

ORIGINAL AND ETERNAL SEDUCTION: SATAN'S PSYCHE IN PARADISE LOST

M. Dawn Henderson Brown

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Approved by

Advisory Committee

\_\_\_\_\_  
Joyce Hollingsworth

\_\_\_\_\_  
Katherine Montwieler

\_\_\_\_\_  
Lewis Walker  
Chair

Accepted by

\_\_\_\_\_  
Dean, Graduate School

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## ABSTRACT

Religion and psychoanalysis share similar difficulties in literary application and analysis. Both are relevant and dependent on readers and their personal experience. John Milton's Paradise Lost is a blend of religious interpretation and a progressive psychoanalytic journey for both the characters and readers. Milton asserts his intention is to justify the ways of God to man by explaining man's first disobedience, but he takes an unexpected approach by developing Satan as the primary character. Using the Genesis tradition Milton develops a fictional story that provides the reader insight into the mind of this infamous foe of man. Applying psychoanalytic theory and techniques to the evaluation of Satan's developing psyche allows the reader to understand the complex approach of seduction and ultimately reveals and explains man's susceptibility to sin.

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## DEDICATION

For my parents, LeRoy and Susan Henderson who have no interest in reading Paradise Lost but have devoted much time, energy, and love in helping me achieve this degree. You always told me I would never know it all, but believe I am capable of learning anything.

## INTRODUCTION

In a proud and bold voice John Milton's Paradise Lost attempts to explain the causes and origins of evil. The following thesis will explore this concept much more closely and look at the moment of original sin and its effects on Satan's psychological state. Through the examination of his psyche, the reason(s) of man's seduction will be considered. I contend that the seduction of man is undertaken in Milton's narrative purely for the sake of maintaining Satan's own disillusion that begins developing the moment after original sin occurs.

The story of man's creation can be found in many religions, with variations based on values and customs. Milton found his own beliefs in the Protestant Christian tradition and the account established in Genesis. In fact, the biblical account already reflects similar elaboration. However, his interpretation of Man's creation was not meant to introduce a new version of the widely accepted story. Scholars have detected several different voices of storytellers in the book of Genesis. Milton is not only expanding this short story, but he is more importantly giving voices to the well-known characters and allowing them to develop individual psyches. This becomes problematic since Satan is so briefly referenced in the biblical book but acts as the primary character in Paradise Lost. Satan is only presented in animal form in Genesis and little is known about what might have happened prior to his encounters in the Garden of Eden. Although Adam and Eve are biblically and historically associated with original sin, Satan's internal rebellion -the instant his mind seduces his soul- is the origin of all sin. The story of man's fall takes place merely a result of this moment. For this reason Milton must establish Satan as a

multi-dimensional character to better demonstrate the many influences on the ultimate fall of Man.

The chief difficulty facing many readers is finding a motive for Satan's rebellion. For Milton, the motive must be neither too good nor too bad. If it was too good, God would seem unjust; if it was too bad, the Devil would seem silly. J.W. Evans believed that to a poet of Milton's sensibilities the literary implications of the second conclusion must have seemed no less abhorrent than the theological implication of the first, for he took great pains to avoid either (Evans 223). The task of explaining an entire physical and moral system is not attempted in today's literature. Modern authors and theologians use a "divide and conquer" approach because they believe the world is too complex for a single work or theory to explain. Success of the following thesis assertions and explanations are somewhat dependent on whether you accept the Christian world view and at times, the individualized view of Milton. Satan's motives undergo a remarkable transformation during the course of the poem. At first glance both the rebellions against God and the temptation of Man appear to be grounded on essentially heroic values: pride, defiance, and revenge. Yet, later, they seem to stem from a more ignoble source: envy. Evans has suggested that they are organized in such a way that the proud antagonist of God soon gives way to the jealous rival of the Son and ultimately to the envious tempter of Man (Evans 241).

*Jealousy, envy, and pride* are all words that carry a deeper and stronger meaning than many readers are accustomed to applying. Psychoanalysis explores the internalized conditions that lead to these emotions. Once the psyche is acknowledged as having a presence in a work of literature, then the individual influences can be recognized and

ultimately change the way a reader views a character. In relation to the purpose of this thesis, the revelations psychoanalysis affords show why Satan chooses to act as he does, and more importantly what causes him to act in ways he himself cannot explain. In this analysis it will be equally necessary to examine the mental states of characters with whom Satan interacts, to determine what makes them susceptible and how these encounters direct the growth and development of Satan's psyche and his ensuing self-delusion.

Certain Freudian terms and concepts will be useful for this analysis. Religion, according to Freud, is an obsessive neurosis or alternately an infantile projection onto a created father image. Freud's exposition of the unconscious determinants of human acts challenges former assumptions regarding moral freedom (MacIsaac 5). Freud's references to "man's" sin, and his frequent evocations of the unconscious war between sin and morality, can be connected to Satan's first immoral act. The point of original seduction and Satan's continual revisiting of this moment provides the foundation to connect the many events, dialogues, and times revealed non-sequentially throughout the text.



## SECTION ONE

### **Psychoanalysis of Original Sin**

Paradise Lost is not written chronologically, which is its own double-edged sword. The organization of events within the twelve books jumps back and forth in time and place allowing the author to establish characters, perspectives, and expectations that linear writing would often prohibit. To compensate for this difficulty, physical location is used to make the changes in time seem less drastic. Throughout Paradise Lost location is frequently depicted through rhetoric. Characters, especially Satan, are often placed in one setting while describing another and become so consumed with mental pictures and expectations they are unable to separate the tangible prospects of their current surroundings from internalized scenes. The split setting also acts as a contributing factor in the division of various roles each fallen character will inevitably play. Psychoanalysis considers setting influential on both the externalized emotions and the internal dialogue. Understanding a character's history, associations, and feelings with regard to a specific location opens the door to a deeper analysis of their reactions and conversations. The only character in Paradise Lost who physically experiences all three of its settings, - Heaven, Earth, and Hell - is Satan. While God is considered omnipresent, and Adam is told about Heaven and Hell, they are incapable of analyzing all three dimensions from within. Thus the reader has the difficult task of discerning truths from Satan's manipulative descriptions. John Shawcross gives us a view of the complexity of settings to which Satan reacts:

Despite the three locations of Heaven, Hell, and Earth we see the first two in contrast to each other or in relation to the third. The first half of the

poem takes the reader from Hell in Books I, II to Heaven in Book III, and to Earth in Book IV. Still on Earth in Books V, VI, the content primarily depicts Heaven. Balancing the first half, the last four books are devoted to the creation of Earth in VII (thus contrasting with the creation of Hell in Books I, II), to the loss of Paradise on Earth in Book VIII (thus contrasting with the creation of Hell in Books I, II), to the loss of Paradise on Earth in Book VIII (thus contrasting with the idyllic Earth in Book IV), and to the future sinfulness of the Earth in Book X (thus contrasting with the earlier action in Heaven in Books V, VI). (45)

Satan's varying experiences in these contexts all contribute to the growth and devolution of his psyche. One of the chief ways in which Milton conveys a sense of all these relocations, is through the description of ascent and descent. This thread of imagery is deeply ingrained in the poem and is instrumental in the account of Adam and Eve's fall and redemption. This type of movement between different times and locations makes it difficult to see subtle shifts in relationships and mental states. However, it has its greatest impact in tracing Satan's physical and his psychological movement.

Although Adam and Eve never reside outside of the earthly realm, they experience descriptions and references to unseen locations they cannot fully fathom. As a result, psyche builds around the assumptions they make without full knowledge, eventually making them Satan's ideal target for manipulation and the ensuing seduction into their first sin. As Satan targets Man Milton attempts to bring his readers to a point of revelation by also subjecting them to rhetorical seduction. Milton attempts to explain "Man's First Disobedience," but to do this he must first present a perfect Adam and Eve.

Some readers of the poem may feel that the first couple are not perfect, that they display obvious defects or at least vulnerabilities. This perception, however, may arise from the readers' being further along in their experience of worldly fallenness than Adam and Eve. Interestingly, many critics who claim Milton established flawed characters fail to acknowledge that Milton and his readership are themselves flawed. When the individual steps back and examines his own life, he does not review the past by mentally flipping backwards through a preverbal photo album. Psychoanalysis accepts the broken sequence of one's life as a legitimate text for examination. The disordered sequence utilized by Milton allows the reader to progress through the story in a manner similar to the way a patient would undergo a psychoanalytic evaluation.

