not ferry
a living soul and that the Narrator needs to find another “lighter” boat to take him into Hell. He has to find another way in, for he is other to this place. The Narrator’s guide calls the ferryman by name, Charon, and hushes him, effectively.

The Narrator senses that the gathered crowd is afraid of Charon, and they hurry into his boat, and they depart as another group of damned souls gather on the riverbank. The Narrator’s guide explains that the people are in a hurry to get into Hell proper because they are doing what is just by going into their punishment.

At that point of the explanation, the Narrator feels an earthquake (hellquake) brought about by past sins and atrocities and a bolt of red lightning strikes; and the Narrator falls down, unconscious othered into slumber as a good soul in a place where no good is allowed to be.

**Paradise Lost**

In 1667 CE, Milton published the first edition of *Paradise Lost*, which contained ten books. This edition does not contain most of the material that represents events subsequent to “the Fall”, and is mainly based on the justification of God’s actions to man, and to represent political justice. Milton published *Paradise Lost* in its complete twelve book edition before his death in 1674 CE. *Paradise Lost* came about as “part of the intellectual movement of the time” (Greenlaw 327).

Like the *Divine Comedy*, *Paradise Lost* was written and published during a time of political and social chaos and melancholy during the years 1666-1667 CE. There were significant economic crises, political upheaval, and military crises as well, which all affected the power of the monarchy (Von Maltzahn 481). The general sense of instable uncertainty in England was understood to be “the heavy burdens which God had chosen to impose upon the nation clearly indicated His displeasure” (Von Maltzahn 481-482).

This idea of God choosing to make people suffer through crisis upon crisis can be seen as one of the main justifications of Milton’s motive behind writing *Paradise Lost*, as the epic tries to justify the ways of God to mankind (Collett 88). Topics such as God’s responsibility for evil would have been a topic for discussion in the seventeenth century, and is relevant enough for Milton to use this as one of the central themes of his epic because he was concerned with what “the world was really like”, especially in terms of theology (Fowler 35). For Milton, the creation of both good and evil are explored in order to answer the questions of the “metaphysical challenges posed by God” through a narrative representation of traditionally theological concerns (Fallon 35). The narrative invites intellectual examination and encourages a dialectic of sorts, while theology is an area that it not known to be questioned by the common man.

That God is causing suffering can be related to the idea in a schism between God and man, which Charles Coffin (2) addresses as follows, in terms of the human-Divine relationship that forms a circle of “association, dissociation, and preparation for re-association”. The poem introduces the idea of man’s existence being linked to a higher power’s existence by virtue of obedience. This link is shown to be fragile, though, but not irreparable if broken, as “although the consequences are ‘death’ and ‘all our woe’, restoration of the primal connection with God is promised upon the advent of history called the ‘greater man’” (Coffin 2).

The broken link between man and God can be seen to be the direct result of the fall of man, which is in itself a contentious topic, as it may be that “man fell to a condition in which those
propensities were natural to him” (Bell 864). “The Fall”, whether the result of man’s nature or by temptation by the Devil, forms part of the main outline of the epic, which also includes: “Lucifer’s pride, rebellion and fall; the creation of man; the plot of Lucifer to secure revenge by the ruin of man; the temptation, fall and expulsion [of man]” (Greenlaw 321).

Paradise Lost essentially rests on two foundations, according to Edwin Greenlaw (322), which are, firstly, philosophy, inasmuch as the justification of God’s ways to man, fitting man into a scheme of nature, and supplying the philosophy of life; and secondly, the exposition of the theme of Nature itself. In order to build upon these foundations, Milton utilises medieval theology, the philosophies of Plato and Aristotle, and the idealism of Ficino, Castiglione and Spencer (Greenlaw 322). Milton’s work deals primarily with the theme of salvation, and this is a theme that had developed in the Middle Ages in the religious dramas, as well as hero legends and myths that comprised Greek drama and epic (Greenlaw 325).

