

***PARADISE LOST: THE STORY OF THE CHAOTIC INTERACTION AMONG
GOD, SATAN, AND MAN***

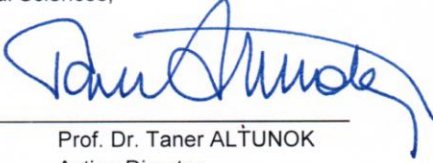
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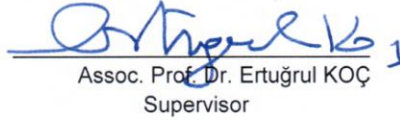
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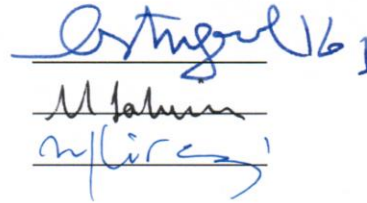
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STATEMENT OF NON-PLAGIARISM

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

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ÖZ

**PARADISE LOST: TANRI, ŐEY TAN VE İNSAN ARASINDAKİ
KAOTİK İLİŐKİNİN HİKAYESİ**

VARDAL, Meltem

Yüksek Lisans, İngiliz Dili ve Kültür İncelemeleri

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John Milton, İncil'in insanın cennetten kovuluđuyla ilgili yorumuna *Paradise Lost* (Kayıp Cennet) adlı eserinde yeni bir yaklaşım getirmiştir. Hikayesinde yarattığı epik evrende iki gücün –Tanrı ve Őeytan—çarpıđığı paradoksal yapıyı ve insanın iki kutup arasındaki bölünmüşlüđünü anlatır. Milton, Tanrı ve Őeytan'ı insanlaştıırıp onların soyut alemlerini --Cennet ve Cehennem-- somutlaştıırarak, “kutsal” kavramları yeniden yorumlar. Başlangıçta Őeytan'ı bir kahraman olarak gösterdiği eserinde, Tanrı'nın kadim düşmanının trajik ve güçlü yanlarını ortaya koyarken, Őeytan'ı büyük paradoksun –iyi ve kötü-- bir cephesi ve Tanrı'nın amaçlarına hizmet eden bir varlık olarak görür. Tanrı ve Őeytan arasında bölünen insanın konumu ise ilk başta ümitsiz gibidir. Ancak, Milton bu “talıhsiz” durumu, Őeytan'ın entrikalarının bir zaferi gibi göstermekten çok, insan için hayırlı bir durum olarak yorumlar. Bu nedenle Milton; can yakıcı sonuçlarına rağmen “ilk günah”ın Tanrı'yla bütünleşmek anlamında insan için bir şans olduğunu vurgularken, Tanrı'nın bu paradoksal güç

yapısını yaratan mantığının insanın yararına olduğunu iddia eder. Tanrı, Şeytan'ın kendine başkaldırmasını sağlayıp insanı baştan çıkarmasına müsaade eder ve en değerli varlığını cennetten kovar. Ancak bu kovuluş, insanın akıl ve bilgelik yönünden gelişmesinin yolunu açarak, onu olduğundan daha iyi bir hale getirmeyi amaçlar. Milton'a göre; insanın evrilmesi bununla başlar ve nihayetinde insan Tanrı'yı ve cennetini hak eden bir varlığa dönüşecektir.

Anahtar Kelimeler: Kayıp Cennet, kaos, paradokslar, iyi ve kötü, zıtlıklar, ilk günah.

ABSTRACT

PARADISE LOST: THE STORY OF THE CHAOTIC INTERACTION AMONG GOD, SATAN, AND MAN

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In *Paradise Lost*, John Milton succeeds in creating semi-religious and semi-scientific viewpoints about the Biblical fall of man. With *his* own contribution to the interpretation of the fall, he depicts the paradoxical nature of the universe where the two powers --God and Satan-- collide, making man torn between the two. Through personifying God and Satan, and through concretizing their abstract realms – Heaven and Hell-- Milton reinterprets the “sacred” phenomena in a concrete way. With an unusual beginning to the work where he depicts Satan as a “hero,” revealing also the tragic and the non tragic sides of the arch enemy of God: Milton shows him as constituting one side of the opposites --good and evil-- and serving God’s motives. Torn between God and Satan, man’s position seems forlorn, at first. Yet, Milton interprets this “unfortunate” state as fortunate, rather than depicting the fall as the victory of Satan’s intrigues. Thus, what Milton is after is to stress that “original sin,” despite its painful results, is a chance for man to unite with God.

Hence, Milton claims that God's logic in creating a paradoxical power structure has worked for the good of man. Making Satan His own antagonist, and letting him tempt man, God has caused man's fall, thereby increasing his wisdom and intellect, making him more than what he was. Finally, from Milton's viewpoint, man will be transformed into a being deserving both Heaven and a status next to God.

Keywords: Paradise Lost, chaos, paradoxes, good and evil, opposites, original sin

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CHAPTER I

INTRODUCTION

John Milton (1608 – 1674) wrote *Paradise Lost* in the Restoration period. Since Milton's age was vacillating between humanism and the dogmas of the Middle Ages, he endeavored to comprehend and interpret God and His order, and the place of man in the system. Though loyal to the doctrines of Christianity, in *Paradise Lost*, Milton has a non-dogmatic approach to God, Satan, man, and the logos of the cosmos. He merges Christian theology and science through the epic form. He, therefore, provides a further understanding of God in the new age (the Age of Enlightenment) with his structural duality: He separately portrays the three realms from varying viewpoints and depicts God's, Satan's and man's realms through archetypes such as God as forbiddener and threatener, Satan as tragic, and deceitful, man as weak and incomplete. Milton uses these archetypes to find explanations to our collective fears, trying to establish a perception for the cosmic order.

In fact, *Paradise Lost* elucidates the argument on the fall of man in accordance with the paradoxical system in the cosmos, showing that the opposites, in fact, create life and meaning. He indicates that cosmos and the powers in it have already been structured on the synergy of paradoxes, and although Satan is thought to be the source of Chaos and disorder, such (dis)order has been "fashioned from chaotic beginnings¹." In this sense, Milton reveals that God uses conflict and Chaos as the sources of his generative energy. If it had not been for Hell against Heaven, Satan against Christ and God, eternal damnation against eternal bliss, man against

¹While mentioning the concept of *chaos* in Genesis, Chambers states, "Milton follows Biblical tradition in supposing that our ordered world was fashioned from chaotic beginnings." (1963, p. 61)

nature and man against man conflicts, there would have been no life, no consciousness, and no meaning in the universe. Aware of the contradictory nature of the phenomena, Milton deals with the clashing paradigms, and demonstrates that though the clash itself is devastating, it is essential.

Milton refers to the battle of authoritative controls of the two clashing powers that affect man's world: good and evil. These two concepts and their representative figures have molded man and have also been molded by man. Stating that in God's system, man is a fallen being, and suffers from the dilemma the two opposite powers have generated, Milton sees this "fallen man" as having two opposite identities: he is both good and evil. While his good side leads him to God's grace, his evil side and his misdeeds attach him to Satan.

In this system of God, however, life itself becomes painful for man for he is always exposed to challenges: he is the one forced to take a side. Being a weak creature but imbued by "free will," he is in the hands of both God and Satan. Although Milton does not put much emphasis on this theme in his epic work, man's "fallen" state reveals that he is a tragic creature, and supreme powers are sporting with him.

In the chapter titled "God, Satan, Man, and Chaos," the logos of the cosmos based upon conflicts will be analyzed. The chapter will discuss how Milton enlightens the mystery of the universal order; how he rationalizes the creation story by revealing that the world has not been created *ex nihilo*² but *ex deo*³. It means that the creation exists within God since everything including the cosmic order is the work of the Creator. According to Milton, God has based the cosmic order on the confrontation of the two clashing powers. Thus, Milton's interpretation of creation and God's systematic order depending on conflicts will be discussed. With specific references to Jung and his archetypal criticism, God, Satan and Chaos will be taken as primary archetypes, and the system based on the interaction among them, will be explained in accordance with the opposing paradigms God and Satan represent. Man will be shown, in relation to Miltonic argument, as the victim squeezed between the two.

² Out of nothing

³ Out of the substance of God

The chapter titled "Satan: The "Tragic Prince of Hell Vainly in Search of Power" will discuss Satan and the archetypes related to him. The concepts like good and evil, which are related to God and Satan in Milton's work, will be shown, as arguable phenomena. In fact, the two conflicting concepts create what we call "the universal order." Through an archetypal examination of Milton's definition of the pagan virtues in the work (how Satan has existed in man's life as a strong figure throughout history) and God's role as forming the paradoxical structure composed of opposites, will be studied. Since God has constructed the providential order of the universe as balanced by the oppositions, the concept of good (God) is complemented by the concept of evil (Satan). Milton's references to the ancient cultures concerning the existence of Satan, and the Christian interpretation of this "fallen angel" will be taken as the poet's concern with the primary conflict in the universe, a conflict from which has emerged the cosmic system. Since Milton is after rationalizing the non-defined and unexplained phenomena with the help of archetypes, he depicts, as the poet of Enlightenment, an apprehensible picture of the cosmos.

The chapter titled "*Felix Culpa* and Man" focuses on the situation of man. With Biblical connotations and allegorical implications, *Paradise Lost* brings a new understanding to man's paradoxical nature. Milton dwells upon the fall of man through the story of Adam and Eve, the "children" of God. With the knowledge they acquire by eating from the forbidden tree, Adam and Eve lose their purity and come to understand the paradox created through the interaction between good and evil. Hence, man's dividedness and dualism, and his interaction with God and Satan will be discussed, from the Miltonic worldview, as the essential factors for man essential to acquire knowledge. In God's words, man is weak, in Satan's words, man is godlike. Two descriptions given in the work will be analyzed to understand this "celestial" creature. In order to re-evaluate man's position as revealed in the Bible, Milton argues the cases of Adam and Eve separately. As opposed to the bigotry about Eve that she is the cause of expulsion, Milton sees the tempted creature (Eve) as carrying the seed of Jesus Christ, and as the figure whose existence is essential to form the universal order.