Psychoanalysis is based on the study of desires, whether they are recognized or not. Desires come from an infantile state, the need to fill a void left by deficiencies in a parental-style relationship. Sometimes the void simply reflects an unanswered question while other voids come as irreconcilable relationships, the end result of conflicting desires. With these desires comes the need to resolve conflicts through the difficult struggle and ultimate achievement of self discovery. All individuals experience their first conflict with their parents as they develop from children to adults. Milton explores this kind of child-parent tension sporadically, presenting characters that are already submerged in conflict and slowly divulging the preceding events and influences through soliloquies, recollections, and conversations. Considering this familial connections in the light of psychoanalytic theory, the reader must be aware of the relationships between God and the other characters who are interchangeably referenced as his creations or children. Man, angels, and the fallen angels, who have since become demons, were all

created for the purpose of glorifying the Creator, according to the traditional interpretation. Some critics, misconceiving psychoanalysis, have argued that Satan comes across as the protagonist of the work because God seems weak and unable to create or maintain perfection. This line of analysis is similar to the old idea of punishing the parent for the child's sin. As one critic puts it, "If the motive Milton gave his characters should make them flawed from the beginning, then Milton's God is to blame for flawed creation, and the author has failed to 'justify the ways of God to men'" (Musacchio 1). However, God is not to blame for Satan's fall, or the ensuing fall of man. Satan may appear in a more favorable light because Milton has to use human terms to describe God. In any case, Milton seems to have gone to great lengths to develop his characters in a way that allows God to remain supreme authority—an all powerful parent figure—without becoming a puppet master. As Satan is flying toward Earth, God comments on the eventual fall of man, highlighting his allowance of free will.

To understand the psychology behind original sin and the ensuing fall of man, one must understand the hierarchy of the characters. God is the highest with the angels following suit. Man comes after the angels and is followed by the beasts and plants. Within each level there is a specific order. In Heaven, angels are lower than God and answer to his orders. The same principles are found on Earth. Adam has the closer relationship with God, so Eve gains her knowledge from him. The psychology of the poem is about the violation of the order, first by Satan, then by Eve, and finally by Adam, who places Eve before God. These violations stem from desires for power (Satan), knowledge (Eve), and companionship (Adam), all which will be explored individually in the following section.

The guiding principle of psychoanalysis assumes that the concept of knowing oneself requires the individual to recognize the existing unconscious and deal with its unknown influences through retrospection. It is assumed that the unrecognized pressures will not lead one to act in a way detrimental to oneself and others. Another important element of psychoanalytic theory also may be used for our purposes: “Freud coined the term ‘Oedipus complex’ to describe the welter of ideas, emotions, and impulses, all largely or entirely unconscious, that centers on the relations a child forms to his parents” (Bettelheim 20). The myth of Oedipus is one of humanity’s oldest stories. It existed as a folktale in ancient times, was passed along in oral tradition, and was written down by classic poets. Since its formulation by Freud it has spawned a tradition of psychological introspection. The most definitive Oedipus story is Sophocles’ Oedipus Tyrannus, the channel through which the myth comes to Freud. In this version, Oedipus leaves his home after an oracle predicts he will murder his father and marry his mother. He then arrives in Thebes where he defeats the great Sphinx, is crowned king, and takes the widowed queen Jocasta as his wife. Many years later Oedipus, attempting to rid the city of plague, discovers that the king, Laius, was murdered by his own hand before he came to Thebes. He then learns he is also the son of Laius and Jocasta, which shows that he has ultimately fulfilled his role in the prophecy.

Therefore, all that is needed to begin applying Freudian theory to Milton’s work is the term “Oedipus complex,” which brings to mind an extensive range of metaphors and scenarios that operate in an unknown state. The first love-object for all of us is our mother. We want her attention, we want her affection, we want her caresses, we want her in a broadly sexual way. The young boy, however, has a rival for his mother's charms: his

father. His father is bigger, stronger, smarter, and he gets to sleep with mother, while junior pines away in his lonely little bed thus slowly, and often unconsciously allowing Dad to become the enemy (Boree 1).

Although there was no official Oedipus theory in Milton's time, he would have been aware of the story, so it is not a stretch to find similarities between Oedipus and his encounters and those of Satan in Paradise Lost. Sophocles begins Oedipus Tyrannus long after the events prophesied by Apollo have already taken place. For both Milton and Sophocles, it would have been easy to merely retell the stories in a straightforward style, but they refrain. Sophocles is more interested in exploring Oedipus after he has already committed his outrageous sin of murdering his father and marrying his mother. This version of the myth is more about what Oedipus does once he is in that situation. Likewise, the story of man's fall already had a historic base from the Genesis tradition and all the beliefs developed from various schools of thought. Satan is already in serpent form in the book of Genesis, but Milton steps back from the fall of man and purposefully opens with Satan in his newly fallen state, before he has become a serpent. The fall of man then becomes a result of Satan's actions after he, like Oedipus, has already committed his outrageous sin. In the end, there are only two characters in Sophocles', Oedipus and Jocasta, who act on their own. Similarly, Milton's God and Satan are the only two who act without guidance, seduction, or manipulation of others. Sophocles' other characters, such as Creon, and Milton's Adam and Eve, do not function without being told what to do. While freewill is present to all, the psyches of these individuals are in a state that is dependent on guidance and instruction. Multiple moments in Milton's writing seem to reflect various psychological aspects of the ancient myth. God banishes

Satan, but this malevolent prodigal son is determined to return to his true “home” by achieving equivalent power. Satan seeks to seduce his fellow creatures, and although they are not created in equal states, they could be viewed as siblings. Bruno Bettelheim observes that both stories rely on the unconscious deeds, wishes, aggressions, and anxieties remaining unknown. As long as they are hidden they can continue to exert their destructive power (Bettelheim 25). The actions of both Oedipus and Satan show the outcomes of individuals’ actions when they are driven by unconscious pressures.

In this perspective God is the father to the angels and man. It is more difficult to pinpoint Satan’s attachment to God. While it is fairly easy to compare his war with God to the son’s penis envy described by Freud, God seems to continually shift back and forth between various fatherly roles. During various speeches through the poem the angels Abdiel and Raphael reference Satan’s commitment to and adoration of God when he was still Lucifer. Overall, these references explore the transition between love and hate by revealing the mental shifts associated with the emotional changes. First Satan wages war in Heaven, spurred by the new “Son” who has taken his place. Once this fails he will later, in his fallen state, take on Man, his new rival for God’s attention. Ultimately this shift in focus causes Satan to transition from a young boy who looks up to his father to a post-pubescent character who now views his father as competition.

Freud believed that any emotional constellation can be converted to eroticism, and that this abnormality explains the tenacity of unwholesome and self-destructive character traits. We may look to one of Freud’s interpreters for an example that serves to clarify the sensual development of destructive energy between parents and children, or for Milton, God, and his creations:

The punishment of children is all too often a sensual experience for parent and child alike. Once the child is reduced to tears and humiliation, the parent will accord it tenderness and intimacy. These latter moments have an unmistakably sensual aspect. Generally, with such parents the same sort of intimacy is not granted when the child is spirited. He is then bereft of intimate acceptance by the parent and this is a price too great for the child to pay. (MacIsaac 81)

It is not difficult to divide the characters of Paradise Lost into the categories listed above. God's children, when taken out of the Sunday school context, would be either the good children who stray, or the spirited children who stray but cannot regain the intimate relationship with the estranged parent. Obviously the Son of God is the favored child who will never do wrong. Satan and his legions of angels are the spirited children who fall so far out of the parent's graces they can never return to his bosom. Perhaps to fill the void left from the loss of children, and by extension to enjoy the glorification that comes with a parental role, God creates man, in his own image, to "replace" his fallen children. Satan begins to take his anger of abandonment out on God's new children since he is unable to conquer his parent. He is obsessed with coming between the two, not because of hatred for Adam and Eve but because of the relationship, or lack thereof, between himself and God. The psychology behind this type of competition is the connection between psychoanalysis and Milton.



