

LIGHT AND DARKNESS IMAGES IN RELATION TO EMOTIONS
IN JOHN MILTON'S *PARADISE LOST*

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF SOCIAL SCIENCES
OF
MIDDLE EAST TECHNICAL UNIVERSITY

BY

SADENUR DOĞAN

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF ARTS
IN
THE DEPARTMENT OF ENGLISH LITERATURE

JULY 2014

Approval of the Graduate School of Social Sciences

Prof. Dr. Meliha Altunışık
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Arts.

Assoc. Prof. Dr. Nurten Birlik
Head of Department

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts.

Assist. Prof. Dr. Margaret J.M. Sönmez
Supervisor

Examining Committee Members

Assist. Prof. Dr. Elif Öztapak Avcı (METU, FLE) _____

Assist. Prof. Dr. Margaret J. M. Sönmez (METU, FLE) _____

Assoc. Prof. Dr. Huriye Reis (HU, IED) _____

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

Name, Last name : Sadenur Dođan

Signature :

ABSTRACT

LIGHT AND DARKNESS IMAGES IN RELATION TO EMOTIONS IN JOHN MILTON'S *PARADISE LOST*

Doğan, Sadenur

M.A., English Literature

Supervisor: Assist. Prof. Margaret J. M. SÖNMEZ

July 2014, 81 pages

This thesis studies John Milton's *Paradise Lost* in terms of light and darkness images and connects this imagery to the emotional states of the characters. The recurrent images of light and darkness prove to reveal the emotional situations of the three main characters of the epic, Satan, Adam and Eve. Seventeenth century theories of emotions serve as background for this emotional analysis. The principles of the four influential philosophers of the era, Descartes, Malebranche, Hobbes and Spinoza about emotions help to deepen the investigation of the emotional states of these three main characters. Descartes' theory is used for the definition and classification of Satan's emotions. The violent and tender passions of Satan are explored in line with the Cartesian principles that emphasise the passivity and externality in the working of emotions. For illustrating and analysing Adam and Eve's emotions at different stages in the epic, Malebranche's, Hobbes' and Spinoza's theories are employed. The positive and negative emotions of Adam and Eve are examined under the light of these three philosophers' theories of emotions as they offer insights into the human couple's differing emotional states before and after the Fall.

Keywords: *Paradise Lost*, Emotions, Light, Darkness, Imagery

ÖZ

JOHN MILTON'IN *PARADİSE LOST* ADLI ESERİNDE DUYGULARLA BAĞLANTILI OLARAK AYDINLIK VE KARANLIK İMGELERİ

Doğan, Sadenur

Yüksek Lisans, İngiliz Edebiyatı

Tez Yöneticisi: Yard. Doç. Dr. Margaret J. M. SÖNMEZ

Temmuz 2014, 81 sayfa

Bu çalışma John Milton'ın *Paradise Lost* adlı eserini aydınlık ve karanlık imgeleri açısından inceler ve bu imgeleri karakterlerin duygusal durumlarıyla bağdaştırmayı hedefler. Sıklıkla yinelenen aydınlık ve karanlık imgeleri destanın üç önemli karakterinin, Satan, Adam ve Eve'in duygusal özelliklerini ortaya çıkarmaktadır. On yedinci yüzyıl duygu teorileri bu duygusal analiz için uygun bir altyapı oluşturmaktadır. Dönemin öne çıkan filozoflarının, Descartes, Malebranche, Hobbes ve Spinoza'nın prensipleri bu ana karakterlerin duygusal durumlarının belirtilmesine ve incelenmesine katkı sağlar. Descartes'ın teorisi Satan karakterinin duygularını tanımlamada ve sınıflandırmada kullanılmıştır. Satan'ın şiddetli ve hassas duyguları, duyguların işleyişinde edilgenliği ve dışsallığı vurgulayan Kartezyen ilkeler ile belirlenmiştir. Adam ve Eve karakterlerinin destanın farklı bölümlerindeki duygularını göstermek ve analiz etmek için de Malebranche, Hobbes ve Spinoza'nın teorileri üzerinde çalışılmıştır. Bu üç filozofun teorileri ışığında, Adam ve Eve'in olumlu ve olumsuz duyguları, Düşüş'ten önce ve sonra yaşadıkları değişimlerle açıklanır.

Anahtar Kelimeler: *Paradise Lost*, Duygular, Aydınlık, Karanlık, İmgeleme

To my beloved parents who have always been there for me

ACKNOWLEDGEMENTS

First of all, I would like to express my great appreciation and hearty gratefulness to my supervisor Assist. Prof. Dr. Margaret J-M Sönmez for her endless guidance, encouragement, inspiration and support. It would not have been possible for me to complete this thesis without her faith in me and friendly help. I would also like to thank Assist. Prof. Dr. Elif Öztapak Avcı and Assoc. Prof. Dr. Huriye Reis for their valuable comments on and contributions for my thesis.

I wish to acknowledge the scholarship given by TÜBİTAK during my MA studies. I would like to thank to my dear friends Banu Çiçek Başaran, Fatma Gümüşok, Duygu Fatma Şafak, Gülden Taner, and Hatice Ünlü for their great support during this difficult period. I always feel lucky to have such great friends in my life.

I would also like to thank to my beloved parents Kadir and Tülay Doğan who have always been there for me. With their everlasting love and support, I managed to complete my thesis. I always feel privileged to be their daughter. I have been able to become the person I am thanks to them. I would also like to thank to my grandfather Osman Doğan for his interest in and support for my education. He has always been like a second father to me.

Lastly, I am particularly grateful to my fiance Nesim Aslantatar for his endless love, support and understanding in the hard process of writing the thesis. Thanks to him, I have been able to overcome the difficulties that I have faced so far. I am more than happy to have him in my life.

TABLE OF CONTENTS

| | |
|---|------|
| PLAGIARISM..... | iii |
| ABSTRACT..... | iv |
| ÖZ | v |
| DEDICATION | vi |
| ACKNOWLEDGEMENTS | vii |
| TABLE OF CONTENTS | viii |
| CHAPTER | |
| 1. INTRODUCTION | 1 |
| 1.1 Theoretical Background | 1 |
| 1.1.1 The Emotions in the Seventeenth Century | 2 |
| 1.1.2 A Modern Look at the Emotions..... | 10 |
| 1.2 Literature Review for John Milton’s Light and Darkness Imagery | 12 |
| 1.3 Methodology | 18 |
| 2. SATAN AND CARTESIAN PASSIONS | 20 |
| 2.1 Satan’s Violent Passions | 22 |
| 2.1.1 Pride and Envy | 22 |
| 2.1.2 Desire | 24 |
| 2.1.3 Anger and Hatred | 28 |
| 2.2 Satan’s Tender Passions | 33 |
| 2.2.1 Remorse and Regret | 33 |
| 2.2.2 Pity | 37 |
| 3. ADAM AND EVE’S EMOTIONAL STATES | 39 |
| 3.1 Adam and Eve: a Natural Inclination to the Good | 41 |
| 3.2 The Change from Joy to Sadness in Adam and Eve | 47 |
| 3.3 Adam and Eve’s Appetites and Aversions “in the Shade” | 54 |
| 4. CONCLUSION | 59 |
| 4.1 Summary of the Study | 59 |
| 4.2 Discussion of the Findings | 60 |

| | | |
|-----|--|----|
| 4.3 | Limitations of the Study and Suggestions for Further Research..... | 64 |
| | REFERENCES..... | 65 |
| | APPENDICES | |
| A. | Turkish Summary..... | 70 |
| B. | Tez Fotokopisi İzin Formu..... | 81 |

CHAPTER 1

INTRODUCTION

This thesis presents the hypothesis that in *Paradise Lost* (1674, henceforth *PL*) Milton uses images related to light and darkness in ways that imply or allude to emotional states. Seventeenth century theories of emotions are very different from those commonly held now, and it will be shown that they can be directly associated with the images used in *PL*, in ways that present day readers may not be conscious of. Milton's imagery has been studied for varied purposes such as characterisation, thematic and structural unities, biographical overtones and linguistic approaches; but it has not been possible to find any research into connections between his imagery and the representation of emotions.

1.1. Theoretical Background

Early modern philosophy in Europe abounded in discussions of the emotions. The scope and power of emotions made them the subject of many disciplines beginning with philosophical psychology in the seventeenth century. Emotions entered into “theories of epistemic method, metaphysics, ethics, political theory and practical reasoning” and also connected philosophy to other relatively irrelevant areas such as “medicine, art, literature, and practical guides on everything from child rearing to the treatments of subordinates” (Schmitter). The prevalent interest in emotions in the seventeenth century resulted from an extensive concern with relations and divisions between the mind and the body, perception and will, and reason and desire, which dominate the main discussions of early modern Western philosophy. In this respect, this thesis aims to situate its analysis of Milton's imagery within the context of the conceptions of emotions and the major theories related to them in the seventeenth

century. In this chapter, the arguments of the four figures of the period whose ideas were most influential in this field, namely Descartes, Malebranche, Hobbes, and Spinoza, will be investigated in terms of the definitions, classifications, and what they argue are the causes and effects of the emotions. Malebranche's, Hobbes' and Spinoza's ideas were expressed as responses to -either developments of or challenges to- Descartes' ideas, and the earlier philosopher's theories will therefore be described here in greater detail. A general survey for the modern theories of emotions will also be provided in order to display the positioning of the study. After that, some studies focusing on Milton's imagery that are most relevant to the scope of this study will be introduced to offer a literature review before continuing with the main arguments of the thesis.

1.1.1. The Emotions in the Seventeenth Century

Philosophers of the early modern era used specific terms which are relevant to and indicative of their philosophical theories to refer to the emotions. For the seventeenth century readers and intellectuals, the word emotion generally referred to an agitation of mind; an excited mental state. Subsequently, it is referred to "any strong mental or instinctive feeling, as pleasure, grief, hope, fear, etc., deriving esp. from one's circumstances, mood, or relationship with others" (*OED* "Emotion," def. n. 3a). *Passion* was the term most commonly used to refer to emotions, most probably because of a "general tendency to see the emotions as receptive, passive states" (Schmitter). The words passion and passive are etymologically related. They are both derived from the classical Latin word *passio* which means "subject to passion or emotion, capable of suffering or feeling" (*OED* "Passion," etym.). This explains the reason for seeing the passions as passive states in the seventeenth century. The other terms standing for emotions in the early modern writings were *affect*, *sentiment*, *perturbation*, and *feeling*. Despite the different denotations that the term carried, emotions were generally related to passivity and receptivity in the seventeenth century. Susan James, whose outstanding work lays bare the basis of theories of emotions in the early modern period, discusses the generally accepted notion regarding the passivity of the emotions in the period and correlates emotions to

passions. She explains the outcomes of the idea that the passions are passive states, as follows:

In the first place, it accords with the understanding of the passions as beyond our control. Second, it captures the notion that many of our passions are prompted by our experience of other people and things; our loves, hates, desires, and so forth are characteristically responses to objects external to us and are thus passive motions in the sense of being caused by something else. Third, the claim sustains an identification between passions and the motions of physical bodies. Passions, according to this view, are a species of motion, akin to the movements of billiard balls, and are at least partly susceptible to the same kinds of explanation (“The Passions” 915-916)

The common assumption of the period, that the passions are passive states, reveals the three important features of the term: that the passions lay outside of the direct control of people, that they were based on causal relations with external people and things, and that they were a kind of physical motion. Apart from these, the functional quality of the passions was a widespread contemporary notion. The passions were supposed to be functional and to provide motives for action. As suggested by James, they are “fundamentally portrayed as affects which move us to act in ways intended to improve our lot” (“The Passions” 913). They urged people to react to the outside world and to relate to external people and events in a way that ensured the highest quality of life possible under the circumstances. Consequently, passions played an important role in human action.

Early modern theorists of the passions were concerned with the manifestations of emotions in bodily states. The bodily symptoms of emotions were seen as indicative tools that explain how physical states reveal the experience of passions. The approach of the seventeenth century philosophers to the issue is shaped by their belief that “the passions are both in the body and in the mind” with physical and emotive qualities, and thus must be placed “within a wider account of the soul and its relation to the body” (James, *Passion* 85). In this respect, the theories of Descartes and Malebranche offer a similar account of body and soul as separate substances, and highlight the physical aspects of passions. Their ideas differ, however, in explaining the character of the passions. This section of the study will focus on these two

philosophers' arguments about the positioning of the passions within the body and the soul and their manifestation in both substances.

Descartes' ideas about the passions as related to the dualism of body and soul are based on his discussion about the unity of the soul and are expounded in his treatise *The Passions of the Soul* (1649). Diverging from the Aristotelian theory that introduces intellectual, sensitive, and nutritive divisions within the soul¹, Descartes provides an innovative account of the unity of the soul by defining all states of the soul, namely sensations, perceptions, imaginations, memories, doubts, volitions, understandings, or passions (James, *Passion* 87), as kinds of thinking. However, some traces of the Aristotelian division of the soul can still be observed in his arguments as he connects the sensible powers tightly to the body and intellectual powers to the interaction of soul and body. Descartes maintains the distinction between the active and passive powers of the soul and claims that our thoughts, which are states of the soul, are of two principle kinds:

actions of the soul and passions of the soul. The ones I call "actions" are all our volitions, i.e. acts of the will, because we experience them as coming directly from our soul with, apparently, no input from anything else. On the other hand, our various perceptions or items of knowledge can be called the soul's "passions" ... because they are often not actively made by our soul but rather passively received by the soul from the things that they represent. (*Passions of the Soul* 17)

Volitions are the actions of the soul as they are based on and initiated from the soul alone. Some other thoughts, on the other hand, are passions of the souls since they must be received and caused in the soul by something else. Actions and passions, in this account, correspond to causes and effects. The term "action" refers to whatever plays the role of a moving force, and "passion" refers to whatever plays the role of something moved.

The passions of the soul are, then, the passive *perceptions* in Cartesian thought as they are not originated from the soul. They can also be described as *sensations* for

¹ According to Aristotle's theory, a soul is a particular kind of nature, a principle that accounts for change and rest in the particular case of living bodies, i.e. plants, nonhuman animals and human beings. (Lorenz)

they are “received into the soul in the same way as the objects of the external senses”, and as *commotions* of the soul, not only because this term is applicable to all the changes that occur in the soul, to all the various thoughts that come to it, but more particularly because “the passions agitate and disturb the soul more forcefully than any other kinds of thought the soul may have” (*Passions of the Soul* 28). The third definition of Descartes clearly illustrates the power of the passions in the human soul.

The philosopher also deals with the causes of emotions in his analysis. In many cases, he claims, passions are the result of a causal relation with external objects; that is to say, they are initiated in external motions of the body as in the case of seeing something and having a feeling related to it. Sometimes, the passions originate in the internal motions of the body, too, like the effects of the blood’s consistency bringing about a feeling. James deduces that in these two causes of passions, the causal sequence follows a two-stage direction from the body to the soul (*Passion* 97). The passions, being the thoughts of the soul, can also be results of other kinds of thoughts as in the case of being affected by a thought, having the related bodily motions, and then feeling the appropriate passion. Here, there is a three-stage transaction from soul to body to soul, as put forward by James (*Passion* 97). Apart from these causes, the passions of an individual depend on experience. Descartes argues that the emotional effects of past experience reinforce the association of events and emotions through “repetition of bodily motion” and “recollection in the soul” like the feeling of fear resulting from childhood traumas. (James *Passion* 100). For the outcomes of the passions in human life, Descartes refers to their motivating force as a natural function:

What the passions do for us consists solely in this: they dispose our soul to want the things that nature decides are useful to us, and to persist in this volition; and the agitation of the spirits that normally causes the passions also disposes the body to move in ways that help to bring about those useful things. (*Passions of the Soul* 52)

Consequently, according to Descartes, people are confronted with passions that direct their actions and help them to improve throughout their lives, and this process

is sustained by the interconnection between body and soul which ensures changes in bodily and emotive states.

The other philosopher of the early modern period who adheres to the notion of the dualism of body and soul and who connects passions to bodily motions is Malebranche. He is a follower of Descartes in these two respects, but he diverges from Cartesian thoughts on emotions in his principle of occasionalism. Malebranche (whose *Search After Truth* was published in 1674-5, seven years after the first edition of *PL*) is known for his occasionalism, the “doctrine that God is the only causal agent, and that creatures merely provide the ‘occasion’ for divine action” (Schmaltz). Malebranche’s occasionalism proposes “a way to retain the view that the passions straddle the division between body and soul, and a way to retain the Cartesian claim that tiny variations in bodily motion account, in a sense, for the differences between passions” (James *Passion* 110). However, according to this doctrine, Descartes’ argument about causal interactions between body and soul, which are indeed separate substances in nature, is problematic. For Malebranche, it is God who maintains constant connections between types of physical events and types of thought and who brings about the correlations of passions with bodily motions.

Experiencing a passion, for Malebranche, is a complicated process including correlated thoughts and motions. Diverging from Descartes, he argues that passions originate in the mind about the relation between an object and a subject. A subject may perceive an object, but this perception by itself does not excite passion. When the will, which is naturally inclined to the good as ordained by God, directs its impulse towards the perception, a passion, which is “a modification of the mind intimately connected to the movement of the will with which it is associated”, is experienced (Malebranche 350). Another difference between Descartes and Malebranche lies in their analysis of the character of passions. While Descartes describes passions as passive states, Malebranche resolves them into active and passive components with the addition of movements of the will. Movements of the will, in turn, make up the natural causes of the mind’s sentiments. With this interpretation of the passions as the effects of volitions, Malebranche allows for both activity and passivity in the character of the passions, as opposed to Descartes’

explanation of the actions as the effects of volitions and passions as the passive perceptions. As James suggests, “in so far as [they] are sensations, they carry connotations of passivity; but in so far as they are the motions of the will they are actions” (*Passion* 117), manifestations of the search for the good and well-being of an individual body, that is the will's essence.

The discussions about the relation and interaction of the body and the soul and how they are reflected in the emotive states of a person in the early modern period gain a different perspective with Hobbes and Spinoza. Hobbes and Spinoza form new frameworks within which they position and explore the passions. Their approaches to the emotions share similar characteristics and they propose innovative explanations of both the passions and passivity by diverging from the principles of Descartes and Malebranche on the issue.

In explaining his arguments about passions, Hobbes (whose *Elements of Philosophy, The First Section, Concerning Body* was published in 1655) firstly introduces the idea of motion which marks his main difference from the two philosophers of the period discussed above. According to him, “the only power to be found in bodies, human and otherwise, is motion” (James *Passion* 127-128). Whereas Descartes and Malebranche interpret thoughts as the soul's perceptions of and responses to the states of the body, Hobbes identifies thoughts with bodily motions. In accordance with this, a human body does not passively receive the motions that result from external objects; it also resists and reacts with its internal natural motion. This reaction results in a *phantasm* or *idea*, which moves from the head to the heart and leads to the experience of passions (Hobbes 391).

According to Hobbes, the basis of the passions is endeavour, and “when it tends towards such things as are known by experience to be pleasant, it is called *appetite*, that is, an approaching; and when it shuns what is troublesome, *aversion*, or flying from it” (407). Appetites and aversions are, then, the body's endeavour to maintain² itself and move people to act so as to secure and sustain their well-being. The

² In discussions of Hobbes' and Spinoza's theories in this thesis, the word maintain is referred to mean “to preserve in existence” (*OED* “Maintain,” def. v. 7b).

passions the body perceives as good for itself such as love, desire, and joy are therefore those it perceives as able to sustain or increase its power. On the contrary, such passions as grief, envy and jealousy are perceived as bad by the body and thus perceived to decrease its power. James concludes that, in Hobbes' doctrine of emotions, passions are kinds of thoughts, "manifestations of an underlying striving for power, and [they] dispose us to act in such a way as to promote it and resist its loss" (*Passion* 134).

