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Milton's Eve and Her Breakthrough Towards Independence: Feminist Concerns In *Paradise Lost*

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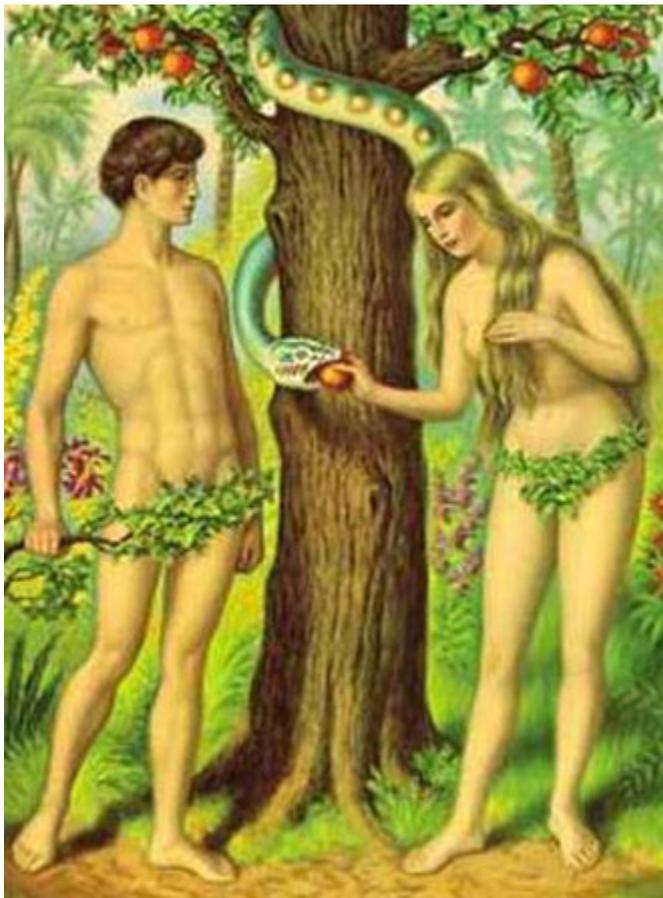
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Abstract: This paper will focus on Eve as the main “heroic” character of Milton’s *Paradise Lost* and how totally sidelined in the beginning, a routine not new for the then times women, she breaks through towards her independence and liberation. Milton has recommended Eve’s freedom through *Paradise Lost* which I have tried to cover as much extensively as possible through my paper.

Keywords: Despicable Rules, Eve, Freedom, Patronization.



[Source:<http://princehamilton.blogspot.in/2012/04/how-long-do-you-think-adam-and-eve.html>]

Milton's speaker starts *Paradise Lost* by expressing that his subject will be Adam and Eve's insubordination and fall from refinement. He conjures a glorious muse and solicits help in identifying his goal-oriented story and God's anticipated humanity. The activity starts with Satan and his individual dissident blessed messengers who are discovered affixed to a pool of blaze in Hell. They rapidly free themselves and travel to land, where they uncover minerals and develop Pandemonium, which will be their gathering place. Inside Pandemonium, the radical holy messengers, who are presently fiends, banter about if they may as well start an alternate war with God. Beezelbub prescribes that they endeavour to degenerate God's adored new creation, humanity. Satan concurs, and volunteers to go himself. As he gets ready to leave Hell, he is met at the doors by his kids, Sin and Death, who take after him and raise a scaffold between Hell and Earth.

Satan picks up door into the Garden of Eden, where he finds Adam and Eve and comes to be desirous of them. He catches them discuss God's rule that they ought not to consume the forbidden apples and oranges. Uriel cautions Gabriel and his blessed messengers, who are guarding the door of Paradise, of Satan's vicinity. Satan is secured by them and casted out from Eden. God sends Raphael to caution Adam and Eve about Satan. Raphael relates to them how envy against the Son of God headed a once supported heavenly attendant to take up arms against God in paradise, and how the Son, Messiah, throws him and his supporters into hellfire. He identifies how the planet was made so humanity might one day be able to supplant the fallen heavenly attendants in paradise.

Satan comes back to earth, and enters a serpent. Finding Eve alone he actuates her to consume the soil grown foods of the forbidden tree. Adam, surrendered to join in her predetermination, depletes in like manner. Their naivety is lost and they come to be mindful of their exposure. In disgrace and hopelessness, they come to be threatening to one another. The Son of God plummets to earth to judge the delinquents, leniently deferring their sentence of expiration. Sin and Death, sensing Satan's prosperity, assemble a roadway to earth, their new home. Upon his return to hell, in its place of a celebration of triumph, Satan and his gathering are converted into serpents as order. Adam obliges with Eve. God sends Michael to throw out the pair from Paradise, yet first to reveal to Adam the prospective events occurring on account of his sin. Adam is crippled by these dreams, however finally restored by revelations of what's to come and the occurrence to the Saviour of humanity. In intensity, allayed with trust, Adam and Eve are sent a long way from the Garden of Paradise.