## **God: Milton's Constant**

Milton secures a positive response to the figure of God by creating a psychological need in the reader for the authority he represents. The psyches of all the characters seek or depend on the parental guidance a creator would presumably assume. He is the only figure that has an unchanging consciousness. Actions in the first two books are so unsettling that the reader's confidence in his own powers has diminished and the strongest voice has been that of Satan. Narrators are normally utilized to either keep or return their audience to a state of comfort, but Milton's narrator is disorienting, as Stanley Fish points out: "There is of course the epic voice, but his reliability is largely negative and hardly comforting, extending to what Satan is not, to what the human mind cannot do, to what cannot be trusted" (Fish 70). Milton depends on his audience to find comfort after they complete a critical examination of their own beliefs. In the resulting state of perplexity, the poem is all the more in need of someone readers could look to for direction. The problematic status of the hero contributes to this crisis of authority.

Much criticism has been devoted to labeling a hero of Paradise Lost. The historic Christian perspective would naturally place God in this role, and we might assume Milton would follow suit. There are difficulties in looking for other heroes. As John Shawcross explains, "The question concerning the hero is really various questions: is there a hero in the poem? If there is, who is the hero? If there is no hero, how does one view Satan? And the basic question, what does one mean by hero?" (Shawcross 33). Milton depends on predetermined beliefs and accepted education of readers to naturally guide them toward God as the heroic force. A further assumption is that Paradise Lost is not actually an epic, and therefore there is no need for an epic hero. If this holds true, Shawcross contends, the concept of hero for the poem must be different from that in the

traditional epic. The hero in this case is not necessarily one of noble rank, fighting to overcome injustice and succumbing in the process, and his action and achievement need not be exemplary. Milton's God is strong yet ambiguous enough to fit into this perspective. His hands-off approach allows him to interact with characters but leave them with free will and distance himself from the psychological changes experienced by the fallen. Each reader is, like Adam and Eve after the punishment, a fallen creature. Milton's treatment of the story thus succeeds because it forces the reader to recognize the primary need for unquestioning faith.

Milton's God as is not as easy to identify, label, or understand as others in the poem. He speaks, but only when an explanation or response is needed. For example, he explains the need for a sacrifice in his speech to the angels after the fall because they do not understand or foresee the future of Man. Likewise, he responds to Adam's request for a companion but does not initiate the idea. Milton achieves this by utilizing the accepted theory of God's omnipresent existence. God's role is defined through the other characters' reaction to and relationships with Him, and he unquestionably influences to their psychological states. As in a scientific experiment, God becomes the constant. Since his psyche never changes, Milton has provided a basis for comparison for all the characters experiencing the fall.

### **From Lucifer to Satan**

Individuals change as they grow physically and mentally. Experiences and relationships shift both the psyche and the person's function in society. Role changes in Paradise Lost seem simple and visible and could easily be disregarded as surface facts. However, each role that the mind settles into comes with its own subconscious

motivations and baggage. Due to the broken chronology of Milton's poem, many subtle facts and suggestions often fall to the wayside due to reader's inability to make continuous connections across various times and locations. One of the most notable instances of Milton's nuanced approach is the use of names. Milton takes great care to use the name "Satan" during any scene occurring after the fall. In the beginning he introduces Satan in Hell and establishes his character as a fallen foe. Likewise, "Lucifer" is only associated with the Heavenly scenes, before and during the rebellion, but readers are already accustomed to Satan and the connotations which come with the name. Freud believed it was possible for a person to have multiple sides to their personality. From a psychoanalytic perspective, the two names –Satan and Lucifer - point toward a state of internal duality that will continue to compete long after the external has fully embodied one of the states. The mind may repress but can never erase its past; therefore, there will always be subconscious influences from previous experiences competing with present scenarios.

Milton deliberately makes Satan attractive to remind the reader of the seductive appeal of sin, especially pride. Satan is introduced as the fallen child, eternally disowned by God. The key element in his ability to fight against this stigma, exist in the legions of fallen angels who share his fate. Since he is not alone, it is easier for his psyche to rationalize his current state. In Books I and II Satan has already fallen, but his new form is difficult to picture. Although he makes references to the greatness and beauty he once possessed as Heaven's brightest angelic light, his oratorical skills quickly shift focus from his now diminished image to his new plan. The epic voice makes an unmistakable reference in Book I that stems from Isaiah 14, which asserts that Satan revolted because

he was proud:

what time his Pride

Had cast him out from Heav'n, with all his Host  
Of Rebel Angels, by whose aid aspiring  
To set himself in Glory above his Peers,  
He trusted to have equal'd the most High. (1.36-40)

Although this information is presented at the earliest stage of the poem, it should not be assumed that pride is the sole factor in Satan's psychological and physical fall from grace. Later in the same book, it is implied that there was more to the matter. Evans maintains that as the fallen angel confesses that he rebelled "from sence of injur'd merit" and continues to cast doubts on God's omnipotence (Evans 224). These are hints that there is more to the story, and as readers come to recognize this, they are likely to see the broken chronological references as revelations of a larger concept. As discussed in depth later in this section, Raphael tells Adam that Satan objected to the Son's promotion over the angels, who were commanded to worship him, thus adding the concept of envy to the psychological factors leading to Satan's fall.

To better understand the psychological state of Satan in the opening of the poem, the readers must turn their focus to one of the latter books when his psyche and ego are beginning to develop in new directions, being careful not to focus on the climax of Book 9, the high point of Satan's activity, but not the action of his psyche. His first discontent, which is noteworthy as the first disagreeing thought in existence, is related by Raphael in Book 10. He asserts Satan first argued that the dignity of angels had been affronted by the exaltation of God the Son. Satan's original manipulation-to lead the

angelic revolt- occurred in Heaven. As in most psychotherapy cases, what Satan does can be traced back to an internalized reaction to an external stimulus. To explore this stimulus the setting must be understood. It is easy to see that God reigns supreme over everything in existence, but this often causes readers to overlook the sub-levels of power that exist in Heaven. One illustration of Heaven's subculture occurs earlier at the end of Book 3, as Satan, in cherub form, concludes his conversation with Uriel: "Thus said, he turned, and Satan bowing low,/As to superior Spirits is wont in Heaven,/Where honour due and reverence none neglects[...] (3.736-7)" demonstrates the social expectations of Heaven's creatures. As Lucifer, Satan was an active participant in the society of Heaven, and he utilizes and manipulates this knowledge to win over other angels. Bowing is a way to show respect by acknowledging an individual's position in relation to one's own existence. Even if Satan is pretending, he is assuming a role beneath Uriel and embodies the actions this existence would demand.

It seems Satan was willing at first to accept a position under God and over other angels alongside Michael and others. When God transitioned into Father and Son, Lucifer's lesser position was highlighted. Until then, he had been satisfied with his position because his psyche had found a balance between power and service. When the Son disrupted the hierarchy of Heaven, Lucifer's psyche began to experience difficulty in stabilizing itself. As the Ego weakens, it begins to create the illusion of strength by asserting false claims to authority and power. If the psyche cannot reconcile the internal with the external it often invents new factors. Sin was born from Satan's mind the moment his psyche began to shift from glorifying to God asserting self-worth. Critics have debated whether Sin is an actual figure in Milton's text or a metaphoric expression

of Satan's thoughts but whichever side one takes the influence on the psyche remains the same. Sin describes herself as having sprouted out of Satan's mind at the time he conceived his plot to overthrow God (2.758). Thus there is the possibility she is only a part of Satan that he is merely projecting into the world for the purpose of rationalizing the ensuing actions. She is described as originally having the same features as Satan, which shows the perversion of his narcissism as he engages Sin in incestuous intercourse. Satan is narcissistic to the point of being aroused by his own image, and from his incest with his "daughter," Sin, Death is born. He is establishing himself to be God's equal. Since Heaven has the Trinity (Father, Son, Holy Spirit), Hell will have its parallel (Satan, Sin, Death).