Spinoza's theory of passions, or affections as he names them, is based on his notion of substance (*Ethics*, published in 1677, ten years after the first edition of *PL*). He defines substance in *Ethics* as "what is in itself and is conceived through itself, that is, that whose concept does not require the concept of another thing, from which it must be formed" (I. Def. 3). That is to say, substance must be unique and "conceptually and ontologically self-sufficient, which can serve as the intelligible explanatory basis of nature" (James *Passion* 137). As a result, in Spinoza's theory, substance is not a static, abstract statement of the causal relations in nature, but it includes its own dynamic principle and does not have to be moved by an external event and thing. This notion of the dynamic principle of substance forms the basis of Spinoza's discussion of the relation between body and mind. As opposed to Descartes' and Malebranche's arguments which assume a dualism of body and mind, the mind and the body in Spinoza's theory are one and whole and they are conceived as matching attributes of thought and its extension in an individual body. Thus, whatever happens in the body is perceived by the mind.

Spinoza touches upon the activity and passivity of an individual body through his argument of the wholeness of body and mind. When there is an inadequacy in either body or mind, people are urged to act in order to compensate for that insufficiency. In this respect, Spinoza puts forward that individual bodies are acted on with *sensations, perceptions, and passions or affections*. As the affections are "of the body by which the body's power of acting is increased or diminished, aided or restrained", they presuppose a capacity on our part to react (*Ethics* III Def. 3). Spinoza explains that the affections are distinguished from other kinds of thoughts, since they are the

manifestations of a striving to persevere in our being, which is our essence (*Ethics* III Prop. 5-6). The most fundamental of our passions, according to him, is *conatus* (striving) and it is complemented by two other important ones: *laetitia* (joy) and *tristitia* (sadness) to maintain the self as a whole³. When the power of an individual increases, the passion of joy is experienced; and when it decreases, the individual feels sadness (*Ethics* III Prop. 11, Dem.). Consequently, the passions are crucial and functional for individuals to remain steadfast and constant in their lives, and in short “they cater for the whole self” together with mind and body (James *Passion* 147). Another dualism related to the passions which is challenged by Spinoza is the Cartesian distinction between active volitions and passive perceptions. According to him, willing and perceiving are one and the same. Consequently, Spinoza abandons the discrimination of passivity from activity believing that all kinds of thoughts – volitions, perceptions, sensations, emotions, etc. – can be caused by and at the same time be the cause of something.

In conclusion, the term passion, which was used to refer to the emotions, maintained discussions about the passivity or activity of humans in their emotional experiences in the seventeenth century. Early modern Western philosophers theorised the passions in relation to the prevalent discussions about the interaction of the body and soul. Descartes and Malebranche put forward a similar account of the passions by highlighting the distinctiveness of body and soul in an individual. Descartes’ dualism of the body and the soul leads to a distinction between the sensible and intellectual powers of an individual. He also divides the states of the soul into two principal kinds as active volitions, which are originated from the soul, and passive perceptions that are received and caused in the soul by something else. Like Descartes, Malebranche holds the notion of the dualism of the body and the soul in explaining the passions. However, he diverges from the Cartesian dualism with his principle of occasionalism that attributes a causal agency to God in the experience of passions. Malebranche finds active and passive components in passions as he adds the movements of the will to the working of the passions. Hobbes and Spinoza differ

³ The Latin words *conatus*, *laetitia* and *tristitia* are translated as striving, joy and sadness by the translator Edwin Curley. Henceforth in this thesis, his terms, striving, joy and sadness will be referred.

from Descartes and Malebranche in positioning and theorising the passions within innovative frameworks. In explaining his principles of passions, Hobbes underlines the idea of motion and claims that an individual does not passively receive the motions from external objects but also reacts to its internal motions, which results in the experience of the passions. The basis of the passions, for Hobbes, is endeavour, and it helps a human body to maintain itself and secure its well-being. Spinoza bases his theory of passions on the notion of substance which is self-sufficient and dynamic, and thus does not need to be initiated from something else. He claims that the body and the mind are one and whole in an individual and thus whatever happens in the body is perceived by the mind at the same time. Spinoza names the passions as affections, and asserts that the affections are the manifestation of a striving to maintain the well-being of the individual.

1.1.2. A Modern Look at the Emotions

As in the seventeenth century, emotions in the modern era have become the focus of vigorous interest in philosophy, as well as in other branches of science. The philosophy of emotions has become enriched with a number of perspectives that have both embraced and inspired inter-disciplinary studies. Many theorists have studied emotions from different perspectives and offered various insights into the nature and working of the emotions. The James-Lange theory of emotion (after William James and Carl G. Lange) explains that emotions are simply a class of feelings that are specifically caused by changes in physiological conditions relating to the autonomic and motor functions, and argues that physiological responses occur first and become the cause of emotions (James 1884). The Cannon-Bard theory of emotion (after Walter Cannon and Philip Bard) opposes the James-Lange theory and claims that the visceral reactions characteristic of distinct emotions are identical and simultaneous, and so these reactions cannot be what allow us to tell emotions apart (Cannon 1929). The same conclusion is drawn by Stanley Schacter and Jerome Singer (1962) whose study suggests that the differentiae of specific emotions are not physiological, but cognitive, since the physiological arousal occurs first, and then the

individual must identify the reason behind this arousal in order to experience and label it as an emotion.

The psychological theories add a new dimension to the discussions of emotions in the modern period. Magna Arnold's theory (1960) introduces the notion of appraisal into psychology, characterizing it as the process through which the significance of a situation for an individual is determined and evaluated. Appraisal gives rise to attraction or aversion, and emotion is equated with this "felt tendency toward anything intuitively appraised as good (beneficial), or away from anything intuitively appraised as bad (harmful)." (Arnold 171). Richard Lazarus (1991) also claims that appraisals are both necessary and sufficient for emotion, and sees the identity of particular emotions as being completely determined by the patterns of appraisal giving rise to them. While appraisal theorists generally allow that "the cognitive processes underlying emotion can be either conscious or unconscious, and can involve either propositional or non-propositional content", cognitivists claim that emotions involve "propositional attitudes" (de Sousa). Robert Solomon (1980), Jerome Neu (2000) and Martha Nussbaum (2001) take this cognitivist approach and maintain that any emotion must involve some sort of attitude directed at a proposition.

Apart from the psychological and cognitivist theories of emotions, there have been sociological and anthropological approaches to emotions in the modern era. Lutz and Abu-Lughod (1990), White (1993) and Williams (2001) have argued that emotions should not be regarded as psychological states, but as social and cultural practises. In Durkheim's account of emotions (1966), an "outside in" model which assumes that emotions come from outside and move inside of an individual is introduced. Sara Ahmed (2004) finds this theory problematic since it suggests that emotions are something that people "have". In her model of sociality of emotions, Ahmed claims that "emotions create the very effect of the surfaces and boundaries that allow [people] to distinguish an inside and outside" (10). Thus, emotions are not simply something that people "have"; they contribute to the creation of the surfaces and boundaries that specifies the inside and outside of individuals.

When the seventeenth century theories of emotions and modern theories related to emotions are compared, it is seen that while the former put emphasis on the externality in the working of emotions, the latter attach importance to the individualistic processes for the experience of emotions. Therefore, the theories of Descartes, Malebranche, Hobbes and Spinoza that base the emotions on physicality and externality are more applicable to Milton's creation and depiction of the emotional experiences of Satan, Adam and Eve in *PL*, an epic composed in the seventeenth century, than the modern theories that highlight the physiological, psychological, cognitivist, sociological and anthropological features related to emotions.

1.2. Literature Review for Milton's Light and Darkness Imagery

Milton employs specific poetic methods in portraying emotional states in *PL*. He applies a network of images dealing with terms related to light and darkness to illustrate the many subtly graded emotions associated with characters. This particular use of light and darkness imagery is detected throughout the epic and it informs the readers of the stable and/or changing emotional experiences of the characters. Imagery is a "critical term covering those uses of language in a literary work that evoke sense-impressions by literal or figurative reference to perceptible or 'concrete' objects, scenes, actions, or states, as distinct from the language of abstract argument or exposition" (*Oxford Dictionary of Literary Terms* "Imagery", def.). That is to say, imagery makes use of particular words to create sensual representations of ideas in readers' minds. In *PL*, terms related to light and darkness are recurrent words which have both literal and metaphorical meanings. In literal terms, light is a "natural agent or influence which (emanating from the sun, bodies intensely heated or burning, and various other sources) evokes the functional activity of the organ of sight" ("Light", def. n. 1), and darkness is an "absence or want of light (total or partial)" ("Darkness", def. n. 1). With Milton's light and darkness imagery, these terms gain metaphorical meanings and carry connotations of emotional states. They help to reveal mental and spiritual situations and the emotional experiences of the characters.

Light and darkness images are clearly seen in John Milton's late poetry. Milton consciously uses light and darkness images in material, intellectual and spiritual terms and thus contributes multiple meanings to these images. This results mainly from the reference to his personal blindness and its effects on his life and literary works. For example, in his sonnet "When I Consider How My Light Is Spent", written soon after Milton lost his sight entirely in 1652, the poetic persona presents the physical blindness as an obstacle to serve God in the best way. Thus, the physical darkness brings about an intellectual and spiritual darkness to the speaker. Similarly, in *PL* (first edition being published in 1667), the epic voice invokes divine help from the heavenly muse for his narration by means of light and darkness images: "what in me is dark / Illumine, what is low raise and support (*PL*, 1 22-23). The epic narrator tries to compensate his physical blindness with intellectual and spiritual illumination with the help of the muse so that he "may assert eternal providence, / And justify the ways of God to men" (*PL*, 1 24-25). The physical blindness and its extension to intellectual and spiritual realms is also dealt with in Milton's *Samson Agonistes* (1671). The main character, Samson exclaims in agony of his blindness: O dark, dark, dark, amid the blaze of noon, / Irrecoverably dark, total Eclipse / Without all hope of day!" (80-82). Samson is deprived of eyesight and light and imprisoned into physical darkness; but he is also aware that he has fallen from God's grace to intellectual and spiritual darkness as a result of his fault. These biographical implications related to light and darkness in Milton's late poetry offer multiple readings for the reader. The passage from the material light to material darkness corresponds to the transfer from the divine light to the spiritual darkness in these poems. This use of light and darkness imagery in both physical and spiritual terms plays a crucial role in defining the characters and their inner states of mind in Milton's works.

Milton's use of the literary device of imagery in his poems has been extensively studied by scholars. Janet Frances Hillyer, David Quint and Ricardo Mairal Usón are among the scholars who have analysed John Milton's imagery. They study Milton's images from different perspectives and principles and thus offer a solid background for this thesis. While Hillyer sees sound and sight imagery as a means of portraying

characters and events, Quint and Usón take more structural perspectives and examine specific images for thematic purposes. Quint deals with light and vision images and claims that they contribute to the formal and contextual unity of *PL*. Usón approaches light and darkness images from a linguistic perspective and investigates the connotative meanings of the terms in the specific content of the epic. This thesis also deals with Milton's imagery in *PL*, but it takes a further step from the previous studies and links the light and darkness imagery with its associations and connotations to emotional situations of the characters. The terms that refer to or imply light or darkness are examined as tools through which the emotional situations of the three important characters of the epic, Satan, Adam and Eve, are displayed. This offers different insights into these characters' emotional states at various stages of their existence and in the face of different events and things throughout the epic.

Janet Frances Hillyer's thesis ("Milton's Poetic Technique: Sound and Sight Imagery and the Theme of Temptation in the Major Poems" MA 1975) is one of the outstanding studies on Milton's imagery. Hillyer explores Milton's poetic technique to illustrate the theme of temptation in his major poems. The sound and sight imagery is linked to the temptation themes in *Comus*, *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*. She asserts that Milton "establishes a characteristic system of sound and sight images" to "both depict character and portray temptation" in these poems (Hillyer i). For *Comus*, Hillyer claims, an analysis of the sound and sight imagery reveals an "underlying network of figurative language that performs a basic function in lending unity to the work" (2). As *Comus* is a masque, there is an emphasis on spectacle and song in the poem, which forms a strong background for sight and sound imagery. In exploring the temptation of the Lady by Comus and his followers, events described by the characters and the stage directions make references to sight and sound images. It is concluded by Hillyer that as "sight and hearing are foremost among the senses", the images related to them make effective and reliable descriptions vital to the temptation theme in *Comus* (13).

Hillyer continues her analysis of imagery with Milton's *Paradise Lost*. She emphasises that "Milton does rely to a significant extent on a basic system of sound and sight imagery to portray his characters" and the main theme of temptation in the

epic (Hillyer 56). Firstly, the epic narrator is analysed in terms of traditional metaphors of song and vision. Hillyer notes that the epic voice uses singing images to invoke divine help and sight and vision images to ask for heavenly instruction to explain his purpose. As far as Satan and the other fallen angels are concerned, Hillyer puts emphasis on the difference between sound and sight in terms of images. Although the fallen angels' rhetoric portrays strength and power, their physical appearances are strongly indicative of their deterioration and descent. Hillyer argues that Milton also uses sound and sight images while describing God, the Son and the angels. While terms related to darkness are chosen for depictions of the fallen angels in Hell, light and brightness are the recurrent and dominant in the descriptions of the inhabitants of Heaven. The plain and simple language of God, the Son and the angels is contrasted with the false language of Satan and the other fallen angels. Lastly, Hillyer analyses Adam and Eve by emphasising the stark difference between the "unfallen" and the "fallen" man. She claims that "in unfallen man, appearance and perception, speech and hearing are all invested with his virtue" (Hillyer 56). However, after the Fall, the details describing the appearance and speech of the couple are all illustrative of their fallen nature and descent from heavenly virtues.

Hillyer deals with *Paradise Regained* and *Samson Agonistes* to a lesser extent than *Comus* and *Paradise Lost*, because, according to Hillyer, the former two do not have elaborate networks of recurrent images of sight and sound that are fundamental to their main themes. In *Paradise Regained*, the sound and sight imagery is employed in portraying the characters and in comparing the qualities of the good and the evil. Hillyer claims that Satan's physical appearance and behaviour in his attempts to tempt Jesus illustrate his state of mind. Similar to the Satan of *Paradise Lost*, Satan in *Paradise Regained* uses language as a vehicle for his evil purpose of temptation. His deceitful language is in stark contrast with Jesus' speech which is grounded on temperance, patience and calmness. In *Samson Agonistes*, Milton's characteristic use of eye and ear imagery can be observed, too. Hillyer asserts that "the characters are described through details of appearance and viewpoint and through the all-important revelations of their language" (99). Samson's loss of sight, for Hillyer, has metaphorical implications: his blindness is as much internal as external. As in

Paradise Lost and *Paradise Regained*, the language metaphor is crucial in *Samson Agonistes*. “Words as weapons” (Hillyer 102) are employed to express and reveal the mental and emotional situation of the characters. Hillyer’s study of Milton’s imagery in his major works is important as it examines the general features of the characters in relation to sight and sound images. Hillyer views these images as tools to describe characters and events and to explore the main themes of the works. This thesis also examines images for characters and events, but it builds on the existing research by specifically investigating light and darkness images for the analysis of the emotional situations of Satan, Adam and Eve in *Paradise Lost*.

Another scholar who analysed Milton’s imagery is David Quint. Quint explores the sight images in relation to light and vision in *Paradise Lost* to ascertain the structural and the contextual unity of the epic. He examines Book 3 of the epic in detail and divides the book into two thematic and structural unities. This division is sustained, in Quint’s view, through its light and vision images. He claims that “the division of the book insists on the difference between God’s light and the material sun, between divine image and divine ‘work,’ between a God outside nature and a pagan god abstracted out of nature” (Quint 234). That is to say, the division of the book in structural terms enables the book’s separation of divine light from earthly light through its light and vision images. Quint exemplifies this argument with the first and the last words of the book: Book 3 begins with the poetic persona’s invocation to Light (“Hail, holy *Light*”) and ends with a description of Satan (“On Niphates’ top he *lights*”). For Quint, this is an indication of “the devil’s fall from his former height and brightness into motion and instability” (229). Satan’s distance from the divine light is presented both in structural terms and with thematic images. Quint also touches upon Milton’s blindness and its importance to the epic to explain his arguments concerning light and vision imagery. Milton identifies poetic inspiration with inner light and asks to see “things invisible to mortal sight” (3, 55). In other words, in this invocation external blindness is made to correspond to inner illumination. This is also indicative of the separation of divine light which originates from God and the earthly light which takes its source from the sun, part of God’s creation. Quint’s study about the image of light in *Paradise Lost* contributes to the

arguments of this thesis as it highlights the physical difference detected in the character of Satan before and after his fall. Illustration of light and lack of it in Satan's character is also important for this thesis as it explains the changing emotional experiences of the character at different stages of *Paradise Lost*.

Ricardo Mairal Usón also deals with Milton's poetic technique in terms of imagery. Usón puts forward a linguistic perspective and discusses how Milton organises and structures the semantic field of light and darkness from both a denotative and a connotative point of view in *Paradise Lost*. He claims that Milton not only uses the literal meanings of the words "light" and "darkness" (denotation) but he also "imposes some criteria of evaluation" on these terms (connotation) in accordance with the contextual unity of the epic. (Usón 207). Usón puts much emphasis on the connotative meanings of the words light and darkness and analyses these in detail. Firstly, light and darkness are seen as the images of day and night: "day is conceived as the time when man engages in vital and dynamic activities, hearing and sight exploit their possibilities to the utmost, whereas night is described as a period of rest and passive activities" (Usón 198). In other words, day becomes the image of life and night the image of death. Secondly, Usón links the light and darkness imagery to Heaven and Hell. In *Paradise Lost*, Heaven is always described as a place where everything is bright and in perfect order. This positive description equates Heaven with peace, harmony and goodness. On the other hand, Hell is depicted as a place of darkness, pain and wickedness. This chaotic scene of Hell is contrasted starkly with the idealised vision of Heaven through the use of light and darkness imagery. Lastly, Usón talks about God and Satan in relation to light and darkness imagery. He concludes that whereas God is always identified with all goodness and conceived as the celestial light, Satan is depicted as an evil character that is devoid of light and grace. The word *light* gains connotative meanings in portraying God with the symbols of wisdom, grace and glory. On the other hand, Satan is presented with terms of *darkness* as the devil in a process of descending from the divine light and all the other virtues related to it. Usón's study related to light and darkness images in *Paradise Lost* is significant for this thesis as it deals with the connotations of these words. Usón examines the words light and darkness and what they come to mean

metaphorically in the context of the epic. This thesis also investigates light and darkness images in *Paradise Lost* for their literal and metaphorical implications. It takes these analyses further by connecting the images to the emotional states of the three important characters, Satan, Adam and Eve.

1.3. Methodology

This thesis aims to prove that Milton's light and darkness imagery is a means of revealing Satan, Adam and Eve's changing emotional situations. It started therefore with an investigation of what is known about the seventeenth century theories of emotions and a general view for the modern theories of emotions, and then progressed to a survey of critical literature related to Milton's imagery.