The concluding chapter is the synthesis of the previous chapters, and shows that *Paradise Lost* suggests not a "surprising" thesis about man, his dilemma, and

God's framework. Out of the traditional interpretation of the fall, Milton suggests that the fall itself is a fortunate event. Hence, the dissertation will be concluded with the idea that Satan's rebellion, the war in heaven, and everything related to the fall are not unfortunate occurrences leading the universe to a downfall, but are the key elements structuring God's system and opening the way for the evolution of man which will help him regain paradise.

CHAPTER II

GOD, SATAN, MAN, AND CHAOS

In *The Archetypes and the Collective Unconscious* Jung says “for in all chaos there is a cosmos, in all disorder a secret order, in all caprice a fixed law, for everything that works is grounded on its opposite” (1977, p.32). Taking into consideration Milton’s *Paradise Lost* in the light of the assessment made by Jung, it may be said that the work explains the necessity of duality and paradox, and reveals the very nature of the cosmic order as the confrontation of the opposites. Through his epic work, Milton aims to form a further understanding of God and the universe. Drawing attention to the synergy of the opposites, he depicts the cosmic clash which is described in the work as the confrontation of “good” and “evil.” Writing in an age when dogmas were being questioned, he interprets God and his universe out of the traditional limitations, and asserts a new epic definition for the logos of the cosmos.

Holy texts and their interpretations suggest “certain” universals of man and his existential experience. So does *Paradise Lost*, which is partly the interpretation of the Biblical fall in the epic form. Milton, however, refers to the story of the “fallen” man through a poetic presentation: through “the light and the dark worlds [which are] against each other” (Weathers, 1953, p. 262). He expresses *his* “theistic and Biblical view of the universe” (Peck, 1914, p. 269) upon *the fallen man phenomenon*, and his interpretation of the fall is based on “the struggle between good and evil as . . . [the essential] forces in the soul of man” (Weathers, 1953, p. 262). As Milton suggests, this dilemma in man’s soul begins with the fall, when Adam and Eve

sat down to weep, nor only Tears
Rain’d at thir Eyes, but high Winds worse within
Began to rise, high Passions, Anger, Hate,

Mistrust, Suspicion, Discord and shook sore
Thir inward State of Mind, calm Region once
And full of Peace, now toss't and turbulent:
For understanding rul'd not, and the Will
Heard not her lore, both in subjection now
To sensual Appetite, who from beneath
Usurping over sovran Reason claim'd
Superior sway. (*PL*⁴, Book IX, 1121-32)

As mentioned in these lines, after the fall, the souls of Adam and Eve are filled with "Passion, Anger, Hate[red], Mistrust, Suspicion, Discord and . . . turbulen[ce]." Yet, there is also *goodness* in them alongside with *evil*, for the epic work reveals that they "both confess'd humbly thir faults,/ and pardon beg'd with tears watering the ground,/ and with thir sighs the Air Frequenting, sent from hearts contrite, in sign of sorrow unfeign'd" (*PL*, Book X, 1101-4). Hence, *Paradise Lost* refers to man's original sin and his guilty conscience which rose after the fall, and which has led him to uneasiness about his evil side. Since Milton defines passion, anger, hatred, mistrust, suspicion, discord, and turbulence as evil or satanic features, he also associates goodness with the ability to accept fault, repentance, and contrition. Having been divided into two as good and evil, man's initial monism, or his heavenly but one-sided existence, turns into dualism. With the introduction of evil into man's world, he is introduced to the dark side and he acquires consciousness through this paradox. Man's "pre-lapsarian Eden" in which "all things shine brightly in an almost geometric nakedness" (Carnes, 1970, p. 530) turns into the "post-lapsarian Eden" where he develops dualism within the two major opposites to generate more and more conflicts.

In the work, Milton enlightens the core of the "mysterious" universal order based on Chaos *this* polarization creates. He follows the Biblical discourse to demonstrate that our "ordered world" has been fashioned from disordered beginnings, from Chaos itself. Milton's explanation concerning the creation of Chaos may be obscure, yet he makes it clear that Chaos is passive, and reigns nowhere

⁴ *Paradise Lost* is cited from *Norton Anthology of English Literature*. All future citations from this work will be referred to as "*PL*."

and controls nothing, “not even in the realm he claims to be defending against God’s encroachment” (Skulsky, 2000, p. 125). Chaos is only the “anarch” (*PL*, Book II, 988), beholding the matter for creation. Thus, the ruler is God.

Milton refers to Creation by emphasizing that “in the beginning . . . the heavens and earth/ Rose out of Chaos” (*PL*, Book I, 9-10), and he attributes two meanings to Chaos: a place of abyss, a dark void in which God forms the creation itself, and the “anarch” (*PL*, Book II, 988) of conflicts and opposites. Despite the depiction of “Chaos as a negative state, a disordered void which must be conquered” (Rumrich, 1995, p. 1036), Milton does argue its necessity through the mouth of Uriel, one of the archangels and the spokesman of God. As the angel is on the wait on a hill near the gates guarding Heaven, Satan reaches there to have a look at God’s new creature. Disguised as a cherub, he manages to deceive the angel, and shows his curiosity about this new being. The only witness of Creation, Uriel is glad to witness such curiosity, for he, too, is proud of God’s power to master over formless Chaos and darkness. He says,

I saw when at his Word the formless Mass,
This worlds material mould, came to a heap:
Confusion heard his voice, and wilde uproar
Stood rul'd, stood vast infinitude confin'd;
Till at his second bidding darkness fled,
Light shon, and order from disorder sprung:
Swift to thir several Quarters hasted then
The cumbrous Elements, Earth, Flood, Aire, Fire. (*PL*, Book III, 708- 15)

As Uriel explains, “the formless mass” of Chaos has been turned by God into the four main elements of the universe. Having taken the raw materials from Chaos, God orders the disordered phenomenon, and does so through the balancing power of the opposites. God being the dynamic, determining power over the formless mass, has the potential to impregnate Chaos. As everything has been taken from Chaos, all creation, except the existence of God, comes from the anarch. Hence,

God's supremacy is identified through His interaction with Chaos. "As heaven is geographically and symbolically opposed to hell, so is the providential order of the universe counterbalanced by the chance and necessity of Chaos" (Chambers, 1963, p. 83), and as contradictions are complementary, and as "things exist by virtue of their opposition: matter and form, soul and body, man and woman" (Ulreich, 1971, p. 356), so are evil and good, the two interdependent phenomena, driven out of Chaos. In fact, what Milton interprets as clashing is the thesis-antithesis confrontation which God created on purpose which eventually comes to form a synthesis.

The centrality of the clash is the dominant theme in the work, and Milton shows that in evil, personified with Lucifer and his followers, is the antithesis of good, personified with the Holy trinity and their followers. What is thought-provoking in the work is that the finale of the clash is the beginning, a never-ending process that forms the universal balance. As Milton states ". . . [Satan] aspires/ Beyond thus high, insatiate to pursue/ Vain war with Heaven" (PL, Book II, 7-9). Yet, failure does not stop Satan, and Milton's description of his pose before his assembly in Pandemonium shows that he has an insatiable hunger for conflict. Even though he knows that God is the supreme power, he is eager to pursue his mission to the end. God's plan seems to work for the benefit of Satan, and Milton sees that this conflict is not to come to an end: "if chaos did not exist, Milton's world, lacking one of the possibilities for existence, would be incomplete" (Chambers, 1963, p. 83).

Although Milton's God is able to give shape to Chaos, He both does and does not have the full control of the formless mass, for Chaos is still there. He makes use of its potential to create matter and life. Depicting as a peaceful dove but "with mighty wings outspread/ [and] Dove like [sitting] brooding on the vast Abyss /And mad'st it pregnant" (PL, Book I, 20-2), Milton indicates that He is the "source of generative energy . . . [for] He uses chaos as his raw material" to form "good creation from the particles found in chaos" (Santesso & Rumrich, 1997, p. 121). This means that God is a distinct presence causing only the beginning of a new creation over the already existing formless mass. He is detached from that vast abyss, giving the chance for the "opposing" powers to exist in itself. As Milton's epic voice reveals, "Unless th' Almighty Maker ordain [Chaos]" (PL, Book II, 915), it is mixed and unshaped. Suggesting the primal Greek god Uranus (Father Sky) who impregnates Gaea (Mother Earth), He, the dove-like being, has the potential to impregnate the *cultivable* Chaos.

As a creature of God, Satan is not able to give shape to Chaos. Since he does not have the power to create, he can only make use of the matter created by God. From Milton's viewpoint, the bottom of the universe is their dwelling place. Satan and his disciples construct Pandemonium (or Tartarus as referred in *Paradise Lost*) in less than an hour, and the palace surpasses all the known palaces made by man. They construct the palace by the materials they find in Hell, the materials driven out of Chaos by God the Son. That the evil powers make use of materials taken from Chaos shows that the interaction between God and Chaos is different from the interaction between Satan and Chaos. In fact, Satan and his followers are no different from masons: they give a certain geometrical shape to the material created by God. Finally, as an indifferent, neutral phenomenon, Chaos for God is the mass, the substantial source for creation, and for Satan and his disciples, it is a place where they find the materials already created by God. Hence, Chaos also becomes the dwelling place for the rebelling angels. Despite the existence of the gorgeous palace there, it is also a place of torture. Pandemonium is Hell itself.