E. Paradiso ab Angelis pelluntur. Genes. III.

[Source: <http://huntgatherlove.com/content/paradise-lost>]

Book IV portrays the formation of unique lady, Eve. Eve is a less complex character than Adam. She is made from Adam's rib as his helpmeet. While she is delightful, clever, and capable, she is better than Adam just in her wonderfulness. Upon her stirring Eve's first movements are of a vain nature where she wonders about the magnificence of her own appearance in a waterway. From the time of her creation, when she looks in the water and experiences passionate feelings for her own appearance, Eve is joined to the blemish of narcissism, and Satan as the serpent will utilize this desert against her. The individual vanity with which the character Eve is depicted underwears an instantaneous nature of self fixation. This delineation of Eve as promptly vain, infers a common vanity inside womanliness as opposed to as a produced chase because of the development of sexual orientation stereotypes. It is this regular vanity imbedded inside Eve that differentiates to the depiction of Adam's creation in Book VIII.

In Book VIII Adam's creation is displayed through Adam's describing of a discussion held between him and God to the holy messenger Raphael. The depiction of Adam's creation is conspicuously different to that of Eve's. Adam stirs with an immediate and intuitive nature, instantly curious of surroundings. Adam is apparently made with regular ideals, promptly right and looking for God. These differentiating delineations of characteristic components of the male and female character reaffirm the gendered stereotypes of Western civilisation. In re-dramatising the book of Genesis Milton is fit for articulating the story of inimitable man and lady with contemporary impact. This is obvious in the social and exploratory thoughts of the day having underlying vicinity all around the account, yet it is this contemporary sexist delineation of characteristic lady where Milton adjusts and reaffirms the fault of the Christian idea of 'original sin' upon woman.

Feminist critics like Sandra M. Gilbert and Susan Gubar most ardently feel that Eve is dispossessed of her identity and is trained to be obedient to the patriarchy completely overlooking her ideals of womanhood. The following Miltonic passage implies Eve's inferiority to Adam:

Was she [Eve] thy [Adam] God, that her thou didst obey
 Before his voice, or was she made thy guide,
 Superior, or but equal, that to her
 Thou didst resign thy manhood, and the place
 Wherein God set thee above her made of thee,
 And for thee, whose perfection far excelled
 Hers in all real dignity: adorned
 She was indeed, and lovely to attract
 Thy love, not thy subjection, and her gifts
 Were such as under government well seemed,
 Unseemly to bear rule, which was thy part
 And person, hadst thou known thyself alright. (X, 145-156)

This feminist criticism has been critiqued by Richard Bradford in his *The Complete Critical Guide to John Milton*, 'Milton is operating within a "masculinist" patristic' framework, cultural and realistic. In his representation of Eve he dramatizes and reinforces the ingrained perception of woman perception of woman as, in various ways, allied to the more dangerous and degenerate human tendencies' (p. 167). This feminist criticism primarily correlates to the surroundings in which Milton wrote. Women were treated as subordinates to men and this is

not only apparent in Milton's *Paradise Lost* but also in the poetry of poets like that of John Donne who treated women as merely subjected to sexual satisfaction and also the romances of the period depicted the women as sexually wanton.

Eve's obedience to patriarchy is somewhat frustrating and her personality is somewhat identifiable with Satan whose efforts aimed towards destroying the patriarchy in the heaven. Although there is a stark resemblance between Satan and Eve, Satan's rationale for the rebellion was intentional and held a completely different motive. His ulterior motive was to build another patriarchal hierarchy where he reigns as the god. In contrast, Milton's Eve is not a demonic character who holds the will to possess heaven or create an abode ruled by her.

Milton's Book IV and Book VIII of *Paradise Lost* furnish the viewer with delineations of sexual orientation and sex stereotypes from a contemporary seventeenth century point of view. By re-dramatising the story of creation Milton has the capacity to delineate mankind in its most basic, and insightfully, in its ideal structure. This centre upon ecstasy puts marriage at the heart of human social order and strips human relations to their most straightforward and unique structure. By utilizing this story mechanism Milton is fit for demonstrating mankind without its anxieties and concerns, relinquishing all social and contemporary settings.