In the following chapters of the study, the terms related to light and darkness will be analysed and connected to the emotive states of the characters of Satan, Adam and Eve in accordance with the seventeenth century theories of emotions. Yet, it cannot be argued that Milton followed one or more of the theories studied in this thesis in displaying the emotive states of these three characters, due to the fact that two of the philosophers' (Malebranche and Spinoza) works about emotions were published before the first edition of *PL*. What the four philosophers argued about the emotions in their theories were, however, the general insights that were commonly held in the early modern period and were quite likely known to Milton. Thus, the seventeenth century theories of emotions seem more appropriate for analysing the emotions of the characters in *PL*.

The second chapter of the thesis will focus on Milton's of Satan. His depictions and experiences will be examined within the specific light and darkness images that indicate his various emotional situations. Descartes' theory of emotions will be used for illustration of Satan's emotive states as Descartes' focus on the passivity and perceptivity of emotions explains Satan's reliance upon the external things and events in displaying his emotions, or passions in Descartes' terms.

The third chapter will deal with Milton's Adam and Eve. Their descriptions and positions before and after the Fall will be analysed in relation to light and darkness images that reveal or imply the human couple's emotions. The consequences of the Fall in terms of emotions will be shown through Milton's use of light and darkness images. Malebranche's, Spinoza's and Hobbes' theories of emotions will be used for explaining these two characters' emotional experiences as they provide a good rationale for the stark difference in Adam and Eve's emotions after the Fall.

The concluding chapter will present a summing up of those of the seventeenth century theories about emotions that were found to deepen the thesis' analytic potential, and offer a concluding discussion of the emotional states of the characters (in seventeenth century terms) as they were revealed by the analyses of light and darkness imagery in Milton's *PL*.

CHAPTER 2

SATAN AND CARTESIAN PASSIONS

I forget my selfe, I forget my selfe, for, speaking of mans corruption, I am so far entangled, that I cannot easily release my selfe; being corrupted as wel as others, me thinks whatsoever I see, whatsoever I heare, all things seeme to sound corruption.

---Godfrey Goodman, *The Fall of Man; or, the Corruption of Nature* (1616)

Speaking of man's fall and corruption urges one to search for the reason behind it. In *PL*, John Milton presents this through the character of Satan who is "egotistical, irrational, a hero, a fool, a general, a dissembler, and the father of lies" in the epic (Coleman 57). In portraying these characteristic traits, Milton highlights "the ambiguities of Satan's heroic self-assertion, as well as the aggression manifested by his martial values and his unyielding defiance" (Loewenstein, *Milton* 56). Satan is a courageous military leader, able to rebel against God and lead the fallen angels. He is also a skilled politician with a fine grasp of rhetoric, "employing the fierce language of resistance" as he defies God and celestial powers (Loewenstein, "The Radical" 349). Driven by his immense passions, Satan prepares the fall of mankind so as to take his revenge from a God that has punished him with eternal darkness. The light which surrounded him once brightens man now, and this awakens the feelings of envy, wrath and remorse in him. In portraying these feelings, or passions as they were termed in the 17th century, Milton uses images of light and darkness. Terms which are relevant to or imply these two entities reveal Satan's inner state of mind. Accordingly, this chapter aims to examine the connection between light and darkness images in descriptions of Satan, his speeches, actions and his emotional states, with reference to Descartes' theory of passions because, as will be explained below, the

passivity and receptivity that Descartes' principles dwell on are essential components of Satan's passions. It will be argued that Satan's position within and responses to light and darkness in *PL* determine his passions as either violent or tender in accordance with the enforcement of the passions.

Cartesian principles of the passions help to provide a more detailed understanding of Satan's inner state of mind as indicated by Milton. As discussed in detail in the Introduction Chapter, Descartes, emphasizing the important role of the external world in the working of the passions, claimed that the passions are passive perceptions of bodily motions. According to him, the passions are not actively made by our soul but rather passively received by the soul from the things that they represent (*The Passions of the Soul* 17). This explanation gives to the passions the role of being moved by external stimuli and identifies the passions as the effects of external causes in the soul. Hence, the passions are personal responses to external objects and events and they take different forms based on the different ways in which the external objects and events could harm or benefit the individuals. (*The Passions of the Soul* 52). This Cartesian theory proves to work well in the analysis of Satan's passionate situations and behaviour throughout *PL*. Affected by external events and circumstances, Satan experiences intense passions of two different kinds. While his responses to the exaltation of the Son above the angels, the attitudes he displays in the war in Heaven and his reactions to the physical conditions of Hell illustrate his violent passions, his responses to the scenes related to Paradise and its inhabitants indicate relatively tender passions. These two different sets of passions are strengthened with light and darkness imagery. The poet's use of images related to light and darkness offers a more clear understanding of Satan's passionate states, which will be investigated under two subheadings in this chapter.

2.1. Satan's Violent Passions

As a character full of energy and desire, Satan steps into action swiftly and in his moves he is strongly affected by his surroundings. These affections⁴ are presented in ways that result in violent passions, and he displays these violent passions in most of the scenes in which he appears in *PL*. These violent passions are reflected in the speeches and descriptions related to Satan and his actions, and in some cases words that refer to or imply light and darkness reveal his passionate states. The connection between light images and Satan's passions are focused on words such as "glory", "bright", and "beam". On the other hand, words like "dusky", "night", "livid", "pale", and "gloom" are means to indicate the relation between Satan's passions and darkness images. Keeping to the chronology of the poem, Satan's aggressive, passionate behaviour that is aroused by external events and objects will be examined in relation to the light and darkness images in this part of the study.

2.1.1. Pride and Envy

Pride and envy are among the principal passions that Descartes lists in *The Passions of the Soul*. He elaborates on the two passions by offering explanations about their opposites. In Cartesian thought, pride and humility are passions that are awoken in accordance with whether people esteem or "contemn" themselves: "We can esteem ourselves, giving rise to the passion of magnanimity or *pride*, and the corresponding behaviour; or contemn ourselves, giving rise to the passion of humility or abjectness, and the corresponding behaviour" (my italics, *The Passions of the Soul* 54). As for the passion of envy, Descartes emphasises people's judgments about others. When people think of good or evil as belonging to others, they may judge them worthy or unworthy of this good or evil: "If we think that the others don't deserve the good or evil that comes to them, there is ... one passion that is aroused in us, namely sadness; but this has two species—*envy* in the case of undeserved good and *pity* in the case of

⁴ A general term referring to "the action or result of affecting the mind in some way; a mental state brought about by any influence; an emotion, feeling" (*OED* "Affection," def. n. 1a).

undeserved evil” (my italics, *The Passions of the Soul* 62). In the character of Satan in *PL*, the passions of pride and envy can be detected, especially in the Heaven scenes. The exaltation of the Son of God above all of the angels arouses a strong passion of envy in Satan as he thinks that the Son, being already the “king anointed” (*PL* 5, 777), does not deserve this honour. Satan considers himself a more valuable being than the Son. His high self-esteem, leading to the passion of pride, causes the war in Heaven which results in the fall of one third of Heaven’s inhabitants into deep darkness. Consequently, Satan’s passions of envy and pride end in destruction for himself, for the other fallen angels and later for mankind in the epic.

The scenes in which Satan’s passions of pride and envy come to surface in Heaven are related by Raphael to Adam in Book 5. God, foreseeing that Satan will try to tempt and ruin mankind in an act of revenge, sends Raphael to Paradise in order to warn Adam about Satan. Raphael’s account offers some images related to light and darkness that themselves reveal strong passions of envy and pride on the part of Satan. Firstly, Raphael refers to the exaltation of the Son and relates the strict order of God to the inhabitants of Heaven that “to him [the Son] shall bow / All knees in heaven, and shall confess him Lord” (*PL* 5, 607-608). He continues with God’s commands about the Son’s appointment as vicegerent:

Under his great vicegerent reign abide
United as one individual soul
Forever happy: him who disobeys
Me disobeys, breaks union, and that day
Cast out from God and blessed vision, falls
Into utter darkness, deep engulfed, his place
Ordained without redemption, without end. (*PL* 5, 609-615)

God’s orders make it clear that obeying the Son will bring endless happiness to the angels whereas defying him will mean defying God and bring about a fall into darkness. Literally referring to the absence of light, the word darkness bears figurative meanings in this usage. It is an implication for “the want of spiritual or intellectual light; esp. common in biblical imagery” (*OED* “Darkness,” def. n. 4a) and also for “gloom of sorrow, trouble, or distress” (*OED* “Darkness,” def. n. 5). According to Raphael’s account, then, before the rebellion of Satan and his

followers, God had forewarned the angels by emphasizing the punishment prepared for any who would disregard his rules. A fall from God's blessing and grace and the subsequent loss of spiritual light would bring about great sorrow and distress. However, the threat of this punishment, falling into a darkness that offers no redemption and end, does not prevent Satan from rebellion. The facts that the Son sat by God "in bliss embosomed" (*PL* 5, 597) and that he had been elected the supreme power in Heaven after God awoke the passions of envy and pride in Satan. As Raphael narrates, Satan is "fraught / With envy against the Son of God" (*PL* 5, 661-662) and "could not bear / Through pride that sight, and thought himself impaired" (*PL* 5, 664-665). That is to say, falling into darkness, a warning and foreshadowing of the doom of the rebels in God's speech, will result from Satan's strong passions of pride and envy. Consequently, light and darkness imagery is not only used in the portrayal of these passions but also in the portrayal of the outcomes of these passions.

2.1.2. Desire

Another violent passion of Satan is his desire resulting from the new hierarchal system of Heaven. The Son is exalted above all of the angels, and Satan, or the archangel Lucifer as he was named before his fall, has a strong desire to undo this. Descartes considers the passion of desire "the most elemental forward-looking passion" and proposes that "all desire looks forward—not only a desire to acquire some future good or avoid some future threatening evil but also a desire to stay in one's present state of having some good or lacking some evil" (*The Passions of the Soul* 57). In this respect, when in Heaven Satan desires both to stay in his present state and to acquire future good for himself by rebelling against the new hierarchy. As the all-knowing God tells the Son, "such a foe / Is rising, who intends to erect his throne / Equal to ours" (*PL*, 5 724-726). Night is the period of time when Satan's desire for rebellion becomes distinct:

Now when ambrosial night with clouds exhaled
From that high mount of God, whence light and shade
Spring both, the face of brightest heaven had changed
To grateful twilight (for night comes not there
In darker veil) (*PL*, 5 642-646)

Heaven is a place of light and there night brings not total darkness but only twilight. Literally meaning the faint light prevailing between daylight and darkness, twilight comes to mean “dim, obscure, shadowy” (*OED* “Twilight,” def. n. 4c) in this quotation. Although it is grateful, pleasing to the mind or the senses, agreeable, acceptable, welcome (*OED* “Grateful,” def. adj. 1), the lack of the brightness of Heaven’s day time plants the seeds of rebellion in this relative darkness. Satan’s evil intentions that come from his desires, and his further desire for and ideas about rebellion are first brought forth and uttered at midnight in Heaven:

Deep malice thence conceiving and disdain,
Soon as midnight brought on the dusky hour
Friendliest to sleep and silence, he resolved
With all his legions to dislodge, and leave
Unworshipped, unobeyed the throne supreme
Contemptuous (*PL*, 5 666-671)

Midnight brings on the dusky hour in which Satan commands his legions of angels to gather in the quarters of the north in Heaven in order to prepare for rebellion against God and his Son. In this context, the duskiess has both literal and figurative meanings. Literally, dusky is an adjective meaning “somewhat dark or deficient in light; not bright or luminous; dim, obscure” (*OED* “Dusky,” def. adj. 2). The word may gain a figurative meaning and also stand for “gloomy, melancholy” (*OED* “Dusky,” def. adj. 3). This usage of the word dusky foretells the disorder and gloom that will result from Satan’s rebellion and the consequent war in Heaven. Despite the strict warning of God, Satan asks his supporters to disregard the Son’s supremacy and disobey his rules as he and his followers are “ordained to govern, not to serve” any being (*PL*, 5 802). Consequently, driven by his strong passion of desire, Satan

tries to stay in his present state high in Heaven's hierarchy as an archangel, and at the same time challenges the authority of the Son with his rebellion.

Raphael's account continues into Book 6 in which he narrates the war in Heaven. At this point, the night and darkness images become crucial again in highlighting Satan's passion of desire. After Satan and his followers come together to rise in rebellion, God sends Michael and Gabriel to fight with the rebels and "drive them out from God and bliss / Into their place of punishment" (*PL*, 6 52-53). The rebel angels feel pain and get hurt for the first time in their existence, and to resist the forces of Michael and Gabriel,

Satan with his rebellious disappeared,
Far in the dark dislodged, and void of rest,
His potentates to council called by night (*PL*, 6 414-416)

Although it does not bring complete darkness to Heaven, the night is "a condition or period reminiscent of night or the darkness of night; death" and is also associated with "mental anguish or gloom; spiritual or moral darkness" (*OED* "Night," def. n. 2). In this night council, Satan and his followers invent gunpowder to have an advantage over God's representatives, which is an indication of their spiritual darkness and another foreshadowing of consequent gloom. Satan's desire to destroy the new hierarchy in Heaven is strengthened with the invention of "devilish machination" (*PL*, 6 504) in the (relative) darkness of night.

So all ere day-spring, under conscious night
Secret they finished, and in order set,
With silent circumspection unespied. (*PL*, 6 521-523)

The night here is presented as conscious because it obscures and covers the guilt of Satan's actions. As the word conscious means "having awareness of one's own wrongdoing, affected by a feeling of guilt. Formerly also: having guilty knowledge of" (*OED* "Conscious," def. adj. 1), it associates the darkness of night with the fault of Satan. Satan's desire to challenge the Son's supremacy is connected to the conscious night image. This conscious night image can be contrasted with the grateful twilight image above. The night is described as grateful, pleasing when

details related to Heaven's harmony are given. However, when Satan's devilish intentions that will destroy this harmony are presented, the night is conscious and covers Satan's deeds.

The battles continue, both sides get injured; but the ones that are most damaged, both physically and spiritually, are Satan and his rebel angels. They lose the quality of purity, which is in Raphael's words related to light; Raphael explains their loss in these words:

though spirits of purest light
Purest at first, now gross by sinning grown (*PL*, 6 660-661).

Satan's desirous thoughts and behaviour leading to sin take away their spiritual and pure light. The word light here is used metaphorically with spiritual reference and implies "the brightness of Heaven, the illumination of the soul by divine truth or love, etc." (*OED* "Light," def. n. 7a). Although they have been created out of spiritual pure light, Satan and his followers begin to be concretised due to their sinful rebellion. This is illustrated through the word gross which can be said of things material or perceptible to the senses and contrasted with what is spiritual, ethereal, or impalpable (*OED* "Gross," def. adj. 8c). The last blow in the war in Heaven, previously foreshadowed as mentioned earlier, comes from the Son acting on the command of God. Seeing that the forces of Michael and Gabriel have difficulty in defeating the rebels, God sends his Son to

Pursue these sons of darkness, drive them out
From all heaven's bounds into the utter deep (*PL*, 6 715-716)

Having lost their divine and pure brightness, Satan and the other rebel angels have now become the sons of darkness, as they have sinned through violent passions. Fulfilling the order of God, the Son drives the rebels out of Heaven and sends them into complete darkness, Hell.

2.1.3. Anger and Hatred

Anger and hatred are passions that are also expounded by Descartes in *The Passions of the Soul*. Satan's passions of anger and hatred are better understood through light and darkness imagery as the terms which denote these two images display Satan's passionate experiences in the poem. Descartes examines the passion of anger in relation to indignation and says that "when others do something bad that doesn't relate to us in any way, that brings it about that we feel indignation -nothing else-towards them; and when what they have done is bad for us, that arouses *anger* as well" (my italics, *The Passions of the Soul* 65). As for the passion of hatred, Descartes emphasises the importance of people's judgements about an external event or object: "When we think of something as good with regard to us, i.e. as beneficial to us, this makes us have love for it; and when we think of it as bad or harmful, this arouses *hatred* in us" (my italics, *The Passions of the Soul* 56). Book 1 and Book 2 of *PL* offer a rich collection of light and darkness images in the character of Satan that display his emotional situation after the Fall. From his perspective, the fact that God has sent him into the darkness of Hell is something bad done to him, and this arouses anger in him. Similarly, he thinks of this punishment as harmful to himself, which brings about his passion of hatred.

These two similar and strong passions in the character of Satan are responses to the external conditions of Hell. As Satan's point of view colours the setting, Hell is seen through his eyes, and thus his emotional states are reflected through the setting. The narrator describes the darkness of Hell from the perspective of Satan as follows:

At once as far as angels' ken he views
The dismal situation waste and wild,
A dungeon horrible, on all sides round
As one great furnace flamed, yet from those flames
No light, but rather darkness visible
Served only to discover sights of woe,
Regions of sorrow, doleful shades, where peace
And rest can never dwell, hope never comes
That comes to all (*PL*, 1 59-67)

This notion of flames without light presents a distinction between the brightness of fire and its burning power. In Fowler's words, "God separates the brightness of fire from its burning power, in such a way that the brightness works to the joy of the blessed, the burning to the torture of the damned" (Fowler, ed. *PL*. 47. n. 1. 62-64). The fire in Hell gives off no brightness, and the consequent darkness is "visible" as it just serves to reveal the torture of the fallen angels. This punishment of exile to Hell and its torture evokes the passions of anger and hatred in Satan as he now has to endure "lost happiness and lasting pain" (*PL*, 1 55).

The darkness of Hell is connected to a lack of divine light by the epic narrator:

For those rebellious, here their prison ordained
In utter darkness, and their portion set
As far removed from God and light of heaven
As from the centre thrice to the utmost pole. (*PL*, 1 71-74)

The prison reserved for the fallen angels is a place of utter darkness because they are far removed from God and the light of Heaven. Heaven is throughout this poem closely associated with light, both literally and metaphorically. The darkness related to distance from celestial light is also related to the passage of the fallen angels from divine light to spiritual darkness as they sin and as they lose their purity. Their corruption and fall extinguish their inner light, remove them from the light arising from God and Heaven, and lead them to the world of darkness visible. Beelzebub, "next ... in power, and next in crime" (*PL*, 1 79) after Satan, refers to the distinction between their situations in Heaven and in Hell with the words:

all our glory extinct, and happy state
Here swallowed up in endless misery (*PL*, 1 141-142).

The fall of Satan and his followers is represented as a loss of glory and light followed by endless misery in darkness. Their glory was related to and originated from the splendour and bliss of Heaven (*OED* "Glory," def. n. 7a). Their fall extinguished their glory which is closely associated with divine light of Heaven as glory also means "the circle of light represented as surrounding the head, or the whole figure, of

the Saviour, the Virgin, or one of the Saints” (*OED* “Glory,” def. n. 9a). The glory of the fallen angels is now lost in the same way as their light is extinct.

Satan’s remarks about Hell also hint at further associations between his anger and hatred and images of darkness and lack of light. He describes Hell as

dreary plain, forlorn and wild,
The seat of desolation, void of light,
Save what the glimmering of these livid flames
Casts pale and dreadful? (*PL*, 1 180-183)

Here, the notion of flames without light is again touched upon. In Hell, flames have their burning power for the fallen angels but they give off no brightness, as stated above. Contrary to our usual experience, they are livid, and instead of the expected brightness, they offer paleness and dread to the damned. The association of darkness and misery is focussed in the adjective livid, which means both “of a bluish leaden colour; discoloured as by a bruise; black and blue” (*OED* “Livid,” def. adj. a) and “furiously angry, as if pale with rage” (*OED* “Livid,” def. adj. c). The livid flames give a faint or intermittent light and lack in brightness and brilliancy. The glimmering flames present the paleness, not any kind of light, in Hell. These livid flames that, in an ostensibly paradoxical way, glimmer darkness and paleness in Hell correspond to Satan’s passionate states of anger and hatred.