After the instant creation of Sin, Satan moves to the next phase of his self-delusion by attempting to seduce others, thus allowing his psyche to strengthen the internal justification. He assembled "all his Train" under the pretext of seeking consultation about "the great reception of thir King." Referring to his peers as a "train," Raphael shows Satan revealing a developing need to have an outward sign of his self-proclaimed superiority. His ensuing speech further reflects the degeneration of thought:

Thrones, Dominations, Princedoms, Vertues, Powers,  
If these mangific Titles yet remain  
Not merely titular, since by Decree  
Another now hath to himself ingross't  
All Power, and us eclipst under the name  
Of King anointed, for whom all this haste  
Of midnight march, and hurried meeting here,

This onely to consult how we may best  
With what may be devis'd of honours new  
Receive him coming to receive from us  
Knee-tribute yet unpaid, prostration vile,  
Too much to one, but double how endur'd,  
To one and to his image now proclaim'd? (5.772-84)

A speech characterized by words like 'Thrones', 'Dominations', 'titular', and 'King anointed' shows Satan is more interested in titles and display of power than in substance. In the first half of this speech he is building his audience for the second half, which is a call to action. His subconscious is forcing him to project his own emotions in an attempt to convince both the angels and himself, backing them both into a metaphorical corner. Further, in the above speech, he asks how any celestial being could endure bowing to a second entity when obedience to the first was not deserved. To intensify the humiliation that he wants his audience to feel with him, Satan adds the phrase "prostration vile." He draws his followers into his own envious mind frame by the use of first person plural pronouns attached to humiliating actions: "us eclips't" and "receive him/coming to receive from us/ knee-tribute." In Book I, after the fall, he will reiterate these feelings in virtually the same imagery of humiliation when he addresses the same audience: "To bow and sue for grace? /With suppliant knee, and deifie his power (1.111-12)." Satan is mixing truth with lies. Orders and degrees, from the heavenly perspective, do not jar with true liberty. The problem is that as soon as the angels under his command revolt from God they will have elected to live in slavery under Satan. He suggests that angels under his command will be able to live without any rule or hierarchy, but ironically a new

hierarchy will be enforced without the consent of the fallen. The angels are permitted to govern only through God's providence, and as soon as they rebel against their creator, the contract is canceled and the rebels enslave themselves in the attempt to achieve new power (Flannagan 501). As a result of his revolt, Satan shares in this bondage even though he tries to convince himself he is equal to God.

As he enslaves his followers through eternal damnation, Satan chains his internal memory to this moment of perceived power that has stemmed from an envious reaction. It is this very feeling he will continue to seek through the future seduction of man; he is eternally committing himself to a state of envy. Satan's discontent calls for Milton to develop an alternate voice in the poem to counteract Satan's hypnotic rhetoric. As Satan wavers on the verge of his fall, Abdiel attempts to remove his disillusion by revealing the future awaiting any angels who choose to turn away from their righteous state. The point of the confrontation between Abdiel, a Seraph, and Satan, a former Archangel, is that Satan by his sin has weakened himself to the point that an "inferior" angel can easily defeat his folly. Satan's previous argument had been that the Son was to blame for the broken hierarchy of Heaven, but Abdiel's bold assertion reveals Satan is lowering himself in the eyes of the pure as he attempts to find power among the tempted. Abdiel then asserts that Satan's decision to commit himself to evil will ultimately enslave the fallen angel and any who listen to him. Satan's loss of power is reflected in the impressionable state of his internal memory. The Seraph's final reproach has one of the most lasting impacts on Satan's psyche.

Reign thou in Hell thy Kindom, let mee serve

In Heav'n God ever blest, and his Divine



Behests obey, worthiest to be obey'd,  
Yet Chains in Hell, not Realms expect: mean while  
From mee returnd, as erst thou saidst, from flight,  
This greeting on thy impious Crest receive. (6.182-87)

Abdiel's solitary and heroic justification of God's ways with angels centers on the truth that liberty, equality, and dignity are only God-given facts. He further asserts that God zealously seeks to preserve these rather than destroy them (George 60). At the beginning of the poem, chronologically later in the action, Satan recalls Abdiel's prediction but manipulates it into "Better to reign in Hell, then serve in heav'n" (1.263). This demonstrates a key point of psychoanalysis: internalized issues can have dramatic effects on recollection. Satan is not remembering events as they actually occurred. Instead, his mind is recalling scenes and conversations the way his fallen state and developing psyche require for the sustainability of the subconscious.

The fact that Satan seems splendid in the face about defeat invites questions of his psychological state. Scholars acknowledge that Milton owes a great deal of the development of Satan's rebellion to the Biblical book of Isaiah. In Paradise Lost Satan's assumption "to have equal'd the most high" (1.40) echoes Lucifer's assertion in the Book of Isaiah (14:14): "I will ascend above the heights of the clouds; I will be like the most High." Paying tribute to Milton's inspiration requires consideration of the contrast between Satan and God. According to one critic, "Equality and likeness are not synonymous; and in noting Milton's debt to Isaiah, scholars have usually overlooked the distinction between attempting to 'be like' Jehovah and to 'equal' Him" (Steadman 160). The paradox of God's unique power is the key element that keeps Satan from becoming

the hero of the poem. To attempt “likeness” would require acknowledgement that there is a greater entity that a “likeness” emulates. However, Milton explicitly has the fallen angel assert equality. Without attacking him directly, Satan turns his back on his own creator and destroys the sanctity of unchallenged supremacy by suggesting he can embody all powers of God.

Milton’s Satan seeks an end that is impossible to achieve. He continually reworks his intention and direction to compensate for his defeats. First he wages war on Heaven, then once he is fallen he acts as though it was his preferred state, and plots the destruction of man. It is plausible that he is aware of the continuous fall his soul is experiencing, thus taking the act of denial to a new level. Freud’s discussion of an individual’s inability to acknowledge the inevitable sheds light on the effect Satan’s inability to recognize reality has on his psyche (Freud 37). Satan recounts various memories in his soliloquies. It is imperative to explore how he recounts rather than reflects. Recounting means he is not exploring his memories clearly, but rather remembering the past how his psyche is forcing him to recall it. Self-discovery is the ultimate goal of a psychoanalytic journey but never a given. One must remember the journey is an unconscious search; therefore there are factors, hurdles, and constraints that will never be recognized. Although Satan is incapable of seeing these aspects, the modern audience can consider Milton’s expectations of the reader to take the role of the psychotherapist in the sense that they can recognize what Satan cannot accept.

## **Man**

In Paradise Lost, the term “man” refers to both Adam and Eve. Their creation should be viewed as a birth, although they are formed in an adult state. Furthermore, it must be acknowledged that their creations were individual occurrences under varying circumstances. Despite these factors, both Adam and Eve were created in the same state of perfection, which is difficult for a reader, who possesses sinful thought, habits, and prior experience, to accept. In literary works Adam and Eve are often used as a symbolic reference and part of the list of timeless characters. Erik Erikson addresses the danger of readers possessing such a casual view of these individuals:

We sometimes fail to observe that whereas Adam and Eve before the fall represent the whole race allegorically, he standing as a symbol for all his sons and she for all her daughters, after the fall they are two individuals, suffering the consequences of a particular sin which they alone committed, and representing the race not allegorically but poetically, as Macbeth or Oedipus represents it. (576)

The reader must consider both the symbolic and the poetic roles when examining the developments of Adam and Eve’s psyches. If we attribute man’s ultimate fall to Satan’s subconscious urges, we must consider the individual beginning psyche of man as a child’s perspective. Understanding the susceptibility of Adam and Eve allows for a closer analysis of Satan’s fallen psyche and the motivation created by this state. Since man does not fall as a pair, they should be analyzed as individuals and not a historic couple. Their role as a couple will begin when Adam chooses Eve over God’s rule, and it will fully develop after their exile from Eden.

## **Adam**

Through the first seven books of the poem, man is referenced in a post-creation state. The story of the actual creation of man is first told by Raphael in Book 7, but his partner in conversation is Adam. This pairing reflects the psychoanalysis concept that asserts children have the ability to remember but also recall. Remembering is a conscious attempt to recall memories. The question posed to Raphael is both lengthy and flattering. Adam takes great care to word his question so that it is not asked in order to uncover God's secrets, but to give honor. The end of Adam's request for information on the Creation, "Haste to thy audience, Night with her will bring/Silence, and Sleep listning to thee will watch,/ Or we can bid his absence till thy Song/ End, and dismiss thee ere the Morning shine" (7.106-9), leads to the first description of man's birth. The angel takes Adam through a rhetorical "baby book" of his creation. While most individuals edit their speech depending on their audience, Raphael is a pure entity, incapable of lying and unaware of reasons for verbal manipulation. Therefore his description should be taken at face value. Milton intended for his audience to take this first description of Adam as pure recollection:

[...] therefore the Omnipotent  
Eternal Father (For where is not hee  
Present thus to his Son audibly spake.  
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 that creeps the ground.  
This said, he formed thee, *Adam*, thee O Man  
Dust of the ground, and in thy nostrils breath'd  
The breath of Life; in his own Image hee  
Created thee, in the Image of God  
Express, and thou becam'st a living Soul. (7.516-27)

While this excerpt bears close resemblance to the story portrayed in the first chapters of Genesis, it is an essential opening to the examination of the first state of man's psyche. Since Adam was never an infant, being created in adult form, one must consider his developing mind to be in an infantile state and examine the effect that the power of suggestion, even from divine purity, has on his reasoning and memory.