W.H. Peck (258) points out that the poem is an allegory “dealing with the political, religious and social conditions of Milton’s time”, and continues to say that Satan is both the protagonist and the antagonist of Paradise Lost. Representations and allusions in the poem include Satan representing the Roman Church – both monarch and tyrant (Chow 8) – while Adam and Eve symbolise the Christian and Protestant churches. Throughout the poem there is an allusion to the ideal of a combined church and state, which would ideally be a “pure religion” (Peck 259).

Paradise Lost can be seen as a moral allegory, as opposed to merely political theology, and can also be classified as a non-sectarian epic, and as part of the genre of hexaemeral literature, which, according to Grant McColley (181-182) “include[s] discussion of the attributes of God, of the angels and the fall of the apostates, of the creation of the world and man, of his fall, restoration through the Incarnation, and of the last Judgment ... a 'celestial cycle,' a trilogy which describe[s] the rebellion and battle in Heaven, the creation of the world, and the fall of man’”. In a way, Paradise Lost could also be seen to be a Mystery Play, with its focus on salvation (Greenlaw 324-325), as such it becomes “an allegory embodying an idealistic system of ethics” (Peck 249) and it becomes “truer to Milton’s purpose to regard Paradise Lost as a sermon” (Hanford 186). For Greenlaw (320), this is characterised by the “union of mysticism and the practical virtues of the active life”.

The allegory of morality is directly related to the human soul, as morality serves as obedience to God, and thus, eternal life for the soul. Milton makes use of Plato’s philosophy, whereby the soul is divided into three basic principles, which consist of one rational part, and two irrational parts (Greenlaw 202). “The irrational principles are anger (or spirit) and sensuality. Temperance is the harmony resulting when the rational spirit rules” (Greenlaw 202). Milton’s use of metaphor enables the Angels and devils, and abstract concepts such as Sin and Death, as well as the divine persons, to convey psychological insight into human behaviour as he explores the “transition from innocence to experience” (Fowler 32).

Milton’s universe follows the trend of Plato’s Timaeus inasmuch as it being animate and it is comprised of Neoplatonic pieces, “or from canonicals handed down by medieval Christian Platonists (Fowler 29). Milton uses literal interpretation of Scripture in order to write his epic. “He evidently accepts the Biblical account of the creation and the fall, and the miracles, and he believes in the reality of Angels, good and evil” (Peck 261). Milton uses myth as “comparisons with the Fallen Angels and with Eden, Adam and Eve – lead out from the timeless of Prelapsarian existence to history, which begins with the Fall” (Collett 89) and “in using the myths and emphasising their fiction, Milton is following the Aristotelian precept
of poetic imitation” in terms of Prelapsarian metaphor and simile (Collett 93). “Milton’s description of the revolt of Lucifer is merely adapted to human comprehension; it is a material symbolism of historical facts in the supersensuous world (Peck 263).

For Peck (262), the history of myth can be divided into three stages, which consist of the era of unquestioning belief, followed by doubt, and culminating in a secular age where myth is disregarded or allegorically interpreted (Peck 262). Milton wrote *Paradise Lost* during a shift from the first to the second stage, while his poem could be seen to be an example of the beginning of the third stage, in terms of the allegorical presentation of religious themes that are meant to portray real-life circumstances. Milton’s introduction of Satan, namely the placement of the character in “Chaos” is reminiscent of Dante, as well as being culturally relevant to Milton’s audience. The realism with which Satan is portrayed also gives the character humanity; so as not only to represent the Roman Church, but also to represent the individual in society, who embodies the possibility of rebelling against “the standard moral balance of Christianity” (Chow 8).

*Paradise Lost* has a seemingly Pyramidal structure, according to John Shawcross (704-705), as Satan’s rise to power is matched by his physical rise from the depths of Hell, up through Earth, in order to attempt to reach his former glory once again. The converse to this rise of Satan is the Fall of man, falling from grace into perversion. The only hindrance to the theme of descent is the hope and promise of mercy and redemption (Shawcross 704-705).

