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THE REPRESENTATION OF HELL IN MILTON'S 'PARADISE LOST'

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The article is dealt with the image of Hell in John Milton's epic poem «Paradise Lost» (1674). The attention is paid to the structure of Hell and its space organization.

John Milton (1608–1674) is one of the greatest poets not only in England but all over the world. His most famous work 'Paradise Lost' attracts readers' attention for more than 400 years. On the pages of his poem he created the whole Universe with its own laws and principles. The Universe of Milton's 'Paradise Lost' consists of Hell, Chaos, Limbo, Heaven and Eden. Each part is unique and represents the ideas of the author's vision of life and death, God and Devil. Hell is not an exception.

After short introduction to the topic of the epic poem Milton starts describing Hell: "A Dungeon horrible, on all sides round / As one great Furnace flam'd, yet from those flames / No light, but rather darkness visible / Serv'd onely to discover sights of woe, / Regions of sorrow, doleful shades, where peace / And rest can never dwell, hope never comes / That comes to all; but torture without end / Still urges, and a fiery Deluge, fed / With ever-burning Sulphur unconsum'd" [1, p. 3]. Milton represents here the Biblical image of Hell as the dark fiery place of eternal and continuous torment. The images of darkness and fire may appear contradictory. To reveal this contradiction Milton uses here the oxymoron "darkness visible". The components of this oxymoron combination are incompatible and inconsistent from the point of view of semantics out of a context: the darkness is associated with a lack of any light source while the visible bears in itself its existence. Thus, here the feature of the phenomenon is worked over: the visible is considered as flickering, fluctuating, allowing to see and realize the world around only for a moment. From the point of view of the emotional plan the darkness represents something hopeless, ominous, devil, visible is equated to something light, heavenly, bearing hope. As a result of the connection of such the inconsistent concepts the new dynamic image is formed: patches of light from an infernal flame cover darkness only for a moment, reflecting horror and hopelessness, on the one hand, and hope for changes, on the other. The correlation "devil – divine" in this oxymoron strengthens doubts of the main character, emphasizes a duality and inconstancy in perception of the world through inconstancy in visual perception, thereby embodying one of the basic principles in the baroque aesthetics.

Disharmony in Hell is emphasized by the absence of the celestial light in whole: "... here their prison ordained / In utter darkness, and their portion set / As far removed from God and light of Heav'n / As from the centre thrice to th' utmost pole" [1, p. 4]. Describing the position of Hell in the Universe Milton refers to the Ptolemaic model of the world. Total darkness and remoteness from the center of the Universe symbolize the absence of pure Faith and inner harmony. Hell is represented as a close system with specific bounds caused by the loss of harmony after the Fall.

If Eden in the poem stands for life, Hell stands for the death and despair. The understanding of Hell in such a way comes to the fallen angels when they try to explore it after the Stygian Counsel in Book II: "Through many a dark and dreary vale / They passed, and many a region dolorous, / O'er many a frozen, many a fiery Alp, / Rocks, caves, lakes, fens, bogs, dens, and shades of death, / A universe of death, which God by curse / Created evil, for evil only good; / Where all life dies, death lives" [1, p. 43]. It is typical of Biblical idea of Hell to represent it as a valley, especially in New Testament. But Milton goes further – he makes the landscape more vivid by adding geographical details (rivers, lakes, mountains, caves), physical features (frozen and fiery places). Nevertheless the key point of Hell representation tends to be the absence of light. It is the part of world under the shade of death. It is emphasized by the usage of the antithesis "all life dies, death lives". The Laws of Nature cannot work here. Life in Milton's poem is dynamic, full of hope and dreams. Death is static, there is no

development, no changes. Death stops the time, all hopes vanish, monotone life of devils wandering in a vast area of the dark valley is full of hopelessness and desolation. Moreover, the poetic lines with Hell description are specific. The number of feet in a line varies from nine to eleven, the iambic feet are replaced by trochaic in several places that shows the absence of harmony in Hell. The repetition of words "many" and "death" shows that despite the presence of different landscapes created and good only for devils the Hell is the place with no spiritual light of holiness and harmony.