The adverse conditions of Hell, both material and emotional, result in the passions of anger and hatred in Satan and lead him to seek revenge. Confronted with the unbearable setting of Hell, he exclaims:

Is this the region, this the soil, the clime,
. . . , this the seat
That we must change for heaven, this mournful gloom
For that celestial light? (*PL*, 1 242-245)

Hell constitutes for Satan a place of physical and emotional darkness that replaces a lost uplifting and divine light. This darkness in both material and spiritual realms is expressed in the word gloom in this context. Like “livid”, the word “gloom” bears two meanings: “An indefinite degree of darkness or obscurity, the result of night,

clouds, deep shadow, etc.” (*OED* “Gloom,” def. n. 2a) which refers to the external and physical darkness of Hell, and “a state of melancholy or depression; a sad or despondent look” (*OED* “Gloom,” def. n. 3) that implies the passionate states evoked in Hell. Satan’s mourning for the loss of Heaven’s light and lament over the gloom of Hell’s darkness are presented within light and darkness images, and this imagery strengthens the passions of anger and hatred of Satan in his eternal punishment.

The external conditions of Hell are reflected in Satan’s inner state of mind. The fact that God has imprisoned him in a place of darkness, torture and pain arouses the strong passions of anger and hatred. As Nutt claims, in Hell “the psychological conditions are linked so tightly to the physical as to be almost inseparable” (23-24). Apart from its adverse physical conditions, Hell is a site of spiritual deterioration, too, as Loewenstein indicates when he remarks that it “exists at an immense distance – physically and spiritually – from Heaven: the distance of Hell to the realms of light in Heaven is three times as far as the distance from the centre of the earth to the outermost sphere which envelops the earth” (*Milton* 66-67). The removal from heavenly light and all it stands for hurts Satan, and his external punishment is accompanied by his internal discomfort. His inner state is now full of anger, hatred and a strong desire for revenge which he claims to be sustaining and inspiring passions. He accepts his fallen situation and the consequent darkness and says “Be it so” for the loss of light and what it represents. As a result, he sticks to these violent passions since he believes that “all good to me is lost”, and thus he exclaims: “Evil be thou my good” (*PL*, 4 109-110).

Satan’s plan to ruin mankind will be executed with the aim of somehow disturbing God as the narrator puts it, “to spite / The great creator” (*PL*, 2 384-5). This is expressed in different ways, one of them returning to the theme of God’s punishment of Satan and his followers as banishment to the darkest and cruellest place, now made more bitter by Satan’s surmise that they have been replaced by a creature (mankind) who inhabits a place full of brightness, both physically and spiritually. The passions of anger and hatred once more come to the surface when Satan

considers the stark contrast between the darkness of Hell and light of Heaven. Satan expects that his plan

from the lowest deep
Will once more lift us up, in spite of fate,
Nearer our ancient seat; perhaps in view
Of those bright confines, whence with neighbouring arms
And opportune excursion we may chance
Re-enter heaven; or else in some mild zone
Dwell not unvisited of heaven's fair light
Secure, and at the brightening orient beam
Purge off this gloom; (*PL*, 2 392-399)

Satan wants to be uplifted from the deep darkness of Hell to a place of light. He hopes to be close to his original dwelling place, Heaven, in order to benefit from its brightness. The light of Heaven is focused on the word bright here. Apart from bearing the literal meaning as shining and reflecting much light, it is also used figuratively to mean "lit up with happiness, gladness, or hope. Also, hopeful, encouraging, cheering" (*OED* "Bright," def. adj. 1e). Hell offers darkness and pain whereas Heaven radiates light and gives happiness, which urges Satan to reach Heaven again. As Fowler comments, "the darkness in Hell is so thick that the devils want to wash it off" (Fowler, ed. *PL*. 108. n. 2. 400). Again, the two meanings of the word gloom are applicable. Satan hopes that the brightening beams will dispense with the darkness and subsequent depression of Hell. In this context, the word beam may also be interpreted in two ways. In one sense, it is "a ray, or 'bundle' of parallel rays, of light emitted from the sun or other luminous body; out-streaming radiance" (*OED* "Beam," def. n. 19a). In another, it contributes to the idea of happiness in Heaven as it also has taken on the meaning of "to smile radiantly, broadly, or good-naturedly" (*OED* "Beam," def. v. 3b). Apart from the motivations to destroy mankind that anger and hatred provide, Satan's physical and emotional gloom in Hell urges him to find a new dwelling near the brightness of Heaven and even to have access to Heaven itself. Light and darkness images here indicate the passions arising from the external objects and events they describe. Satan's anger and hatred towards God and the darkness he has been put into bring about the urge for some form of revenge through which he could, in all respects, move to lighter conditions.

2.2. Satan's Tender Passions

Satan's violent passions are observed in most of the scenes in which he appears in *PL*. Yet, the reader can catch a glimpse of relatively less violent passions in some parts of the epic. The scenes in which Satan sees the light of Paradise, the seat of man who has been preferred over him, displays tender or softer passions. The light that reminds him of his former and unfallen days plays a crucial role as it helps to reveal Satan's strikingly differing passions and states of mind. Like his violent passions, Satan's tender passions are also linked to light and darkness images. The light of Heaven and Paradise that is reflected with the words like "bright", "dawn", and "radiant" is contrasted with the darkness of Hell, and this becomes a way of illustrating Satan's changing emotional states. In this context, Satan's tender passions that are evoked by the external objects in relation to light and darkness images will be investigated in this section.

2.2.1. Remorse and Regret

Remorse and regret are passions tightly connected to sadness in Cartesian thought. Descartes defines remorse as "a kind of sadness that comes from our doubt about whether something we are doing or have done is good" and claims that "this doubt is an essential feature of it" (*The Passions of the Soul* 177). Putting emphasis on the retrospective quality of the passion of remorse, he concludes that (contrary to the passion of desire that promoted Satan's violent passions in Heaven) "remorse looks not to the future but rather to ... the past" (*The Passions of the Soul* 60). Descartes touches upon the aspect of sadness in the passion of regret, too: "It has a particular bitterness in that it is always joined to some despair and to the memory of the pleasure we have had from some enjoyment. The only things we regret are good things that we once enjoyed and are now so completely lost that we have no hope of recovering them" (*The Passions of the Soul* 209). In short, "a past good gives rise to regret" in Descartes' opinion (*The Passions of the Soul* 67). In the character of Satan, these two passions can be observed in the scenes in which he sees Paradise and its

inhabitants. The happy and bright seat of God's new creation, mankind reminds him of his former and brilliant stature in Heaven. The external features of Paradise bring him into doubt about the rightness of his rebellion. This doubt arouses his passion of remorse which is accompanied by his regret. The passion of regret is evoked as he remembers his good past and how he has lost it. There is a particular bitterness in his attitudes towards Paradise and man as they come to be reminiscent of the things that once he enjoyed but now he has lost. The light and darkness images come to the fore in these scenes and prove to be functional in the revelation of these two passions.

Satan's first distant sight of Paradise is narrated within a simile based on light and darkness images:

As when a scout
Through dark and desert ways with peril gone
All night; at last by break of cheerful dawn
Obtains the brow of some high-climbing hill,
Which to his eye discovers unaware
The goodly prospect of some foreign land
First-seen (*PL*, 3 543-549)

Satan has experienced the adverse conditions of Hell and gone through the hardships of chaos, both of which are full of darkness and pain, in order to reach the seat of mankind. When he first sees Paradise at a distance, it is like the dawn, "the first appearance of light in the sky before sunrise, or the time when it appears; the beginning of daylight; daybreak" (*OED* "Dawn," def. n. 1a) after the unbearable darkness of night. He discovers more and sees that Paradise is full of a "radiant light" that is brighter than that of the newly created physical light:

The place he found beyond expression bright,
Compared with aught on earth, metal or stone;
Not all parts like, but all alike informed
With radiant light (*PL*, 3 591-594)

The brightness of Paradise cannot be compared to any light reflecting from any kind of earthly matter⁵. The two meanings of the word bright, as stated above, reflect this

⁵ Apparently, earth, metal or stone are not the origins of any kind of light. Here, the narrator presents the importance of light reflected from the sun as part of earthly brightness.

state of Paradise before Satan: It shines and is pervaded by much light and it is lit up with happiness and hope. The adjective radiant also contributes to this twofold explanation. Apart from sending out rays of light; shining brightly, Paradise is a place “giving off an aura of joyfulness” (*OED* “Radiant,” def. adj. 1b). Satan, having experienced the deepest darkness of Hell, knows that the light of Paradise is “unavailable to him and that all joy is now beyond his reach” (Nutt 176) even though he is physically in Paradise now. This is because “A mind not to be changed by place or time. / The mind is its own place” (*PL*, 1 254-255) according to Satan. As the epic narrator explains:

The hell within him, for within him hell
He brings, and round about him, nor from hell
One step no more than from himself can fly
By change of place: now conscience wakes despair
That slumbered, wakes the bitter memory
Of what he was, what is, and what must be
Worse; of worse deeds worse sufferings must ensue. (*PL*, 4 20-26)

The contrast between the dark and black world from which Satan escaped and the new and bright world he enters into now awakens the passions of remorse and regret in his character. This is because the change of physical place does not change the inner state of Satan. As Hell is in both physical and spiritual realms for Satan, he cannot leave it behind. Indeed, the new place he enters reminds him of his previous, unfallen days. This evokes the inward-looking passions of remorse and regret in Satan as now he mourns for his past and lost good.

Satan’s remorse and regret become most notable in his soliloquy on Mount Niphates (4 32–113), and it is again light that spurs him to admit these previously hidden thoughts and feelings. The fact that sun’s beams do not offer any light for him while they illuminate Paradise and its inhabitants torments him. Through this, we come to learn of Satan’s inner conflicts and doubts about his rebellion that, as he himself explains, was caused by his violent passions. Indeed, Satan’s soliloquy illustrates “the unusual complexity of Milton’s portrait of God’s great adversary” (Loewenstein, *Milton* 61). Here, the poet develops Satan’s inner life, giving him emotional depth, including contradictory feelings and moods. Satan exclaims:

O sun, to tell thee how I hate thy beams
That bring to my remembrance from what state
I fell, how glorious once above thy sphere;
Till pride and worse ambition threw me down
Warring in heaven against heaven's matchless king
Ah wherefore! he deserved no such return
From me, whom he created what I was
In that bright eminence, and with his good
Upbraided none; nor was his service hard (*PL*, 4 37-45)

Satan, who challenged and defied God's authority in powerful speeches before his followers, has regretful thoughts about his actions when he is alone and in sight of Paradise. He remembers his past bright eminence with remorse and sorrows at his fallen and darkened situation. His glory, the splendour and divine light of Heaven, is lost, which results in mourning for his good past. His admission of the destructive effects of his pride and desire is a sign of his immense remorse about and regret for what he has done.

There seems to be a huge disparity between the impressive figure of Satan driven by his violent passions and this more introspective self that displays tender and softer passions. A. J. A. Waldock claims that this shift is not in the character of Satan but in Milton's presentation of the character, saying that Satan "does not degenerate, he is degraded" by the poet (83). It could be argued, however, that having both violent and tender passions is what makes Satan a dynamic character. John Carey notes that "his inner debate and self-criticism reveal him as a creature of dynamic tensions", and such dynamic tensions prove that he is prone to changing passions as he "vacillates between remorse and defiance" (134). This is reflected in Satan's soliloquy as he displays contrasting passions when he realises what he has lost by rebelling. First he feels remorse and regret and searches for a way to be pardoned: "is there no place / Left for repentance, none for pardon left?" (*PL*, 4 79-80). Then he understands that to be pardoned he would have to submit to God's authority and gives up this idea because he believes that "never can true reconciliation grow / Where wounds of deadly hate have pierced so deep" (*PL*, 4 98-99). Satan's violent passions, pride and hatred, overcome his tender passions of remorse and regret and instead of asking for forgiveness, he decides to spoil God's delight in his new creation.

2.2.2. Pity

Descartes describes the passion of pity as a kind of sadness like remorse and regret and explains that it is “mingled with love or with good will towards those whom we see suffering some misfortune that we think they don’t deserve” (*The Passions of the Soul* 185). In Cartesian thought, pity is aroused when we think that the others don’t deserve the evil that comes to them. (*The Passions of the Soul* 62). Like his other tender passions, Satan’s passion of pity is evoked in Paradise. On seeing the bright inhabitants of Paradise for the first time, Satan feels pity for Adam and Eve as misfortune and evil that they do not deserve will come to them, albeit through his own actions. In order to act out his vengeance on God, Satan will seduce mankind to disobedience and thus “disturb [God’s] heaven” (*PL*, 2 102) with His new creature’s ruin.

In his second soliloquy in this book (4 358–392), Satan is again presented in an internal struggle between his violent and tender passions. On first seeing Paradise’s perfect couple, he finds himself drawn to Adam and Eve as they are

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 formed them on their shape hath poured.
Ah gentle pair, ye little think how nigh
Your change approaches, when all these delights
Will vanish and deliver ye to woe, (*PL*, 4 361-368)

Satan sees divine light in Adam and Eve which resembles the brightness of heavenly spirits. In spite of his earlier avowed hatred of God, he admits that because this light and their grace originated from God, he could love them, although he does not. What was lost in him, the light and grace of Heaven, is now embodied in mankind, and this loss would ultimately, through the development of Satan’s passions, cause their destruction at his hands. His passions fluctuate between violent and softer ones again in this soliloquy. Firstly, he admits to the possibility of the tender passion of pity for the couple (although he does not admit to feeling that passion – he merely “could”

feel it, hypothetically), as he will take their delights, including their spiritual light and splendour away from them.

 this high seat your heaven
 Ill fenced for heaven to keep out such a foe
 As now is entered; yet no purposed foe
 To you whom I could pity thus forlorn (*PL*, 4 371-374)

He plans to ruin mankind, but argues that he is not to be blamed for this. The seat of Adam and Eve, according to him, is not well protected against their only foe, Satan himself. Thus, his awareness of their pitiful state is aroused over the prospective extinguishing of their divine light which he blames not on himself and his planned ruination of the couple, but on God's leaving them "thus forlorn" or unguarded. Later, his violent passions of anger and hatred re-emerge and lead him to his ultimate aim of revenge. He accuses God of urging him to seek revenge and utters his final decision about the doom of mankind. In order to take his revenge, Satan will take Adam and Eve to his own dwelling place, Hell. The external conditions of Hell, which is full of darkness and pain, will not be the same as those of Paradise that is surrounded by Heaven's light and glory.

In conclusion, Satan's responses to external objects and events account for his passionate states in *PL*. In accordance with Cartesian principles of the passions, the physical conditions of Heaven, Hell and Paradise in different scenes evoke many passions in his character. While his feelings of envy, pride, desire, anger and hatred can be grouped as his violent passions; his remorse, regret and pity can be categorised as his tender or softer passions. In this respect, the light and darkness images prove to be useful in revelation of these passions. They help to display the complexity of Satan's inner state of mind and shed light on his emotional and passionate situations throughout the epic.

CHAPTER 3

ADAM AND EVE'S EMOTIONAL STATES

Alas, regardless of their Doom,
The little Victims play!
No Sense have they of Ills to come,
Nor Care beyond to-day:

...

Yet ah! Why should they know their Fate?
Since Sorrow never comes too late,
And Happiness too swiftly flies.
Thought would destroy their Paradise.
No more; where Ignorance is Bliss,
'Tis Folly to be wise.

--- Thomas Gray, "Ode on a Distant Prospect of Eton College" (1747)

The bliss of Paradise in *PL* is embodied in its earthly splendour and the perfect marriage of its inhabitants, Adam and Eve. The light of Heaven surrounds the first human couple and their dwelling place entirely. "Divine resemblance" shines lively in Adam and Eve (*PL*, 4 364) and their place is "beyond expression bright" (*PL*, 3 591). This brings about joy and happiness which Adam and Eve will continue to enjoy as long as they obey God's, their creator's commands. As "obedience implies the possibility of disobedience" and disobedience "can stem only from a breaking of the law" (Bowers 264), there is an option for mankind not to fulfil God's orders. Although man was "created pure" in essence (*PL*, 5 100) with "a superior possibility of standing", he also in himself contains the possibility of falling (Bowers 264). The fall from God's grace and Heaven's light is realised in Milton's epic with man's seduction by the great enemy, Satan. This fall results in the loss of the brilliance of Paradise and the joy of its inhabitants. These experiences before and after the Fall are narrated in *PL* with specific references to celestial events that offer light or lack of light. The images related to these are a means to understand the emotional states of

Adam and Eve as they connect the pair's passions to the cosmic events that are different before and after the Fall. In accordance with this, this chapter aims to investigate the connection between Adam and Eve's passions and the weather events which give off or quench light in *PL*. In this chapter references are made to Malebranche's, Spinoza's and Hobbes' theories of emotions because they offer different insights into these two characters' emotional situations that can be described as positive and negative in line with the light and lack of light images at various stages in Paradise.

Malebranche's principles of emotions help to provide a comprehensive understanding of Adam and Eve's states of mind. As Malebranche puts much emphasis on the importance of the will in the working of the passions, his theory seems to be valid for the exploration of emotional experiences of Adam and Eve, the human couple who have been created with free will. In *PL*, in their pre-fallen nature, Adam and Eve have an inclination to the good in general, which is, in Malebranche's thought, the will itself. Yet in their fallen state they are enslaved to their bodies and their passionate demands rather than being guided by natural inclinations.

Spinoza's theory of emotions is also a means to display Adam and Eve's states of mind in *PL*. Spinoza presents the most fundamental of passions as striving which enables human beings to maintain themselves and resist destruction as stated in the Introduction Chapter. The striving is complemented by two other important passions which mark the successes and failures of attempts to maintain selves. These passions are joy and sadness, and in *PL* Adam and Eve seem to have emotions similar to these two passions described by Spinoza's theory. In Milton's poem, while the passion of joy is prevalent in Adam and Eve's pre-fallen state, the passion of sadness surrounds them after their fall.

The last of the seventeenth century theories related to passions that will be used in this chapter to explain the human couple's emotions is that of Hobbes. Similar to Spinoza, Hobbes bases the passions on a propulsive force, presented as the endeavour of humans to maintain themselves. According to him, the endeavour of human beings leads them to pleasant things and at the same time draws them away

from what is harmful. Milton's presentation of Adam and Eve's attitudes towards some specific features of Paradise may be related to this principle, as they differ starkly in their characters before and after their fall.

The poet's presentation of these characteristic traits of Adam and Eve and their changing passions can be linked to light and darkness images, as in the case of the character of Satan. However, while darkness and lack of light are significant in the revelation of Satan's passions, not darkness but light and lack of light become the main images that represent Adam and Eve's passions. In this respect, the emotional states of Adam and Eve that are related to light images will be investigated with references to Malebranche's, Spinoza's and Hobbes' theories under three subheadings in this chapter.

