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THE THEME OF FREEDOM AND INDEPENDENCE IN PARADISE
LOST

GRADUATE PROJECT

by

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**THE THEME OF FREEDOM AND INDEPENDENCE
IN PARADISE LOST**

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THE THEME OF FREEDOM AND INDEPENDENCE IN PARADISE LOST

1 Abstract

In the *Paradise Lost*, John Milton tried to explain how evil is seductive. It is one of the reasons why he portrayed Satan with ultra human dimensions in Book I and II. And what makes Satan so heroic is not the particular situation he is in or any facts about him: his magnificence comes from the inspired verse which Milton puts into his speeches. No one reading these speeches can miss their power and eloquence. It is no accident that when Winston Churchill was looking for something to rally the British people after the military disaster of Dunkirk, he used these lines on the radio. There is nothing in English literature to match the heroic determination, power, courage, and energy manifested here and throughout Satan's early speeches. And his followers are appropriately energized. At very end *Paradise Lost* was more than a work of art. Indeed, it was a moral and political treatise, a poetic explanation for the course that English history and Human kind had taken.

Key words: John Milton, Independence, Freedom, Evil

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To my family, friends and girlfriend

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Chapter 1

Introduction

One of the greatest poets of the English language, best-known for his epic poem PARADISE LOST. Milton's powerful, rhetoric prose and the eloquence of his poetry had an immense influence especially on the 18th-century verse. Besides poems, Milton published pamphlets defending civil and religious rights.

John Milton was born on december 9, 1608, in London. His mother, Sarah Jeffrey, a very religious person, was the daughter of a merchant sailor. Milton's father, also named John, had risen to prosperity as a law writer - he also composed music. The family was wealthy enough to afford a second house in the country. Milton's first teachers were his father, from whom he inherited love for art and music, and the writer Thomas Young, a graduate of St Andrews University.

His father had left Roman Catholicism and Milton was raised Protestant, with a heavy tendency toward Puritanism. As a student, he wanted to go into the ministry, but was disillusioned with the scholastic elements of the clergy at Cambridge. Cambridge, however, afforded him time to write poetry. After Milton's graduation, he did not consider the ministry. Instead, he began a six-year stay at his father's recently purchased country estate of Horton with the stated intention of becoming a poet. Milton made his move to Horton, a village of about 300 people, in 1632, saying that God had called him to be a poet. One of his first great works, *Comus, a Masque*, was written around this time. In 1637, Milton's mother died,

possibly of the plague. That same year, one of his Cambridge friends, Edward King, a young minister, was drowned in a boating accident. Classmates at Cambridge decided to create a memorial volume of poetry for their dead friend. Milton's poem, untitled in the volume but later called *Lycidas*, was the final poem, possibly because the editors recognized it as the artistic climax of the volume. Whatever the reasoning, the poem, signed simply J. M., has become one of the most recognized elegiac poems in English. Milton toured the European continent in 1638-1639 and met many of the great Renaissance minds, including Galileo and Grotius. The beginning of the Puritan Revolution found Milton back in England, fighting for a more humanist and reformed church. For more than twenty years, Milton set aside poetry to write political and religious pamphlets for the cause of Puritanism. At this time, Milton began writing prose pamphlets on current church controversies. The political climate was charged as Charles I invaded Scotland, and the Long Parliament was convened. Milton wrote pamphlets entitled *Of Reformation*, *Of Prelatical Episcopacy*, and *Animadversions* in 1641, and *The Reason for Church Government* in 1642. For the young poet, the Puritan aspect of his work, at least in the public eye, began to take precedence over his poetry. Milton more and more sided with the idea that the church needed "purification" and that that sort of reform could not come from a church so closely connected to the king. In 1642, the Civil War began, and its effects touched Milton directly. That same year, he married Mary Powell, daughter of a Royalist family from Oxford. A month after the marriage, Mary returned to Oxford to live with her family. The precise reasons for her leaving Milton are not known. Personal problems, political differences, or simple safety (Oxford was the headquarters for the Royalist army) may have motivated her. Milton's brother, Christopher, also announced as a Royalist at about this same time. Whatever the reason for Mary Powell's desertion of Milton, he published the pamphlet *On the Doctrine and Discipline of Divorce* in 1643, followed by *On Education* and *Areopagitica* in 1644. Each of these works centered on the need for individual liberty. The ideas that Milton expressed in these writings are commonplace values today, but in the 1640s, they were so radical that Milton acquired the nickname, "Milton the divorcer." Around 1645, Mary Powell returned to Milton. Once again, the reasons for her return are unclear. Charles I had lost the Battle of Naseby and any hope for military victory.

The Powell family, avowed Royalists, were now in danger. They were ejected from their home in Oxford as Charles' power waned. Within a year of Mary's return to Milton, her entire family had moved in with the couple. With the return of Mary and the arrival of her family, Milton was suddenly the head of a large household. His first collection of poetry, entitled *Poems*, was published in 1646. The volume included *Lycidas*, *Comus*, and "On the Morning of Christ's Nativity." In July, seven months after *Poems* was published, Milton's first daughter, Anne, was born. The marriage that had begun inauspiciously now seemed, if not perfect, at least sound. Shortly after the reunion of Milton with his wife and the birth of his first child, both his father-in-law, Richard Powell, and his own father died. Milton was left with a moderate estate. He complained at this point that he was surrounded by "uncongenial people," a problem that was resolved a few months later when all the Powell relatives moved back to Oxford. Milton and his wife and daughter then moved into a smaller house in High Holborn. For the first time, the couple had a reasonably normal life and family. In 1648, a second daughter, Mary, was born.

The year 1649 marked a decisive change in Milton's life. Charles I was executed, with Milton probably in attendance. The murder of a king was shocking to the people of a country that had always lived under a monarchy and for whom the king had an aura of divinity. Milton attempted to justify the situation with his *Tenure of Kings and Magistrates*. This pamphlet, along with Milton's other work for the Puritans, resulted in his being offered the position of Secretary for the Foreign Tongues. For a time, he served as Secretary for Foreign Tongues under Cromwell. Milton now assumed full-time political office, corresponding with heads of states or their secretaries in Latin, the lingua franca of the day. Among other duties, he also responded to political attacks on the new Cromwellian government, particularly those attacking the philosophy and morality behind the violent overthrow of the monarchy. Milton was a "passionate fighter" (Šentija, 1979) for freedom of press and mixed product of his time. On the one hand, as a humanist, he fought for religious tolerance and believed that there was something inherently valuable in man. As a Puritan, however, he believed that the Bible was

the answer and the guide to all, even if it went against democracy itself. Where the Bible didn't afford an answer, Milton would turn to reason.



John Milton (1608-1674)

Milton himself was married three times, all of which were rather unhappy affairs. He defended divorce in "The Doctrine and Discipline of Divorce" in 1643. With this and other treatises, Milton often came in conflict with the Puritanism he advocated. At the end of the war, Milton was imprisoned for a short time for his views. In 1660, he emerged blind and disillusioned with the England he saw around him. Nevertheless, he was yet to write his greatest work. *Paradise Lost* was published in 1667, followed by *Paradise Regained* in 1671. Milton's ability to combine his poetry with his polemics in these and other works, was the key to his genius. The classical influences in his work can be clearly delineated: Homer, Ovid, but especially Virgil. Shakespeare was the leading playwright of his day, and there are some references to his works in Milton's own poetry. The style and structure of the Spenser's "The Faerie Queen," was another influence on *Paradise lost*.. Milton died from "gout" in 1674 and was buried in the Church of St. Giles in London.