The above structure shows that Milton’s concern with the investigation into the causes of evil, namely, the fall of the angels, and the fall of Man. This is evidenced by the “Action mov[ing] from an already fallen society … up through confusion, to the clarity of Heaven and then back through a universe with Satan already in it, back through the Fall, to the creation of a pristine universe” (Fowler 32). Milton uses the basic structural features of the first ten books where the presentation of action in Hell is demonic and disorderly; and can be seen to be a parody of the holy and harmonious action in Heaven. This is a feature Milton had previously utilised in his work, *Comus* “by opposing a disorderly antimasque of evil figures to a harmonious main masque of good figures” (Demaray 32). This opposition is devised so that “everything in Heaven has a devilish counterpart. There is an Infernal Creation, an Infernal Trinity, even a Satanic travesty of Incarnation” (Fowler 34).

The narratological events and incidents which take place in lines 33-45, 52-55, and 64-110 in *Paradise Lost* are summarised as follows:

Satan is introduced as the “infernal serpent” whose pride caused him to be cast out of Heaven, along with the rebel angels who chose to follow him. This host is “hurled headlong flaming from ethereal sky with hideous ruin and combustion down to bottomless perdition, there to dwell in adamantine chains and penal fire, who durst defy the omnipotent to arms” (lines 45-49).

The place of punishment is then described as a “dungeon horrible”, dark in spite of fire, with “regions of sorrow” and unending torture, winds and floods. Satan and Beelzebub, his second-in-command, are then introduced, and they begin to discuss their fall and their possible “redemption”.

Satan and Beelzebub have a discussion about their eternal punishment, and how they were cast down by God. Satan, states that their purpose is not to repent, nor to be good, but “ever to do ill our soul delight” and by so doing their evil will pervert good in order to grieve God.
This vengeful ill is to be done through the seduction of man.

Upon reaching this decision, Satan regains his “mighty” stature, and spreads his wings.

Satan ascends from the subterranean place of punishment, as he flies, the Earth erupts as a volcano, Mount Aetna. The Earth is left singed and smoking at the point of his ascendant escape, and he sets his “unblessed feet” down on the stinking ground.

Beelzebub follows him, and they are described as gods that have regained their strength, as Satan proclaims that the Earth is “the seat that we must change for Heaven”. Satan claims himself to be the new possessor of Earth, a place where the rebel host will be free, as opposed to the subterranean heterotopia. This proclamation gives them new hope and courage, and Satan becomes armed with a shield and a spear as he ascends steps that lead him to a beach, where he stands by the waters and calls up his legion.

Satan calls his host in such a way that “all the hollow deep of Hell resounded”.

The host answer their general’s call, and are introduced one by one, by name and by deed, starting with Moloch, Chemos, Baalim and Ashtaroth, Thammuz, Dagon, Rimmon, Osiris, Isis and Orus, and finally, Belial.

**Intertextual Deconstruction**

The Hell(s) represented by Dante and Milton are, in large part, based on the Jewish construction of Hell, as “the idea of a central place of torment for the damned was adopted by the Christians, as was the term Gehenna” (Bernstein 81). The situation of Hell is an important point of influence, as “the idea that Hell is located outside the Earth rather than within it was to regard Hell as located within a chaos beyond Heaven and Earth” (Bernstein 81). This is explicit in Paradise Lost, and as for Dante, Hell is at the ends of the Earth, and as such, not truly part of it, and therefore, for the purposes of this study, Dante’s situation of Hell is deemed to be included in the category of “chaos between Heaven and Earth”.

“Religion … has always been steeped in the description of conscious reality and the ultimate questions of morality, sin and whether there is life after death” (King 153). These descriptions are often interlinked, and as such, the spatial depiction of the cosmos, as well as the spatial depictions in terms of the inhabiting characters both represent the core values of the religion in question.

The religion represented by the texts in question, namely Inferno and Paradise Lost, is (early) Christianity. As such, the spatial representation of the Christian cosmos will be briefly discussed and deconstructed, in order to establish the basic understanding of the cosmos that could have been common to the authors in terms of their worldviews and values of the times in which they lived.

The texts each present a three-tiered universe, meaning that the cosmos can be divided into a Heavenly sphere, the Earth, and an Underworld.