3.1. Adam and Eve: a Natural Inclination to the Good

The emotions of Adam and Eve, the latest creations of God, are influenced by the place that they dwell in in *PL*. Their creator has granted them Paradise which is full of light and offers bliss to its inhabitants. The connection between the light of Paradise and the feeling of bliss aroused in Adam and Eve is presented in the scenes related to their creation and pre-fallen lives in Paradise. In this pure and bright nature, they are inclined to spiritual goodness and to obey God's orders. On the other hand, the scenes that illustrate their temptation and fallen situations are linked to the lack of light images which result from the change of the celestial events with the Fall. Adam and Eve pay attention to their bodily demands after the Fall, and this brings about the loss of Paradise's bliss. Malebranche's theory of passions depends on will which, in his account, is responsible for human beings' advancement to spiritual goodness. Once will becomes subservient to bodily passions, the fallen nature of human beings is foregrounded (James *Passion* 112). In this respect, that Adam and Eve's passions differ starkly before and after their fall in *PL* can be connected to the movements of the will in Malebranche's theory.

A concern for human beings' well-being and preservation belongs to the will according to Malebranche. The nature of the will's impulse towards good explains Malebranche's focus on whether things are good or bad for human beings. Noting specifically that God has equipped human souls with natural inclinations to love him and all his works, Malebranche concludes:

we have then primarily an inclination to the good in general, the cause of all our natural inclinations, of all our passions, and even of all our soul's voluntary love ... Secondly, we have an inclination for the preservation of our own being. Thirdly, we all have an inclination toward other creatures useful either to us, or to those whom we love. (268)

Ideally, passions, which are the various manifestations of the will (Malebranche 337), should function to preserve bodily well-being while remaining subservient to the good of the soul; but in their fallen state, humans pay an excessive amount of attention to them. The natural inclinations are directed towards true good, namely the good of the immaterial soul; but the passions are directed towards the good of the material body. In *PL*, Adam and Eve are created with a free will that urges them to remain good in essence, and their passions are defined as moderate in illustration of this. Yet, once they pay attention to the demands of their passions more than necessary, their will does not function properly and this leads them to fall.

In the poem, prelapsarian Paradise is in perfect order and harmony, and every creature (apart from Adam and Eve) is in its place and content to play its role. The place is full of light, which symbolises the innocence and bliss of its inhabitants. The poet's use of images related to light while describing the pre-fallen Paradise foregrounds the connection between the place and the human couple. Addison praises the poet's imagination for this and says: "Milton's exuberance of imagination has poured forth ... a redundancy⁶ of ornaments on this seat of happiness and innocence ... There is scarce a speech of Adam and Eve in the whole poem, wherein the sentiments and allusions are not taken from their delightful habitation" (*Spectator* 321). The perfect habitation of Adam and Eve form the basis of their passions. They

⁶ The word "redundancy" is used to mean "superabundance" here. (Hopkins 43)

live a perfect life in their innocent state, experiencing the passions of bliss, and they need nothing more than Paradise offers them. As Johnson explains:

To Adam and Eve are given, during their innocence, such sentiments as innocence can generate and utter. Their love is pure benevolence and mutual veneration; their repasts are without luxury, and their diligence without toil. Their addresses to their maker have little more than the voice of admiration and gratitude. Fruition left them nothing to ask, and innocence left them little to fear. (64)

Milton's prelapsarian Paradise is founded and centred on perpetual bliss and it is a world in which there is no tension between body and soul, or passion and action. Adam and Eve's blissful but moderate passions lead them to act with the purpose of spiritual advancement for good. This is expressed with references to light images that connect the pair's emotional states to the celestial events in Paradise.

The pre-fallen environment of Paradise is presented with the natural phenomena that offer or reflect light. The dwelling place that is granted to mankind is full of light and this enlightened place brings about the feelings of bliss for its inhabitants. Adam, when he first opens his eyes after his creation, looks around and sees

Hill, dale, and shady woods, and sunny plains,
And liquid lapse of murmuring streams; by these,
Creatures that lived, and moved, and walked, or flew,
Birds on the branches warbling; all things smiled,
With fragrance and with joy my heart o'erflowed. (*PL*, 8 262-266)

The sun illuminates the plains in Paradise and reveals the natural beauties that surround Adam. Together with the delights of texture, motion, sound and smell, these sights arouse the passion of joy in Adam to such an extent that he exclaims in zeal:

Thou sun, ... fair light,
And thou enlightened earth, so fresh and gay,
Ye hills and dales, ye rivers, woods, and plains,
And ye that live and move, fair creatures, tell,
Tell, if ye saw, how came I thus, how here?
Not of myself; by some great maker then,
In goodness and in power pre-eminent;

Tell me, how may I know him, how adore,
From whom I have that thus I move and live,
And feel that I am happier than I know. (*PL*, 8 273-282)

Adam can use his intellect and reason as soon as he wakes up in Paradise. He begins to admire the environment of Paradise just the moment he becomes aware of his existence. The natural features and creatures of Paradise that are enlightened by the sun's light give him pleasant feelings. Realising that these entities cannot be attributed to themselves or to mere chance and that his existence cannot have happened by itself, he feels the need to search for something more than chance or happenstance, for a beneficent creator. As in Malebranche's account of emotions, Adam is naturally inclined to goodness and displays belief in a creator in his prelapsarian state. The physically illuminated and spiritually enlightened Paradise and its features reflect his passions that have originated from this innate spiritual goodness that reflects and is reflected by paradisaical bliss.

The bliss of Paradise is crowned with the perfect marriage of its inhabitants, Adam and Eve. Seeing Paradise with its natural and spiritual beauties, Adam realises that he has no companion with whom to share these. Upon his request, God creates Eve as his "sole partner" (*PL*, 4 411) and "wife" (*PL*, 8 498). Adam and Eve are given orders to work and live together in Paradise. In this pre-fallen state, Paradise is "the garden of bliss" (*PL*, 8 299) and Adam and Eve feel this bliss entirely in communion with nature. For Milton, Eve has been created as Adam's wife, which means that from their first evening together their emotional partnership involves the sexual passions. In his narration to Raphael of his and Eve's first day, Adam implies that their marriage is blessed by the light of celestial bodies.

To the nuptial bower
I led her blushing like the morn: all heaven,
And happy constellations on that hour
Shed their selectest influence; the earth
Gave sign of gratulation, ...
... till the amorous bird of night
Sung spousal, and bid haste the evening star
On his hilltop, to light the bridal lamp. (*PL*, 8 510-520)

Adam and Eve's marital love is celebrated by nature and the constellations throw light upon it and offer to them and to earth their powers "of special value or excellence; composed of or containing the best, choicest or most desirable; superior" (*OED* "Select," def. adj. 2a). The end of the day and beginning of the evening do not bring total darkness to Paradise as the evening star sheds light on Adam and Eve and their dwelling place. The bliss of the couple is displayed with the effect of light, even at night-time.

Before the Fall, "the idyllic life of the first humans" in Paradise is narrated within day and night cycles (Nutt 106). The changes from day to evening, from evening to night, from twilight to moonlight are described with references to light images. All of these phases of time work for the benefit of Adam and Eve as they offer light to the couple in differing degrees, and block total darkness in Paradise. The evening star,

Hesperus that led
The starry host, rode brightest, till the moon
Rising in clouded majesty, at length
Apparent queen unveiled her peerless light,
And o'er the dark her silver mantle threw. (*PL*, 4 605-609)

This is an indication of the endless bliss granted to humans in their pre-fallen world. As opposed to Satan's darkened interior and exterior realms, Adam and Eve's situation is always illuminated by celestial bodies, even in the evening and at night,. Eve explicitly relates the bliss of Paradise to the celestial bodies and weather events that give off light. In her pre-fallen state, she is satisfied and content with every natural feature of Paradise. She praises the environment with references to daily phases of time:

Sweet is the breath of morn, her rising sweet,
With charm of earliest birds; pleasant the sun
When first on this delightful land he spreads
His orient beams, on herb, tree, fruit, and flower,
Glistering with dew; fragrant the fertile earth
After soft showers; and sweet the coming on
Of grateful evening mild, then silent night
With this her solemn bird and this fair moon,
And these the gems of heaven, her starry train (*PL*, 4 641-649)

The sun and the moon and the natural beauties illuminated by them are all fair and pleasant. The sweet morning, the grateful evening and the silent night are a great source of bliss for the human couple. As they are inclined towards good in essence, they appreciate their enlightened dwelling place and its features, gifted to them by their shared creator. In accordance with Malebranche's theory, such passions are the manifestations of this spiritual goodness. Hence, Adam and Eve feel the prelapsarian bliss in complete harmony with the natural features of Paradise.

The environment of Paradise drastically changes with the fall of its inhabitants. Eve is seduced by Satan in the disguise of the serpent to eat the fruit of the Tree of Knowledge of Good and Evil. Her fall is firstly revealed through nature: "Earth felt the wound, and nature from her seat / Sighing through all her works gave signs of woe" (*PL*, 9 782-783). Realising that Eve has fallen from God's grace, Adam prefers to join her in this state because of his exceeding love for her. Again, nature reacts to the second fall immediately: "Earth trembled from her entrails, as again / In pangs, and nature gave a second groan" (*PL*, 9 1000-1001). With the Fall, the natural and celestial elements that once made Adam and Eve's lives easy and comfortable become harsh and difficult to bear, and this is directly related to a change in the way the sun shines. Under God's commands,

The sun
Had first his precept so to move, so shine,
As might affect the earth with cold and heat
Scarce tolerable, and from the north to call
Decrepit winter, from the south to bring
Solstitial summer's heat. To the blank moon
Her office they prescribed, to the other five
Their planetary motions and aspects (*PL*, 10 651-658)

Whereas the sun in Paradise was comfortable and "warmly smote / The open field" (*PL*, 4 244-245) before the Fall, it will now bring "scarce tolerable" heat in the summer, as well as moving away from earth so as to ensure the equally harsh absence of warmth in the winter. This change of the environment is also reflected in Adam and Eve's states of mind. Their innocence and purity that remain so long as they stick to their essential goodness are lost in the fallen world. As Mattison claims,

“the fallen environment becomes simultaneously the most unbearable aspect” of the human couple’s fallen situation (119). Paradise that was the bright reflection of the bliss of its inhabitants now turns to be an indication of the “darkened”, fallen human conscience. When they both commit the sin of eating the fruit of the forbidden tree, their pure marital love turns into carnal lust. Then, for the first time in their sexual relationship, they begin to feel the sense of shame.

up they rose
As from unrest, and each the other viewing,
Soon found their eyes how opened, and their minds
How darkened; innocence, that as a veil
Had shadowed them from knowing ill, was gone,
Just confidence, and native righteousness
And honour from about them, naked left
To guilty shame (*PL*, 9 1051-1058)

Adam and Eve realise that their native innocence which protected them against knowing ill has been lost through their fault. The light that surrounded them and illuminated their minds is now extinguished, and they are exposed to mental and emotional darkness. The bliss that was their dominant passion before the Fall is replaced by guilt and shame. For the first time in their existence, they are aware of their nakedness and they are ashamed of this. This nakedness is as much metaphorical as physical, for they are now open to adverse feelings and thoughts. Johnson claims that “with guilt enter distrust and discord, mutual accusation and stubborn self-defence; they regard each other with alienated minds, and dread their creator as the avenger of their transgression” (64). As God later says, the couple have attained: “knowledge of good lost and evil got” with the Fall (*PL*, 11 87).

3.2. The Change from Joy to Sadness in Adam and Eve

The Fall has a dramatic effect on the emotional situations of the humans in *PL*. Adam and Eve are created to live and work in Paradise and “ever praise [God], and extol / His bounty” (*PL*, 4 436-437) for their existence and the beauties of the place granted to them. The only condition for the continuation of their material and

spiritual bliss is to obey God's command regarding the Tree of Knowledge of Good and Evil. God forewarns Adam: "The day thou eat'st thereof, my sole command / Transgressed, inevitably thou shalt die" (*PL*, 8 329-330). Instead of immediate death, however, the immediate result of disobeying God is shown to be the loss of happiness, which includes the passion of joy, and the consequent first experiences of the passion of sadness. As God says, if Adam transgresses, "this happy state / Shalt lose, expelled from hence into a world / Of woe and sorrow" (*PL*, 8 331-333). These two passions, joy and sadness, are among the most important in Spinoza's theory of emotions. According to Spinoza, the passion of joy is felt when an individual's power of striving is increased; when there is a decrease in this power, the individual feels the passion of sadness. In Spinoza's account, this change from joy to sadness is explicitly related to the knowledge of good and evil (Brown and Stenner 94).

The striving, the most important passion that enables man to maintain existence in Spinoza's thought, leads the mind to appreciate those things that improve the individual's power. Things that reduce this power lead the mind to exclude or avoid those things. As a result, individuals have joy in whatever they think increases their power, and have sadness for those things that decrease it. In Adam and Eve's case in *PL*, the transitions from joy to sadness also correspond to increases and decreases in their power. During the period in which they obey God's rules and live accordingly in Paradise, their power of striving is supreme, and, in Spinoza's terms, their appetite for joy which is the same as their striving towards the good is fully satisfied. Thus the passion of joy is dominant in their lives. However, with the Fall, their power of striving decreases and they gain knowledge of good and evil, which Milton expresses as their experiencing the passion of sadness for the first time in their existence. This difference in passions before and after the Fall is reflected with the light and lack of light images in the epic. The natural phenomena that offer light or the lack of it may be seen as indicative of the human couple's changing passions.

As seen above, in their prelapsarian state Adam and Eve have joy in every creature and feature of their dwelling place, Paradise. They are also content with their own characteristics and the roles that are attributed to them by their creator, and they are

“intent on praising and adoring God without inquiring unnecessarily into the nature of things” (Arnold 48). Eve obeys Adam “unargued” because God so ordains (*PL*, 4 636), and in their night prayers they “both turned, and under open sky adored / The God that made both sky, air, earth and heaven” (*PL*, 4 721-722). In adoration and joy, they appreciate God’s creation and order, and their own position within this system. After a day’s labour, they head to their bower for the night, and Adam talks to Eve about the day and night in Paradise:

Fair consort, the hour
Of night, and all things now retired to rest
Mind us of like repose, since God hath set
Labour and rest, as day and night to men
Successive, (*PL*, 4 610-614)

The day and the night both have benefits for Adam and Eve. Under the light of the day that is provided by the sun, they perform their work in the gardens of Paradise. They relieve their tiredness and have rest at night, under the dim light of the moon. What God created for the human couple is a great source of joy. Thus, they show gratitude in their praise of their creator:

Thou also mad’st the night,
Maker omnipotent, and thou the day,
Which we in our appointed work employed
Have finished happy in our mutual help
And mutual love, the crown of all our bliss
Ordained by thee (*PL*, 4 724-729)

They are grateful to their creator for the cycle of day and night and feel happiness and joy to take part in this creation. Their power of striving is utmost at this pre-fallen joyous state.

The night that offers rest under the dim light of the moon becomes the sign of disturbance with Satan’s first temptation of Eve. Satan has seen and heard the bright and joyous life gifted to Adam and Eve and learned of the prohibition regarding the Tree of Knowledge of Good and Evil. He immediately decides that this prohibition will be a “fair foundation . . . whereon to build / Their ruin!” (*PL*, 4 521-522). Satan, as “an astute psychologist”, instills a dream in Eve based on his observations of the

human pair (Paris 70). Under cover of the relative darkness of “silent night / With this ... fair moon” (*PL*, 4 647-648), and taking advantage of the vulnerability of Eve in her sleep and of Adam’s being similarly unaware of what is happening, he shows her a dream in which she eats the fruit of the forbidden tree. About Eve’s seduction and transgression in the dream, Rudnytsky proposes two explanations: the dream “may with equal plausibility be regarded as evil temptation entering a blameless and innocent mind ... or as a manifestation of Eve’s unconscious desire for forbidden knowledge” (157-158). Rudnytsky’s both suggestions seem plausible. Eve may have some inner conflicts about her status and longing for more knowledge as in the cases of her reaction to her own reflection on the surface of the lake (*PL*, 4 460-480) and her questions about the celestial events (*PL*, 4 657-658), but she is not discontented or unsatisfied with this position as earlier quotations and discussions support. It is Satan’s exaltation and praise that seduces her to eat the fruit and break God’s rule. Her description of this dream illustrate her innocent state. When she wakes up, she relates her dream to her husband:

My glory, my perfection, glad I see
Thy face, and morn returned, I this night,
Such night till this I never passed, have dreamed,
If dreamed, not as I oft am wont, of thee,
Works of day past, or morrow’s next design,
But of offence and trouble, which my mind
Knew never till this irksome night; (*PL*, 5 29-35)

Eve loves Adam as her glory which is the splendour and divine light of Heaven. She specifically associates his face with the sun as seeing his face means the beginning of the morning. Eve depicts her dream as troublesome to Adam and is offended by it. Although the night does not bring total darkness to their dwelling place, it is during the night that Satan’s dark dream bothers her. Thus, she is pleased to see the end of the night and the beginning of the morning, and seeks for compassion and affection in Adam. Adam consoles her with the thought that dreams are “the mind’s freewheeling, its working over, recombining, and distorting of fragments of previous experience and conversation without the governing, controlling, and censoring command of reason” (Hopkins 66). With this, the sadness Eve feels as a result of the darkness of the dream is replaced by the joy of the morning light in Paradise. They

turn to their creator to protect them, making explicit the connections between darkness and evil, light and goodness:

Hail universal Lord, be bounteous still
To give us only good; and if the night
Have gathered aught of evil or concealed,
Disperse it, as now light dispels the dark. (*PL*, 5 205-208)

As the light of the day means the end for the darkness of the night, God's eternal generosity will protect them from evil. Adam and Eve ask their creator to protect them against darkness if it has evil associated with it. As in Spinoza's account, they want to secure their power of striving, and they quite naturally seek for the things that give them joy and turn away from the things that bring sadness and pain. The dream and what it may stand for, even though they do not fully understand its significance, threatens their joyous life in Paradise by disturbing them with the new idea of concealed evil. They turn to their knowledge of good (their acknowledgement of the beneficence of God) to return them to the passion of joy.

However, Eve's dream comes true and she is seduced by the great enemy, Satan, to eat the fruit of the Tree of Knowledge of Good and Evil. Learning from Raphael's narration that Satan awaits a chance to tempt the human couple in Paradise, Eve wants to prove her integrity and faith by resisting his possible temptations alone. Thus, for the first time, she proposes to work separately and persuades Adam to accept this with three reasons: that they cannot continue their joyous life in fear of Satan (*PL*, 9 322-326), that their enemy cannot dishonour their truthfulness (*PL*, 9 327-332), and that their "faith, love, virtue" do not have value without being tested (*PL*, 9 335-336). Eve leaves to work alone and is confronted with Satan in disguise of serpent. Flattered and praised by the serpent that claims to have acquired human reason and speech thanks to the fruit, Eve is deceived to eat the fruit of the forbidden tree in order to have deeper knowledge and higher status. In this way, the fall of Eve is realised. When Adam understands that Eve has broken God's rule and fallen, he feels extreme sadness. Likewise, the nature of Paradise shows similar reactions. "From [Adam's] slack hand the garland wreathed for Eve / Down dropped, and all the faded roses shed" (*PL*, 9 892-893). The brightness of the natural features of

Paradise begins to fade away with Eve's transgression. The flowers lose freshness and brilliance, and grow dim and pale (*OED* "Fade," def. v. 4a) at the moment that Adam understands that Eve has fallen. Adam's exceeding love for Eve overcomes his intellect and reason, and he also eats the fruit to be with Eve whether in joy or sadness. Adam reacts "against his better knowledge", unlike Eve, he is "not deceived/ But fondly overcome with female charm" (*PL*, 9 998-999). By eating the fruit of Tree of Knowledge of Good and Evil, they now know "both good and evil", but "good lost, and evil got" (*PL*, 9 1072). The Fall that diminishes Paradise's brightness brings about the passion of sadness to its inhabitants. As Adam states, eating the fruit

leaves us naked thus, of honour void,
Of innocence, of faith, of purity,
Our wonted ornaments now soiled and stained,
And in our faces evident the signs
Of foul concupiscence; whence evil store;
Even shame, the last of evils (*PL*, 9 1074-1079)

Adam and Eve's native innocence and brightness is obscured with their transgression. The passion of joy that was prevalent in pre-fallen Paradise is lost, and now the passion of sadness and, together with shame, comes to the fore.