God, however, has the power to interfere and change the structure of any construction in Chaos. God the Son is his physically active part, and whenever He sees the necessity to intervene into the affairs of "other" beings in the universe, he does not hesitate to do so: He reconstructs the constructed by this way, and changes the order of things in his own favor. Although He does not seem to be involved in the construction of Pandemonium, He is the direct cause of this structure and what it represents. Hell is depicted as having a "metallic ore . . . in his womb" (*PL*, Book I, 673-4) and Satan uses this material to construct his temple stronger than ". . . Babel, and the works of Memphian kings" (*PL*, Book I, 694). However, Hell is God's creation. Having lost Heaven and sitting on his throne in Pandemonium, Satan says to his followers that:

this loss

Thus farr at least recover'd, hath much more

Establisht in a safe unenvied Throne

Yielded with full consent. (*PL*, Book II, 21-24)

Satan seems happy in this new place. Despite God the Son's efforts to make all the rebel angels dwell forever in the lake of fire, they somehow come out of the lake and assert their alternative existence and power in the universe. Milton shows God as too strong, for He "crushes" the opposing powers, but when the rebel angels get organized again, the unchallengeable and crushing power of God becomes questionable. Or, Milton suggests an alternative option concerning the reorganization of the rebels as the scheme of God, for He needs the opposing power to challenge Himself and tempt His new creature. The work gradually turns into the story of the clash of Titans, and in the center of this clash is man torn between good and evil.

Satan's address suggests the myth created over Hell, and as Jungians argue, "myths are . . . not purely spontaneous products of the psyche; they are culturally elaborated [phenomena]" (Walker, 1995, p. 4). Depicting the limited or limitless powers as archetypal masters of the universe, Milton evokes the general apprehension about Hell. The fallen angels representing the seven deadly sins⁵ (lust, envy, pride, wrath, sloth, gluttony, and greed) also depict a hierarchy among them. Milton, however, does not retell the Biblical story about the rank among the fallen angels, but forms his own echelon among the four demons: Beelzebub, Belial, Mammon, and Moloch who are associated in number with God's four archangels Gabriel, Michael, Uriel, and Raphael.

In Book II, when Satan gathers his assembly in Pandemonium to debate another war against Heaven, he is the one to start the discussion, yet he leaves the ground to the four demons. Imitating God, Satan opens the debate with the four demons like God having His four angels around Him in His kingdom. He also parodies the Holy Trinity with his "*infernal triad*" (Steadman, 1976, p. 287) which are Satan, Sin, and Death. Milton displays such imitation through Sin's speech to Satan as he says: ". . . among the gods who live at ease, where shall I reign/ At thy *right* hand voluptuous." (*PL*, Book II, 867-869). Like God the Son, Sin is looking for a place in the alternative organization. This suggests that the evil angels are trying to imitate the order in Heaven. Thus, the order in Hell is the lesser form of the system in Heaven. These demons, when they come together, make a whole and create the

⁵ Peter Binsfield (1540- 1603) is a German theologian who connected the Seven Princes of hell with the seven deadly sins. His classification is: Lucifer (pride), Leviathan (envy), Beelzebub (gluttony), Satan/Amon (wrath), Mammon (greed), Asmodeus (lust), Belphegor (sloth).

alternative order of Satan. Hence, Milton represents evil through the archetypal figures of Hell. Upon dividing evil into parts, what Milton does is to leave the characters to symbolize evil in the background, and put Satan⁶ to the foreground.

Milton also argues that since God is not one-dimensional, evil, too, belongs to God, and He uses Satan to define the opposite dimension. Despite having the upper hand, God has a “balanced order” in the universe. From Milton’s viewpoint, this order starts with the war in heaven, with creation, and with the fall, leading to the thesis-antithesis confrontation. Milton, however, does not describe Satan as a powerful ruler as God is. For him, and for Beelzebub, God is “Heaven’s King” (*PL*, Book I, 131) and “the Almighty Father from above, /From the pure empyrean where he sits /High throned above all heighth, bent down his eye /His own works and their works at once to view” (*PL*, Book III, 56-59). He forms and supervises all creation, and His point of view dominates. Milton, however, concretizes the abstract understanding of God, and depicts Him as a ruler on his throne with a physical form: he depicts the Christian God as a powerful monarch. Yet, he complies with the idea of Christian Trinity: the Father, the Son, and the Holy Spirit. As in the Christian doctrines, he mentions God as a whole unity in three distinct entities. In *Paradise Lost*, God the Father is the ruler, God the Son is the physically active part, and the Holy Spirit is the mysterious component. As distinct parts, they have unique characteristics that make them operate separately, but in fact, the three make a whole. “So that all things are from the Father, through the Son and in the Holy Spirit.”⁷ In Milton’s work, God the Father seems to be the dominant part in the trinity, as the ruler responsible for the universal order, and as the monarch in His kingdom. He, on purpose, has created a mutineer like Satan whose existence is the key to create an opposing power, hence the paradox of good and evil.

In Book IX, Satan, after being caught by Gabriel on his attempt to intrigue man in the Garden of Eden, returns there to carry out his plan one more time. This time he is disguised as a *serpent*. However, he hesitates for a while and is pulled back by the idea of his former losses. He is not afraid of failure, but he feels the

⁶ Satan’s universal image as the Adversary of good can be seen in King Solomon’s definition of the seven sins. King Solomon states that God regards “*six things* the Lord hateth, and *the seventh* His soul detesteth: a proud look, a lying tongue, hands that shed innocent blood, a heart that devises wicked plots, feet that are swift to run into mischief, deceitful witness that uttereth lies, him that soweth discord among brethren.” See http://en.wikipedia.org/wiki/Seven_deadly_sins#Biblical_lists.

⁷ See http://en.wikipedia.org/wiki/Trinity#cite_note-Catholic_Catechism_Trinity

agony of not being able to enjoy the pleasures of Eden. However, he also knows that it is not the role he is created for, since his nature makes him unable to live in a paradise. Thus, in his soliloquy, he says: “for only in destroying I find ease,” (*PL*, Book IX, 129) and adds that he is Hell personified.

Playing the evil, Satan represents “a lack, a deficiency, a weakness, an error, [and] unlovely, unwise, unreasonable, disordered, dark” (Russell, p. 35), and helps God preserve the linear process of his system. Having been created as the one-dimensional actor to form the one-side of the paradox, he cannot be godlike. He has contempt and rage for he knows that he is just a vehicle used to create the paradox. Beelzebub makes Satan more worried, saying, “What if he our Conquerour/ Have left us this our spirit and strength intire/ Strongly to ... do him mightier service ... or do his Errands in the gloomy Deep” (*PL*, Book I, 143-52). In fact, the Creator has willingly created Satan in this Chaos. Therefore, Satan is “a creature of God rather than an independent principle; that God, not Satan, made the material world” (Russell, p. 29). The physical world is usually considered as the work of Satan in terms of materialism and the worldly pleasures. Yet, Milton’s *Paradise Lost* shows that God has created the matter from the formless mass.

In Book III, God watches over his creation with his angels beside Him. Observing Hell and the way up to the Earth, God sees Satan trying to find a way to Eden and says:

And now
Through all restraint broke loose he wings his way
Not farr off Heav'n, in the Precincts of light,
Directly towards the new created World,
And Man there plac't, with purpose to assay
If him by force he can destroy, or worse,
By some false guile pervert; and shall pervert
For man will heark'n to his glozing lyes,
And easily transgress the sole Command,
Sole pledge of his obedience: So will fall,
Hee and his faithless Progenie: whose fault?
Whose but his own? (*PL*, Book III, 86-97)

Despite already knowing the beginning and the end of everything in the universe, God does not prevent Satan from his evil mission. Although He is able to stop him, He just observes him committing the deed. His reaction to Satan's evil endeavor seems to be a neutral one. Even though the Christian creed describes Him as omniscient and as the arbiter of His creatures' choices upon "the existence of foreknowledge" (Colie, 1960, p. 128), Milton's God is *not* pre-emptive that he either cannot change the course of events, or this *is* the event he has already planned. Here, the question is whether God needs to be pre-emptive or not. As far as His foreknowledge is concerned, He does not. After all, the idea of foreknowledge leads to the thought that it is God who gives way to existence.

In the work, God the Father usually detaches himself from man's fall and makes the Son shoulder the responsibility for man's disobedience. While judging Adam and Eve, God says that man is free to make his own choices and that he will not interfere in his free will. He says, ". . . no Decree of mine /Concurring to necessitate his Fall/ Or touch with lightest moment of impulse /His free Will" (*PL*, Book X, 43-46). Before all the angels in Heaven, God justifies himself, stating that He is not responsible for the fall because He has given man free will to protect himself. Moreover, In Heaven, to His assembly of angels, God declares that He has created man as free to fall, and He describes man as follows: ". . . he had of mee /All he could have /Sufficient to have stood, though *free to fall*" (*PL*, Book III, 97-99). He indicates that the new creature has, to some extent, His characteristics, and the distinctive characteristic of this creature is his "free-will," which God has bestowed on man from Himself. Although there is no danger of "fall" for God as He is the supreme power, man faces this problem, and this suggests that God has some other plans for his "precious" creature. Man is His creature; God seems to have created man for the mission to give a new order to his universe.

All creation is bound to the Creator, and what has been created is challenged through conflicts. If the Creator did not want the opposing power to exist, it would not exist. While introducing God and his omnipotence, Milton says: ". . . Thou from the first /Wast present" (*PL*, Book I, 19-20). He depicts an omnipotent God who has always been present, and who knows everything in advance. Thus the universe is under His control. Regardless of man's potential for the fall, God has created him.

Therefore, the fall itself is part of the order. It would not be wrong, then, to state that the fall of man is among God's plans. Although He is not the tempter, the fall indirectly serves for founding the universal order. After depicting the fall, Milton states that the ". . . knowledge of good bought dear by knowing ill" (*PL*, Book IV, 220), and good, by this way, acquires meaning. Even though God has the justifying tone, conversely, He indirectly does affect the fall. Interpreting the Creator as inactive is illogical, and Milton believes that God is strictly in control of everything, creating the universal order by "*ordering* the events and *regulating* [emphasis mine] the strengths of adversaries" (Revard, 1980, p. 118). Hence, Satan's intrigues constitute the opposition in the universal balance. After all, Satan is one side of the polarization, and man is the thin line between the polarized realms.