The view of the cosmos in Dante’s time was based on the Ptolemaic system of ten concentric Heavenly spheres. Esolen (xiii-xiva) explains that the Earth was influenced by each one of

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5 The wicked souls would be banished to a portion of Sheol, broken down into “Abaddon (Destruction), Bor (the Pit), and Gehinnom (the Valley of Hinnom). Gehinnom, or Gehenna, was a ravine outside of Jerusalem where, according to the prophet Jeremiah, the bodies of victims were thrown after being sacrificed to Baal by backsliding Jews” (Bernstein 81).
the ten concentric Heavenly spheres as presented in the Ptolemaic system (with Heaven on outermost edge). These spheres influenced mankind in terms of the influence of the zodiac sign that a person was born under, each zodiac sign being related to a planetary sphere.

The construction of this universe is geocentric, in terms of the physical placement of the planet, but ideologically, Earth was not centrally important, as it was “very small, prone to change and decay, rife with sin and farthest from God” (Esolen xiva). This universal construction is apparent in the Divine Comedy, especially in terms of the representation of Hell in inferno, “with its ten concentric rings of sinners, proceeding inward and downward toward greater wickedness and more complete loss of freedom” (Esolen xiva).

The depiction of Hell in Christianity contains the inherent problem of the real versus the metaphorical. Tacket (8) addresses this problem in terms of Milton’s Paradise Lost, as at the time of authorship, “several prominent English thinkers had relegated Hell to a mere manifestation of the conscience”. Tacket (9) continues to say that Milton “ultimately and overtly rejected the idea that Hell was simply a figment of the mind”; as such, “Hell is not described as the centre of the Earth, but at another situation” (Fowler 39).

The common themes regarding the othered characters in Inferno and Paradise Lost are guilt, grief and unhappiness.

All of the othered characters are immortal and are othered for eternity.

For Tuan (3), “place is security, space is freedom”. The fallen angels are sentenced to an othered place, but the freedom that they experience in this place is largely determined by their own spatial intent, which comprises how the characters from each text react to their environments; in Inferno, the fallen angels show jealousy for the souls who can cross into Hell, but do not approach them nor Charon to ferry them over, they rather take a passive aggressive approach to show their displeasure. In Paradise Lost, the fallen angels rise in resistance against their banishment and imprisonment, rising up out of their heterotopia and assembling an army to create a new kingdom for Satan and the Rebel Host.

The common descriptions of the heterotopias include a barren image of a desert, of prevailing darkness, and of fire. It is notable that fire is absent in the description of Inferno, but this is due to the fact that the fallen angels are in the Ante-Hell Vestibule, and not allowed in Hell proper, where fire is more readily described. Fire, however is commonly associated with the thought of Hell, in terms of eternal punishment, as Bacchiocchi (6) points out that this was a codified notion even in early Judaism, as it is mentioned in the Targum that "their punishment shall be in Gehenna where the fire burns all the day".

The marked difference in the depictions is that in Milton, the Hell which is created by Satan and his host is created in such a way as to parody Heaven (Hughes 80), but even so, the basic physical elements of the actual described space remains consistent with the heteroropia introduced in Inferno. One such continuation is the theme of darkness, the significance of which is noted by Weightman (59-64) both in terms of presence and absence.

That which is holy and sacred is associated with the presence of light, while the profane is associated with darkness (the absence of light). There is a cognitive, aesthetic, emotional, and symbolic connotation with light and the absence thereof, and it thus “defines space and infuses it with the Word; Word as light reverberates and sanctifies” (Weightman 64).
The darkness in each of the heterotopias confirms their profanity and their otherness, and thus implicates the inhabitants of these spaces of being dark and profane and othered as well. It is in the darkness, where the sacred light has been extinguished, that the othered angels are shown to inhabit their othered space, and thus inhabit Hell.

Justin Tacket (10) highlights that Paradise Lost portrays a more psychological inhabitation of Hell, both physically and mentally, than Dante does in Inferno, where Hell is decidedly more physical and “real” in terms of the torments experienced there. This dichotomy of an internal Hell opposed to an external Hell still embodies a “juxtaposition between the damned and the divine”, as “the mind is its own place and in itself can make a Heaven of Hell, a Hell of Heaven” (Tacket 10).