As Spinoza links the decrease of the power of striving to the passion of sadness in his theory, Adam and Eve's emotional situations in the fallen Paradise are manifestations of their knowledge of evil and of the decline in spiritual and native goodness. The fact that they have turned away from God's virtue and grace results in the decrease of the power of striving and the consequent sadness in their characters. Their dwelling place and its bright features are lost with the Fall, and the passion of sadness is dominant everywhere in Paradise. Adam cannot endure this state and exclaims:

How shall I behold the face
Henceforth of God or angel, erst with joy
And rapture so oft beheld? those heavenly shapes
Will dazzle now this earthly, with their blaze
Insufferably bright. O might I here

In solitude live savage, in some glade
Obscured, where highest woods impenetrable
To star or sunlight, spread their umbrage broad
And brown as evening: (*PL*, 9 1080-1088)

The divine light that was once a great source of joy for Adam is now intolerable. The brightness of the heavenly figures no longer gives pleasure to the human couple; on the contrary it overpowers and confounds them with brilliant qualities and with excess of light (*OED* “Dazzle,” def. v. 4a). As a result, Adam wants to avoid this spiritual brightness and to hide in the woods. He prefers to be in a dimmed and darkened situation and deprived of both heavenly light and earthly light of stars or sun. This new preference is an indication of his failure in power of striving and the subsequent passion of sadness in the fallen Paradise.

Intensely troubled with sadness, Adam voices his feelings in a soliloquy (10 719-844). This speech includes paradoxes and ambiguities related to the changing passions of joy and sadness, and it also connects his own sadness to that of his dwelling place, Paradise. What was Adam’s greatest joy, his relationship to God and Paradise, is now his greatest sadness. What he has relinquished, and made the world relinquish, is summed up in the word “glory”, thrice used in this short passage. He is aware that his faulty action has brought about ruin to all things in Paradise and to all the generations that will follow him. This increases his sadness. As Mattison explains, “Adam plots his own transformation in the context of the transformation of [Paradise]”:

O miserable of happy! is this the end
Of this new glorious world, and me so late
The glory of that glory, who now become
Accursed of blessed, hide me from the face
Of God, whom to behold was then my height
Of happiness: (*PL*, 10 720-725)

Adam again wants to hide from his creator, God, as he has fallen from joy to sadness, from bliss to cursedness. The end of his glory in Paradise is also the end of the glory of Paradise for him. As we have seen, the word glory means the splendour of Heaven and the heavenly light surrounding spiritual figures, and the loss of this is what

Adam grieves over. Similarly, the glorious Paradise has turned into a place of sadness with the change of its weather and creatures. Adam's words illustrates this: "O fleeting joys / Of Paradise, dear bought with lasting woes!" (*PL*, 10 741-742). The night image bears importance at this point. As opposed to the night that offered a restful, dimmed light for Adam and Eve in prelapsarian Paradise, the night after the Fall spreads terror and "dreadful gloom" to the fallen humans.

Adam to himself lamented loud
Through the still night, not now, as ere man fell,
Wholesome and cool, and mild, but with black air
Accompanied, with damps and dreadful gloom,
Which to his evil conscience represented
All things with double terror: (*PL*, 10 845-850)

The night now does not bring muted light but blackness instead. It is associated with gloom which signals both an indefinite degree of darkness and a state of sadness and depression for the human couple. Instead of arousing pleasant feelings, the night now presents Adam with terrors arising from his bad conscience. These adverse features related to the lack of light images in the fallen Paradise illustrate the change from joy to sadness for Adam and Eve. Their power of striving is utmost in their prelapsarian state, but it gradually declines with Eve's dream and seduction, and lastly with their fall. This corresponds to their emotional situations in Spinoza's account. Since they cannot manage to maintain their existence and resist destruction within the ordained system of God, they are expelled for his grace and lose power of striving. This results in the loss of the passion of joy and emergence of the passion of sadness in Adam and Eve's characters.

3.3. Adam and Eve's Appetites and Aversions "in the Shade"

Many images of light and of lack of light, as well as of darkness, appear in *PL* and they help to reveal the emotional situations of Adam and Eve. Among these, the shade images come to the fore in that they offer ambiguous or ambivalent meanings at different stages of Adam and Eve's lives. The terms related to shade are

transformed from innocence and bliss to corruption and misery in accordance with Adam and Eve's spiritual state. In the prelapsarian Paradise, the shade offers them a facility to rest and enjoy the beauties of the "new glorious world" (*PL*, 10 721). With the Fall, however, and due to the impact of the humans' sin, the shade turns into a means to avoid heavenly light and heavenly figures. In this respect, Hobbes' theory of emotions may provide a further insight into Adam and Eve's emotional situations. Like Malebranche's theory that highlights the human pair's native goodness and bliss, and Spinoza's theory that differentiates the passions of joy and sadness in relation to their power of striving, Hobbes' theory of passions also offers a way to evaluate and interpret some emotive states of the couple in line with the shade images in Paradise that are ascribed with different meanings before and after the Fall.

Hobbes bases the passions on endeavour, which is "a capacity to preserve the integrity of [the] bodies and keep them functioning" (James 130). When the endeavour of individuals tends towards pleasant things, it is called *appetite*, or approaching; and when it avoids what is unpleasant, it is *aversion*, or flying from it (Hobbes 407). Appetites and aversions are, then, the body's urge and attempt to maintain itself, and all human passions consist in these. In Paradise, Adam and Eve have both appetites and aversions in relation to shade images in *PL*. The natural and spiritual beauties of pre-fallen Paradise and their status in it arouse pleasant feelings in Adam and Eve. At this stage, the shade images display their appetites as they are described along with the human couple's pleasant and joyous emotions. On the other hand, the adverse changes in nature and their spiritual decline that comes with the Fall result in sadness and misery for Adam and Eve. To be in the shade that once was a source of joy for them may now be interpreted as their aversion from God and all that is related to Heaven's spirituality. The word shade itself also implies these ambiguous meanings. It is the cover provided by the interposition of some opaque body between an object and light, especially the shelter from the sun afforded by trees (*OED* "Shade," def. n. 8a). This definition is valid for the pre-fallen Adam and Eve who have rest and take shelter from the sun's rays in the shade. The word also refers to absence of complete illumination (*OED* "Shade," def. n. 1a), and implies the aversion from the spiritual light of Heaven in Adam and Eve, as explained in Adam's

seeking the “umbrage broad / And brown” of the “impenetrable” woods, in the passage from Book 9 (1086-1088) quoted above. In this respect, shade is an image that illustrates and attracts both the appetites and the aversions of the human pair.

The dwelling place that is designed for Adam and Eve by their creator is protected by large, thick trees that function like a wall encircling Paradise. These trees offer the comfort of the shade and constitute a shelter from harm for the humans that live there: “Access [is] denied” to this place of bliss for the great enemy (*PL*, 4 137). This natural protection also provides a great spectacle:

up grew
Insuperable height of loftiest shade,
Cedar, and pine, and fir, and branching palm,
A sylvan scene, and as the ranks ascend 140
Shade above shade, a woody theatre
Of stateliest view. (*PL*, 4 137-142)

The shade of various places in prelapsarian Paradise makes Adam and Eve’s lives easier. As the narrator relates: “the unpierced shade / Embrowned the noontide bowers: thus was this place, / A happy rural seat of various view” (*PL*, 4 245-247). Adam and Eve avoid the intense light of the sun at noon by means of their shady bower. As humans tends towards what is pleasant for them in Hobbes’ account of emotions, Adam and Eve in *PL* are inclined to the shade as it is a pleasant experience for them.

The Fall changes what the attributes of shade were for Adam and Eve. The shade that once offered safety, a mild shelter and was associated with a bower of nuptial bliss is now sought as a hiding-place from God. Adam searches for a shade, an absence of illumination, as he is aware of his fallen state and wants to avoid any kind of light that will remind him of his lost happiness and growing misery. He asks the trees that protect and surround Paradise to “cover me ye pines / Ye cedars, with innumerable boughs / Hide me, where I may never see [heavenly shapes] more” (*PL*, 9 1088-1090). Adam is in need of an aversion from his creator because of the shame he deeply feels as a result of his sin and he wants to have this in the shade. This time, the shade afforded by the trees is seen as a means to cover his guilt and sin and as a

refuge from divine punishment. The feeling of misery is evoked under the shades of the trees of Paradise. In the shade, Adam observes the adverse change of the natural features and creatures of Paradise. This deepens his misery, as the postlapsarian environment of Paradise is associated with the Fall itself. The changes from the pre-fallen integrity to fallen corruption in Paradise

were from without
The growing miseries, which Adam saw
Already in part, though hid in gloomiest shade,
To sorrow abandoned, but worse felt within,
And in a troubled sea of passion tossed (*PL*, 10 714-718)

Adam is hidden in the shade which is connected to gloom after the Fall. The darkness and the sorrow that are associated with the word gloom are present in Adam's character as he has lost the paradisaical harmony and bliss both in himself and with the environment. He wants to hide from the divine creator that has given him all the beauties of Paradise and laid down only one rule for the continuity of this. In Hobbes' theory, humans have an urge to turn away from the troublesome events or things. In accordance with this, Adam tends to take shelter in the shade to avoid an unpleasant confrontation. What shade implies for him and also for Eve after the Fall is their aversion from God, and the aversion of all parts from the whole: in other words the loss of harmony in the created world. This results in great misery for them.

In conclusion, Adam and Eve's new emotional situations are defined and changed by their fall in *PL*. In accordance with Malebranche's theory of emotions, they are naturally inclined to goodness and live in bliss in prelapsarian Paradise, and in the poem this bliss is associated with images of light, or images associated with illumination of different degrees. However, when their will is misled as in the night-time disturbing presence of evil and the dream of Eve and their bodies' demands come to the fore with the fall, their passion of bliss is lost, and in the poem this is associated with images of unbearable light, a search for deep, "impenetrable" shade, and both inner and outer gloom. Spinoza's theory of emotions, thus, helps to understand other aspects of Adam and Eve's emotions. According to Spinoza, the increases and decreases of the individual's power of striving correspond to the

passions of joy and sadness. In this respect, Adam and Eve's striving towards good as in Eve's delight in Adam's "glory" declines with their temptation and fall and the passion of joy is replaced by the passion of sadness as a result. Lastly, Hobbes' theory of emotions offers a deeper understanding of Adam and Eve's emotional situations. The appetites and aversions, which are the endeavour of the individuals to maintain themselves, direct humans to pleasant and unpleasant things respectively in his account. Accordingly, Adam and Eve's appetites bring about happiness in the gentle shades of pre-fallen Paradise; whereas their aversions from God's justice result in misery in the refuge of the gloomy shades in fallen Paradise. Consequently, the shade images are used ambivalently in order to display the change in the passions of Adam and Eve.

CHAPTER 4

CONCLUSION

This study has aimed at analysing the emotional states of the three important characters of Milton's *PL*, namely Satan, Adam and Eve, in relation to the light and darkness images used by the poet. The emotions of these characters which are related to Milton's light and darkness imagery have been interpreted according to seventeenth century theories of emotions developed by Descartes, Malebranche, Spinoza and Hobbes.

4.1. Summary of the Study

In the first chapter, the seventeenth century theories of emotions were introduced. The arguments of Descartes, Malebranche, Spinoza and Hobbes, the four prominent philosophers of the early modern era, about emotions were presented in detail. Their ideas related to the nature, working, causes and effects of the emotions were explained in order to set a background for the following analyses. Modern theories of emotions were also touched upon. So as to position the study within an appropriate theoretical framework, the general principles of the modern theorists were briefly demonstrated. After that, a literature review for Milton's use of images was provided. How Milton used images related to sight and vision, specifically light and darkness, was illustrated through the three of the most relevant studies to the subject matter of this thesis. These studies contribute to the arguments of this thesis and constitute a base on which build up further analyses. Lastly, in the Introduction Chapter, the methodology of the study was presented. The theories to be used were specified, and the content of each chapter was explained in this part.

The second chapter presented Satan's emotional states as revealed by light and darkness images. Descartes' theory was used for the analysis of Satan's emotions. Since Satan is a character that is much affected by his external surrounding, his emotional responses were interpreted with reference to the Cartesian theory which highlights the importance of externality in the nature of emotions. The third chapter provides a study of Adam and Eve's emotional situations in relation to light and darkness imagery. Malebranche's, Spinoza's and Hobbes' theories of emotions were employed for the analyses of Adam and Eve's emotions as they provide various insights into these characters' emotional states with their emphasis on the change from happiness and pleasure to sadness and pain in the working of emotions.

4.2. Discussion of the Findings

For the analyses of the emotional states of Satan, Adam and Eve in relation to light and darkness imagery in *PL*, seventeenth century theories of emotions were used in this thesis. Since Milton did, most likely, know the general discussions regarding the emotions in his era, his approach to the illustration of the emotions of his characters might be affected by the seventeenth century arguments related to emotions. Thus, the early modern theories have been found to be more applicable to the analyses of the characters' emotions. Under the light of Descartes', Malebranche's, Spinoza's and Hobbes' theories, the following findings have come to the fore:

- Descartes' theory of emotions, or passions as he names them is suitable for the exploration of Satan's emotional states. That the passions are caused by external circumstances is the core of Descartes' theory and emphasis on the passivity and perceptivity of passions in Cartesian thought explains the initiation of Satan's passions: Satan is affected by the external events and things and displays his passions as responses to them.
- The light and darkness images in the scenes related to Satan are found to be adequate for the illustration of his emotional experiences. The images contribute to the revelation of Satan's passions to a greater extent than

expected. What light means for Satan before and after his fall, and what darkness is associated with in his fallen state provide valid explanations for his passions.

- As Satan's depictions, speeches and experiences abound in images of light and darkness, it is easier to detect and interpret his passions. As a result, Satan's emotional states can be clearly defined and categorised. With reference to Cartesian theory, his passions have been found to be two dimensional, as violent and tender.
- Satan's violent passions, which are pride, envy, desire, anger and hatred in Cartesian definitions, are aroused with the light images in Heaven and with the darkness images in Hell. His tender images, on the other hand, are evoked only in the light images of Paradise. Consequently, it is found that Satan's violent passions are the feelings that made him fall and also the ones he had after his fall. His tender passions are displayed on confronting the light again in his fallen state in Paradise.
- Malebranche's account of emotions is one of the theories applicable to the emotional states of Adam and Eve. Adam and Eve are found to experience emotive states in ways similar to Malebranche's explanations about the emotions. Malebranche's focus on the will which inclines humans to goodness is found to be related to Adam and Eve's situations in *PL*. That they are created with free will which urges them to goodness and brings about bliss can be connected to Malebranche's theory. The loss of the bliss comes when their will is misled and when they fall.
- The images of light and darkness are a means of revelation of Adam and Eve's passion of bliss. The light and darkness images are detected in the natural and celestial events that give off or quench light in Paradise. It is found that the light offered by weather events corresponds to the human couple's passion of bliss in their prelapsarian state. The lack of light resulting from the change in weather events is linked to the loss of bliss in their fallen situations.

- Spinoza's arguments about emotions have also been found useful in exploration of the emotional experiences of Adam and Eve. In Spinoza's theory, the increases and decreases in individuals' power of striving are parallel with the passions of joy and sadness that they experience. This principle has been found to explain Adam and Eve's passions that change from joy to sadness with their fall.
- In their pre-fallen state, Adam and Eve's power of striving is increased and the passion of joy is dominant. However, the Fall decreases their power of striving and they begin to feel the passion of sadness. This change is also apparent in the natural and celestial events in Paradise. In prelapsarian Paradise, light (even the dimmed light of the night) offered by celestial bodies brings about joy for the couple. With the Fall, light and lack of it afforded by the weather events become unbearable and result in sadness. Thus, the success and failure in striving stand for the passions of joy and sadness respectively, which is expressed through light and darkness images in Adam and Eve's characters.
- Hobbes' theory of emotions has also been shown to be applicable to the emotional situations of Adam and Eve. In Hobbes' account, the endeavour of individuals naturally leads them to pleasant things and averts them from unpleasant things. These appetites and aversions have been detected in Adam and Eve's emotional experiences. Their attitude towards the shade images in Paradise is changed with the Fall, and this is reflected in terms of appetites and aversions in Hobbes' terms.
- The shade images are used ambiguously in *PL*. It is found that the shade presents the appetites of Adam and Eve towards pleasant things in the pre-fallen Paradise. However, the shade in the fallen Paradise turns out to be a darkened space for Adam and Eve and illustrates their aversion from spiritual and material light. These two different qualities attributed to the shade image at different stages in Paradise mark the drastic change in the emotional states of Adam and Eve, from the heights of happiness to the depths of misery.

When the analyses of the emotions of Satan and Adam and Eve are compared, it has been found that Adam and Eve's emotions are not as clearly defined as those of Satan through Milton's light and darkness imagery. The emotions of the human couple can be categorised as positive and negative in general terms under the light of Malebranche's, Spinoza's and Hobbes' theories of emotions that emphasise the change in humans' emotional states as a result of a propulsive force –inclination, striving, endeavour– in their nature. The positive emotions are bliss, joy and happiness they have in their pre-fallen innocent state, and these are related to Paradise's material and spiritual light. Their fall and the consequent guilty conscience bring about the negative emotions such as sadness, misery and shame that correspond to loss of Paradise's light. However, Satan's emotions can be explicitly defined and illustrated by means of light and darkness images. He is a lively and passionate character whose emotional responses are detected in his speeches, depictions and experiences. The demonstration of his passions is strengthened with light and darkness images used by the poet. This makes the classification of his emotions easier in Descartes' theory of emotions which highlights the effects of the external world in the origination and working of emotions. Under the umbrella term of violent passions, pride, envy, desire, anger and hatred are distinguished with specific references to light of Heaven and darkness of Hell in both physical and spiritual terms. The general category of tender passions includes his remorse, regret and pity and they can be discerned with the images of the physical and divine light in Paradise. This comparison leads to the conclusion that Satan is a more passionate character than Adam and Eve. His emotional states are either the causes of his actions (as in the case of violent passions that cause him to fall) or the consequences of his deeds (as in the case of tender passions that result from his fall). Adam and Eve, on the other hand, are described as relatively less passionate characters through light and darkness imagery. Their positive and negative emotional situations are linked respectively to the light and lack of it in Paradise, and they can be concluded as either happiness in their pre-fallen state or sadness in their fallen conscience.