CHAPTER III

SATAN: THE “TRAGIC” PRINCE OF HELL VAINLY IN SEARCH OF POWER

Different cultures and peoples have assumed the images of Satan through various archetypes, and called them gods. Milton, like an anthropologist, points out that those pagan gods were worshipped by man in ancient times. As a Christian, however, he sees “the Satanic nature of those false pagan virtues” (Rebhorn, 1973, p. 90) as opposed to the Christian tradition. He separates this period as the “*diabolical time*” from the Christian era. Yet, he cannot help referring to ancient gods and goddesses of the pre-Christian times. He says,

By falsities and lies the greatest part
Of mankind they corrupted to forsake
God their Creator, and the invisible
Glory of him that made them, to transform
Oft to the image of a brute, adorned
With gay religions full of pomp and gold,
And devils to adore for deities” (*PL*, Book I, 367-73)

The archetypes related to Satan had immense impact in that period; for Milton, Satan, in different images, had tried to corrupt mankind, weakening belief in God with false religions. Hence, from Milton’s viewpoint, throughout history, man has been acquainted with Satan and with what he has come to symbolize. What Milton does here is to emphasize that archetypes related to evil powers have been within man’s perception from the very beginning of his existence. Therefore, Satan has

existed in man's consciousness as a strong source for archetypes, and Milton reveals how important Satan is for mankind in terms of his role in defining good and evil. Thus, the "temptation" itself has ancient roots. These ancient gods are, for Milton, Satan's archetypal images, affecting man's choices. Milton sees them all as the tempters, as they have "led [man's heart] by fraud . . . enticed [man] to do wanton rites" (*PL*, Book I, 401-14).

While describing Satan, Milton gives a lengthy account of this figure: he shows how this figure has been seen and named by different cultures and peoples. Listing the names of the known devils, Milton states that in the world after the fall, majority of them have been adored and worshipped as gods, and temples were built in their names. In Book I, for instance, he gives an account of *Moloch*, *Chemos*, *Baal and Astoreth*, *Thammuz*, *Dagon*, *Rimmon*, *Osiris*, *Isis*, *Orus*, and *Belial*⁸. By uttering the names of those ancient gods which are, for Milton, the images of Satan in various cultures, he labels the pre-Christian civilizations and their religious practices as perverse, and indicates that archetypes related to Satan can be found in Greek, Egyptian, and Roman mythologies. Hence, while talking about Genesis and the battle in the universe, Milton cannot help retelling the stories of the first rulers of the universe, the stories in which the strong defeats his opponent, and

⁸ *Moloch* was the god of human sacrifice, and his temple was built against the temple of God on the Mount of Olives (referred as "opprobrious hill" in *PL*), and the rituals for Moloch turned "the pleasant valley of Hinnom" into a "type of Hell" (*PL*, Book I, 404-406). *Chemos* was the latter devil, who "enticed Israel in Sittim on their march from Nile / to do him wanton rites" (*PL*, Book I, 412-414). Ancient people worshipped these satanic figures, and built temples for them. As in Milton's account of Satan in Book I, Solomon built temples for Moloch and Chemos. He was tempted: his heart was "led by fraud to build" (*PL*, Book I, 401-402). Then there was *Baal* and *Ashtoreth* who were also worshipped gods. *Thammuz*, a Syrian god was thought to be killed by a boar in Lebanon, and the Lebanese river was supposed annually to turn into red with his blood. *Dagon* was the sea god of Philistines; his worshipers stole the ark of god and put it in his temple. However, he "fell flat and shamed his worshipers" (*PL*, Book I, 461). A Phoenician god, *Rimmon* was "also against the house of God" (*PL*, Book I, 470). In his account, Milton also mentions the Egyptian gods sent out of Heaven: *Osiris*, *Isis*, and *Orus*. Fallen from Heaven, they turned into wandering gods disguised in monstrous forms. Egyptians' depiction of these gods in such forms was followed by Israelites. The prophet Aaron made a golden calf for them. After Aaron, Jereboam (defined as the rebel king in *PL*) repeated Aaron's sin by making two golden calves. He likened "his Maker to the grazed ox" (*PL*, Book I, 486). The last one is *Belial*. Different from the others, he was not worshipped as god, or no temples were built for him. Instead, the name Belial was used to describe wickedness. Priests who filled the house of God "with lust and violence" (*PL*, Book I, 495-496) were called "Eli's sons" (sons of Belial).

thereby acquiring the moral and political right to rule the universe. Even the Greek mythical figure Kronos (Uranus and Gaia's son, and the father of Zeus), killed by his own son, can be seen as an evil power as his reign is before the reign of Zeus. Hence, the strong has the power to impose his own authority over the universe. In this respect, Milton's epic work is analogous to the story of the battle between two great powers in the universe.

Satan and God, being the great clashing powers, are no different from the clashing Titans in Greek mythology where the defeated one is always seen as the tragic hero. The rebellious hero against the authority becomes the tragic hero, and Prometheus, the outcast in Zeus's universe, is the archetypal rebel figure, re-created in many literary works, including *Paradise Lost*. Like Prometheus stealing fire from gods and giving it to man, Satan in Milton's work persuades man to eat from the Tree of Knowledge. When considered by gods, fire helps man gain consciousness, something not desired by the Olympians, as it has the potential to make man realize the "unjust" order of the Olympians. Likewise, in the Old Testament, God says: "You were blameless in your ways from the day you were created till wickedness was found in you . . . So I made a fire come out from you and it consumed you" (Ezekiel 28: 15-8, New International Version). Fire, symbolizing consciousness, has consumed the mind of man with confusion, leading him to doubt and distrust. Even though Prometheus can be seen as a hero inspiring man, he embraces a role not different from that of Satan's.

Not only indirectly, but also directly does Milton refer to mythical figures other than the figures in Greek and Roman mythologies. He also utters the names of Osiris, Isis, and Orus, and sees them as the beings fallen from Heaven, who later assumed monstrous forms. For Milton, they are no different from Satan, and what Milton suggests through portraying rebellious figures like Satan who existed for ages in the past civilizations, can be interpreted as his attempt to appeal to the "collective unconscious" of man. After all, as Hamilton states, mythology "show[s] the way the human race thought and felt untold ages ago" (Hamilton, 1998, p. 3), and Milton's aim is to highlight in man's mind the commonly shared concepts of good and evil (God and Satan), and their embodiments.

In fact, Satan, too, has led man to develop his own consciousness. Thus, the role of Prometheus, to some extent, is no different from the role of Satan. Both have

the heroic challenge and fortitude for hopeless odds of “”destiny.” Although Milton does not mention Prometheus in the work, in his account of evil gods, he gives an epiphany of the Titans from different cultures. He makes use of them to concretize Satan and his followers with images showing “strength” and “grandeur.” Satan’s power is pictured as immense and Milton gives the names of three monsters (Briareos, Typhon, and Leviathan) to describe the enormous size and strength of Satan.

As whom the Fables name of monstrous size
Titanian, or Earth-born, that warr’d on Jove
Briareos or Typhon, whom the Den
By ancient Tarsus held or that Sea-beast
Leviathan, which God of all his works
Created hugest that swim th’ Ocean Stream” (*PL*, Book II, 197-202).

The Miltonic world reveals that there are two definitions of Satan: A Warrior in Heaven and Hell, and a Tempter on Earth. He rebels against God, and he tries to tempt mankind. Contrary to the idea of warrior Satan in Heaven and Hell, as a Tempter, he is to entice man by leading him to the realization of the difference between virtue and sin. While he cannot help carrying out his role of tempting mankind, he also hates his position in the system of God. On his way to Earth, Satan reveals his frustration saying, “Me miserable! which way shall I flie /Infinite wrauth, and infinite despaire?/Which way I flie is Hell; my self am Hell” (*PL*, Book IV, 73-75). In his soliloquy, his hatred, and anger concerning his lot can be seen. As a desperate creature, he has nothing to lose. He says, “All good to me is lost/ Evil be thou my Good” (*PL*, Book IV, 110-1). That he cannot get rid of his one-dimensional state is what he hates. Because he has been created this way, his ambition, his rage, and his disobedience are not to be changed. His existence for the purpose of constructing God’s universal paradox is inevitable because he helps man acquire virtue by making him face the challenge. With his nature standing against the creatures who dwell in Heaven, and whom God favors; Satan is not only created as “God’s enemy,” he is “God’s servant and vindicator,” (Russell, 1984, p. 36) as well. Hence, the world of *Paradise Lost* leads to the perspective, and finally to the

perception that Satan is an essential figure in God's system which makes him "win a kind of emotional support, even empathy" (Marshall, 1961, p. 19).

Byron, Dante, and Tasso take Satan as the *tragic hero* of *Paradise Lost*, on account of Satan's words, as Satan exclaims, "Which way I fly is Hell; myself am Hell; /And, in the lowest deep, a lower deep /Still threatening to devour me opens wide, /To which the Hell I suffer seems a Heaven" (*PL*, Book IV, 75-78). His image as the *suffering* creature of God, excluded from his former place within Heaven, is seen as pathetic due to his vain struggle against his Creator. The struggle is vain because he has no power to change the flow of the Almighty's power and order. Thus, he suffers from his ultimate flaw, and sometimes regrets for his deeds. He says: "O Sun, to tell thee how I hate thy beams that bring to my remembrance from what state I fell, how glorious once above thy Spheare; Till Pride and worse Ambition threw me down" (*PL*, Book IV, 37-40). Dante and Tasso indirectly describe him as tragic: "The cruel ruler of heaven had made the devil's own benevolent and amiable disposition the instrument of his revenge, turning Satan's good into evil" (p. 259). Byron, too, regards him as tragic as he says, "[Milton] gives him human passions, makes him pity Adam and Eve, and justify himself much as Prometheus does" (p. 259). Satan's position is pathetic: "In the reality of his damnation and in his monomaniacal self-concern he resembled the tragic heroes of the Elizabethan and Jacobean stage" (Steadman, 1976, p. 262). One may sense that Satan develops in the same way as Shakespeare's well known character Macbeth does in terms of beholding the corruption through ambition for throne. Satan may be a hero in his own challenge, and he is in the center of the poem more than the other characters, but he can and cannot be considered as a tragic one.