The idea that Heaven and Hell are formed in the mind is represented in such a way in all three texts in such a way to show that “the sophisticated Hell of remorse or hardness of heart in sin [are] obtained equally well either with demons or men” (Hughes 87).

To this end, one could also argue that Dante embodies this immediacy, by showing, in Paradiso, “that Heaven is on Earth, as in the Inferno he showed that Hell is on Earth” (Hughes 81).

Regardless of the actual situation of Hell, whether internal or external in terms of the psychology of the characters of the texts and the readers in the intended audiences, the basic premise remains encapsulated by Hughes (83), who states that Hell, whether “in the air or in the centre, or deeper than the holy bliss of the world’s diameter multiplied”, as a place, as a space and as a condition, is the most fitting punishment, as it punishes “sin with sin”.

Comparison of Spatial Behaviour

The application of Critical Spatiality to this investigation is to be done in terms of the othering that occurs within the Thirdspace representations of the texts in order to compare the spatial inhabitation and psychology of the othered characters in order to demonstrate how Thirding-as-Othering becomes either a method of empowerment to the othered, or a means of torment and punishment.

The concept of othering is one that “produces difference and problematises it, in the sense that the group that is othered is also in the process defined as ‘morally or intellectually inferior’” (Jensen 65). For the purposes of this investigation, the othered parties, namely, the fallen angels are only portrayed as morally deficient in terms of the codes of honour and shame held by the societies of the times in which the three authors lived, and are based on the religious tenets of Christianity.

[Othering is the] discursive process by which powerful groups, who may or may not make up a numerical majority, define subordinate groups into existence in a reductionist way which ascribes problematic and/or inferior characteristics to these subordinate groups. Such [a] discursive process affirms the legitimacy and superiority of the powerful and conditions the identity formation among the subordinate (Jensen 65).

There is inherent potential in a space that creates the way in which the space is inhabited. The potentiality of a space, however, is governed by its inherent boundaries which are
instituted in terms of place as well as in terms of the psychology and behaviour of the group which inhabits the space.

Toyoki (380) identifies the following boundary criteria, which are used in this investigation to ascertain the inhabitation of othered space: Physical Boundaries (bonding of core ideas and concepts that are central and particular to the group), Social Boundaries (identity and social bonding tying the group together) and Mental Boundaries (formal rules, physical structures regulating human action, interaction in the group). These Boundaries relate and are subject to Ordering (the extent to which boundaries regulate internal interaction), Distinction (the extent to which boundaries constitute a clear demarcation between internal and external spheres) and Threshold (the extent to which boundaries regulate flow or movement between the external and the internal sphere).

In *Inferno*, the disposition of the fallen angels is showed in lines 32-49. The fallen angels are described only in terms of how they are perceived by the Narrator, but even so, it creates the distinct impression of them inhabiting their Otherness. The fallen angels emit cries that reflect that they are “conquered by their pain”. They are described as being envious of the living and of the dead, because they will spend the rest of eternity of “their blind lives crept grovelling so low”. For the fallen angels in *Inferno*, the Physical Boundaries include pain and jealousy. The fact that they leer at the souls that are crossing over imply that their banishment is tainted with their malice. The Social Boundary is the angels’ distinction as fallen, and that they have been banished from Heaven and will not be accepted into Hell proper. The Mental Boundaries of the fallen angels are enshrined in their eternal banishment, which force them to remain as outcasts between where they fell from and where they will never enter.

In terms of Ordering, the fallen angels become governed by their jealousy of both the living and the dead, and they express this physically and vocally. This misery is what unites the group of outcasts. The Distinction with regard to the fallen angels shows them to be Othered from the living and the dead. Their punishment is the first that is presented in the narrative, and thus represents an example of unredeemable sin and punishment. They are a closed unit. The Threshold of the fallen angels is presented when the Narrator and his Guide witness their behaviour, but do not interact with them. Their banishment and state of otherness renders them such that the group is impenetrable to those who have not fallen with them.