2 Chapter 2
3 Epic

2.1 What is an epic?

An epic in its most specific sense is a genre of classical poetry originating in Greece. The conventions of this genre are several:

- (a) It is a long narrative about a serious or worthy traditional subject.
- (b) Its diction is elevated in style. It employs a formal, dignified, objective tone and many figures of speech.
- (c) The narrative focused on the exploits of a hero or demigod who represents the cultural values of a race, nation, or religious group.
- (d) The hero's success or failure will determine the fate of that people or nation.
- (e) The action takes place in a vast setting, and covers a wide geographic area. The setting is frequently some time in the remote past.
- (f) The action contains superhuman feats of strength or military prowess.
- (g) Gods or supernatural beings frequently take part in the action to affect the outcome.
- (h) The poem begins with the invocation of a muse to inspire the poet, a prayer to an appropriate supernatural being. The speaker asks that this being provide him the suitable emotion, creativity, or words to finish the poem.
- (i) The narrative starts *in medias res*, in the middle of the action. Subsequently, the earlier events leading up to the start of the poem will be recounted in the characters' narratives or in flashbacks.
- (j) The epic contains long catalogs of heroes or important characters, focusing on highborn kings and great warriors rather than peasants and commoners.
- (k) The epic employs extended similes (called epic similes) at appropriate spots of the story, and a traditional scene of extended description in which the hero arms himself.

A long narrative Poem in elevated Style, presenting characters of high position in a series of adventures which form an organic whole through their relation to a central figure of heroic proportions and through their development of Episode important to the history of a nation or

race. According to one theory, the first epics took shape from the scattered work of various unknown poets, and through accretion these early Episodes were gradually molded into a unified whole and an ordered sequence. Though held vigorously by some, this theory has generally given place to one which holds that the materials of the epic may have accumulated in this fashion but that the epic poem itself is the product of a single genius who gives it structure and expression. Epics without certain authorship are called Folk epics, whether the scholar believes in a folk or a single authorship theory of origins, however.

Epics, both Folk and Art epics, share a group of common characteristics:

- the hero is a figure of imposing stature, of national or international importance, and of great historical or legendary significance;
- the setting is vast in scope, covering great nations, the world, or the universe;
- the action consists of deeds of great valor or requiring superhuman courage;

supernatural forces—gods, angels, and demons--interest themselves in the action and intervene from time to time;

- a style of sustained elevation and grand simplicity is used; and

the epic poet recounts the deeds of his heroes with objectivity.

Some of the most well known, and most important, works of literature in the world are examples of epic poetry. These heroic adventure tales have often had surprising durability over time, such as Homer's story of love and heroism, *The Illiad*, which continues its life in the modern film *Troy*. Also Milton's *Paradise Lost* is called an epic of Christian culture.

Epic poems are more than simply a lengthy story told in poetic form, and their ability to remain accessible, relevant, and remembered over time owes a significant debt to their roots in an oral tradition and to their cyclical pattern of events.

The term applies most directly to classical Greek texts like the Iliad and the Odyssey but it is clear that Roman authors like Virgil intentionally imitate the genre in works like the Aeneid. However, some critics have applied the term more loosely. The Anglo-Saxon poem Beowulf has also been called an epic of Anglo-Saxon culture, Milton's Paradise Lost is called an epic of Christian culture, El Cid is an epic of Spanish culture, Longfellow's Hiawatha is an epic of American culture, and Shakespeare's various History Plays have been collectively called an epic of Renaissance Britain. Contrast with the mock epics of Alexander Pope and later Enlightenment writers to see its influence in humorous form.



2.2 The paradise lost as an epic and Homer's and Virgil influence on Milton:

Professor Khan wrote in his book *From Renaissance To Classicism* "an epic is a long narrative, adventutous poem. With its embellished, hyperbolic, bombastic language it deals with the conflict between good and evil. The subject of en epic is normally ancient and nacional, having its roots in history and legend. Milton's subject is also ancient, more ancient

than any other epic- poet. Homer and Virgil and other epic –poets have taken their subjects from the history and legend of their country.

Milton, on the contrary, has taken his subject from scriptures. His theme belongs to a time before the nations were born. He deals with the history of man kind itself. He deals with creation of the universe and fall of Man, a subject of interest not to any one nation, but to all man kind. Its action moves from heaven to hell and from hell to heaven through chaos in which lies the newly created world of man. It concerns itself with the fortunes, not of a city or an empire, but of the whole human race and with that particular event in the history of the race which has moulded all its destinies. This epic is the history of Heaven and Earth and Hell". (Khan, 2006)

Paradise Lost is written in blank verse. A long poem constructed throughout in iambic pentametre (each line consisting of five feet and ten syllables, the accent being on the second syllable), would be infinitely wearisome; and hence Milton introduced endless variation, such as trochees and spondees, in metre.

Following the invocation and prologue, Milton continues in the epic style by beginning in medias res, in the middle of things. Satan is first seen lying in the pit of Hell. That a great religious epic focuses on Satan, presents him first, and in many ways makes him the hero of the poem is certainly surprising and something of a risk on Milton's part. Milton does not want his audience to empathize with Satan, yet Satan is an attractive character, struggling against great odds. Of course, Milton's original audience more than his modern one would have been cognizant of the ironies involved in Satan's struggles and his comments concerning power. The power that Satan asserts and thinks he has is illusory. His power to act derives only from God, and his struggle against God has already been lost. To the modern audience, Satan may seem heroic as he struggles to make a Heaven of Hell, but the original audience knew, and Milton's lines confirm, that Satan's war with God had been lost absolutely before

the poem begins. God grants Satan and the other devils the power to act for God's purposes, not theirs.

"The catalogue of demons that follows Satan's escape from the burning lake follows an epic pattern of listing heroes—although here the list is of villains. This particular catalogue seems almost an intentional parody of Homer's catalogue of Greek ships and heroes in Book II of the *Iliad*" (Lewis, 1961). The catalogue is a means for Milton to list many of the fallen angels as well as a way to account for many of the gods in pagan religions—they were originally among the angels who rebelled from God. Consequently, among these fallen angels are names such as Isis, Osiris, Baal, and others that the reader associates not with Christianity but with some ancient, pagan belief. Of the devils listed, the two most important are Beelzebub and Belial. The council of demons that begins Book II recalls the many assemblies of heroes in both the *Iliad* and the *Aeneid*. Further the debates also seem based on the many meetings that Milton attended in his various official capacities. In his speech, each devil reveals both the characteristics of his personality and the type of evil he represents. For example, Moloch, the first to speak, is the unthinking man of action. Like Diomedes in the *Iliad*, he is not adept in speech, but he does know how to fight. He is for continued war and unconcerned about the consequences. But, moreover, the attitude toward violence exhibited by Moloch reveals a particular type of evil. In the *Inferno*, Dante had divided evils into three broad categories: sins of appetite, sins of will, and sins of reason. In the Renaissance, these categories still dominated much thought concerning the nature of evil. In Moloch, the reader sees a straightforward example of the evil that comes from the will. Unthinking violence is the result of lack of control of the will. And for Moloch, the "furious king" (VI, 357), violence defines his character. In Book VI, Milton presents his description of epic warfare. He follows many of the conventions of the great classic epics, such as the *Iliad* and the *Aeneid*, by giving graphic descriptions of battles and wounds, highlighting the boasting give and take in individual battles, and developing massive scenes of chaotic violence. However, Milton goes beyond his classical models and, in a sense, mocks the nature of the warfare he describes. The reasons that lie behind this sense of mockery in Book VI have been frequently discussed and disputed

by critics and commentators. The general sense of those who see a kind of mocking humor in the battle scenes is that Milton was dealing with two difficulties. First, the combat in Heaven is between combatants who cannot be killed, and second, there is no doubt as to the outcome of the battle.