The definition of the "tragic hero" differs when Aristotelian and Platonic definitions are taken into consideration. For Platonists, the traits of the tragic hero stem from "the virtues of the purified soul" (Steadman, 1976, p. 255). For Aristotelians, however, "the sequence of events [of tragic hero] will admit of a change from bad fortune to good, or from good fortune to bad. . . [His] tragedy [consists] of events inspiring fear or pity" (Aristotle, 1997, p. 15-8). Aristotle defines the tragic hero as evoking pity, and changing his fortune from good to bad and the hero's tragedy is the result of his *hubris* and *hamartia*. From the Aristotelian viewpoint, Satan is a tragic hero. Yet, from the Platonic viewpoint, he is not a tragic

hero for he does not have the virtues of the purified soul. Hence, Satan's being a tragic hero is disputable.

At the beginning of the work, Milton describes Satan as having some of the traits of Aristotle's definition of the tragic hero. He evokes pity with his losing his earlier status in Heaven, and with his hopeless efforts to regain his previous position. However, his transformation into an evil being leads him to lose his tragic image. Although initially described as a tragic hero, Milton later changes this "tragic" figure to a venal being that never shows any personality trait. Satan's gradual change can be seen in each book of *Paradise Lost*, and Milton makes him assume four distinct roles: Lucifer (his name before his fall), Satan (after his fall), the Serpent, and finally the Tempter; showing "differences in [his] characteristic actions, different appellations" (Kastor, 1970, p. 375). Thus, while Satan changes in his figure, Milton changes the tone towards him. Why Milton initially depicts Satan as such is because he describes God as a distanced and harsh ruler. Acquainted with the favorite creatures of God (Adam and Eve) that are labeled as "precious," he cannot side with them for he has already been excluded from Heaven. His proud and ambitious nature prevents him from any sincerity. In the work, he admits that he is not able to feel contrition sincerely even if he does repent and that it will not be a long lasting attitude. He, therefore, says: "How soon would high recall high thoughts, how soon unsay /What feign'd submission swore: ease would recant /Vows made in pain, as violent and void" (*PL*, Book IV, 94- 97). As far as the fallen angel's nature among the other angels is concerned, Milton underlines what has been overlooked in the interpretations and criticisms about Satan: He is just one of God's creatures, and he has not been created with redeeming or obeying qualities.

The time Satan is created by God is not specifically told in the Bible. However, it is usually interpreted that Satan and the other angels have been created when "the Lord made the heavens and the earth . . . and *all* that is in them" (Exodus 20:11, New International Version). Milton, too, does not refer to the time when Satan was created. Yet, he mentions how he transformed into a demon. Satan, as a perfect, wise, beautiful angel had once his highest position among the angels. As Milton explains – "ethereal Powers" (*PL*, Book III, 100) -- apart from the four elements that have been taken from Chaos, there is also another element "ether" which is the essence of angels. Milton refers to ether not as an element, but rather

as “Light” (*PL*, Book VII, 243- 244) and “quintessence” (*PL*, Book III, 716). Different from the four elements, this is a heavenly substance leading the angels to assuming any shape and speed. It generates energy, and Satan has been created with this energy.

When Raphael talks about the war in Heaven, he implies that Satan has also this substance in his nature. As Raphael says, “The griding sword with discontinuous wound /Passed through him: But the *ethereal substance* [emphasis mine] closed, /Not long divisible; and from the gash /A stream of nectarous humor issuing flowed/ Sanguine, such as celestial Spirits may bleed, /And all his armor stained. . .”(*PL*, Book V, 329- 34). From the gash in Satan’s body caused by Michael’s sword, there comes out the ethereal substance. His creation is the same as the other ethereal creatures. Yet, from Satan’s point of view, the idea of his creation is arguable as he is skeptic whether God has created all the angels or not:

strange point and new

Doctrine which we would know whence learned: who saw

When this creation was? rememberest thou

Thy making, while the Maker gave thee being?

We know no time when we were not as now;

Know none before us, self-begot, self-raised

By our own quickening power, when fatal course

Had circled his full orb, the birth mature

Of this our native Heaven, ethereal sons (*PL*, Book V, 855-63).

Satan does not claim that he has been there from the very beginning as God is, yet he is confused by the idea that things can grow out of suitable material, suggesting the physics theorem of *matter-energy equivalence*. It is possible to convert matter from energy, and energy from matter. Since he does have limited knowledge, he does not seem to understand the creation: He tries to rationalize God’s role in matter-energy transformation. However, Milton states that God is the beginning and infinite, and he is the “Great Creator” (*PL*, Book III, 167). Satan is blinded by his own “heroism” and pride; therefore, he is conservative within his own perspective, aiming to reveal the “fallacy” in God’s system.

What Milton emphasizes is that Satan is a character in the system worth interpreting and analyzing. He is more than an archetypal villain. Why he provokes sympathy is because Milton depicts Satan as a victim in the system. Rather than a tragic hero, Satan can be thought as a warring character. From a neutral point of view, Satan, as a victim, chases after his aspirations and suffers disappointments. He is a victim because he is self-deceptive. His deception is that he can deceive God with his plans for the “new favorite” creature. Disguised as a serpent, he tries to ruin God’s plans for man. It is, however, *his* folly, not God’s, for he is trapped within his own plan. His assumption that he is completely right in his rebellion against God makes him one-dimensional. However, his “thoughts [are] *inflamed* of highest *design* [emphasis mine]” (*PL*, Book II, 630). Because any of God’s creatures’ being out of His control is not possible, and Satan is not able to design his own character, his inflamed resolve stems from his nature created by *God*. He can be seen as pathetic in terms of his vain plans. After all, all the logical sequence in this order begins with his creation. Thus, he turns out to be the victim of “his plot” which is already foreknown by the Almighty Creator.

CHAPTER IV

FELIX CULPA AND MAN

Paradise Lost is an unusual interpretation of the Creator and his order when compared with the theological works that decode holy texts. What Milton challenges in *Paradise Lost* is the discourse of the varying versions of the Bible, and the doctrines leading to the set definitions of God and His creation. In fact, Milton redefines the already defined images and concepts through the archetypes related to the image and the position of the Creator and His deeds. He mentions God as a Monarch, a “Threatener” (*PL*, Book IX, 686), a Father, and a Calculating Ruler. Likewise, he depicts Satan using the already existing archetypes: a victim, a hater, an enemy, a tempter, and an adversary. For the depiction of man, Milton also uses archetypes in his discourse: a mother, a father, a godlike creature, and a “victim.” The depictions in *Paradise Lost* suggest the universal archetypes about creation and existence, and about man’s interaction with God and Satan.

Man, throughout ages, has been troubled by the existential questions arising from his unknown state, which has led him to finding answers to the questions through myths. Perceiving his lot as unfortunate, and unable to rely solely on his reason, he saw himself as a lesser being, as a creature in the hands of supreme powers. In Greek mythology, especially, the creation story of man suggests the evolution for worse; that gods will eventually destroy human race:

The gods seemed bent on experimenting with the various metals, and, oddly enough, proceeding downward from the excellent to the good to the worse and so on. When they had tried gold they went to silver. The second race of silver was very inferior to the first. They had so little

intelligence that they could not keep from injuring each other . . . The next race was of brass. They were terrible men, immensely strong, and such lovers of war and violence that they were completely destroyed by their own hands . . . The fifth race is that which is now upon the earth: the iron race. They live in evil times and their nature has much of evil, so that they never have rest from toil and sorrow. As the generations pass, they grow worse; sons are always inferior to their fathers . . . At last . . . Zeus will destroy them too. (Hamilton, 1998, p. 86-7)

Having created man with the motive to destroy him, mythical gods in ancient times were seen as capricious and appalling. Instead of being adored with love, they were usually seen as wrathful beings inspiring fear. Myths suggest that gods are eager to punish, for they have already damned mankind because of their own rage, vengeance, and ambition they have for each other. Man, the pathetic creature suffering from the anger of gods, hopes to be away from their curse. Being left as impotent, man has been led to suffering and destruction in a universe ruled by the potent gods. Thus, man takes the lead as the victimized figure in the ancient stories.

Paradise Lost, like the ancient myths, centers its argument not only on God or Satan, but also on man. Milton is of the same opinion that man is the created one that is to conform to the order structured by the divine powers. He is, at the same time, a limited being, and tries to survive with the little knowledge he has gained or has been bestowed on, which makes him divided between the two polar powers: good and evil. When Adam and Eve eat the forbidden fruit, and acquire “knowledge,” “up they [rise] /As from unrest, and each the other viewing, /Soon [find] thir Eyes how op'nd, and thir minds/ How dark'nd/ . . . /silent, and in face /[Confound] long they [sit], as struck'n mute (*PL*, Book IX, 1051- 64); and upon their astonishment, they start to question their case with fear saying, “For though the Lord of all be infinite, /Is his wrauth also?” (*PL*, Book X, 794-5); and they also try to comfort themselves with the hope, saying “How much more, if we pray him, will his ear /Be open, and his heart to pitie incline, / . . . /Undoubtedly he will relent and turn /From his displeasure” (*PL*, Book X, 1060- 94). Since man is not able to comprehend the phenomenon of God, creation, and the power relations in the universe, he is uneasy about his lot.

Milton materializes the abstract concepts of God and Satan through the ancient mythical figures who are usually engaged in a paradoxical harmony. The position of man is again depicted as in between the two great powers (God and Satan), and Milton considers this state as tragic, saying, "I now must change /Those Notes to Tragic; foul distrust, and breach /Disloyal on the part of Man, revolt, /And disobedience (*PL*, Book IX, 5-8). He himself states that he is to change his tone on man from the pastoral to the tragic before talking about the fall which has given way to man's dualism.

Jung states that "the gods [are] factors, which come from *facere*, 'to make'" (Jung, 1977, p. 23) which means that man has been created out of his will, and is "the [object] of unseen factors" (p. 23). Milton, in his discourse, also depicts the image of man as the one trying to stand on the mysterious order created by those *factors*. He underlines the place of man as the object of unseen factors (or divine powers). He refers to the mystery of the unknown for man through the mouth of Raphael who says, "To ask, nor let thine own inventions hope / Things not reveal'd, which th' invisible King, /Onely Omniscient hath suppress in Night, /To none communicable in Earth or Heaven: /Anough is left besides to search and know" (*PL*, Book VII, 120-5). Raphael suggests that what man can do is to know what he needs to know, to comply with the rules and the order, not asking further. Hence, through Raphael, Milton shows that man's tragedy stems from his being limited, with the futile awareness that he will not to be able to comprehend the mystery of the factors.