Adam remembers his own creation in Book VIII. Readers should be cautious about viewing this "memory" as true recollection because it has already been filtered through someone else's memory. Instead of speaking objectively, as Raphael does, it can be asserted that Adam is speaking subjectively. This assumption provides the best starting point for evaluating his psychological state because it is the first time voice is given to man's internal dialogue. The reader should immediately recognize man's inner need to justify his existence. Adam's unstable narrative falters whenever he attempts to explain his origin and relationship to God. For example, Adam insists that during his creation, when he "wak't from soundest sleep," "Strait toward Heav'n [his] wondering Eyes turnd,/ And gaz'd a while the ample Skie" [8.253, 257-8]. Adam's first action, a glance at Heaven, reflects his connection with his creator. Later, though, as he began

naming things, Adam asked the “Sun,” “fair Light,” “enlight’n’d Earth,” “Hills and Dales,” “Rivers, Woods, and Plains,” and all “fair Creatures,” if they saw or knew “how came [he] thus, how here?/ Not of [him] self; by some great Maker then,/ In goodness and in power preeminent?” (8.273-9). He merely speculates on where he came from, but does not really understand that God created him. By asking the hills, rivers, and creatures the whereabouts of his origin, he showed he was originally blind to the concept of his divine maker. If Adam did not know who God really is or how he came to be, then how can he be so sure that he first looked toward Heaven? Could he know about Heaven and not know who created him? This connection could only be made after God had created Eve. He retrospectively applied God to his story in order to connect himself with the omnipotent being, which, in turn, emphasized his own power. This confabulation exemplifies the inconsistency and ineptness of Adam’s narrative and his unreliable voice, but should not be mistaken as a tendency to sin. The Ego is developing, and therefore Adam really does not know what he remembers or believes. Interestingly, Adam is given the responsibility of naming all things before he understands his own existence. Power and dominion of this magnitude is safe to a matured Ego, but dangerously influential to a man in a childlike state. Acts of identifying and naming clearly leave room for misrecognition.

Jennifer Kissico believes these individual indicators are the signs of a much larger predisposition:

Adam’s behavior and tendency to misrecognize coheres with what Lacan calls the mirror stage. Lacan theorizes that the newly born human infant first experiences itself as a unity through experiencing some kind of

reflection of itself, like in a mirror (Muller 29). The mirror serves as a metaphor and a structural concept at the same time that it “points to a crucial experience in psychic development” (Ragland-Sullivan 29). When the child jubilantly recognizes his own image in the mirror from the age of six months, Lacan says that the mirror image stage is an identification in which the subject is transformed into the Ideal I or moi. The Ideal I form orients the agency of the ego in a “fictional direction”: that is, it will remain irreducibly discordant with the subject’s own reality. Lacan’s description of the intrapsychic implications of this stage likewise resonates with Paradise Lost’s descriptions of Adam’s subjectivity. Adam’s psyche identifies with Lacan’s image of the fragmented body, the fortification of the I, and “a means of symbolic reduction based on linguistic techniques rather than pure subjectivism” (Muller 35-36) : or in simpler terms, the subject uses language to change images into different forms, instead of relying on what he or she sees, thinks, or feels. Since the relationship between the human child and its reality, or in Lacanian terms, between the Innenwelt and the Umwelt, is filtered through a prism of inversion, there is a distortion in the ego’s experience of reality that accounts for the misrecognitions (meconnaissance) that for Lacan characterize the ego in all its structures (Muller 31). Misrecognition and aggressive narcissism when relating to others function as philosophical implications of the mirror stage as well, thereby reinforce the similarities between Lacan’s model and Adam’s misrecognition. (1)

Lacan's discussion of mirror images reflects the individual's ability to uncontrollably recall and remember interchangeably. Adam has two different mirror experiences. He was created in God's image, but bypasses the physical stage of infancy. Since the mind is so young, his conversations and walk with God and the angels can be considered his early recognition of identity. The problem arises when Adam's important reflections are mirrored from celestial beings and the Alpha-Omega. Adam, though perfect, identifies with beings he is incapable of becoming. After the first development stage of his ego, Adam was then faced with another mirrored image, Eve. She was created from his body, but for the purpose of sexual companionship. Therefore the body is different, but the spirit the same. Adam then shifted from indentifying with the image of God and the angels to associating his existence with that of Eve. Due to this shift Adam has shown his dependency on others for understanding and finding his identity. He has dangerously established his tendency to gravitate toward the identity of the individual in his company simply to avoid the fear of being alone.

## **Eve**

Eve is often, and from a psychoanalytic perspective, rightfully labeled narcissistic. She is more consumed with her own existence than she is with those around her. Although close examination of her psyche's development may not fully justify her ways, it can offer explanation of the process's influences. Readers must remember that all things were named and in existence prior to her creation, thus impairing for her an authoritative association to her surroundings. Similar to Adam's first verbal recollection, guided by Raphael, Eve's is a result of a conversation with Adam about their relative



natures. She refers to Adam as her “Guide / And Head,” and she is his living portrait, formed of him for his pleasure. Her comment following this reference is very difficult to interpret. She sees herself as enjoying

So farr the happier Lot, enjoying thee

Praeeminent by so much odds, while thou

Like consort to thy self canst no where find. (4. 446-8)

While this is said in reference to the ongoing thanks they both owe to God, she feels that because she enjoys Adam’s company more and thereby owes more. Milton is ambiguous enough to allow theorists to debate whether she is complimenting Adam and admitting his superiority or subtly asserting her supremacy. Psychoanalysis draws closer attention to her ensuing verbalized recollection:

Reminiscent of Adam’s first cogitations, Eve awoke to begin

“wondering where/And what I was, whence thither brought, and how”

(4.451-2). Drawn by the “murmuring sound” (453) of water flowing from a nearby cave, she came “With unexperienc’t thought” (457) to the edge of the still lake into which the water flowed. “Pure as th’ expanse of Heav’n,” seemed to her “another Skie” (456,459). This realistic detail became symbolically significant when she saw in this pseudo-heaven something to love. (Musacchio 93)

Eve’s affections are pure in the solitary state, but when applied to inappropriate objects she begins pining “with vain desire” (466). In this scene Milton shows the first susceptibility of Eve’s psyche through God’s warning. He explains that she is seeing herself and directs her to follow him to her mate, Adam. Readers could say Eve still had

the choice of whether to follow or disobey, but the fact that Milton posed all of God's speech as statements with little interaction and inquisition on Eve's behalf makes it more difficult to maintain her ability to disobey. Her mind is very much like that of a lost child who takes an authority figure's hand and is led back to her home. Eve herself asks, "What could I do, / But follow strait, invisibly thus led?" (474-5). Adam also obeys directions from the Creator, but he seeks knowledgeable explanations instead of following blindly. It is more difficult for readers familiar with the Genesis story to see Eve's psyche develop since they are already predisposed to associate her with the initial fall of man. She was created in a state capable of sin but not prone or instinctively inclined to sin. Leaving the contemplation of her image in the water –from which Adam pulled her- shows her ability to make the right choice, which is important in later asserting that she is not inclined toward sin but rather drawn into it through Satan's seduction.

## SECTION TWO

### **Satan's Seduction and Man Susceptibility**

Once Satan has fallen from his Heavenly position, his psychological state and physical form are irreversibly changed. These two conditions converge for the first time in Book 2 as Satan takes the form of a cherub to fool Uriel, an angel of heaven. Since the external form normally reflects the inner reality, good spirits possess beautiful shapes, while the bodies of evil demons are deformed. Satan is forced to acknowledge his new appearance and then adapt it for the purpose of his internally spurred mission. Regardless of when the actual metamorphosis of the fallen being occurred, Satan can no longer sustain his former self. If he were to appear in his present state, splendid but diminished, he would be recognized as the leader of the revolt. Realistically he has no other choice but the form of a Cherub. Uriel's response is a testimony to Satan's persuasive ability: "Fair Angel, thy desire which tends to know/The works of God, thereby to glorifie/ The great Work-Maister, leads to no excess/That reaches blame, but rather merits praise" (3.684-97). Until this point, Satan's conversations have been limited to exchanges with like-minded beings in similar states. Once he has proved himself capable of manipulating one of God's Archangels, he demonstrates a more flexible power for evil. Satan's greatest strength is the hypocrisy of his voice and form. As Milton's narrator informs us, "Hypocrisie [is], the only evil that walks/Invisible, except to God alone (2.682-3)". This power is destructive to both the pure and fallen. Self-deception prohibits Satan from fully understanding his own hypocrisy by justifying his manipulations as necessary means to an end he truly believes he can achieve. Milton uses this encounter to prepare readers to accept the fall of man. By allowing Satan to take a

new form and use rhetoric to deceive a heavenly entity, the author makes it easier to understand how man will be even more susceptible once all of the great manipulator's effort is directed at their free will.