In relating his warfare metaphor, Raphael, either wittingly or unwittingly, creates the feel of a mock-epic rather than true dramatic epic. The individual encounters have a cartoonish aspect about them. Abdiel, whose heroism in standing up to Satan receives deserved praise from God, first confronts Satan and knocks him backwards. Next, Michael splits him down the middle. In the Iliad, such a wound would be the end of the warrior. But, in Paradise Lost, Satan cannot be killed so the wound, like wounds in cartoons, heals.

In the prologue to Book IX, Milton says that his work must now take a tragic tone and that this Christian epic, though different, is nonetheless more heroic than earlier epics like the Iliad and the Aeneid. Again, he calls on Urania as the muse of Christian inspiration to help him complete his work and show the true heroism that lies in the Christian idea of sacrifice. Then Milton returns to his story. Yet for all of these connections to tragedy, Paradise Lost is not a tragedy; it is a Christian epic with a tragic core. Adam is a noble hero, but as Milton notes in this prologue, he is not a hero like Achilles, Aeneas, or Odysseus. Satan continues his intention to struggle against God, saying, "Better to reign in Hell than serve in Heaven" (263). Homer's Odysseus says that when he interviewed Achilles in the underworld, Achilles expressed an attitude opposite to Satan's: "I would rather be a paid servant in a poor man's house and be above ground than king of kings among the dead" (Odyssey, 11.363-65).

"Paradise lost is a classical epic, having all the common features of the Homer and Virgil. It is a long narrative poem in XII books, with grandeur and majesty of the classical epic, its unity of theme and treatment of every episode lead to the central theme-"the fall of man" and "the lose of paradise". Along with wars and heroic exploits there is supernatural-God and his angels, and Satan and his followers. There are only two human characters, Adam and Eve.

In fact, unlike a classical epic which deals with a subject of national importance, with the war-like exploits of some hero of national stature, the theme of Milton's epic is vaster and of a more universal human interest. It concerns itself with the fortunes, not of a city or an empire, but of the whole human race, and with that particular event in the history of the race which has modulated all its destinies. Around this event, the plucking of an apple, are rage, according to the strictest rules of the ancient epic, the histories of Heaven and Earth and Hell.

The scene of action is Universal Space. The time represented is eternity. The characters are God and all his creatures. And all these are exhibited in the clearest and most inevitable relation with the man and his destiny."

Besides the allusions to classical literature and mythology, to Biblical tradition, and to the contemporary literatures of Europe, Milton has introduced his humanist version of the fall of man in his greatest work.

Every critic admits that *Paradise Lost* is the biggest epic of English poetry and falls into the category of the biggest poet achievements in the world. In the end, Milton chose not to copy Homer and Virgil, but to create a Christian epic. His creation is still a work of great magnitude in an elevated style. Milton chose not to write in hexameters or in rhyme because of the natural limitations of English. Instead he wrote in unrhymed iambic pentameter, or blank verse, the most natural of poetic techniques in English. He also chose a new kind of heroism to magnify and ultimately created a new sort of epic—a Christian epic that focuses not on the military actions that create a nation but on the moral actions that create a world.

4 Chapter 3

5 The Theme of Freedom and Independence in Paradise Lost

3.1 The Significance of English Puritanism

Puritanism seems to have arisen out of discontent with the [Elizabethan Religious Settlement](#), which was felt by the more radical Protestants to be giving in to "Popery" (i.e., the [Roman Catholic Church](#)). While Protestant movements in Europe were driven by issues of theology and had broken radically with Catholic models of church organization, the [English Reformation](#) had brought the Church under control of the monarchy while leaving many of its religious practices intact. In the eyes of the Puritans, doctrine had been made unacceptably subservient to politics. Persecuted under [Mary I of England](#) ("Bloody Mary"), Protestants like [Thomas Cartwright](#), [Walter Travers](#), and [Andrew Melville](#) had gone into exile as Puritans in Europe, where they came into close contact with the magisterial reformers in [Calvinist Geneva](#) and [Lutheran Germany](#). These contacts shaped their position towards Elizabeth's religious [via media](#) (middle way).

Although all influenced by Calvinism, Puritans were not united on every issue. This reflects the origins of the movement, which developed through several phases. They shared a belief that all existing churches had become corrupted by practice, by contact with pagan civilizations (particularly that of [Rome](#)), and by the impositions of kings and popes. They all argued for a restructuring and "purifying" of church practice through [biblical](#) supremacy and shared, to one degree or another, a belief in the [priesthood of all believers](#). However, they differed from one another on issues of church polity (organization of church power).

By the 1570s, Puritans were arguing for a [Presbyterian](#) model or a [Congregationalist](#) model, but all were outspoken in their criticism of the structure and liturgy that the monarchy required. Attempts by the [bishops](#) of the Church of England to enforce uniformity of usage in the *Book of Common Prayer* turned the [episcopal hierarchy](#) into a specific target of their

grievances. [Tracts](#) such as the [Martin Marprelate](#) series lampooned the government and the church hierarchs.

"These radicals were looked down on by the dominant faction in the [Church of England](#) and were given the name "Puritan", in mockery of the radicals' apparent obsession with "purifying the Church" (Morton, 1955)

Contemporarily with the English Reformation, the [Church of Scotland](#) had been reformed on a Calvinist [Presbyterian](#) model which many Puritans hoped to extend to England. When James VI of Scotland became [James I of England](#), he appointed several known Puritans to powerful positions within the Church of England and checked the rise in power of William Laud. Nevertheless, he was not a Puritan and regarded them with great suspicion, viewing the Puritan movement as potentially dangerous to the royal control of the Church. He authorized the [King James Bible](#) in part to reinforce Anglican orthodoxy against the [Geneva Bible](#). Popular among Puritans, the Geneva Bible had anti-royalist translations and interpolated revolutionary notes. Luther had called for vernacular Bible translations and church services; for the Puritans, who believed in biblical supremacy, having an English-language Bible was of paramount importance.

Each new round of political disappointments during this period faced each individual Puritan and the Puritan congregations with a new crisis. The question was whether they should continue in outward conformity with a distasteful religious regime, or should they take the separatist and illegal step of withdrawal from the state church? Each fresh controversy led to a new round of [schisms](#), and, as such, the groundwork was set for the eventual heirs of Puritanism, from the "low-church" Protestant and [Evangelical](#) wing of the Church of England, to the various [dissenting](#) sects.

1625 to 1660

During the reign of [Charles I](#), a committed High Churchman, relations soured and it is generally held among historians that religious tensions created by the dominance of the

Laudian faction during the [Personal Rule](#) were a major factor in the outbreak of the [English Civil War](#). Puritans certainly agitated against the king, and reform of the religion was a rallying cry for the Parliamentary forces. However, Puritanism by this point had become not merely a religion, but a cultural entity.

"By this time, Puritans were more often referred to as [Dissenters](#). Since [English Dissenters](#) were barred from any profession that required official religious conformity, Puritans became instrumental in a number of new industries. They dominated the export/import business and were eager to colonize the New World. With the flourishing of the trans-Atlantic trade with America, Puritans in England were growing quite wealthy. Similarly, the artisan classes had become increasingly Puritan. Therefore, the economic issues of the [English Civil War](#) (tax levies, liberalization of royal charters), the political issues of the English Civil War (purchasing of peerages, increasing discontent between the [House of Lords](#) and the people, rebellion over the attempt to introduce a [Divine right of kings](#) to Charles I), and the religious tensions were all bound together into a general dispute that pitted Church of England [Cavaliers](#) against Puritan [Roundheads](#)" (Morton, 1955).