Milton's discourse on man that shows him as a limited being suggests the myth of Prometheus. Prometheus's being close to mankind, his efforts to make him better than gods, and Zeus's having no such desire concerning man have caused the clash between the two. Apart from stealing fire from gods, Prometheus also tricks them. He sacrifices an ox, and plans for man to get the best and gods the worst part of the animal sacrificed. He hides the eatable parts, covering them with entrails. Next to those, he gathers all the bones, and covers them with shining fat. He offers them to Zeus, and leads him to a choice. As expected, Zeus chooses the bones covered with fat. Yet, he gets furious upon realizing that it was a trick, and it is not possible to step back because it was his own choice. Zeus is full of rage after such treatment and humiliation. He takes his revenge on *man* and then on Prometheus. He creates an evil for man, Pandora, and leads man's life to misery. Man is punished, even though the deed was between the Titans. He pays for their

rage, and this *divine wrath* is interpreted by Jung as the unfortunate state of man expressed through mythical stories. Jung says that, "Mankind is powerless against . . . the gods . . . [who] stand behind the wings of the world theatre" (Jung, 1977, p. 23). Thus, the symbolic point of the myths for man is that he is the victimized being in-between the supreme powers.

In a similar way, such an unfortunate situation for Adam and Eve can be assessed in *Paradise Lost*. The two are hated by Satan although man has no role in Satan's expulsion from Heaven. Yet, he becomes "the Enemy of mankind" (*PL*, Book IX, 494). In this sense, Milton follows the tradition of Greek and Roman mythologies which depict the situation of man as crushed between the two clashing powers. The stories tend to describe man as the powerless creature whom gods sport with. In the Miltonic world, however, man is sported by the two polar powers: God and Satan. He is pulled into the conflict generated by the polarized realms they have given way as "the war in heaven . . . the battle against Chaos . . . the Creation . . . the fall . . . All of human history is played out on this battlefield" (Rumrich, 1995, p. 1039). Having been placed between the opposing powers, man turns into a helpless and fallen creature. Thus, Milton repeats that man is fallen because "[Man's] crime makes guiltie all his Sons" (*PL*, Book III, 290). Hence, not only one generation, but all human generations have come to suffer from the fallen state. Yet, despite agreeing that man is tragic and fallen, Milton has a different treatment concerning man and divine powers. He seems to suggest a more humanist point of view for man rather than damning and blaming him. He is not a toy to be created and destroyed. He indicates that even if man is to pay for what he did, there will be the renewal of his existence, leading him to eternity. With references to the New Testament, Milton says that after the Last Judgment, "The world shall burn and from her ashes spring/ New Heaven and earth" (*PL*, Book III, 334- 5). While describing God, he uses a mild tone. Despite his depiction of Him as a Monarch having foreknowledge, Milton suggests that God, unlike Zeus, is not willing to destroy the entire human race in the end.

While observing Adam in Eden, God says, "I made him just and right, / Sufficient to have stood, though free to fall" (*PL*, Book III, 98-99). He states that man is capable of resisting the pervert that sabotages him with the frailty of the fall, but still he may fail in standing against all evil. This, in fact, is more than suggesting that he is equipped with the necessary traits to be strong or shrewd against evil.

Foreshadowing the fall with His words “though free to fall,” God does not seem to have the trust in His creature. Man is weak for he is limited in his consciousness. “If a man fails, then it is because he is ignorant; and if he is ignorant, he is bound to fail. Failure, therefore, is always a matter of mistake” (McKenzie, 1985, p. 137), and this evokes the question why God has created such a creature with little knowledge, and why this creature has been adorned with “undisciplined curiosity” (Bell, 1953, p. 864), alongside with his limits.

Although God describes man as a weak creature and free to fall, Milton’s Satan states that man has been created as godlike. While observing Adam and Eve for the first time, Satan describes them as having godlike pose among the other creations. He says,

Two of far nobler shape, erect and tall,
Godlike erect, with native honor clad
In naked majesty seemed lords of all
And worthy seemed; for in their looks divine
The image of their glorious Maker shone,
Truth, wisdom, sanctitude severe and pure” (*PL*, Book IV, 288-93).

The creature, from the viewpoint of Satan, has divine features, for he has been created from the essence of God. However, such a “celestial” creature has tragically been left in a place defined by God Himself as an “excellent” place where He is the sole authority. In this sense, Milton’s Eden is not a place of excellence. Contrary to the impression that the first man had once a perfectly self-paced place which is away from any labor force, Milton portrays a paradise of progress and growth as the Old Testament⁹ suggests. It does not represent eternity for it is a place created by “the Sovran Planter” (*PL*, Book IV, 691), for God is also described as the planter of the garden in Genesis in the Old Testament¹⁰. Using the cultivable Chaos to create the universe, the Creator has placed man in Paradise suitable for cultivation and progress. The Sovran Planter provides him with the seeds, leaving the power to him

⁹ See Genesis 2:9

¹⁰ See Genesis 2: 8

on how to cultivate them creatively and independently. In this place, “as Raphael sings, all things have their seeds within themselves” (McColley, 1978, p. 49). Hence, Adam and Eve are not only the first men to reside there, but also the first gardeners to have the responsibility of cultivating, nurturing, and embellishing all creation. They can nurture or neglect the garden.

Even though man has been created as *godlike* among God’s other creations, he needs a “complementary half to fulfill” (Bowers, 1969, p. 265) the lacuna he suffers from in a system of opposites. Although he has celestial features in a mortal body, he is desired not necessarily to seek for knowledge. God clarifies man’s mission, saying, “Let us make now Man in our image, Man /In our similitude, and let them rule /Over the Fish and Fowle of Sea and Aire,/Beast of the Field, and over all the Earth, /And every creeping thing that creeps the ground” (*PL*, Book VII, 519-523) As understood from God’s words, man is superior to the other beings on Earth. As a ruler of the creation and also as the ruled one by God, man has the curiosity concerning his existence and the Creator’s aims. In a growing place, he, too, desires a growth in his knowledge. However, only God has the knowledge of the inexplicable. Therefore, for man, “the fall [is] logically a necessary stage in [his] evolution” (Ulreich, 1971, p. 355) because through this evolution only can man acquire the knowledge. As Raphael tells Adam, “God made [him] perfect, not immutable” (*PL*, Book V, 524). Hence, man is changeable. In fact, the fall is the first stage for him starting the process of change, and “temptation [is] built into the system” (Ulreich, 1971, p. 356) to lead man to a choice: He is to be tempted to see whether he obeys God or not. Thus, it is necessary to create Eve, who has the tendency to be tempted and to tempt and “infect Eden with the symptoms of fallen Nature” (Bell, 1953, p. 864).

Milton describes Eve in different ways: through his epic voice, through Adam’s descriptions, and through the observations of Satan. The epic voice describes Eve

as a vail down to the slender waste
Her unadorned golden tresses wore
Disheveld, but in wanton ringlets wav'd
As the Vine curls her tendrils, which impli'd
Subjection, but requir'd with gentle sway,

And by her yielded, by him best receivd,
Yielded with coy submission, modest pride” (PL, Book IV, 304-10).

While focusing on Adam’s intellect, Milton diverts the attention from Eve’s intellect to the elemental trait of her physical attraction. Through Adam’s words, she is the “Bone of [his] Bone, Flesh of [his] Flesh” (PL, Book VIII, 495). Adam sees Eve as his other half. When Eve leaves Adam for the labor in Eden, Milton compares her with the Roman goddesses Pales, Pomona, and Ceres, the goddesses of agriculture: “To Pales, or Pomona, thus adornd, /Likeliest she seemd, Pomona when she fled /Vertumnus, or to Ceres in her Prime, /Yet Virgin of Proserpina from Jove” (PL, Book IX, 393-6). In the myth of Ceres, she is impregnated by Jove. Pomona is tricked by Vertumnus, the Roman god of seasons and growth, who is disguised as an old woman. These myths show that the fertile one in nature is raped and impregnated. Milton, too, depicts the deceived and raped woman figure through referring to the Roman goddesses. Similarly, Eve is tempted by Satan disguised as a serpent. In Book IX, Milton states that in his ambush, Satan as a serpent waits for Eve to tempt her. He describes the scene saying: “Such ambush, hid among sweet flowers and shades, /Waited with hellish rancor imminent /To intercept thy way, or send thee back /Despoiled of innocence, of faith, of bliss” (PL, Book IX, 407-10). Here Satan metaphorically rapes and impregnates Eve’s mind through a cogent questioning which makes her realize her position as a victim is much like the place of man in the universal order. By extension, Milton integrates the concept of the raped and impregnated one in nature. In fact, the metaphorical rape of Eve by Satan results in fertility: childbearing becomes a punishment for Eve.

Not only Eve’s case, but also Satan’s stance is revealed by Milton’s epic voice,

This Flourie Plat, the sweet recess of Eve
Thus earlie, thus alone; her Heav'nly forme
Angelic, but more soft, and Feminine,
Her graceful Innocence, her every Aire
Of gesture or lest action overawd
His Malice, and with rapine sweet bereav'd

His fierceness of the fierce intent it brought:
That space the Evil one abstracted stood
From his own evil, and for the time remaind
Stupidly good, of enmitie disarm'd,
Of guile, of hate, of envie, of revenge (PL, Book IX, 456- 66)

While observing her, Satan has a mild feeling that turns out to make him “stupidly good.” Suddenly he finds himself being pleased by this favorite creature of God. Her naiveté and beauty “disarm” him. However, he realizes his changing state of mind, which elevates his hatred for mankind more. He both likes and hates man. His hatred, mixed with admiration, seems to be another part of the universal plan. Without giving up, he chases after “his” plan for the ruin of the race of man. Yet, Satan cannot ruin man but lead him to develop his intellect and thinking, an upgrowth that will increase his status in the universal hierarchy.