In contrast to the original sin of Satan, the transgression of Man is not born freely from his own mind; it is implanted by Satan. The motivation for the eventual seduction of God's new creation is not just a mind obsessed with revenge. Satan was indeed envious of Man, but he quickly abandons this as his primary motive. In the first three books of Paradise Lost, Satan expresses hate and jealousy in his references to Man. However, the moment he actually views the new forms for the first time he is so deeply moved by the beauty and innocence of the newly created pair he confesses that he is

No purpos'd foe

To you whom I could pittie thus forlorne  
Though I unpittied; League with you I seek,  
And mutual amitie so streight, so close,  
That I with you must dwell, or you with me  
Henceforth;[...]( 4. 373-78)

Within a few lines, Satan's psyche once again shifts, and his motivation takes a new direction. He now feels the need for companionship in his own damnation rather than just rivaling God. The scarier side of his intention is revealed a few lines later when he continues by saying:

Thank him who put me loath to this revenge  
On you who wrong me not for him who wrongd.

And should I at your harmless innocence  
Melt, as I doe, yet public reason just,  
Honour and Empire with revenge enlarg'd,  
By conquering this new World, compels me now  
To do what else though damned I should abhorre. (4.388-92)

Until now, Satan seemed to be in denial about his new existence. This is arguably the most pointed, clear-minded speech of the poem. J.W. Evans recognizes this as a very drastic and noteworthy statement. He proposes that this speech reveals “something infinitely more terrible than the hostility of a disinherited son towards the new heir; like a typical Elizabethan revenger, Satan proposes to kill the son simply to spite the father, recognizing his victim’s beauty even at the moment he takes the decision to destroy it” (239). Readers may be reminded of the story of Cain and Abel from the book of Genesis. Cain committed the first murder by killing his brother out of jealousy; however, this was not the first murderous intention. Since God is the parental figure for each entity, Satan, Adam, and Eve are siblings in the psychological context. In a very important sense, then, Satan is asserting that God has left him no choice but to destroy his brother and sister. Although he will not physically kill, he will doom them to a mortal and sinful state that will ultimately end in death. To make it worse, Satan has knowledge and experience completely unknown to Man, thus making them easy targets. Their mental capacities are still in an infantile state while his have matured and developed into a multi-dimensional psyche. In Book 8 Satan is becoming more antagonistic toward Man and actually ends his soliloquy by saying, “Whom us the more to spite his Maker rais’d / From dust: spite then with spite is best repaid [9.176-7].” To return to, Book 4, there is a change in Satan’s

voice from what we have seen earlier. This soliloquy is a return to Satan questioning his own thoughts and motivation. He admits he can never know joy, even in destruction but is determined to continue anyway. If he can feel no joy, then he can take satisfaction in the fellowship through pain that others experience at his hand. Not only has man become Satan's target, but their lack of understanding makes them susceptible prey.

As Satan's form changes, so did his approach to seducing others while maintaining his own delusion. Originally, as revealed later in the poem, he began as the most beautiful angel in heaven. When readers are introduced to Satan he has already fallen and the only remnant of his former glory are his large size and wings. Throughout Paradise Lost, Milton presents Satan as the "false dissembler," resorting to a continuous series of disguises, ruses, and deceptions that fosters the self-deception of Satan's psyche. As one critic notes, "After entering Paradise he assumed a succession of animal disguises to avoid detection- 'the shape of a Cormorant', a lion, a tiger, a toad" (Steadman 232). In each disguise he is becoming a smaller, weaker, and less respected animal. Simultaneously, he is walking closer and closer to the ground until he finally chooses the serpent,

Fit Vessel, fittest Imp of fraud, in whom  
To enter, and his dark suggestions hide  
From sharpest sight: for in the wilie Snake,  
Whatever sleights none would suspicious mark,  
As from his wit and native suttletie  
Proceeding, which in other Beasts observ'd  
Doubt might beget of Diablic pow'r

Active within beyond the sense of brute. (4.89-99)

By referring to the Snake as “wylie” Milton calls for the reader to examine Satan’s reasoning behind choosing this specific animal. It could be because the snake was considered naturally wise and would be a better disguise for Satan’s deception, or it could be that Satan’s psyche is recoiling from all his defeats and therefore subconsciously seeks an animal that can make up for his limitations. Milton’s altered chronology lends additional significance to Satan’s serpentine form. In describing the rebel leader as a “monstrous Serpent,” also known as a dragon, Milton has the authority of the book of Revelation behind him: “And the great dragon was cast out, that old serpent, called the Devil, and Satan, which deceiveth the whole world: he was cast out into the earth, and his angels were cast out with him” (12:9). When one considers this biblical context, the metamorphosis of Satan was in direct relation to his actions in Eden. In Book 10, this causality is made explicit. His punishment fits his crime, as he was “punisht in the shape he sinn’d / According to his doom” (10:516-7). The sentence recalls not only his transgression in Book 9, but also the divine verdict already pronounced on the serpent earlier in Book 10. Since the nature, as well as the timing of Satan’s metamorphosis links his disfigurement specifically with his primary action in the poem (the temptation of Eve), Milton had excellent reasons for depicting the fallen Archangel in serpentine form (Steadman 295). Since Satan utilizes biblical terms to describe himself, the reader becomes more inclined to trust his description of man.

Although there are moments when God looks down on man and comments on their appearance and interaction, what he says seems less reliable because it is the creator viewing his own work. For Satan to admit the greatness of someone other than himself

increases the validity of the epic voice's earlier descriptions of Man's perfection. Satan's envy upon his first sight bursts forth in the following soliloquy:

Oh Hell: what do mine eyes with grief behold,  
Into our room of bliss thus high advanc't  
Creatures of other mould, earth-born perhaps,  
Not Spirits, yet to heavenly Spirits bright  
    Little Inferior; whom my thoughts pursue  
    With wonder, and could love, so lively shines  
In them Divine resemblance, and such grace  
The hand that form'd them on thir shape hath pour'd (4.358-65)

Here Satan is compelled to accord his prospective victims a beautiful human dignity as a result of their participation in the divine image. Milton carefully constructs with Satan's rhetoric in this passage. On the one hand, Satan is allowed to recall his lost status (which he habitually tries to suppress) with great bitterness, while on the other he is able to assert his current greatness. His initial feeling is one of "grief" for the new competition that disturbs his new bliss of hell. Man does not reside in hell, so the grief takes a new role as an active reminder that this self-proclaimed happiness is nothing more than a ploy to avoid acknowledging the fallen state. Satan's comparison between the Spirits of heaven and the forms of man demonstrates his celestial knowledge and his ability to recognize purity and good even in his new role. The key terms "resemblance" and "little inferior" show that Satan is elevating Man close to the standing of celestial beings. It is difficult to discern whether he holds back because he does not want to place them near the level at which he places himself or because he wants to keep them at state he can compete with,



subconsciously admitting he is incapable of competing with God. The “grace” Satan claims was given to these beings from the hand of their Creator is a glimpse at the subconscious state of the former favored angel. He is no longer a celestial being, and despite his attempts, he bears no similarity to Man, who has a gift of grace that will eternally be denied to him and the fallen legions. Here Satan becomes more like a pre-pubescent child of God than a fierce competitor. Though he will continue to pursue his war against God through the destruction of his new creation, it becomes more like an older sibling looking into the cradle of a newborn with all the jealousy Cain will one day demonstrate. Milton and the audience of his day would be fully aware of the story of Cain and Abel, and post-Freudian theory helps to make psychological the connections between Paradise Lost and the Genesis story. Satan is stuck in a delusion that forces him to bring others into his circle of damnation in order to maintain his psychological state. Milton is speaking to an audience of fallen readers, one that shares the fate of Cain and Abel. That is, according to the biblical tradition Milton is following, all children are subject to the punishment given to their original parents, Adam and Eve. Although mankind is offered grace denied to Satan, they resemble Satan in that their race itself is doomed to the same cyclical transgression as Adam and Eve.