Puritan factions played a key role in the [Parliamentarian](#) victory and became a majority in [Parliament](#), while Puritan military leader [Oliver Cromwell](#) became head of the [English Commonwealth](#). In the Commonwealth period, the Church of England was removed from royal control and reorganized to grant greater authority to local congregations, most of which developed in a Puritan and semi-Calvinist direction. There was never an official Puritan denomination; the Commonwealth government tolerated a somewhat broader debate on doctrinal issues than had previously been possible, and considerable theological and political conflict between Puritan factions continued throughout this period. The label "Puritan" fell out of use when their movement became the status quo; it was replaced by the broader term [Nonconformist](#), which was used after the [English Restoration](#) to refer to all Protestant denominations outside of the official Church. The pejorative name "Dissenter"³ (for non-Conforming Protestants, as opposed to Catholics) was also used.

Many Puritans immigrated to North America in the 1620-1640s because they believed that the Church of England was beyond reform. However, most Puritans in both England and New England were non-separatists. They continued to profess their allegiance to the Church of England despite their dissent from Church leadership and practices.

Emigration resumed under the rule of Cromwell, but not in large numbers as there was no longer any need to "escape persecution" in England. In fact, many Puritans returned to England during the war.

From 1660 to present day

The influence of the Puritan movement persisted in England in various forms. All official discrimination against Puritans in England ended in the 1640s when Puritan forces under Oliver Cromwell overthrew the monarchy in the English Civil War. With the [Restoration](#) of the monarchy in the 1660s the Church of England attempted to re-assert its authority as the official English church. However, respect for the Puritan Church's separatism and freedom of conscience won by them and other English Dissenters under Cromwell, continued despite the Restoration and the 1662 Act of Uniformity.

The central tenet of Puritanism was God's supreme authority over human affairs, particularly in the church, and especially as expressed in the Bible. This view led them to seek both individual and corporate conformance to the teaching of the Bible, and it led them to pursue both moral purity down to the smallest detail as well as ecclesiastical purity to the highest level.

On the individual level, the Puritans emphasized that each person should be continually reformed by the grace of God to fight against indwelling [sin](#) and do what is right before God. A humble and obedient life would arise for every Christian.

Like the early church fathers, they eliminated the use of [musical instruments](#) in their worship services, for various theological and practical reasons. Outside of church, however, Puritans were quite fond of music and encouraged it in certain ways.

Another important distinction was the Puritan approach to church-state relations. They opposed the Anglican idea of the supremacy of the monarch in the church ([Erastianism](#)), and, following [Calvin](#), they argued that the only head of the Church in heaven or earth is Christ (not the [Pope](#) or [Archbishop of Canterbury](#)). However, they believed that secular governors are accountable to God (not through the church, but alongside it) to protect and reward virtue, including "true religion", and to punish wrongdoers — a policy that is best described as non-interference rather than [separation of church and state](#). The separating Congregationalists, a segment of the Puritan movement more radical than the Anglican Puritans, believed the [Divine Right of Kings](#) was [heresy](#), a belief that became more pronounced during the reign of [Charles I of England](#).

Other notable beliefs include:

- An emphasis on private study of the [Bible](#)
- A desire to see education and enlightenment for the masses (especially so they could read the Bible for themselves)
- The [priesthood of all believers](#)
- Perception of the Pope as an [Antichrist](#)
- Simplicity in worship, the exclusion of vestments, images, candles, etc.
- Did not celebrate traditional holidays that they believed to be in violation of the [regulative principle of worship](#).
- Believed the [Sabbath](#) was still obligatory for Christians.

- Some approved of the [church hierarchy](#), but others sought to reform the episcopal churches on the [presbyterian model](#). Some separatist Puritans were presbyterian, but most were [congregationalists](#).

In addition to promoting lay education, it was important to the Puritans to have knowledgeable, educated pastors, who could read the Bible in its original [Greek](#), [Hebrew](#), and [Aramaic](#), as well as ancient and modern church tradition and scholarly works, which were most commonly written in [Latin](#), and so most of their divines undertook rigorous studies at the [University of Oxford](#) or the [University of Cambridge](#) before seeking [ordination](#). Diversions for the educated included discussing the Bible and its practical applications as well as reading the classics such as [Cicero](#), [Virgil](#), and [Ovid](#). They also encouraged the composition of poetry that was of a religious nature, though they eschewed religious-erotic poetry except for the [Song of Solomon](#), which they considered magnificent poetry, without error, regulative for their sexual pleasure, and, especially, as an [allegory](#) of Christ and the Church.

In modern usage, the word *puritan* is often used as an informal pejorative for someone who has strict views on [sexual morality](#), disapproves of recreation, and wishes to impose these beliefs on others. None of these qualities were unique to Puritanism or universally characteristic of the Puritans themselves, whose moral views and [ascetic](#) tendencies were no more extreme than many other Protestant reformers of their time, and who were relatively tolerant of other faiths — at least in England. The popular image is slightly more accurate as a description of Puritans in colonial America, who were among the most radical Puritans and whose social experiment took the form of a Calvinist [theocracy](#).

3.2 Civil war in England and Milton's part in it

John Milton was one of the great poets of England whose life spanned the most turbulent period of English history. His youth was spent in the dissolving reign of Charles I who desperately held on to his power by dissolving Parliament. This foolishness could only last so

long, and civil war broke out in 1642. This war would elevate an intensely religious and unboundedly ambitious, charismatic, and the man named Oliver Cromwell to the height of power; in 1649, after overthrowing the monarchy and taking over England, Cromwell executed Charles I and thus ushered in a new state which he called the Commonwealth and Protectorate that was, nominally, Puritan. He was such a capable military officer that he became a high ranking general and great inspiration for his society. Cromwell nominally subscribed to Calvin's principles of civil government, in which the best form of government is either an aristocracy (rule by the best) or a combination of aristocracy and democracy (rule by the people)—the latter would become the basis of American government. Cromwell, however, wanted to be king and ruled harshly, calling himself "Protector of England" and setting up in effect a military government. When Cromwell died in 1658, his son, Richard, tried to lift the reins of power and succeed his father as Protector, but did not have his father's iron heart or charisma. In 1660, Charles II, the son of Charles I, was recalled from France and put on the throne of England. By then, however, the English Parliament had gotten used to the power it had gained during the Protectorate, and Charles II and later his son, James II, would see their power gradually erode away and gather around the English Parliament. Concerned with the Puritan cause, Milton wrote a series of pamphlets against episcopacy (1642), on divorce (1643), in defense of the liberty of the press (1644), and in support of the regicides (1649). He also served as the secretary for foreign languages in Cromwell's government. After the death of Charles I, Milton published *The Tenure of Kings and Magistrates* (1649) supporting the view that the people had the right to depose and punish tyrants. In 1651 Milton became blind, but like Jorge Luis Borges in our century, blindness helped to stimulate his verbal richness. "He sacrificed his sight, and then he remembered his first desire, that of being a poet." (Breda, 1973) After the Restoration of Charles II in 1660, he was arrested as a noted defender of the Commonwealth, but was soon released. Besides public burning of *Eikonklastes* and the first *Defensio* in Paris and Toulouse, Milton escaped from more punishment after Restoration, but he became a relatively poor man. In the 1660s Milton moved with his third wife to what is now Burnhill Row. He spent there the remaining years of

his life, apart from a brief visit to Chalfont St Giles in 1665, to avoid the plague. His late poems were dictated to his daughter, nephews, friends, disciples, and paid amanuenses.

The causes of this turbulent, violent century can be easily summed up with a religious question and a political question: a.) how far should the reformation be taken in the Protestant church? and b.) how much authority should a king have? As the century progressed and more and more blood was spilled in England, a.) the answer to the first question was, "as far as any group wishes to take it," in other words, religious tolerance and freedom for all Protestant sects, and b.) the answer to the second was, "the king should have no authority."

3.3 The Theme of Freedom and Independence in Paradise Lost

Milton meditated many subjects, from both British and biblical history, before he finally decided on the Fall as the theme for his great epic.