The first “sinner” Eve is infected by the “glozing lyes” (PL, Book III, 93) of (Satan)

. . . whom no bounds
Prescrib'd, no barrs of Hell, nor all the chains
Heapt on him there, nor yet the main Abyss
Wide interrupt can hold; so bent he seems
On desparate reveng, that shall redound
Upon his own rebellious head (PL, Book III, 81-6)

Milton suggests that Satan is not limited with boundaries or chains. He is so determined that he is constantly to rebel against God, and it is inevitable that he is to do his best to ruin this new creature. Such a weak creature like Eve is defenseless against his rage. In the Old Testament¹¹, it is implied that she might have been charmed by this unstoppable evil and might have desired to pursue evil. She is,

¹¹ See Genesis 3:6

however, unable to perceive evil itself. Since she has no knowledge of sin at the time of listening to Satan's intrigues, she cannot understand the difference between right and wrong, which means that she is amoral, and "her error is intellectual, not moral" (Green, 1938, p. 559). The infection of Eve's mind leads her to accepting what her reason finds plausible.

Although Eve comes from Adam as she has been created from his rib, Milton indicates that she is not Adam's equal. Milton describes Adam and Eve saying, "Whence true authority in men; though both / Not equal, as thir sex not equal seemd; /For contemplation hee and valour formd, /For softness shee and sweet attractive Grace" (*PL*, Book IV, 295- 8). The implication that Adam is the able one to think degrades Eve into a lesser being. Thus, the Serpent's explanations sound logical and convincing to her. Satan (or the Serpent) leads her to a plausible questioning of God and his motives despite knowing what the universal rules are. He says, "Why then was this forbid? Why, but to awe; / Why, to keep ye low and ignorant, / His worshippers? He knows that in the day / Ye eat thereof, your eyes that seem so clear . . . / Knowing both good and evil, as they know/ That ye shall be as Gods . . ." (*PL*, Book IX, 703-10). Satan claims that God challenges his creatures to make them acquire the knowledge He already has. The dramatic irony of the situation is that what Satan says about God is true.

Satan's words, in fact, define an evil God, and through Satan, Milton depicts Him as no different from the mythical gods. Through the interaction between Eve and Satan, and through the language Satan uses while "deceiving" Eve, there emerges such a definition of God. Satan asks her a very "naïvé" question: "What can your knowledge hurt him, or this tree/ Impart against his will, if all be his? / Or is it envy? And can envy dwell/ In heavenly breasts?" (*PL*, Book IX, 725-8). The logic that "envy [cannot] dwell in heavenly breasts" and that Eve deserves to be Adam's equal appeal to his "victim," and persuades her to eat from the forbidden tree. Here, the description of God is that He is forgiving and never envying His creatures. However, when Eve and Adam eat from the Tree of Knowledge, and when they are expelled from Paradise, the contrasting definition of God emerges: that God is envious, and never lets His creatures act independently, that He is never in favor of equality, that He believes in a strong hierarchy.

From God's own words, however, there emerges another definition of God that He is not pre-emptive, not involved in the actions of His creatures for He says, "So without least impulse or shadow of fate, /Or aught by me immutably foreseen, /They trespass, authors to themselves in all /Both what they judge, and what they choose" (*PL*, Book III, 120-3). His creatures are thoroughly free to choose their own deeds; they are the "authors" of their own lives. From these depictions, it may be deduced that Milton displays how man has created two opposing archetypal images of God in his consciousness. With these two images of God, Milton combines mythology¹² and Christianity, softens the idea of the wrathful God of myths with the idea of the just and non pre-emptive God of Christianity.

Not taking Satan's words for being godlike into consideration, Eve, however, concentrates on elevating her level of intelligence in order to be equal with Adam. When she eats the forbidden fruit from the Tree of Knowledge, her initial motive is not to go against God's order. She just wants to be equal with Adam, for she says, ". . . to add what wants / In female sex, the more to draw his love, / And render me more equal" (*PL*, Book IX, 821- 22). She has a complaining tone for her inferiority. All she wants is to prove herself, and to be taken seriously by God and Adam. Yet, she demonstrates her dilemma saying, ". . . shall I to him make known/ As yet my change, and give him to partake / Full happiness with me, or rather not, / But keeps the odds of knowledge in my power / Without copartner?" (*PL*, Book IX, 817-21). She is not sure whether to mention what she has done to Adam, or keep it to herself instead. In fact, the point is that she is not the happy creature of God as she seems to be in Eden, for she is not trusted, and respected as a being that is thought as acting foolish and careless without protection and guidance. Her depiction as a woman and therefore a secondary creature suggests the Greek myths in which beautiful women are usually trapped and raped by Zeus.

Milton echoes the centuries of misogynist approach to the fall, yet he does not put the blame on Eve. Instead, he softens the idea of original sin by leading to

¹² In mythology, gods are usually portrayed as angry and wrathful. Hamilton suggests that "they were to be feared; they were very powerful and very dangerous when angry" (1998, p. 9).

the idea of *felix culpa*¹³ as the consequence of the fall. Eve can be the cause of the fall, but the fall has also been the cause of coming of the Savior (or Christ). Apart from her image as the first sinner tempted by Satan, and tempting Adam, Milton also depicts Eve as the part of Adam, the mother of man, and the daughter of God. Upon their departure from Eden, Eve says, "I carry hence; though all by mee is lost, / Such favour I unworthie am voutsaft,/ By mee the Promis'd Seed shall all restore" (*PL*, Book XII, 621-3). Although she is the cause of the loss, she is to carry the "Promis'd Seed" (or Christ) in her womb. Hence, Eve can be considered as the embodiment of life and death, as the "anima"¹⁴ representing both good and evil.

For Jung, "with the archetype of the anima we enter the realm of the gods. . . Everything the anima touches becomes numinous- unconditional, dangerous, taboo, magical. She is the serpent in the paradise of the harmless man with good resolutions and still better intentions" (1977, p. 28). The anima figure in Milton's work is Eve. Once the favoured creature of God, she turns into the "serpent." Clashing with Adam and God, she opens the way to the fall.

Conflict is, in fact, a vital phenomenon for consciousness and existence. As myths and holy texts suggest, the universal order has been based on clashes. Thus, it is not surprising that as a part of this creation, man is also within this realm. Without conflict, there is no life, no existence for all phenomena are defined through their opposites. Man, trying to attribute meaning to the "meaningless" universe, needs to find himself in the world of conflicts by the help of which he will be able to understand his purpose as the created one. The first clash of man between good and evil begins with Adam and Eve "who [have] been engaged in combat with [their] soul[s] and [their] daemonism[s]" (Jung, 1977, p. 29), and is followed by the conflict between the brothers Abel and Cane, giving rise to the other conflicts of man on earth.

¹³ *Felix culpa* is translated as "Fortunate Fall." It suggests that unfortunateness of man's fall is to lead to a happy state, not an eternal damnation.

¹⁴ According to Jung's analytical psychology, "every personification of the unconscious - the shadow, the anima, the animus, and the Self - has both a light and a dark aspect. . . The anima and animus have dual aspects: They can bring life-giving development and creativeness to the personality, or they can cause petrification and physical death". (Jung, 1968, p. 234)

In Book IX, Milton states that Adam and Eve have their first conflict: “Thus they in mutual accusation spent/ The fruitless hours, but neither self-condemning; / And of their vain contest appeared no end” (*PL*, Book IX, 1187-9). When awakened from their rushing desires, Adam and Eve come to the realization that they have sinned, and their mutual sin brings about their first confrontation. Milton indicates that this conflict is likely to have “no end.” When God the Son comes to judge Adam and Eve in Eden, they start to accuse each other. God (God the Son) says to Adam, “Was she thy God . . . / . . . or was she made thy guide, / Superior . . . / . . . which was *thy part* [emphasis mine]/ And person, hadst thou known thyself aright” (*PL*, Book X, 145-156). In fact, God asks these questions in order to lead Adam to thinking. He aspires His creature to find answers and solutions. He seems to be “disputing” that Adam is the one who is to be obeyed, not to obey. Yet, he sacrifices himself for Eve because of his love for her, and because of the need for conflict.

In Book VIII, upon Raphael’s story of the creation of the world, Adam talks about his own experience concerning his creation to Raphael. In his story, Adam talks to “Presence Divine.” (*PL*, Book VIII, 314). God (or Presence Divine) gives Adam the superiority for ruling through naming all creation. However, Adam feels a bit incomplete. Realizing that something is lacking in Paradise, Adam says, “. . . but in these /I found not what me thought I wanted still; /And to the Heav’nly vision thus presum’d” (*PL*, Book VIII, 354-6). He thinks that Paradise will not be perfect if there is no company for him. Not to sound ordering, Adam softens his tone, making his point clear to God: “Thou hast provided all things: but with mee /I see not who partakes. In solitude / What happiness, who can enjoy alone, /Or all enjoying, what contentment find?” (*PL*, Book VIII, 363-6). In all creation, Adam cannot see a creature of his own race to accompany his loneliness. God is not angry for this reasoning. “With a *smile* [emphasis mine] more bright’nd” (*PL*, Book VIII, 367-8) God answers. He smiles when Adam says, “What call’st thou solitude, is not the Earth /With various living creatures, and the Aire /Replenisht, and all these at thy command /To come and play before thee . . . with these / Find pastime, and beare rule; thy Realm is large” (*PL*, Book VIII, 369- 375). God indicates that there are sufficient creatures that exist in Paradise to amuse him, and man has an immense realm. Yet, Adam disputes that since he is godlike among the created beings, he cannot be sociable with his inferiors. He argues saying, “Hast thou not made me here thy substitute, /And these inferiour farr beneath me set? /Among unequals what

societie /Can sort, what harmonie or true delight?" (*PL*, Book VIII, 381-4). He is the ruler of the creatures in Paradise, and according to him, there is no harmony or delight in such companion with them.