[Source: <http://nanloza.wordpress.com/2010/10/16/eve-in-genesis-the-mystery-of-adam-and-paradise-lost/>]

In a strictly spiritual text established association, a woman is every now and again held at shortcoming for the fall of humankind. This impeccable comparison consistently gets women in a negative light, and gives Mankind motivation to hold women prisoner through guidelines and social models with roots that begin in the Christian Church's educating. In John Milton's epic work, *Paradise Lost*, then again, one may run crosswise over feminist convictions through Eve's character. Eve bears witness to her self-governance while exploring her moving, while tending to the heavenly figures in the universe, and when expecting to work autonomously from Adam. Mindsets that are in the work that show Eve to be of a weak

character are to be disparaged, and pummelled. Male perspectives are normally demonstrated as haughty and strong. Through Eve's character, a moving outlook on feminist conviction framework could be seen.

The character of Eve presents her flexibility all around *Paradise Lost*, firstly, with the memory of her waking. Eve recalls looking into a pool, seeing her portrait. The point when Adam spied her and called her to him, Eve supported the impression of her to his vicinity, truly returning to the pool once looking on him. Notwithstanding the way that this could be successfully discharged as Eve being an unsuspecting, vain creature, this is more reasonable to assume inferring and prognosticating to her autonomy. In any case, her choice to stay with Adam may be exhibited.

What thou seest,
What thou there seest fair creature is thyself,
With thee it came and goes: but follow me,
And I will bring thee where no shadow stays
Thy coming, and thy so embraces, he
Whose image thou art, him thou shall enjoy
Inseparably thine, to him shalt bear
Multitudes like thyself, and hence be called
Mother of the human race.(IV, 467-75)

This proclamation, as far as anyone knows by a higher power, makes Eve inquire her freedom, and stay with Adam for pursuit of her correct character, that being through posterity. It is now and here that the viewer might note that the thought of "God" may possibly be an exceptional gage for ethical standing. The idea of Milton's God in *Paradise Lost*, besides, is strictly a formation of Adam's, and not that of Eve's. Furthermore, Adam and God offer a frighteningly comparable identity, this being that God is Adam's own legendary creation, pander to his requirements, and possibly that of Eve's. The point when looking at the content in this light, one will uncover that the customary Christian sees, which regularly impede ladies' freedom, are effectively parodied and investigated.

Eve addressed her surroundings and presence more thoroughly than Adam, showing her liberty, and creating an impression against misanthrope principles. While talking together, Eve addressed Adam about the presence of the stars, asking why God has made them sparkle around evening time when neither man nor woman can watch them because of slumber. Adam doesn't understand that what Eve truly needs is to be acknowledged as an adroit, judicious being, and participate in a profound discussion. He gives her an exploratory demonstration of the stars blazing in the sky, with a belittling mentality, missing her focus totally. This is one of instance when Adam releases one of Eve's considerations simply on the grounds that she is the cause of the inquiry, when he has the same inquiry himself. Right now, the onlooker should note that in spite of the fact that a misanthropic viewpoint is constantly given, it is a perspective from a character only, and that leaves the subject of Adam's demeanour to Eve open for feedback.

Adam disparages another alternative that Eve's recommends, in this manner depicting him as high and mighty, and making a patriarchy appear undesirable. Not long after the fall, Adam and Eve communicated their melancholy and pondered what was to happen to them. Her recommendation of imploring God may not be the most terrific advantage for the feminist perfect, be that as it may, it uncovers that Eve is not a complete inhabitant in sin, as Satan, for he remained unpardoned by God; being that he was unequipped for contrition. Adam, be that

as it may, rejects her thought at first since he still holds firm that any inference that stems from Eve must be ridiculous. In a deigning tone he answered to her recommendation. Notwithstanding, after Eve makes the inference of suicide after her thought of petition to God was rejected, Adam can now return over to the thought of contrition, making it his thought, and along these lines an exceptional one. In this light, servitude under a male is not depicted as productive. Hence, Milton is making a recommendation towards female freedom.

To close, women's liberation is thriving in Milton's lyric, *Paradise Lost* as saw through the character of Eve. The ballad may be seen as a political scrutiny of Christianity; where religious government are depicted as devices of abuse, especially for ladies. One must recall that that it is not Adam or God who has the last word in *Paradise Lost*, but Eve. Her last expressions in *Paradise Lost* lead the onlooker to accept that she has discovered her own way towards personality. She counsels her dreams for course as opposed to letting Adam illustrate to her what he saw on the mountain with the holy messenger Michael. Eve is permitting herself to pick her own predetermination. In spite of the fact that she was fallen under the social principle that she has no genuine character without bearing kids, Eve is even now guaranteeing her provision and setting forward on her voyage.

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