In the beginning there existed according to Milton God and Chaos.

God is:

"Thee Father first they sung Omnipotent,
Immutable, Immortal, Infinite,
Eternal King; thee Author of all being,
Fountain of Light, thy self invisible" (Book III, 372-375)

And Chaos is:

"In the wide womb of uncreated night" (Book II, 150)

"Eternal Anarchie, amidst the noise" (Book II, 896)

"The secrets of the hoarie deep, a dark

Illimitable Ocean without bound,

Without dimension, where length, breadth, & highth" (Book II, 892-894)

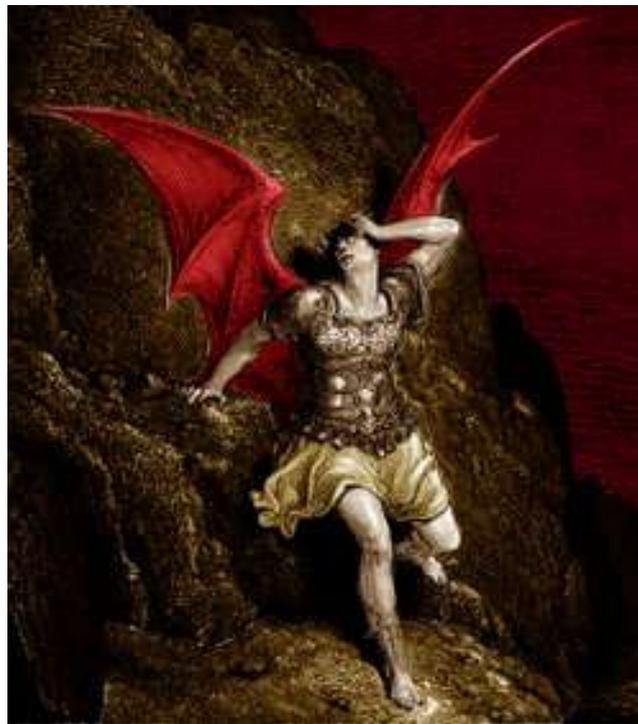
and where "Thir embryon Atoms; they around the flag" and where *Chance* governs all. Into this wilde Abyss.

"To the discription of chaos is devoted much of the Book II;from this description we realise that Chaos is "uncreated night" and "Eternal Anarchie", whereas God created order and light. But if the chaos is God's opposer, he is still "His dark materials to create more Worlds"(II-916)it is to say his primaray matter from which he create." (Puhalo, 1966)

Why did war in the Haven begin in the first place?

In the book V Raphael says that the rebellion began when God presented his newly "begotten" Son to the angels as their new ruler. Many commentators have been troubled by Milton's use of the word "begotten" since it suggests that the Son was "born" to God and thus denies the doctrine of the Trinity. However, Milton also uses the term "anointed" as a synonym for "begotten," and so the generally accepted meaning for the passage is that the Son is now begotten or anointed as the Messiah or King of Heaven to rule over the angels. The rest of Raphael's description of the rebellion gives the lie to Satan's description of the rebellion in Book I. Satan was not heroic in his opposition to God; instead he sneaked away in the night. Further, he convinced other angels to follow him with sophistic arguments and the magnificence of his appearance in Heaven. The real hero of the last part of Book V is Abdiel who follows his own beliefs and challenges Satan in front of all the Devils' hosts. Abdiel cannot be swayed by Satan's arguments and taunts and heroically deserts Satan. Abdiel is the only one of Satan's hosts who has the fortitude and moral character to oppose the mighty archangel. Milton here gives the reader a direct contrast between pomp without substance (Satan) and substance without pomp (Abdiel). The battle lasts two days. On the first day, the angels easily beat the rebellious angels back; on the second day, under the assault of a cannon that the demons have built, the angels' victory is not so easy. In response to the cannon fire, the Heavenly hosts grab mountains, hills, and boulders and pelt the rebels, literally burying them and their cannon. The rebels dig out and begin to respond in kind, and the air is soon filled with the landscape. At this point, God, fearing for the physical safety of Heaven (he knows that Satan is no real threat to his power, but the rebels are literally uprooting the landscape), calls forth the Son, who attacks the rebels single-handedly in his chariot and

easily herds them into a gap that opens into Hell. Afraid to go forward or back, the rebels are eventually forced through the gap into Hell. Raphael concludes his narrative and tells Adam that Satan now envies Man's position and will try to tempt the two humans into disobedience. Raphael reminds Adam of the fate of the rebellious angels and warns him not to yield to temptation. Probably the most famous quote about *Paradise Lost* is William Blake's statement that Milton was "of the Devil's party without knowing it." While Blake may have meant something other than what is generally understood from this quotation the idea that Satan is the hero, or at least a type of hero, in *Paradise Lost* is widespread. However, the progression, or, more precisely, regression, of Satan's character from Book I through Book X gives a much different and much clearer picture of Milton's attitude toward Satan. But we must admit that we have sympathies for Satan especially in the book I and II.



Gustave Dore' Depiction Of Satan From John Milton's *Paradise Lost*

Milton's imagery draws a contrast which helps us in understanding the Satan in the Book I. The Hell is portrayed as closely as possible to the nature of horror portrayed in Inferno.

"A Dungeon horrible, on all sides round
As one great Furnace flam'd, yet from those flames
No light, but rather darkness visible
Serv'd onely to discover sights of woe,
Regions of sorrow, doleful shades, where peace [65]
And rest can never dwell, [hope never comes](#)
That comes to all; but torture without end
Still urges, and a fiery Deluge, fed
With ever-burning Sulphur unconsum'd", (Milton, 1667)

Following the prologue and invocation, Milton begins the epic with a description of Satan, lying on his back with the other rebellious angels, chained on a lake of fire. The poem thus commences in the middle of the story, as epics traditionally do. Satan, who had been Lucifer, the greatest angel, and his compatriots warred against God. They were defeated and cast from Heaven into the fires of Hell. Lying on the lake, Satan is described as gigantic; he is compared to a Titan or the Leviathan. Next to Satan lies Beelzebub, Satan's second in command. Satan comments on how Beelzebub has been transformed for the worse by the punishment of God.

With effort, Satan is able to free himself from his chains and rise from the fire. He flies to a barren plain, followed by Beelzebub. From the plain, Satan calls the other fallen angels to join him, and one by one they rise from the lake and fly to their leader. As they come, Milton is able to list the major devils that now occupy Hell: Moloch, Chemos, Baalem, Ashtaroth, Astarte, Astoreth, Dagon, Rimmon, Osiris, Isis, Orus, Mammon, and Belial. Each devil is introduced in a formal cataloguing of demons. These fallen angels think that they have escaped from their chains through their own power, but Milton makes it clear that God alone has allowed them to do this. In the philosophy of politics, the idea of freedom comes up often.

Most people say they support most types of freedom. Of course, the word freedom has little meaning if we do not have a common definition. In this article, I will explain my definition of freedom. Freedom starts with a principle of self-control, also known as self-ownership. In a free society, each and every person has legal control (or "ownership") of their own body and mind. As such, the concept of *freedom* refers to a certain type of political empowerment. It refers specifically to equal empowerment. In other words, a free society is one with an equal distribution of legal rights and in which each and every person has as much legal rights as possible. Basically, a free person has the legal allowance to do whatever he or she wants insofar as he or she does not offensively harm or coerce other people against those other people's wills. Remember, the limitation is a logical requirement. Freedom obviously can not include the legal right to limit other people's freedom because that would be illogical.

The theme of freedom and independence is perhaps the most controversial one in the poem because it portrays Satan as the very embodiment of heroic energy. This energy is constantly expressed in his opposition to the will of God despite heavy odds. In fact, Milton's own self esteem, pride and republicanism, are voiced by Satan.