The fallen angels in *Inferno*, do not embrace their otherness. They do not fight against their state of banishment, and show a malicious affect and are presented as not entirely defeated. Even though they cry in pain, they still leer at other souls. They do, however “accept the imposed differentiation and division” (Soja 87), as they do not actively seek to change their situation and to either break free from Hell or into Hell proper. This indicates that they accept their fate as others.

In *Paradise Lost*, lines 79-110 introduce how Satan and his followers act in terms of their othering. Satan does not accept his being othered, although this perception of being othered originates before his banishment from Heaven, as he is portrayed as feeling othered insasmuch as not being perceived as God’s equal. There is no shame or remorse presented in Satan’s character, and also in the characters of his Rebel Host of fallen angels, as they follow him when he calls them to instigate war with Heaven and to take over the Earth. Satan is seen to say “bold words” and is seen to determine when he will next be in power and which crime he will commit next.
The Physical Boundaries imposed in *Paradise Lost* include jealousy of the power and majesty of the Heavenly Host, as well as the undercurrent of revenge that is being plotted. There is pride in the otherness, to the extent that the Rebel Host takes it upon itself to claim its power back, and create a new power for itself in its othered state. As with the fallen angels in Dante, the Social Boundary of the fallen angels in *Paradise Lost* is their distinction as fallen, that they have been banished from Heaven and have been stripped of their angelic beauty. The Mental Boundaries of the Rebel Host are shown in their banishment from Heaven, which enables them to rise to power within their heterotopia and even rise above that, to the Earth. They are not bound in behaviour by their otherness, and as such, Mental Boundaries do not hold them in their imprisoned state.

In terms of Ordering, these fallen angels become governed by their pride and their drive for revenge, which unites them in their rebellion against their otherness. The Distinction of the Rebel Host shows them to be othered from the Heavenly Host. Their punishment is of be banished and to be stripped of their resemblance to the angles, rendering them physically repugnant to match their sins. They are united in their otherness in terms of their plight to regain their status and power, and this renders them a closed unit. The Threshold of the Rebel Host is apparent through their lack of interaction with any other characters outside of the others and the fallen. The Rebel Host is united in sin, fall and pride, and as such, the group is impenetrable.

The Fallen Angels in *Paradise Lost*, embrace their otherness. They embody the notion of Thirding-as-Othering as they inhabit their othered Thirsdpace by making it their own and even surpassing their heterotopia by claiming the Earth. The Rebel Host thus “struggle[s] against this power-filled imposition” (Soja 87) of otherness to create a first of its own from which God and the Heavenly Host is othered, thus shifting the power to itself. By inhabiting the lived space of the heterotopia of Hell, the Rebel Host fulfils its special potential to be more than just a prison, but to become a real and imagined space to the full extent of its potential.

**Conclusion**

This article conducted a comparative reading of lines 1-9 and 22-57 in *Inferno*, and lines 33-45, 52-55, and 64-110 in *Paradise Lost* in order to establish the similarities and differences in the representations of the Underworld, as well as the characteristics of the spatial behaviour of the fallen angles who had been banished to the Underworld. This was done by means of an intertextual deconstruction, in order to establish the basic similarities, which showed to be the emotional conditions of eternal banishment, guilt, grief and unhappiness; and the physical conditions of a barren image of a desert, of prevailing darkness, and of fire.

The investigation yielded the following answers in terms of spatial behaviour: The fallen angels in *Inferno* do not fight against their state of banishment. Even though they cry in pain, they still leer at other souls. They do, however “accept the imposed differentiation and division” (Soja 87), as they do not actively seek to change their situation and to either break free from Hell or into Hell proper. The Fallen Angels in *Paradise Lost*, however, embrace their otherness. They embody the notion of Thirding-as-Othering as they inhabit their Othered Thirsdpace by making it their own and even surpassing their heterotopia by claiming the Earth. The Rebel Host thus “struggle[s] against this power-filled imposition” (Soja 87) of otherness to create a first of its own from which God and the Heavenly Host is othered, thus shifting the power to itself. By inhabiting the lived space of the heterotopia of Hell, the
Rebel Host fulfils its special potential to be more than just a prison, but to become a real and imagined space to the full extent of its potential.

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