In Milton’s account, the fall of mankind is not instantaneous; rather it begins with Eve as a gradual, internal shift. Some critics argue the fall to be a pre-determined psychological state, assuming man was flawed from the point of creation. For Milton, however, free will allows a mind to develop and be influenced from a relatively clean state with no knowledge of evil or consequence. While it appears that Eve’s fall is from ignorance, Adam’s is a conscious decision, out of desperation to hold onto what he has

come to know and love. His fall is indeed chivalrous, and conforms to the highest standards of princely love-romance. Once made aware of Eve's choice to transgress, he resolves immediately to join her, though fully aware of the consequences. Instead, in Adam's private unspoken thoughts, we find a genuine expression of the emotions that Eve had dishonestly claimed – 'agony of love till now not felt (9.858)', and the desolation of losing not just an abstract figure of Love or Companionship, but an irreplaceable individual (Turner 297). The fear of separation that caused his mind to follow her ignorant decision can be explained in modern psychological terms, as motivated by a need to hold on to a cultural context:

No matter how primitive the culture may be, when a cultural framework of beliefs is strong enough to provide a purpose in existence, the individuals function well within the limits of their culture. They may be living in terms of the larger dimensions of "truth," but they are at least able to function effectively with a minimum of breakdown physically and emotionally.

When this social context of meaning is lost, the incidence of illness among individuals, both physical and mental illness, rises sharply (Progoff 17).

The relationship between Adam and Eve has developed to the point where they justify and complete each other's existence. Perhaps this assertion gives Eve too much credit for having an ability to recognize relationship. Yet, Adam is the perfect example of someone who has truly developed a sense of existence. He knows what it is like to be alone and searching for a companion, as can be seen in his conversation with God about a help mate (8.378-97). Psychoanalysis would explain the development of this realization by assuming God was an absent parent, meaning that while there was definitely a

relationship, the roles were so unbalanced and established in different locations, Adam was incapable of feeling satisfied in his daily life. A sense of loneliness is not an indicator of a flawed mind or even a weak psyche but rather the mind developing, recognizing and applying concepts of its surroundings. Adam saw the animals with their mates, and saw that his only company, God, resided in a place he could not visit, except through conversation. The creation of Eve allowed a void created by not understanding one's place to be filled.

Since Eve did not have the void, the consciousness of being separate, Adam once possessed, she is unable to fully understand what was at stake in her original existence. This is the window of opportunity Satan is looking for. He targeted Adam, but attacked him through Eve by creating circumstances for a void to develop in her psyche that his seduction and lies could seemingly fill. In Book 9, Eve is "yet sinless" when she talks with Satan and follows him to the forbidden tree. Milton indicates the danger and its vehicle at line 550: "Into the heart of Eve his words made way, / Though at the voice much marveling". The ensuing result is that

Eve (innocently) surrenders her mind to wonderment "much marveling" at the technical problem of the seeming serpent's voice "What may this mean? Language of Man pronounce't / By Tongue of Brute" and forgets Adam's injunction to "strictest watch" (363). There is at least one assertion of Satan's that Eve should challenge, since it contradicts something she herself has said earlier. The proper response to Satan's salutatory "Fairest resemblance of thy Maker fair" (538) has been given, in effect, by Eve when she recognizes Adam's superior "fairness" (4. 490). Her failure to

give that response again is hardly fatal, but it does involve a deviation (innocent but dangerous) from the strictness of her watch. (Fish 13)

These small deviations have drawn much critical attention to Eve's self love. The differences between her reflection in the water and Adam's appearance develop subconscious thoughts of the existence of more than what is immediately perceived. This development leads to an early recognition that there is more to existence than sexual relations and her secondary role. It should be noted that Eve does not believe she is secondary and lacking until Satan manipulates her through rhetoric.

Paradise Lost, then, presents the perfect human couple who are sinless until they actively choose the forbidden fruit. Milton takes extreme care to make this plausible for his audience by showing the "pair's liability to sin, a condition of their relative perfection and freedom of will" (Lang 5). Their situation can be clarified by reference to some key points in modern psychological theory. The conscious mind is what you are aware of at any particular moment, your present perceptions, memories, thoughts, fantasies, and feelings. Working closely with the conscious mind is the preconscious, also known as "available memory," which is anything that can easily be made conscious. Larger than these is the unconscious, including all things not immediately available to awareness. These hidden factors include many things that have their origins there, such as our drives or instincts, and traces that are placed there because we cannot bear to look at them, such as the memories and emotions associated with trauma. According to Freud, the unconscious is the source of our motivations, whether they are simple desires for food or sex, neurotic compulsions, or the more impressive drives of an artist or scientist. People are often driven to deny or resist becoming conscious of these motives, and they

eventually become available to us only in disguised form. A primary example of this transformation is found in Adam's speech just before he falls. The first half is one of the loveliest declarations of love toward Eve:

O fairest of creation, last and best  
Of all God's works, Creature in whom excell'd  
Whatever can to sight or thought be formd,  
Holy, divine, good, amiable, or sweet!  
How art thou lost, how on a sudden lost,  
Defac't, deflourd, and now to Death devote?  
Rather how hast thou yeelded to transgress  
The strict forbiddance, how to violate  
The sacred Fruit forbidd'n! som cursed fraud  
Of Enemie hath beguil'd thee, yet unknown,  
And mee with thee hath ruind, for with thee  
Certain my resolution is to Die;  
How can I live without thee, how forgoe  
Thy sweet Converse and Love so dearly joyn'd,  
To live again in these wilde Woods forlorn?  
Should God create another Eve, and I  
Another rib afford, yet loss of thee  
Would never from my heart; no, no, I feel  
The Link of Nature draw me: Flesh of Flesh,

Bone of my Bone thou art, and from thy State

Mine never shall be parted, bliss or woe. (9.896-916)

In making this declaration he is manifesting one of the highest values of human life, the courage and honesty to act upon one's truest feelings of love for another person. Adam reveals his awareness that physically Eve is replaceable "Should God create another Eve" but acknowledges a feeling deeper than physical connections: "Would never from my heart". However, the subconscious motivations are then revealed by the epic voice: ". . . he scrupled not to eat / Against his better knowledge, not deceived / But fondly overcome with female charm" (9:997-9). The reference to female charm clouds the clear expression of love previously expressed by Adam. However, a psychoanalytical reading of this excerpt draws a different reaction to the phrase "fondly overcome." When weighed against Adam's physical desire for Eve "fondly" describes his recollection of the physical relationship they have shared. Readers must now question the purity of his intention and consider the motivation of sexual desires hidden and glossed over through beautiful poetry and declarations of love.

Milton uses the epic voice to reveal truths about the unconscious that should not be overlooked by the reader, but Satan's series of roles activates a voice that both reveals the workings of his manipulative rhetoric and attempts to conceal his true motivation from himself. His success as a character is in large measure due to predisposed understandings of his role. Milton prepares his readers at the opening of the poem by naming Satan. Alerted by this identification of an enemy who has traditionally succeeded through disguise, the experienced reader listens to Satan's seductive pitch without falling

victim. Adam and Eve are not as lucky. Raphael has warned Adam, who in turn cautioned Eve, but they never had a chance, since neither had been exposed to deception.

Man had seen angels and a form of God. Man had not fallen therefore they knew no pain, nor were they capable of recognizing evil and ugliness. Although the angel Raphael warns Adam about the existence of Satan, he is just as incapable of recognizing him in disguise. This raises the question of why Satan feels he has to disguise himself. He obviously recognizes his new fallen form as he compares it to his former beauty in Book I. Throughout the epic he attempts to achieve his self-proclaimed greatness by defeating others. Desiring to completely trust his own merits, virtues, and deeds, Satan seems to be relying on his own strength and wisdom. However, by taking another form he subconsciously acknowledges defeat by admitting to himself that his current form is too hideous, evil, and fallen to successfully seduce Adam and Eve. He must take on another's persona to accomplish his own goals. Although the seduction works, and Eve eats the forbidden fruit, Satan's own psyche cannot fully accept it as a victory since this action occurred while he was in the disguise of another creature.