Milton believed in Cromwell and the civil war at first, but would later have second thoughts about Cromwell (in fact, Satan in *Paradise Lost* is clearly Oliver Cromwell). Milton would spend his later years during the reign of Charles II blind and distressed over the social problems of the seventeenth century, a distress which gave rise to his two great epic poems.

Milton's distaste for the monarchy led directly to his embracing the rule of Oliver Cromwell. From 1630 through 1658 Milton wrote at least 24 sonnets. Many of these celebrate the rise of "Lord General Cromwell" and "New Forcers of Conscience." When Cromwell's government collapsed and Charles II ascended the throne, Milton was imprisoned, fined, and his property confiscated. Yet Milton steadfastly accepted his decisions and the consequences.

Three years after the fall of Cromwell's government, Milton began writing *Paradise Lost*. Readers of the epic often find Satan the most compelling character, especially at the beginning of the poem, which he dominates. Satan has used his free will to choose his role in the universe. The famous statement by Satan that it is "better to reign in Hell than serve in Heaven" is an endorsement of individual rights and responsibility, versus serving authority. Satan describes his enemy as "the tyranny of Heaven."

We can obviously see that Oliver Cromwell had influence on John Milton, because Cromwell proved most capable as a military leader and clothed conservatively, he possessed a Puritan fervor and a commanding voice, he quickly made a name for himself by serving in both the Short Parliament (April 1640) and the Long Parliament.

Oliver Cromwell was known by his passionate speeches in the Parliament. And it is the most obvious that Oliver Cromwell was Satan from *Paradise Lost*.



Oliver Cromwell 1599-1658

"Ideology of the Paradise Lost has deep root in social situation of England and with realistic view mirrors state and political standpoint of its writer and his class of that time."(Puhalo, 1966)

"Satan's speeches brings out the salient traits of his character, resourcefulness and foresight. He is not coward; but his courage is not rash and unthinking. Like clever politician, he would like to think before he leaps". (Khan, 1966)

A mind not to be chang'd by Place or Time.
The mind is its own place, and in it self
Can make a Heav'n of Hell, a Hell of Heav'n.
What matter where, if I be still the same,
And what I should be, all but less then he
Whom Thunder hath made greater? Here at least
We shall be free; th' Almighty hath not built
Here for his envy, will not drive us hence:
Here we may reign secure, and in my choyce
To reign is worth ambition though in Hell:
Better to reign in Hell, then serve in Heav'n. (Milton, 1667)

We must admit how Satan is brilliant leader, he is telling his fallen angels that everything in our minds that we see in speech above. Satan motivates them to countinue their fight.

Milton portrays the Satan as a rebel and God as a tayarant. It's the war between an autocrat and democrates. Seeing Milton's own literary career and the impact of the civil war on his writing, it would be far fatched to say that Milton did see a touch of glory in Satan.

And Satan is introduced in this background- not as helpless victim, but as a character of ultra human dimensions.

After the fall soon discerns and sees Beelzebub weltering by his side and cries out:

"If thou beest he; But O how fall'n! how chang'd
From him, who in the happy Realms of Light
Cloth'd with transcendent brightness didst out-shine
Myriads though bright: If he Whom mutual league,
United thoughts and counsels, equal hope
And hazard in the Glorious Enterprize,
Joynd with me once, now misery hath joynd
In equal ruin" (Milton, 1667)

Even in suffering Satan's concern is about the others and theirs suffering is more important than his own. This is humanitarian impuls. Although aware that he has lost the war Satan's heroism is immediately brought to focus in his adress to fallen angles:

"All is not lost; the unconquerable Will,
And study of revenge, immortal hate,
And courage never to submit or yield:
And what is else not to be overcome?" (Milton, 1667)

Milton puts many of these very same arguments in the mouth of his Satan. Satan uses the Protestant rhetioric of legitimate rebellion by "princes" or inferior magistrates" aganist a king and transform it into a rallying cry for overthrow of God himself. Satan continually refers to his compatriots as "Princes and Powers".(Puhalo, 1667)

Satan's optimsim is heroic. The main couse of his audacity lies in his immortality.

"And this Empyrean substance cannot fail" (Milton, 1667)



Charles I

We know that God can not kill angels, they are immortal. And this shows Satan's role of the leader. As the leader he tries to motivate his fallen angels, trying to tell them that they must keep fighting.

"Awake, arise, or be for ever fall'n"(Milton, 1667)

Milton devotes much of the poem's early books to developing Satan's character. We can even see him as an innocent victim, overlooked for an important promotion. The first impression of the book I leaves us with clear picture of autochcracy and democracy. God is autochcrat. His whole world whirls around him. He is the centar of his own world. On the other hand, satan is democratic. Democratic elements among the devils: they had a council, the unique idea and army to fight to God.

Satan's emphasis in his first speech the nature of equality of organization-equal hopes for everyone. Satan is more closer to Puritans who fought against the autochcracy. Using adjectives as monarch, autocrat, tyrant how Satan describe God, makes obvious that God is – Charles I.

So Milton uses Satan to criticize the tyranny. In the context Satan's war is for independence. At the end of Chapter III, I would like to say that the speeches of Satan and his followers in book I and II are magnificent in their way, Miltonic. To see Satan as a hero because Milton goes out of his way to show the superficial seductiveness of this kind of evil is to show extraordinary naivete. Many readers and myself have argued that Milton deliberately makes Satan seem heroic and appealing early in the poem to draw us into sympathizing with him against our will, so that we may see how seductive evil is and learn to be more vigilant in resisting its appeal. Satan's character or our perception of his character changes significantly from Book I to his final appearance in Book II. In Book I he is a strong, imposing figure with great abilities as a leader and public statesman, whereas by the poem's end he slinks back to hell in serpent form. Satan's gradual degradation is dramatized by the sequence of different shapes he assumes. And then at very end Milton changes Satan from great war-leader into smooth-tongued and specious politician.

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9 Chapter 4

The role of Adam, Eve and God The Son in the Paradise Lost

4.1 The Importance of Obedience to God

The first words of *Paradise Lost* state that the poem's main theme will be "Man's first Disobedience." Milton narrates the story of Adam and Eve's disobedience, explains how and

why it happens, and places the story within the larger context of Satan's rebellion and Jesus' resurrection. Raphael tells Adam about Satan's disobedience in an effort to give him a firm grasp of the threat that Satan and humankind's disobedience poses. In essence, *Paradise Lost* presents two moral paths that one can take after disobedience: the downward spiral of increasing sin and degradation, represented by Satan, and the road to redemption, represented by Adam and Eve.

While Adam and Eve are the first humans to disobey God, Satan is the first of all God's creation to disobey. His decision to rebel comes only from himself—he was not persuaded or provoked by others. Also, his decision to continue to disobey God after his fall into Hell ensures that God will not forgive him. Adam and Eve, on the other hand, decide to repent for their sins and seek forgiveness. Unlike Satan, Adam and Eve understand that their disobedience to God does not know that their disobedience will be corrected through generations of toil on Earth. This path is obviously the correct one to take: the visions in Books XI and XII demonstrate that obedience to God, even after repeated falls, can lead to humankind's salvation.

Significant aspect of Milton's description of the Garden is the role that Adam and Eve have there. Their duty is to tend Eden, to keep nature from running wild. The implication here is that Man brings order to nature. Nature is beautiful in itself but also without control. Left alone, the beauty of nature can be lost in weeds, unchecked growth, and decay. Eve mentions how difficult it is for the two humans to do all that is necessary. Some commentators see the struggle between Man and nature as one of the basic themes in all literature. Nature represents the Dionysian side of the universe, emotional, unrestrained, without law, while Man represents the Apollonian side, moral, restrained, lawfully structured. Nature runs rampant: Man civilizes. Milton's description of the Garden and Adam's and Eve's duties within it bring this Dionysian / Apollonian contrast into play. Satan's entrance into the Garden shows that both the natural and civilized aspects of the world can be corrupted by evil.