The devils explore Hell along the banks of four infernal rivers, disgorging in the burning lake: "Abhorred Styx the flood of deadly hate, / Sad Acheron of sorrow, black and deep; / Cocytus, nam'd of lamentation loud / Heard on the ruful stream; fierce Phlegeton / Whose waves of torrent fire inflame with rage. / Farr off from these a slow and silent stream, / Lethe the River of Oblivion rouses / Her watrie Labyrinth, whereof who drinks, / Forthwith his former state and being forgets, / Forgets both joy and grief, pleasure and pain" [1, p.44]. Milton like Dante places Hades' rivers in the Christian Hell. The same rivers are mentioned in Spenser's "The Faerie Queene": "...the bitter wave / Of hellish Styx which hidden virtue to it [a sword] gave" [2, p. 207], "That is the river of Cocytus deepe, / In which full many soules do endlesse wayle and weepe" [2, p. 200], "...fiery flood of Phlegeton, / Whereas the damned ghosts in torments fry [2, p. 48]" and "...the bitter waves of Acheron, / Where many soules sit wailing woefully" [2, p. 48]. These four river fulfil several functions. Firstly, to explore Hell the devils use them as the directions similar to the corners of the earth. Secondly, the rivers symbolize hate, sorrow, lamentation and fire which can be used to describe the state of the devils' inner world and their life in the Hell. The rivers in Milton's Hell are not the place of punishment yet. To compare with Dante's Inferno, Styx, Cocytus and Phlegeton corresponds the fifth, ninth and seventh circles of the underworld and Acheron forms the border of Hell. Milton does not follow Dante's description of Lethe's function in Inferno. Dante describes the river Lethe not only as the Greek river of oblivion, but also as the river of cleansing of guilty: "Thou shalt see Lethe, but outside this moat, / There where the souls repair to lave themselves, / When sin repented of has been removed" [3]. Milton's Hell in Book II is only for devils and Satan, but not for sinful souls. Thus, the main role of the hellish rivers is to create a specific setting that depicts the hopelessness and despair of the devils through their surroundings.

Satan in Hell can not be represented as an angel, he is a majestic pagan creature: "With head uplift above the wave, and eyes / That sparkling blazed, his other parts besides, / Prone on the flood, extended long and large, / Lay floating many a rood, in bulk as huge / As whom the fables name of monstrous size, / Titanian, or Earth-born, that warred on Jove" [1, p. 7]. Satan is an ancient titan who revolted against God and now is suffering the defeat. His sparkling eyes is a reflection of hellish fire shimmering in eternal darkness. The typological similarity of the ancient myth about Titans and the Christian one about the fallen angel is skillfully used by the poet to create the image of a majestic giant, a furious monster, the king of Hell.

Like all worlds in 'Paradise Lost' Hell has its geographical center – Pandemonium, the Palace of Satan. At the end of Book I Milton gives the description of its erection: "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" [1, p. 22]. Milton knows Greek mythology well. Here he refers to the myth about the foundation of Thebes. According to the first myth According to the standard tradition in classical and later times there were two founders of the city. Kadmos founded Thebes in the first place by building the upper city on the acropolis, while Zethos and Amphion became its second founders by fortifying the lower city [4, p. 305]. Milton uses this allusion for two reasons. Firstly, Amphion was an excellent singer and musician. When building the walls he played the lyre and his stones follow after him and take the right place. The sounds of the lyre in the Hell contrast to the sounds of the organ in the celestial hymns. Secondly, Cadmos, the founder of the city, later turns into a snake like Satan does after the temptation of Eve. Milton compares Satan's Palace with exhalations as something unstable. The further description of Pandemonium in the baroque style symbolize the tendency to luster and gloss but not to the divine light and harmony.

In Pandemonium Satan sits on the throne: "High on a throne of a royal state, which far / Outshone the wealth of Ormus and of Ind, / Or where the gorgeous East, with richest hand, / Showers on her kings barbaric pearl and gold, / Satan exalted sat, by merit raised / To that bad eminence; and, from despair / Thus high uplifted beyond hope, aspires / Beyond thus high" [1, p. 3]. The opening of Book II is very similar to the description of Lucifer's throne in 'The Faerie Queene' by E. Spenser: "High above all a cloth of State was spred, / And a rich throne, as bright as sunny day" [2, p. 33]. Richness and brightness of the throne are the visual attributes of Satan's position in Hell. John Milton saves here the iambic pentameter, but he changes the first feet of the first and fifth lines to the trochee and puts stress on the words "high" and "Satan" to emphasize his supremacy and might. But the high position in the devils' hierarchy means not only great power but also obligations. Milton uses the contextual oxymoron "bad eminence". The power can become a burden for Satan. He as a true ruler of Hell should start a travel to Eden and destroy the life of Adam and Eve. He understands all difficulties on his way and the consequences of his plan but despite contradictory emotions and constant doubts he should fulfil his aim. So he starts his flight to the Gates in Hell.