4.3. Limitations of the Study and Suggestions for Further Research

This study has aimed at investigating the emotional states of the characters in Milton's *PL* through light and darkness images. The images in discussion have been mostly useful in illustrating Satan's emotions because of their frequency and intensity in the scenes related to Satan. Yet, the terms related to light and darkness in the scenes of Adam and Eve have been barely adequate for their emotional analysis since only few of the light and darkness images could be connected to the emotional states. Thus, the images offer general insights into the human couple's emotional situations and it has been difficult to detect specifically illustrated emotions. The addition of jewel imagery to the emotional analyses could make the study more comprehensive in specifying the emotions, as jewels are also kind of a source for light in *PL*.

This study has used the seventeenth century theories of emotions for the analyses of Satan, Adam and Eve's emotions. It has been found that the theories of Descartes, Malebranche, Hobbes and Spinoza with their emphasis on physicality and externality in the working of emotions are more valid to the emotional experiences of Satan, Adam and Eve, the characters in an epic composed in the seventeenth century by a learned poet who did most probably know the general arguments related to emotions in era. The modern theories that examine the emotions in psychological or cognitive terms could add a different dimension to the emotional analyses of the characters. The psychological theory's focus on appraisal and evaluation in the initiation of the emotions could offer a deeper explanation for the characters' emotional states. Furthermore, the cognitivist theory's inclusion of propositional attitudes in the working of emotions could be helpful to demonstrate the characters' emotions by linking an emotion to the attitude directed at the related proposition.

REFERENCES

- Addison, Joseph. "Spectator, No. 321." *The Poetical Works of John Milton*. London, 1712. < <http://www.networkedcorpus.com/spectator/spec321.txt.html>>.
- Ahmed, Sara. *The Cultural Politics of Emotion*. Edinburgh: Edinburgh University Press, 2004. PDF.
- Arnold, Magda. *Emotion and Personality*. New York: Columbia University Press, 1960. Print.
- Arnold, Richard. *Logic of the Fall: Right reason and [Im]pure Reason in Milton's Paradise Lost*. New York: Peter Lang, 2006. Print.
- Bowers, Fredson. "Adam, Eve, and the Fall in *Paradise Lost*." *PMLA* 84.2 (Mar., 1969): 264-273. PDF.
- Brown, Steven D. and Paul Stenner. "Being Affected: Spinoza and the Psychology of Emotion." *International Journal of Group Tensions* 30.1 (2001): 1-25. PDF.
- Cannon, Walter. *Bodily Changes in Pain, Hunger, Fear and Rage*. 2nd ed. New York: Appleton, 1929. Print.
- Carey, John. "Milton's Satan." *The Cambridge Companion to Milton*. Ed. D. Danielson. Cambridge: Cambridge UP, 1989. 131-145. PDF.
- Coleman, Henry Peter. "Man in Devil's Guise: Satan's Exceptional Humanity in Milton's *Paradise Lost*." MA Thesis. University of Canterbury, 1998. PDF.
- de Sousa, Ronald, "Emotion", *The Stanford Encyclopedia of Philosophy* (Spring 2014 Edition), Edward N. Zalta (ed.), URL = <<http://plato.stanford.edu/archives/spr2014/entries/emotion/>>. 6 May 2014.

- Durkheim, E. *The Rules of Sociological Methods*. Trans. S. A. Solovay and J. H. Mueller. New York: The Free Press, 1966. PDF.
- Goodman, Godfrey. *The Fall of Man; or, the Corruption of Nature*. N.p. : N. p. , 1616. PDF.
- Gray, Thomas. "Ode on a Distant Prospect of Eton College." 1747. < <http://www.thomasgray.org/cgi-bin/display.cgi?text=odec>>.
- Hillyer, Janet Frances. "Milton's Poetic Technique: Sound and Sight Imagery and the Theme of Temptation in the Major Poems." MA thesis. McMaster University, 1975. Print.
- Hobbes, Thomas. *Elements of Philosophy: The First Section, Concerning Body* (1655) in *The English Works of Thomas Hobbes*. Ed. Sir William Molesworth. London. 1839-45. PDF.
- Hopkins, David. *Reading Paradise Lost*. Hoboken, NJ : John Wiley & Sons, 2013. Print.
- Johnson, Samuel. *Life of Milton*. London: George Bell & Sons, 1894. PDF.
- James, Susan. *Passion and Action: The Emotions in Seventeenth-Century Philosophy*. Oxford: Clarendon Press, 1997. PDF.
- James, Susan. "The Passions in Metaphysics and the Theory of Action." *The Cambridge History of Seventeenth-Century Philosophy*. Ed. Daniel Garber, Michael Ayers. Cambridge: Cambridge UP, 2008. 913-949. PDF.
- James, William. "What is an Emotion?" *Mind* 9 (1884): 188–205. PDF.
- Lazarus, Richard. "Cognition and Motivation in Emotion." *American Psychologist* 46 (1991): 362–67. PDF.
- Loewenstein, David. *Milton: pre Lost*. Cambridge: Cambridge UP, 2004. PDF.

- Loewenstein, David. "The Radical Religious Politics of *Paradise Lost*." *A Companion to Milton*. Ed. Thomas N. Corns. Oxford: Blackwell, 2003. 348-363. PDF.
- Lorenz, Hendrik, "Ancient Theories of Soul", *The Stanford Encyclopedia of Philosophy* (Summer 2009 Edition), Edward N. Zalta (ed.). <<http://plato.stanford.edu/archives/sum2009/entries/ancient-soul/>>.
- Lutz, C. A. and Abu-Lughod. *Language and the Politics of Emotion*. Cambridge: Cambridge UP, 1990. PDF.
- Malebranche, Nicolas. *The Search after Truth*. 1674-5. Eds. Thomas M. Lennon and Paul J. Olscamp. Cambridge: Cambridge UP, 1997. PDF.
- Martin, Raymond. *The Rise and Fall of Soul and Self: An Intellectual History of Personal Identity*. New York: Columbia University Press, 2006. Print.
- Mattison, Andrew. *Milton's Uncertain Eden: Understanding Place in Paradise Lost*. New York: Routledge, 2007. Print.
- Milton, John. *Complete Shorter Poems*. Ed. John Carey. New York: Longman, 1968.
- Milton, John. *Paradise Lost*. 1674. Ed. Alastair Fowler. New York: Longman, 1971. Print.
- Milton, John. *Paradise Lost*. 1674. Ed. Philip Pullman. Oxford: Oxford UP, 2005. PDF.
- Milton, John. "When I Consider How My Light Is Spent." 1652. < [http:// www.dartmouth.edu/~milton/reading_room/sonnets/sonnet_19/](http://www.dartmouth.edu/~milton/reading_room/sonnets/sonnet_19/) >.
- Neu, Jerome. *Emotion, Thought and Therapy: a Study of Hume and Spinoza and the Relationship of Philosophical Theories of the Emotions to Psychological Theories of Therapy*. London: Routledge and Kegan Paul, 1977. PDF.

- Nussbaum, Martha. *Upheavals of Thought: The Intelligence of Emotions*. Cambridge: Cambridge University Press, 2001.
- Nutt, Joe. *A Guidebook to Paradise Lost*. New York: Palgrave Macmillan, 2011. Print.
- Paris, Bernard J. *Heaven and its Discontents: Milton's Characters in Paradise Lost*. London: Transaction Publishers, 2010. Print.
- Poole, William. *Milton and the Idea of the Fall*. Cambridge: Cambridge University Press, 2005. Print.
- Quint, David. "'Things Invisible to Mortal Sight': Light, Vision, and the Unity of Book 3 of *Paradise Lost*." *Modern Language Quarterly* 71:3 (September 2010): 229-269. Web. 13. Nov. 2013.
- René, Descartes. *The Passions of the Soul*. 1649. Ed. Jonathan Bennett. N.p. : N. p. , 2010. PDF.
- Rudnytsky, Peter L. "'Here Only Weak': Sexuality and the Structure of Trauma in *Paradise Lost*." *The Persistence of Myth: Psychoanalytic and Structuralist Perspectives*. Ed. Peter L. Rudnytsky. New York: The Gilford Press, 1988. 153-176. Print.
- Spinoza, Benedict de. *Ethics and Treatise on the Correction of the Intellect*. 1677. Trans. A. Boyle. London: J.M. Dent, 1993. PDF.
- Schacter, Stanley, and Jerome Singer. "Cognitive, Social and Physiological Determinants of Emotional States." *Psychological Review* 69 (1962): 379-99. PDF.
- Schmaltz, Tad, "Nicolas Malebranche", *The Stanford Encyclopedia of Philosophy* (Winter 2013 Edition), Edward N. Zalta (ed.). <<http://plato.stanford.edu/archives/win2013/entries/malebranche/>>. 16 Oct. 2013.

Schmitter, Amy M., "17th and 18th Century Theories of Emotions", *The Stanford Encyclopedia of Philosophy* (Winter 2010), Edward N. Zalta (ed.).<<http://plato.stanford.edu/archives/win2010/entries/emotions-17th18th/>>.16 Oct. 2013.

Solomon, Robert. "Emotions and Choice." *Explaining Emotions*. Ed. Amélie Rorty. Los Angeles: University of California Press, 1980. 251–81. PDF.

Usón, Ricardo Mairal. "The Semantic Field of Light and Darkness in *Paradise Lost*." *Knol Search*. Web. 13. Nov. 2013.

Waldock, A. J. A. *Paradise Lost: And Its Critics*. Cambridge: Cambridge UP, 1962. PDF.

White, G. M. "Emotions Inside Out: the Anthropology of Affect." *Handbook of Emotions*. Eds. M. Lewis and J. M. Haviland. New York: Guilford Publications, 1993. PDF.

Williams, S. J. *Emotion and Social Theory: Corporeal Reflections on the (Ir)Rational*. London: Sage, 2001. PDF.

APPENDIX A: TURKISH SUMMARY

1. GİRİŞ

Bu çalışma John Milton'ın *Paradise Lost* adlı eserinde aydınlık (light) ve karanlık (darkness) imgelerini duygusal durumları ima edecek şekilde kullandığı öne sürer. On yedinci yüzyıl duygu teorileri günümüz teorilerinden farklıdır, ve bu çalışmada *Paradise Lost*'ta kullanılan imgelerin on yedinci yüzyıl kuramları ile ilişkili olduğu gösterilecektir. Milton'ın eserlerinde imge kullanımı; karakterize etme, tematik ve yapısal bütünlük, biyografik yansımalar ve dil bilimsel yaklaşımlar gibi değişik amaçlarla incelenmiştir; fakat imgeleme ve duyguların gösterilişi arasında ilişki kuran bir çalışma bulunamamıştır.

Erken modern dönem filozofları duyguları tanımlamak için kendi kuramlarını yansıtan özel terimler kullanmışlardı. On yedinci yüzyıl okurları ve aydınları için, duygu kelimesi genellikle bir kişinin durumundan, ruh halinden ya da başkalarıyla olan ilişkilerinden kaynaklanan zihinsel veya içgüdüsel güçlü his anlamına gelmekteydi. Tutku (passion), duyguları anlatmak için kullanılan en yaygın kelimeydi, çünkü bu dönemde duygular edilgen (passive) olarak kabul edilirdi. Susan James'in bu konu üzerindeki çalışması erken dönem duygu kuramlarının temelini açık bir şekilde gösterir. James eserinde duyguların edilgenlikle bağdaştırıldığını ve tutkular olarak kabul edildiğini tartışır. Bu dönemin genel görüşü tutkuların edilgen durumlar olduğudur ve bu, terimin üç önemli özelliğini ortaya çıkarır: tutkular insanların direkt kontrolünün dışındadır, dışsal insanlar veya olaylarla kurulan nedensellik ilişkisine dayalıdır, ve bir tür fiziksel devinimdir. Bunların dışında, tutkuların işlevsel boyutu da dönemin kabul gören kavramdır. Erken modern dönemde, tutkuların işlevsel olduğu ve eylem için güdülenme sağladığı varsayılırdı. Tutkular, insanları dış dünyaya yaşam kalitesini en yüksek seviyede tutacak şekilde tepki vermeye yönelten kavramlardı. Dolayısıyla, tutkular insanların eylemlerinde önemli bir role sahipti.

Tutkular üzerinde çalışan erken modern dönem kuramcıları, duyguların bedensel göstergeleri ile ilgiliydiler. Duyguların bedensel göstergelerinin yaşanılan duygu deneyimlerini açığa çıkardığı düşünülürdü. On yedinci yüzyıl filozoflarının duygu kavramına yaklaşımları, tutkuların hem beden hem de zihinde olduğu, ve bu yüzden ruh ve ruhun bedenle olanla ilişkisi içinde değerlendirilmesi gerektiği düşünceleriyle şekillenir. Bu hususta, Descartes ve Malebranche'nin teorileri ruh ve bedeni ayrı özler olarak gören ve tutkuların fiziksel özelliklerini vurgulayan benzer anlatımlar sunar. Fakat, bu iki düşünürün düşünceleri tutkuların yapısı konusunda farklılaşır. Descartes'in tutkularla bağlantılı olarak beden ve ruh ayrılığına ilişkin fikirleri *The Passions of the Soul* adlı eserinde açıklanır. Düşünür ruhun etken ve edilgen güçleri arasındaki ayrıma dikkat çeker ve ruhun çeşitli halleri olan düşüncelerimizin iki temel prensipten oluştuğunu ileri sürer: İstemler, ruha dayalı oldukları ve sadece ruhtan kaynaklandıkları için, ruhun eylemleridir (action). Diğer düşünceler de ruhun tutkularıdır (passion), çünkü ruhta dışsal bir sebepten dolayı ortaya çıkmalıdır. Bu çerçevede, eylem ve tutku sırasıyla neden ve sonuca denk gelir. Eylem terimi hareket ettirici gücü olan şeyi, tutku terimi de harekete geçirilen şeyi yansıtır. Beden ve ruhun ayrılığı ilkesini benimseyen ve beden hareketlerini tutkulara bağlayan diğer erken modern dönem düşünürü Malebranche'dir. Malebranche bu iki konu bakımından Descartes'i takip eder, fakat duygular üzerindeki Kartezyen teoriden kendi aranedencilik (occasionalism) ilkesi ile ayrılır. Bu ilkeye göre, Tanrı tarafından iyiliğe eğimli olarak belirlenen irade, harekete geçirici gücünü bir algıya yönlendirdiğinde, tutku deneyimi yaşanır.

Beden ve ruhun ilişkisi ve etkileşimi, ve bunların insanların duygusal durumlarına nasıl yansıtıldığı hakkındaki erken modern dönem tartışmaları Hobbes ve Spinoza ile farklı bir boyut kazanmıştır. Hobbes ve Spinoza duyguları tanımlamak ve konumlandırmak için yeni sistemler oluşturmuşlardır. Bu iki düşünürün duygulara olan bakış açıları benzer özellikler taşımaktadır, ve Descartes ve Malebranche'nin presiplerinden ayrılarak tutkular ve edilgenlik hakkında yenilikçi açıklamalarda bulunmuşlardır. Hobbes'a göre, tutkuların temeli girişimdir (endeavour), ve bir insan kendisine zevk veren şeylere yöneldiğinde çekilme (appetite), kendisine sorun çıkaran şeylere yöneldiğinde itilme (aversion) yaşar. O halde, çekilmeler ve itilmeler

kişinin kendini idame ettirme girişimleridir. Kişinin kendisi için iyi olarak algıladığı tutkuları kendini idame ettirme gücünü attırabilenlerdir. Kendisi için kötü olarak algıladıkları ise bu gücü azaltır. Sonuç olarak Hobbes'un duygu teorisinde, tutkular insanların kendilerini idame ettirme güçlerinin göstergeleridir ve insanları bu güçle ilerlemeye veya bu gücün kaybını engellemeye yönlendirirler. Spinoza'nın teorisinde, duygular diğer düşünce çeşitlerinden insanların varoluşlarındaki direnme çabalarının göstergeleri olmaları bakımından ayrılır. Spinoza'ya göre, insanların sahip olduğu en önemli tutku bu direnme çabasıdır (striving), ve diğer önemli iki tutku ile tamamlanır: kişinin kendini idame ettirmesi sağlayan sevinç (joy) ve keder (sadness). İnsanlarda direnme çabası arttığında, sevinç tutkusu hissedilir; azaldığında ise insanlar keder hisseder. Bu sebeple, tutkular insanların kendilerini idame ettirebilmeleri açısından önemli ve işlevseldir.

Bu tezde Satan, Adam ve Eve karakterlerinin aydınlık ve karanlık imgeleri ile bağlantılı olan duygusal durumları on yedinci yüzyıl duygu teorileri aracılığıyla incelenmiştir. Ancak, Milton'ın eserinde karakterlerinin duygularını göstermek için bu tezde tartışılan belirli bir ya da birden daha fazla teoriyi kullandığı öne sürülemez; çünkü dört düşünürden ikisinin çalışmaları *Paradise Lost*'un basım tarihinden önceye rastlar. Yine de, Descartes, Malebranche, Hobbes ve Spinoza'nın duygularla ilgili savları erken modern dönemde yaygın olarak kabul edilen genel düşüncelerdir, ve büyük ihtimalle Milton bunlara hakimdir. Bu yüzden, on yedinci yüzyıl duygu kuramları *Paradise Lost*'taki karakterlerin duygu incelemeleri için daha makuldür. Duyguları dışsallığa ve fizikselliğe dayandıran söz konusu teoriler Satan, Adam ve Eve'in duygusal deneyimlerini, duyguların psikolojik, bilişsel ve sosyolojik özelliklerini öne çıkaran modern kuramlardan daha iyi şekilde yansıtır.

2. SATAN VE KARTEZYEN TUTKULAR

İnsanoğlunun cennetten düşüşü ve yozlaşması, arkasındaki nedeni araştırmaya yöneltir. *Paradise Lost*'ta John Milton bunu Satan karakteri aracılığıyla gösterir. Bu karakterin özelliklerini açıklarken Milton, Satan'ın kendi kahramanlık algısını ve

savaşçı özelliklerindeki saldırganlığı öne çıkarır. Satan, Tanrı'ya isyan eden ve diğer günahkar melekleri yöneten cesur bir askeri liderdir. Aynı zamanda, dilin tüm özelliklerini kullan ve etkili bir hitabet yeteneği olan bir politikacıdır. Güçlü tutkularıyla hareket eden Satan, kendisini sonsuz karanlığa mahkum eden Tanrı'dan intikam almak için insanoğlunun cennetten kovulmasına sebep olur. Önceleri kendisini saran ışık, artık insanı aydınlatmaya başlamıştır, ve bu Satan'da kıskançlık, öfke ve keder duygularını uyandırır. Milton, bu duyguları, ya da on yedinci yüzyılda söylendiği gibi tutkuları, betimlerken aydınlık ve karanlık imgelerini kullanır. Aydınlık ve karanlıkla ilgili olan ya da bunlara işaret eden terimler Satan'ın ruhsal durumunu açığa çıkarır. Bu doğrultuda, bu bölümde Satan'ın betimlemeleri, konuşmaları ve eylemlerindeki aydınlık ve karanlık imgeleri ve duygusal durumları arasındaki bağlantı incelenmektedir. Bu inceleme için, Descartes'ın kuramının dayandığı edilgenlik olgusu Satan karakterinin tutkularının önemli bir parçası olduğundan Kartezyen teori kullanılmaktadır.