Adam

[Adam](#) is a strong, intelligent, and rational character possessed of a remarkable relationship with [God](#). In fact, before the fall, he is as perfect as a human being can be. He has an enormous capacity for reason, and can understand the most sophisticated ideas instantly. He can converse with [Raphael](#) as a near-equal, and understand Raphael's stories readily. But after the fall, his conversation with [Michael](#) during his visions is significantly one-sided. Also, his self-doubt and anger after the fall demonstrate his new ability to indulge in rash and irrational attitudes. As a result of the fall, he loses his pure reason and intellect.

Adam's greatest weakness is his love for [Eve](#). He falls in love with her immediately upon seeing her, and confides to Raphael that his attraction to her is almost overwhelming. Though Raphael warns him to keep his affections in check, Adam is powerless to prevent his love from overwhelming his reason. After Eve eats from the Tree of Knowledge, he quickly does the same, realizing that if she is doomed, he must follow her into doom as well if he wants to avoid losing her. Eve has become his companion for life, and he is unwilling to part with her even if that means disobeying [God](#).

Adam's curiosity and hunger for knowledge is another weakness. The questions he asks of Raphael about creation and the universe may suggest a growing temptation to eat from the Tree of Knowledge. But like his physical attraction to Eve, Adam is able to partly avoid this temptation. It is only through Eve that his temptations become unavoidable.

Eve

Created to be [Adam](#)'s mate, [Eve](#) is inferior to Adam, but only slightly. She surpasses Adam only in her beauty. She falls in love with her own image when she sees her reflection in a body of water. Ironically, her greatest asset produces her most serious weakness, vanity. After [Satan](#) compliments her on her beauty and godliness, he easily persuades her to eat from the

Tree of Knowledge.

The introduction of Eve even more obviously reveals her character and points to the future. Eve describes how she fell in love with her own image when she first awoke and looked in the water. Only the voice of God prevented this narcissistic event from happening. God turned Eve from herself and toward Adam. The suggestion here is that Eve's vanity can easily get her into trouble. Eve's weakness is further indicated in her relationship with Adam. Adam is superior in strength and intellect while Eve is the ideal companion in her perfect femininity. This relationship is sexist by modern standards but reflects the beliefs of Puritan England as well as most of the rest of the world at the time. Even so, Eve's dependence on Adam suggests that she could be in trouble if she has to make serious decisions without Adam's aid. Eve's vanity and feminine weakness in conjunction with Adam's warning about the Tree of Knowledge are a clear foreshadowing that Eve will eventually yield to temptation.

Aside from her beauty, Eve's intelligence and spiritual purity is constantly tested. She is not unintelligent, but she is not ambitious to learn, content to be guided by Adam as [God](#) intended. As a result, she does not become more intelligent or learned as the story progresses, though she does attain the beginning of wisdom by the end of the poem. Her lack of learning is partly due to her absence for most of [Raphael](#)'s discussions with Adam in Books V, VI, and VII, and she also does not see the visions [Michael](#) shows Adam in Books XI and XII. Her absence from these important exchanges shows that she feels it is not her place to seek knowledge independently; she wants to hear Raphael's stories through Adam later. The one instance in which she deviates from her passive role, telling Adam to trust her on her own and then seizing the fruit of the Tree of Knowledge, is disastrous.

Eve's strengths are her capacity for love, emotion, and forbearance. She persuades Adam to stay with her after the fall, and Adam in turn dissuades her from committing suicide, as they begin to work together as a powerful unit. Eve complements Adam's strengths and corrects his weaknesses. Thus, Milton does not denigrate all women through his depiction of Eve.

Rather he explores the role of women in his society and the positive and important role he felt they could offer in the divine union of marriage.

God The Son

The merciful, compassionate side of God is presented in the Son, not referred to as Jesus because Jesus had not been born at this time in theological history. In Book III, God says that Adam and Eve will fall and must suffer death. However, death can be overcome for humans if someone in Heaven will sacrifice himself to death for Man. The Son says that he will become human and die in order to defeat death. This act clearly defines the Son. He is powerful and brave, merciful, and willing to act to help Mankind. God's duty is to provide justice—the law has been declared. It is the Son who provides mercy to temper justice—the natural law.

The Son's power is also further revealed in Book VI when God decides to end the rebellion of the angels. God sends only the Son in a chariot against Satan and his hosts. The Son by himself is able to defeat the rebellious angels and cast them into Hell. Milton uses the Son as the acting hand of God's decisions. God also uses the Son as the creator of Earth and the universe around it. Milton connects the Son closely to Mankind by making the Son the creator of the biblical account. Even though Milton refers to the Son as God in Book VII, it is, nonetheless, the Son who, with golden compasses, lays out the universe and creates Earth and Mankind. Once again, the Son carries out God's plan. Finally, after the fall of Adam and Eve, the Son goes to Earth at God's request and passes judgment on the serpent, Adam, and Eve. Beyond telling the humans what their punishment will be, the Son also pities them and clothes them in skins. God seems to be almost the embodiment of ideas while the Son converts those ideas to actions. At the end of *Paradise Lost*, Michael shows Adam a vision of Jesus, who is the Seed that will ultimately destroy Satan. This scene is the obvious close of the story. The Son, becoming human through Jesus, will live and die. Through resurrection from death, he will finally overcome Satan and save man from the results of the fall. If the reader finds God

difficult to comprehend, he finds the Son more compassionate and merciful. Through both characters combined, Milton presents a complete picture of God.

4.2 The role of Archangels loyal to God

Michael an archangel, one of the fiercest fighters in the battle between the rebellious angels and those loyal to God. Michael's name was a war cry of the good angels. In *Paradise Lost*, the fallen angels remember particularly the pain of Michael's sword. At the end of the epic, Michael reveals to Adam the biblical history of the world through the birth of Jesus. Michael also leads Adam and Eve out of Eden.

Raphael one of the archangels. According to tradition Raphael was the angel of Man and was supposed to deal with Earth. Milton seems to follow that tradition since Raphael, often called the "affable archangel," is sent to Earth to warn Adam and to answer any questions Adam has. Many scholars fault Raphael's advice and find him complicit in the Fall of Man. The conversation between Raphael and Adam takes place in Books V—VIII.

An interesting sidebar to Raphael's visit to Adam is the fact that the angel can eat, in fact needs to eat, although human food is not his normal fare. The point of the scene is to show Adam that through obedience to God, he may rise to a higher spiritual level and become like the angels. However, the force of the scene comes from the gusto with which Raphael partakes of Eve's meal. For a modern reader, Raphael is reminiscent of John Travolta's portrayal of the angel Michael in the movie *Michael*. Raphael seems to enjoy human food a little too much. Beyond this unintentional humor though, Milton uses Raphael's appetite for a brief discourse on how all the elements of the universe pass from one to the other in a large circle. The food that Man eats nourishes not only his physical body but also sustains his reason, Man's highest faculty. In angels, a more sublime food produces the even higher faculty of intuition so that angels know with an immediacy that Man, relying on reason, cannot.

Gabriel In the Bible, the archangel Gabriel is the angel of mercy in contrast to Michael, the angel of justice. In the New Testament, Gabriel announces the coming of Jesus to Mary. In *Paradise Lost*, he is the angel who guards the gate of Eden. He captures Satan on his first attempt at corrupting Adam and Eve and sends him away.

Abdiel Angel in Satan's host who opposes Satan's plan to rebel and returns to God. In the battle with the rebellious angels, Abdiel confronts Satan and pushes him backwards.