Fallen states in Paradise Lost are not caused by God but by the individual interpretations of their roles by his human and angelic creations. Adam and Eve have the ability to find forgiveness because of their state of mind at the time of the fall; their God-like qualities are capable of comprehending the active, reciprocal, and effective operation of the principle of love. The couple's relationship is as important to the definition of man as their individual attributes: "The crisis in the poem is a crisis in relationships, first a crisis in the man-woman relationship, and then in the man-God relationship. Again, it is not Adam or Eve as an individual that transgresses but man. When either of them falls,

man is fallen” (George 66). The fall is not absolute because the divine image is not totally obliterated. It can be assumed that the promised grace is already visible because the actual bodies of man are not changed the way Satan’s appearance was after his transgression. The only way a character would have the ability to seduce these near-celestial creatures he would have to have a knowledge not seen in heaven and incapable of being learned in hell. Satan has a unique psyche in relation to Milton’s other characters. He is comparable to God because he is the only character who comes close to omniscience. While Milton’s God knows all from an Olympian overview, Satan is exposed to the three worlds of Paradise Lost from within. He has celestial knowledge from his former state, allowing him to deceive the angels in the Garden. It appears he is the only fallen entity who is capable of traveling from Heaven into the newly created Earth, and through his early speeches to the legions he indicates an awareness of man the others lack. Once he resides, or reigns in Hell, Satan discovers emotions and thoughts not attainable in a celestial state. The combination of all this information causes Satan’s psyche to come to the conclusion that he must seduce Man, and more importantly that he is fully capable of succeeding.

Satan experiences success and failure in the same outcome. As he successfully seduces man he sentences himself to an unexpected change both physically and psychologically. The mental degradation of the former angel is not instantaneous, so if his body were to change immediately it would create an unbalanced character. Milton chose to depict a gradual deterioration in several stages: a grossness of texture as early as the angelic war; the partial obscuration of his brightness with his fall and finally, his transformation into a serpent at the conclusion of his enterprise against man (Steadman



397). Prior to Milton's time, poets and artists depicted Satan and his followers' transformation as they fell from Heaven to Hell. Milton's point is that the floor of Hell does not mark the limit of Satan's descent. His pictorial and physical fall is followed by a much more powerful descent into the internal Hell that exists deep within Satan's psyche.

## THESIS CONCLUSION

Complacency is not achievable for Milton's reader. The first book of Paradise Lost submerges the audience in powerful and persuasive speeches from the fallen. Readers do not have time to become confused or consider the historical question of what to do with the fallen nature they have inherited at birth. For the next eleven books readers experience a psychoanalytic journey through space and time with the purpose of discovering what evoked their initial reaction to the opening. Milton's writing style keeps the audience analyzing, judging, comparing, and recalling. Stanley Fish asserts that it is physically and psychologically exhausting to read this poem. However, there is reward and success to be achieved:

What the reader must finally learn is that the analytical intellect, so important to the formulation of necessary distinctions, is itself an instrument of perversion and the child of corruption because it divides and contrasts and evaluates where there is in reality a single harmonious unity. The probing and discursive mind may be essential to the piecing together of the shining ones of truth but at the end of the effort is the abandonment of self-consciousness and the surrender to a truth which is no longer perceived but participated in. (143)

Milton provides all the necessary opportunities for his readers to make the distinctions and connections needed for successfully analyzing the mentality and internalized positions of his characters. Simultaneously he holds them to a very high standard by presenting the important events and influential scenes through a broken chronology.

The structure of Paradise Lost leads to considerations of Milton's thesis in terms of disorder/order, imperfection/perfection with thought leading to reason which in turn leads to faith. Though each character reaches the end, they arrive through various paths. All the main characters are concerned with freedom. Those who understand true freedom acknowledge that it is found in obeying God's will without question. Reflective of Oedipus, Satan acts on his own throughout the story, but his capacity for free thought does grow. He is limited in the beginning to choosing to comply with or oppose the will of God after the creation of the Son. He is unable to separate himself from God until his psyche is placed in a position of being forced to choose. However, by the end of his fall, the results of which furnish the opening of the poem, he has gained this separation as he presents himself with the option of seducing man to defeat God.

Positions on freedom are best represented by the choices each character makes through the work. All events are the results of an active decision: Satan chooses to rebel, Eve chooses to eat the apple, and Adam chooses to follow. All know the consequences but are incapable of fully understanding the changes that will ensue. Although every man and angel has free will, God knows everything that is to happen. However, this foreknowledge has no effect on choices. Those who do not understand the real definition think freedom means being free from someone else's will and following your own. Satan is chief among them. The fall is necessary for the staging of freedom through setting. Although it is difficult for even Milton to describe a location from an un-fallen perspective, readers cannot comprehend the state of mind of his characters without a before and after. Milton has to start with a fallen state for sake of comparison.

Satan believes freedom is only attainable through equality. His is not the voice of an oppressed opposition, nor does he make any attempt to provide others with any freedom or power. Similar to any good politician, he sells others on the idea that he is their only hope for escaping their miserable position without ever claiming responsibility for the plight he created:

Satan seems impressive partly because he asserts, as he addresses his fallen legions in Hell, the power of his mind to transform thoroughly his environment: “The mind is its own place and in itself / Can make a Heav’n of Hell, a Hell of Heav’n” (1.254-4). The rhetorical figure of speech in line 255 – chiasmus – reminds us that the active, heroic Satan of Milton’s poem does indeed speak as a forceful and exciting rhetorician. His fixed mind, he insists, is not to be “chan’d by Place or Time” (353): here we see the sheer willfulness of Satan, his hardness of mind, his refusal to repent. This is the same willfulness which lies behind his rebellious claim in Heaven that he is “self begot,” that his puissance is completely self-generated, and that he is in effect, wholly the creator of his own identity, which enables him to act altogether apart from God.

(Lowenstein 59)

Although Satan has suffered a remarkable defeat, one that cannot be reversed and one that reveals his fallen plight, he appears almost victorious in his first speeches to the foreign legions of angels in Book 1. Utilizing rhetoric, he downplays the beauty of heaven and in a round-about dialogue makes Hell seem like a place to be proud of by describing the land as a means of rule and power separate from the dominion of God.

Satan associates the setting with power. “Better to reign in Hell than serve in Heav’n” (1.263) reveals his belief that quality of existence is based on power, not setting. Interestingly Satan seeks his freedom through equality rather than replacement. His assertion that it is better to reign in his fallen setting shows that his mind is attempting to manipulate the new setting into his chosen home. And he addresses the setting directly: “hail / Infernal world, and thou profoundest / Hell Receive thy new possessor” (1.253). Although thrown into Hell, a place created by God, Satan lays full claim to it. He seems to acknowledge that this horrible state will not bring envy from the maker which means his mind is simultaneously working against his speech to elevate this as a place of choice, rather than a context for eternal misery. Hell is both a geographical place and an internal psychological state. As a physical place, Hell is associated with the classical underworld of Homer: David Lowenstein emphasizes that “Milton’s hell, furthermore, is a place characterized by its own heroic activities, worldly politics, and even grandeur. There the expatriated devils create their own community and empire: Pandemonium, which resembles an elaborate baroque structure, represents their attempt to generate a glorious civilization in their place of exile” (Lowenstein 70). Since he appears to have lost everything, Satan must downplay the current setting and focus on the status of power. Although there is very little power to be achieved, he must latch onto it in order to psychologically tolerate the destiny of all the fallen angels. He begins to seek individual glory, regardless of the costs. In order to further his self-esteem, Satan also portrays God and his kingdom of heaven as tyrannical and an irrational location for residence. The fallen archangel’s motives for bringing the downfall of Adam and Eve are far less complicated to decipher because they were in a sense the same motives he had for

rebellious against God. Once the story of Lucifer's rebellion and fall is firmly established, the reasons for his hostility to Man are obvious. Satan is simply envious of the delights of his former life, which he sees enjoyed by Adam and Eve (Evans 227). He is continuously spurred by the conceptualized theory that these beings were created to replace the fallen angels. The act of conceptualizing is the key to the development of an individual's psyche. As a person makes small external connections, the subconscious grows in leaps and bounds. Satan is not the hero of Paradise Lost. Readers are simply able to identify with him because they have seen the various sides of his personality. By the end of the poem, unbeknownst to their conscious state they too possess a level of trust in the analysis presented, and thus Milton has successfully explained Man's first disobedience by revealing its relationship to Satan's eternal descent.

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