Trying to further His creature's reasoning, God pretends to be skeptic with Adam's idea. He says, "What think'st thou then of mee, and this my State, /Seem I to thee sufficiently possess / Of happiness, or not? who am alone / From all Eternitie, for none I know /Second to mee or like, equal much less" (*PL*, Book VIII, 403-7). He states that He himself is also alone, having no such equal, without lacking contentment. Adam quickly says that God is perfect and does not need a company that He will have social communication; He is infinite, and He does not need to multiply. Yet, man needs to be socialized, multiplied, and have someone to communicate. These plausible words of Adam make God "not displeas'd" (*PL*, Book VIII, 398), for He intends to lead his creature to practice in reasoning. He says, "Thus far to try thee, Adam, I was pleas'd, /And finde thee knowing not of Beasts alone, /Which thou hast rightly nam'd, but of thy self, /Expressing well the spirit within thee free" (*PL*, Book VIII, 437-40). He underlines that He just tries Adam to lead him to expressing himself, reasoning about the creation. He encourages man in his reasoning because "He is training [man] in disputation" (Parish, 1959, p. 622). Thus, man can be aware of himself, his needs, and his world. "Like a human father, God delights in conceding victory to "his opponent" when the clever child advances irrefutable truths to support his case" (622). After all, He pretends to dispute with his creature, despite being the One to have the foreknowledge, "thus far to try" (*PL*, Book VIII, 440) him.

Milton states that God socializes with man, and makes him reason about creation including his own, and the universal order. However, His dispute with man is for the initial impetus that will prepare him for the upcoming events. By making man gain initial reasoning, God, in fact, prepares man for the fall. True, there is still mystery for man. However, this initial reasoning helps him comprehend what he is to confront. If Adam and Eve had not practised thinking, they would not have been able to understand what Satan said, and dispute with him. Therefore, the omniscient God for whom there is no concept of time leads his creatures to the fall itself. Acting as a tricky politician who just wants power, God, to found His order in the universe, uses man for his own motives, claiming also that man will be rewarded in the end.

As man in the ancient times imagined and described gods as having human characteristics, Milton's supreme powers in the work are like humans. They talk, feel, sleep, and even eat. In his socializing with man, Raphael explains the universal needs of God's creatures to Adam by comparing angels and man: ". . . both contain /Within them every lower faculty /Of sense, whereby they hear, see, smell, touch, taste,/Tasting concoct, digest, assimilate, /And corporeal to incorporeal turn" (*PL*, Book V, 409-13). He says, ". . . whatever was created, needs / To be sustained and fed" (414-5). Thus, according to Milton, while man requires food, so do the angels. As the beings of God, angels¹⁵ and man come from the "one first matter" (472), and they have no distinctions. The matter is just in "various forms, and various degrees" (473).

Milton's concrete portrayal of Heaven can also be seen when God declares that the Son has the same rank with Him in power. His description evokes a moral world in which there is changing time, food, and the man-like bodies of angels. He says, ". . . Evening now approached/ . . . Tables are set, and on a sudden piled/ With angels' food . . . /Fruit of delicious vines. . . / They eat, they drink. . . / . . . their camp extend/ By living streams among the trees of life/ Pavilions numberless, and sudden reared,/Celestial tabernacles, where they slept" (*PL*, Book V, 627- 54). This worldly picture of Heaven fits Milton's monistic idea. Since all creation stems from one first matter in various degrees according to his monism, God's creatures are alike in their needs.

In God's words, man is depicted as weak and has the potential to fall, whereas Satan describes man as godlike for Satan sees that man has the essence of God. These two depictions provide a mixed image of man: he is godlike but not a god. From man's viewpoint, as understood by Adam's words, man is incomplete as he is in the middle of the unknown phenomena to which he is hardly able to attribute meaning. With the knowledge of good and evil, he only knows that he has a dualistic nature that leads him to choose either good or evil. Hence, Milton argues that man is a "fallen" creature sported by the two supreme powers; however, his victimized state and his duality challenging himself is essential for him to have "a higher condition than humanity could otherwise have obtained" (Ulreich, 1971, p.360). He does not decry the fall; instead he implies that man's fall has provided the change that cannot

¹⁵ It is mentioned in the previous chapter that angels have ether in their creation. Milton thinks that they are not pure spirits, they have another form of matter: "ether."

be obtained otherwise, that man has a changeable nature which needs to comply with the paradoxical order. Thus, he needs the dualism that this change brings out. Moreover, Milton does conclude the story indicating that this state of man is not unfortunate. As God tells God the Son, “[man shall] live in [him] transplanted, and from [him]/ Receive new life . . . / . . . [and] [his] humiliation shall exalt/ With [him] [his] manhood also to this throne; / Here shalt [he] sit incarnate, here shalt reign/ Both God and man, Son both of God and man,/Anointed universal King”(PL, Book III, 293-317), man’s fall will lead to the incarnation of God the Son, and this incarnation will unite man with God.

Finally, Milton depicts a three-dimensional picture of God, Satan and man, revealing that the interaction among them is essential for the formation of the cosmic logos and that man has the potential to become either a celestial being or a satanic existence. Although the general viewpoint sees *Paradise Lost* as Milton’s effort to justify God and his logos, the alternative viewpoints highlighted in the work create an overtone still arguable about the nature of being.

As a poet of the Enlightenment, Milton tries to rationalize the unknown phenomena and subverts the archetypal understanding of God. Rather than giving definite answers to the questions concerning our existence, Milton, through his method of catechism, makes his own contribution to the Enlightenment philosophy.

CHAPTER V

CONCLUSION

While composing his epic work, Milton makes use not only of the holy texts, but also of the scientific doctrines of his age. What is thought-provoking about the work is that Milton does not only extract some certain parts from the Holy Bible, but also refers to past cultures like an anthropologist: he merges the Biblical stories with the myths of ancient times, and questions creation and human existence through the scientific mottos of Enlightenment.

From Milton's viewpoint, cosmos has not been created *ex nihilo*. Instead, all God's creation belongs to a single substance. Since the poet is a monist (this can be seen in his discourse on creation), he indicates that everything in the universe originates from and is constituted of the one first matter: God. This means that from archangels to man, the creation has the same core. He even likens angels to man in terms of the need for nutrition. His monistic logic leads him to the idea that there is a bond between God and His creatures and that every creature has a divine part from Him. Yet, according to Milton, this mutuality does not mean that all God's beings have the pure *godlike* divinity and the ability to create. Thus, Milton indicates that creation is *ex deo* rather than *ex nihilo* and that universe and God are mutually interdependent.

In *Paradise Lost*, Milton sees God as an authority, a ruler, and a master. Since He has the power to create, He is the supreme force to rule over the universe with the synergy of the opposites. As the *building* power, He uses the raw material of Chaos to found the system based on opposites, on good and evil. From the beings in God's kingdom (or Heaven) is derived the concept of the good, and

outside his kingdom everything is evil. Hence, all creation acquires meaning through the clash between the two. Therefore, the emergence of the Adversary (Satan) to God's dominion and order is not surprising. Since God is the utmost power out of whose foreknowledge there cannot be anything, He lets Satan rebel against Himself. In fact, Satan indirectly serves to continue the system founded on conflicts. Contrary to the general thought that Satan is the saboteur, Milton suggests that God needs his opposition.

Milton defines evil through the archetypes as settled in the collective unconscious of man. He illustrates this by giving examples from the past religious practices of man: Satan and the related figures were put on the pedestal, and worshipped by man as gods. Temples were built for these fake gods in varying cultures in the ancient times which were, for Milton, the satanic times for man. Thus, he indicates that Satan has existed throughout human history as a strong figure. Yet, after the idolatry period, with the introduction of Christianity to man's life, he got closer to God and His order owing to the comprehension of the satanic perversity.

Milton, however, portrays a different image of Satan with his sympathetic descriptions of him in *Paradise Lost*. He defines Satan as both a tragic and a non tragic hero. True, Satan has the traits of the tragic hero, but at the same time he is not tragic for he does not have a purified soul, and Milton leads to the thought that Satan, in fact, is a self-deceptive victim who believes that he can ruin God's order with his rebellion. Despite his determination about the destruction of the system, he does nothing but helps the continuation of God's framework by tempting man.

For man, Milton uses a tragic tone, and the story suggests that man is a victim with his weaknesses. According to Milton, man is initially a defective (or fallen) creature despite the celestial nature he has acquired from God. Created with little knowledge about the universe and its order, he needs more experience. Milton underlines that his limited state does not come to an end with his eating of the fruit from the Tree of Knowledge. Having already acquired the knowledge of good and evil, he is still not able to come up with an answer to the motives of God, and to his function and place in the universe. Since God knows that man is to seek more knowledge and meaning related to his existence, He wants him to realize his weakness and deficiency, and the intellectual lacunae he suffers from.

God's testing man is ironic because He already knows that man is to commit sin. Yet, he forbids the Tree of Knowledge, which is hardly possible to resist, and in Heaven man is an unarmed creature with the tendency to misdeeds due to the lacunae he tries to fill. Thus, Milton indicates that man thoroughly acts the way that complies with the universal order. He "suffers" from conflicts, and his first need for conflict arises when he desires a company, an equal of his being rather than the other creations. Having his partner named woman, Adam forms his own superiority on her (he is also superior to the animals and plants before the creation of woman). Upon the woman's desire to be his equal, she is tempted by Satan, and tempts her superior which brings the fall for man, bringing in the process many other conflicts. Milton reinterprets the Biblical stories about the fall, and the resultant conflicts in the history of man.

Milton leads us to thought that it is because of the undisciplined curiosity that man came to suffer from conflicts. As a creature of God, man also wants conflict to be able to comprehend his own creation and purpose. However, Milton does not blame man for the polarization in his nature. Instead, he shows that man can be fallen but contradictions are necessary for him to improve his intellect and wisdom, and by this way man will be closer to God and His divinity. However, about man's intellect, what Milton means is that rather than theorizing much on the universe and the planetary systems, man should be after improving himself in accordance with God's plans concerning him. With conflicts and sufferings, and with his fallen state, man should accomplish the mission to unite with God in Heaven.

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