Abdiel also stands as an example for both Satan and for Adam and Eve. That is, Abdiel responds appropriately when confronted with temptation. Had Satan resisted his own envious thoughts, he would not have rebelled. Had the other angels been like Abdiel, they would not have followed Satan; they would have remained true to God. If Adam and Eve had been like Abdiel, they would not have eaten from the Tree of Knowledge Disobey.

4.3 Satan's followers and idea of "Happy fall"

The council of demons that begins Book II recalls the many assemblies of heroes in both the *Iliad* and the *Aeneid*. Further the debates also seem based on the many meetings that Milton attended in his various official capacities. In his speech, each devil reveals both the characteristics of his personality and the type of evil he represents. For example, *Moloch*, the first to speak, is the unthinking man of action. Like Diomedes in the *Iliad*, he is not adept in speech, but he does know how to fight. He is for continued war and unconcerned about the consequences. But, moreover, the attitude toward violence exhibited by Moloch reveals a particular type of evil. In the *Inferno*, Dante had divided evils into three broad categories: sins of appetite, sins of will, and sins of reason. In the Renaissance, these categories still dominated much thought concerning the nature of evil. In Moloch, the reader sees a straightforward example of the evil that comes from the will. Unthinking violence is the result

of lack of control of the will. And for Moloch, the “furious king” (VI, 357), violence defines his character.

In contrast to Moloch, *Belial* as a character type is a sophist, a man skilled in language, an intellectual who uses his powers to deceive and confuse. His basic argument is that the devils should do nothing. Belial wishes to avoid war and action, but he couches his arguments so skillfully that he answers possible objections from Moloch before those objections can be raised. He, in fact, rises to speak so quickly that the assembly is not able to respond to Moloch’s idea. Belial also suggests the possibility that at some point God might allow the fallen angels back into Heaven, though these arguments seem specious at best and simply an excuse for cowardly inactivity. In terms of evil, Moloch uses reason for corrupt purposes. The use of reason for evil was theologically the greatest sin because reason separates man from animals. Belial’s sophistry is not as corrupting as Beelzebub’s and Satan’s fraud will be, but it is still a sin of reason. Milton, in fact, introduces Belial as fair and handsome on the outside but “false and hollow” within (112). Milton makes the point about reason straightforwardly at the end of Belial’s speech by referring to it as “words cloth’d in reason’s garb”⁸ (226), as opposed to simply words of reason.

Belial’s persuasive speech for nothing is followed by the practical, materialistic assessment of Mammon. *Mammon* sees the little picture. He finds no profit in war with God or in doing nothing. Hell, he argues can be made into a livable, even pleasurable place. In Heaven, Mammon always looked down at the streets of gold. In Hell, he sees the gem and mineral wealth and thinks that Hell can be improved. In terms of sin, Mammon exhibits the sin of the appetite. Here the basic instinct of appetite controls the person. Mammon’s desire for individual wealth controls his assessment of everything. The proverb that one cannot serve God and Mammon both easily translates to the idea that one cannot serve both God and one’s appetite.

Finally, *Beelzebub* rises to speak—and he speaks for Satan. His argument to attack God by corrupting Man is Satan’s argument. Satan has intended this plan all along and simply uses

Beelzebub to present it. The entire council has been a sham, designed to rubber stamp Satan's design, a design that also allows Satan to leave Hell. Beelzebub's speech and actions are like those of Belial in that they pervert reason. But unlike Belial's arguments, Beelzebub's involve treachery against his fellow demons. All of the devils have involved themselves in treachery against God, but now Beelzebub and Satan compound this treachery by defrauding their own companions. The devils have seemingly been given a choice within a council, but in fact this seeming choice was illusion. They have been set up to do Satan's bidding. For many Renaissance thinkers, this type of treachery would have been considered Compound Fraud, the worst sin of all. Milton's stated purpose in the poem is to justify God's ways to Man. By the end of Book X, Milton has been able to explain his concept of what God did and why, but he has offered little in the way of justification. Can the single instance of disobedience by Eve and then Adam justify death, war, plague, famine—an endless list of evil? To truly accomplish his goal, Milton needs to show the effects of the fall on Adam and Eve over a longer period and at the same time develop the notion that some greater good than innocence and immortality in Paradise could result from the fall. Books XI and XII represent Milton's attempt at justification.

The justification of God's ways is developed in two ways. First, the justification of God's acts is presented to Adam as a part of the plot structure. That is, through the visions Michael shows Adam, Adam gains a greater individual understanding of what he did, why it was wrong, what the consequences are for him and for all Mankind, and why those consequences are truly better than what would have happened if Adam and Eve had remained sinless in the Garden. Second, the justification for God's ways is developed in a broader scope for the reader as a representative for all Mankind. Through Adam's actions and consequences, the reader gets Milton's explanation of why Man fell and why sin, death, and the myriad of other evils exist on Earth. Through Adam's vision, the reader also sees how Adam's sin will be repeated in various ways and various times throughout history. It is in these final two books that Milton completes his argument for his audience and either does or does not achieve the justification he set as his goal. The idea of the "happy fall" stands in contrast to the more

common notion that Adam's action simply created sin and death and destroyed Man's chance for blissful, paradisiacal immortality. Both concepts of the fall existed in seventeenth-century theology, and Milton chooses to accentuate the *felix culpa* as part of his justification of God's ways to Man. By emphasizing the good that will emerge from the fall of Man, Milton makes the end of *Paradise Lost*, if not triumphant, at least optimistic. Adam and Eve are no longer the beautiful, but strangely aloof, innocents of Books I through VIII. At the end of the epic, as they leave Eden, Adam and Eve are truly human. Their innocence has been transformed by experience, and they now approach the world with a greater knowledge of what can happen and what consequences can follow evil actions. The pride they had in their inability to do evil has been replaced with the knowledge of what evil is and how easy it is to give in to both pride and evil.

Conclusion

Paradise Lost the greatest book of John Milton give me incredible pleasure of reading it that I have never felt it before. The powerful sentences that Milton provides give us unexplainable pleasure of reading of this Masterpiece. I must say that have enjoyed in every minute of writing and reading this finale work. We are dealing in the Paradise Lost with the beginning of evil, and how to fight it. The beginning of the "man's first disobedience" and expulsion from Eden. In my opinion John Milton is trying show us how evil is seductive. It is one of the reason why he portrayed Satan with ultra human dimensions in Book I and II and it is the reason why I have chosen freedom and independence to write about it. We are actually talking about the beginning of the world and issues related with freedom of speech. In my opinion, this is the root of the beginning for freedom and independence in the human history. These opening questions we have raised above are enormously emphasized by the extraordinarily powerful depiction of Satan himself. And what makes Satan so heroic is not the particular situation he is in or any facts about him: his magnificence comes from the inspired verse which Milton puts into his speeches. No one reading these speeches can miss their power and eloquence.

What though the field be lost?

All is not lost: the unconquerable will,

And study of revenge, immortal hate,

And courage never to submit or yield:

And what is else not to be overcome?

It is no accident that when Winston Churchill was looking for something to rally the British people after the military disaster of Dunkirk, he used these lines on the radio. There is nothing in English literature to match the heroic determination, power, courage, and energy manifested here and throughout Satan's early speeches. And his followers are appropriately energized:

He spake, and, to confirm his words, out flew
Millions of flaming swords, drawn from the thighs
Of mighty cherubim, the sudden blaze
Far round illumined Hell. Highly they raged
Against the Highest, and fierce with grasped arms,
Clashed on their sounding shields the din of war,
Hurling defiance toward the vault of Heaven. (1.663-669)

At very end *Paradise Lost* was more than a work of art. Indeed, it was a moral and political treatise, a poetic explanation for the course that English history and Human kind had taken.

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Curriculum Vitae

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