Milton's Hell has its own bounds – the Gates: "...at last appear / Hell bounds high reaching to the horrid Roof, / And thrice threefold the Gates; three folds were Brass / Three Iron, three of Adamantine Rock, / Impenetrable, impal'd with circling fire, / Yet unconsum'd" [1, p.44]". Satan sees the ninefold gates. It is a bound for him to cross, the first step to the new world, the kingdom of Chaos, and the first step in achieving his aim – the expulsion Eve and Adam from Paradise. The repetition of the sound /t/ in the description of Hell bounds not only keeps the reader in suspense, but also shows the tension felt by Satan.

The Gates are guarded by Death and Sin. These allegorical figures are static. Like Satan they combine both religious and mythological features. Sin is represented as half woman, half snake: "The one seemed woman to the waist, and fair; / But ended foul in many a scaly fold / Voluminous and vast, a serpent armed / With mortal sting" [1, p. 44]. Suffering Sin, surrounded by Hell hounds, parallels with Greek Scylla, a sea monster, and Hecate, the goodness of the underworld. But the image of Sin has also biblical features. It combines the image of a woman as a part of tempted Eve and the image of a snake as a part of a tempter Satan. Death, the son of Satan and Sin, is darkness personified, a cruel ghost with no shape and morality. The images of Death and Sin are represented as a whole: "Thou, my shade / Inseparable, must with me along, / For Death from Sin no power can separate" [1, p. 243]. If God gifts the first couple celestial bliss and immortality, Satan "gifts" the world death and sin as an embodiment of coming disharmony, loss of bliss and celestial light in souls.

Thus, Milton's Hell is represented as a dark fiery valley of eternal and continuous torment. It has the center, Pandemonium, and the bounds, the Gates. The poet follows mainly biblical concept of Hell but he also follows the greatest predecessors Dante and Spenser and adds elements from Greek mythology to the special organization. In addition, Milton's Hell owns baroque features (presence of oppositions, the allegorical figures, inconstancy). The unique way of the representation Hell in «Paradise Lost» full of vivid details shows the great skill and talent of its author.

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THE IMAGE OF COURAGE IN H.J.C. GRIMMELSHAUSEN'S AND B. BRECHT'S ART WORLD

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The appearance of the image of Courage in German literature, its peculiarities in the novels by H.J.C. Grimmelshausen "Contrary to Simplicio" and its transformation in the Brecht's drama "Mother Courage and Her Children" are analyzed in the article. Both works are connected with the Courage's image, an enterprising woman, who tries to survive in a whirlwind of the Thirty Years War (1618–1648). Having imitated Grimmelshausen's colorful image of the woman in the war, Brecht divides it into two images of a canteen-keeper, who thirsts passionately for a monetary gain, and of a mother, who is lack of trepidation and warmth to her children.

The reception of the XVII century in the following eras of German culture developed in several directions and was connected, on the one hand, with achievements in the literature, and, on the other hand, with the main event in German history of the XVII century – the Thirty Years War (Dreißigjähriger Krieg, 1618–1648). Brecht's drama (Bertolt Brecht, 1898–1956) «Mother Courage and Her Children» (Mutter Courage und ihre Kinder, 1939) is related to the most famous works, the ideas of which date back to the literature of the XVII century and reflect the tragedy of the Germans during the bloody Thirty Years War. The source of the play became Grimmelshausen's novel (Hans Jacob Christoffel Grimmelshausen, 1621-1676) "Contrary to Simplicio" (Trutz Simplex oder Ausführliche und wunderseltzame Lebensbeschreibung der Ertzbetrügerin und Landstörtzerin Courasche, 1670), which entered into the so-called "Simplicissimus' cycle" (Simplicianische Schriften).

The first time in German literature when the theater of war is introduced through the woman's eyes is the Grimmelshausen's novel. The prototype of image of Courage was the main character in the Spanish picaresque