Descartes'ın tutku teorisi, Milton tarafından betimlenen Satan karakterinin ruhsal durumu için detaylı bir açıklama sunar. Giriş Bölümü'nde de belirtildiği gibi, Descartes duyguların oluşmasında dış dünyanın önemini vurgular ve tutkuların, bedensel hareketlerin edilgen algıları olduğunu öne sürer. Descartes'e göre, tutkular, ruh tarafından etken bir şekilde oluşturulmaz; aksine ruh tarafından edilgen bir şekilde algılanır. Bu açıklama, tutkulara dış uyarıcılarca harekete geçirilme özelliğini verir ve tutkuları dış etkenlerin ruhtaki sonuçları olarak tanımlar. Tutkular dışsal olaylara ve nesnelere verilen kişisel karşılıktır, ve bu dışsal öğelerin insanlara faydalı olması ya da zarar vermesi durumlarına dayanarak farklı şekil alır. Bu Kartezyen yaklaşım, *Paradise Lost*'ta Satan karakterinin duygu durumlarını ve duygular nedeniyle sergilediği davranışlarını analiz etmede işe yarar. Dışsal olaylar ve durumlardan etkilenen Satan iki tip yoğun tutku deneyimi yaşar. Mesih'in tüm meleklerden üst seviyeye çıkarılmasına verdiği karşılık, cennette yaşanan büyük savaşta ortaya koyduğu tavırlar ve cehennemin fiziksel durumlarına karşı tepki şiddetli tutkularını ortaya çıkarırken, cenneti ve içinde yaşayan insanoğlunu gördüğünde verdiği tepkiler nispeten daha hassas tutkularını gösterir. Bu iki tip tutkunun sergilenmesi aydınlık ve karanlık imgelemi ile güçlendirilir. Şairin aydınlık

ve karanlık imgelerini kullanımı Satan karakterinin tutkularını anlamak için açık ipuçları sunmaktadır.

Enerji ve isteklilik dolu bir karakter olan Satan hızlı bir şekilde harekete geçer, bu hareketlerinde dışsal olaylar ve durumlardan çokça etkilenir. *Paradise Lost*'ta bu etkileşimler genellikle şiddetli tutkular olarak gösterilir, ve Satan'ın şiddetli tutkuları eserde geçtiği sahnelerin çoğunda ortaya çıkar. Şiddetli tutkular, Satan'la ilişkili betimlemeler ve konuşmalarda, ve Satan'ın davranış ve hareketlerinde aydınlık ve karanlık imgelerinin yardımıyla yansıtılır. Satan'ın tutkuları ve aydınlık imgeleri arasındaki bağlantı “görkem” (glory), “parlak” (bright), ve “ışın” (beam) gibi kelimeler üzerinde odaklanır. Diğer taraftan, “loş” (dusky), “gece” (night), “kurşuni” (livid), “soluk” (pale) ve “kasvet” (gloom) gibi kelimeler Satan'ın tutkuları ve karanlık imgeleri arasındaki ilişkiyi ortaya çıkarmak için aracıdır. Şiirin zaman dizinine bağlı kalarak, Satan'ın dışsal etkenden kaynaklanan şiddetli tutkusal durumları aydınlık ve karanlık imgeleri çerçevesinde incelenmiştir ve üç kategori altında toplanmıştır.

Bunlardan ilki kibir ve kıskançlıktır. Kibir ve kıskançlık, Descartes'ın *The Passions of the Soul* adlı eserinde sıraladığı en önemli tutkulardandır. Descartes'a göre insanların kendine fazla değer addetmesi kibir tutkusuna ve bu tutkuya ilişkin davranışlara yol açar. Kıskançlık tutkusu ise insanların başkaları hakkındaki değerlendirmeleri ile ilgilidir. Eğer bir kişi, bir başka kişinin hakemediğini düşündüğü bir iyiliğe sahip olduğuna inanıyorsa ortaya kıskançlık tutkusu çıkar. *Paradise Lost*'taki Satan karakterinde, kibir ve kıskançlık tutkuları, özellikle cennet sahnelerinde, saptanmıştır. Mesih'in bütün meleklerin üzerinde görülmesi Satan'da çok yoğun bir kıskançlık tutkusuna sebep olur; çünkü Satan Mesih'in bu onuru hak etmediğini düşünür. Satan, aynı zamanda, kendini Mesih'ten daha değerli bir varlık olarak görür. Bu kendini beğenme kibir tutkusunu yoğun bir şekilde yaşamasına neden olur, ve cennet meleklerinin üçte birinin sonsuz karanlığa düşüşüyle sonuçlanan savaşı ortaya çıkarır. Sonuç olarak, destanda, Satan'ın kibir ve kıskançlık tutkuları kendisi ve diğer isyan eden melekler için, ve daha sonrasında da insanoğlu için yıkımla sonuç bulur. Satan'ın bir diğer şiddetli tutkusu ise cennetin yeni

hıyerarşik düzeninden kaynaklanan hırsıdır. Mesih tüm meleklerin üzerine çıkarılmıştır; ve Satan ya da düşüşünden önceki ismiyle baş melek Lucifer, bunu tersine çevirmek için büyük bir hırsa tutulur. Descartes'a göre, hırs en ileri dönük tutkudur ve kişinin sadece ileriye dönük iyiliğini değil mevcut durumunun da iyiliğini gözetir. Bu bakımdan, Satan cennette iken hem mevcut durumunu korumak hem de geleceğe yönelik kazanımlar elde etmek için bu yeni hiyerarşiye başkaldırmıştır. Satan'ın diğer iki önemli tutkusu kızgınlık ve öfkedir. Satan'ın bu iki tutkusu aydınlık ve karanlık imgelemi ile daha iyi anlaşılır. Descartes, kızgınlık tutkusunun, bir kişiye kötülük yapıldığı zaman ortaya çıktığını; öfke tutkusunun ise bir durumun kişiye kötülük ya da zarar getirmesinden kaynaklandığını ileri sürer. Paradise Lost'un 1. ve 2. kitapları düşüşten sonra Satan'ın karakterindeki duygusal durumları gösteren aydınlık ve karanlık imgelerini çokça içerir. Onun bakış açısından Tanrı'nın kendisini cehennemin karanlığına göndermesi kötü bir durumdur, ve bu onda kızgınlığa sebep olur. Benzer şekilde, kendisine verilen cezanın zararlı olduğuna inandığından öfkeyle dolar.

Satan'ın şiddetli duyguları Paradise Lost'ta ortaya çıktığı her sahnede kolaylıkla gözlemlenebilir. Fakat, destanın bazı bölümlerinde nispeten şiddetli olmayan tutkularına da rastlanır. Satan'ın cennetin ışığını gördüğünü sahnelerde, insanın kendisine tercih edildiğine şahit olması daha hassas tutkularını ortaya çıkarır. Ona düşüşünden önceki günlerini hatırlatan ışık Satan'ın çarpıcı tutku ve ruh hali değişimlerini ortaya çıkarmada önemli bir rol oynar. Şiddetli tutkuları gibi, Satan'ın hassas tutkuları da aynı şekilde aydınlık ve karanlık imgelere bağlıdır. "Parlak" (bright), "şafak" (dawn) ve "ışık saçan" (radiant) gibi kelimelerle yansıtılan cennetin ışığı, cehennemin karanlığı ile zıtlaştırılır; ve bu Satan'ın değişken ruh halini tanımlamanın bir yoludur. Bu bağlamda, Satan'ın hassas tutkuları, aydınlık ve karanlık imgelemi ile ilişkili olan dışsal nesnelere uyandırılır ve iki kategori altında toplanır.

Vicdan azabı ve pişmanlık tutkuları Kartezyen düşüncede sıkı bir şekilde mutsuzluk hissine bağlıdır. Descartes vicdan azabını, yapıyor olduğumuz ya da yaptığımız bir şeyin iyi olup olmadığına yönelik şüphemizden kaynaklanan bir üzüntü olarak

tanımlar. Vicdan azabı tutkusunun geçmişe dönük özelliğine vurgu yapan Descartes, vicdan azabının (Satan'ın cennette yaşadığı hırs tutkusuna zıt olarak) geleceğe değil geçmişe baktığını ileri sürer. Descartes, pişmanlık tutkusunu açıklamak için de üzgünlük hissine değinir. Pişmanlık duyduğumuz şeyler, önceden hoşumuza giden fakat şu an tamamıyla kaybettiğimiz ve geri kazanma umudumuzun da kalmadığı şeylerdir. Kısacası, Descartes'ın düşüncesinde iyi bir geçmiş pişmanlık duygusuna neden olur. Satan karakterinde bu iki tutku, cenneti ve cennetin yeni sakinlerini gördüğü sahnelerde gözlemlenir. Tanrı'nın yeni yarattığı insanoğlunun mutlu ve parlak mekanı Satan'a eski görkemli günlerini hatırlatır. Cennetin dışsal özellikleri, isyanının haklılığı hakkında şüphe duymasına neden olur. Bu şüphe, pişmanlığı takip eden vicdan azabı tutkularını ortaya çıkarır. Pişmanlık tutkusu, iyi geçmişini ve onu nasıl kaybettiğini hatırlayınca canlanır. Cennet ve insanoğluna karşı tutumunda belli bir acı vardır; çünkü bir zamanlar kendisinin zevkle yaptıklarına şu an Tanrı'nın diğer yarattığı, insan sahiptir. Aydınlık ve karanlık imgeleri bu sahnelerde öne çıkar ve bu iki tutkunun açığa çıkarılmasında işlevsellik kazanır. Descartes, acıma tutkusunu vicdan azabı ve pişmanlıkta olduğu gibi bir çeşit üzgünlük olarak tanımlar. Acıma tutkusunun, sevgi veya iyi niyetle bütün olduğunu ve hak etmedikleri bir bahtsızlıktan muzdarip olanlara karşı hissedildiğini ifade eder. Kartezyen düşüncede, acıma tutkusu başkalarının başlarına gelen kötülüğü hak etmediklerini düşündüğümüzde ortaya çıkar. Diğer hassas tutkuları gibi, Satan'ın acıma tutkusu da cennette uyandırılır. Cennetin parlak yeni sakinlerini ilk defa görünce Satan, Adam ve Eve için acıma hisseder; çünkü hak etmedikleri bir bahtsızlık, Satan'ın kendisi nedeni ile bile olsa, onlara gelecektir. Tanrı'dan intikamını almak için insanoğlunu yoldan çıkaracak ve itaatsizliğe sürükleyecek, ve Tanrı'yı insanoğlunun çöküşüyle rahatsız edecektir.

3. ADAM VE EVE'İN DUYGUSAL DURUMLARI

Paradise Lost'ta cennetin saçtığı mutluluk, dünyevi görkem ve cennetin sakinleri olan Adam ve Eve'in kusursuz evliliklerinde vücut bulmuştur. Cennetin ışığı ilk insan çiftini ve onların yaşam alanlarını tamamen çevrelemiştir. Tanrı'nın ışığı canlı

bir şekilde Adam ve Eve'de kendini gösterir, ve onların mekanları anlatılamayacak bir parlaklığa sahiptir. Bu durum, Adam ve Eve'in kendilerinin yaratıcısı olan Tanrı'ya itaat ettikleri sürece yaşayacakları sevinç ve mutluluğu getirir. İtaat etmek aynı zamanda itaatsizlik ihtimalini örtülü bir şekilde ima ettiğinden ve itaatsizlik sadece bir kuralının çiğnenmesi sonucu ortaya çıkacağından insanoğlu için Tanrı'nın kurallarına uymama seçeneği hep vardır. İnsanoğlu, üstün bir tutunma imkanı ile özsel olarak saf bir şekilde yaratıldığı için kendinde düşme olasılığını da barındırır. Cennetin ışığından ve Tanrı'nın lütfundan düşüş, destanda insanın en büyük düşmanı olan Satan tarafından baştan çıkarılması ile gerçekleşir. Bu düşüş, cennetin parlaklığının kaybolmasına ve sakinlerinin sevincinin yok olmasına neden olur. Düşüşten önceki ve sonraki bu deneyimler, *Paradise Lost*'ta ışık veren ya da ışığın eksikliğini ortaya çıkaran astronomik olaylara özel atıflar verilerek anlatılır. Bu astronomik olaylarla ilgili imgeler, çiftin tutkularını düşüşten önceki ve sonraki farklı olan kozmik olaylara bağladıkları için, Adam ve Eve'in ruhsal durumlarını anlamak için bir araçtır. Bu durumla uyumlu olarak, bu bölümde Adam ve Eve'in tutkuları ile ışık veren ve ışığı azaltan astronomik olaylar arasındaki bağlantı incelenir. Bunun için Malebranche, Spinoza ve Hobbes'un duygu kuramlarına, bu iki karakterin cennetteki farklı durumlardaki ruh hallerine çeşitli bakış açıları önerdikleri için, atıf yapılır. Şairin, Adam ve Eve'nin karakteristik özelliklerini ve değişen tutkularını sunumu Satan karakterinde de olduğu gibi aydınlık ve karanlık imgelerine bağlanır. Ancak Satan'ın tutkularını açığa çıkarmada karanlık ve ışığın yokluğu önem taşırken; ışık ve ışığın eksikliği Adam ve Eve'nin tutkularını yansıtan başlıca imgeler olur. Bu bakımdan, Adam ve Eve'in aydınlık imgeleriyle ilişkili olan duygusal durumları Malebranche, Spinoza ve Hobbes'in kuramlarına atıfta bulunarak üç alt başlık altında bu bölümde incelenir.

Malebranche'in duygu teorisi Adam ve Eve'in ruh halleri için kapsamlı bir açıklama sağlar. Malebranche, tutkunun doğasında iradenin önemini vurguladığından, onun teorisi özgür bir iradeyle yaratılmış olan insan çifti Adam ve Eve'in duygusal deneyimleri için geçerli bir tanımlama yapar. *Paradise Lost*'ta Adam ve Eve düşüş öncesi özleri gereği iyiliğe karşı genel bir eğilim içindedirler; ve bu Malebranche'in düşüncesine göre iradenin ta kendisidir. Fakat düşüşten sonraki durumlarında doğal

eğilimleriyle yönlendirilmek yerine kendi bedenlerine ve tutkusal isteklerine mahkum olmuşlardır. Malabranche'ye göre, tutkular bedensel bütünlüğü korurken ruhun iyiliğine hizmet etmelidir; fakat insanların düşüşten sonraki durumlarında tutkulara gereğinden fazla önem verilir. Doğal eğilimler gerçek iyiliğe, yani ruhun iyiliğine, yönlendirilmiş durumdadırlar; fakat tutkular beden iyiliğine yönlendirilmiştir. *Paradise Lost*'ta Adam ve Eve, kendilerini özlerinde iyi kalmaya iten bir özgür irade ile yaratılmıştır, ve tutkuları bunun bir ifadesi olarak ölçülü bir şekilde tanımlanmıştır. Fakat tutkularının yönlendirmelerine gereğinden fazla uyduklarında iradeleri düzgün bir şekilde işlemez ve onları düşüşe götürür.

Spinoza'nın duygu teorisi de, *Paradise Lost*'da Adam ve Eve'nin ruh hallerini göstermede bir araçtır. Spinoza, en önemli tutkuyu direnme çabası olarak tanımlar ve çabanın insanoğlunun kendisinin idame ettirmesini ve yok oluşa karşı koymasını sağladığını söyler. Çaba, kendini idame ettirme çalışmalarındaki başarı ve başarısızlıkları belirleyen diğer iki önemli tutku ile tamamlanır. Bu iki önemli tutku sevinç ve kederdir ve bunlar *Paradise Lost*'ta Adam ve Eve'nin karakterlerinde gözlemlenir. Milton'un şiirinde, sevinç tutkusu Adam ve Eve'nin düşüş öncesi özlerinde belirginken; keder tutkusu düşüşlerinden sonra hayatlarına dahil olur. Spinoza'nın görüşünde çaba insan için kendini idame ettirmedeki en önemli tutkudur, ve zihni kişinin dayanma gücünü arttıracak şeyleri takdir etmeye yönlendirir. Bu gücü azaltacak şeyler zihin tarafından uzaklaştırılır. Sonuç olarak, kişiler güçlerini arttıran şeylerde sevinç; azaltan şeylerde ise keder hissederler. *Paradise Lost*'ta Adam ve Eve karakterlerinde sevinçten kedere olan geçişler güçlerindeki artış ve azalışlara denk gelir. Tanrı'nın kurallarına uydukları ve cennette buna göre yaşadıkları sürece dayanma güçleri en üst seviyededir, ve Spinoza'nın terimiyle sevince olan yakınlaşmaları tamamıyla gerçekleşmiştir. Bu yüzden, sevinç tutkusu yaşamlarının geneline hakimdir. Ancak düşüşten sonra dayanma güçleri azalır ve kötülüğün bilgisini edinirler ki bu Milton tarafından varlıklarında ilk defa keder tutkusunu tecrübe etmeleri olarak anlatılır. Düşüşten önceki ve sonraki bu farklılık destanda, ışık ve ışığın eksikliği imgeleriyle yansıtılır. Işık veren ya da ışığın eksikliğine sebep olan astronomik olaylar insan çiftinin değişen tutkularının göstericisidir.

On yedinci yüzyıl duygu teorilerinden bu bölümde insan çiftinin duygularını açıklamak için kullanılacak olan son teori Hobbes'undur. Spinoza ile benzer şekilde Hobbes da tutkuları insanların kendilerini idame ettirmeleri için bir itici güce dayandırır. Hobbes'a göre, insanların girişimi onları hoş olan şeylere yönlendirir, aynı zamanda zararlı olan şeylerden uzak tutar. Milton'ın cennetin bazı belirli özelliklerine karşı Adam ve Eve'nin tutumlarını sunumu bu prensiple ilişkilendirilir, çünkü Adam ve Eve düşüşlerinden önce ve sonra karakterlerinde ciddi bir değişim yaşarlar. Hobbes, bedenlerin bütünlüğünü koruma ve işlevselliğini sürdürme kapasitesi olan girişimi tutkuların temeli olarak görür. Kişilerin girişimi hoş olarak bilinen şeylere yönlendiğinde çekilme, hoş olmadığı bilinen şeylerden uzaklaşınca itilme yaşanır. Yani çekilme ve itilmeler, bedenin kendini idame ettirme güdüsüdür, ve tüm insani tutkular bunları içerir. *Paradise Lost*'ta Adam ve Eve cennette gölge imgesine ilişkin hem çekilme hem de itilme yaşar. Cennetin düşüşten önceki maddi ve manevi güzellikleri Adam ve Eve'de hoş hisler uyandırır. Bu aşamada gölge imgeleri onların çekilmelerini gösterir. Diğer taraftan, düşüş ile birlikte gelen doğadaki olumsuz değişiklikler ve manevi çöküş Adam ve Eve için üzüntü ile sonuçlanır. Bir zamanlar sevinç kaynağı olan gölgede olmak şimdi Tanrı'dan ve cennetin maneviyatına bağlı olan her şeyden kaçış yeridir.

4. SONUÇ

Bu çalışma, *Paradise Lost*'taki üç önemli karakterin, yani Satan, Adam ve Eve'in, duygusal durumlarını şair tarafından kullanılan aydınlık ve karanlık imgeleriyle bağlantılı olarak analiz etmeyi amaçlamıştır. Satan, Adam ve Eve'in, *Paradise Lost*'taki aydınlık ve karanlık imgelemleriyle ilişkili duygusal durumlarının analizi için, bu tezde on yedinci yüzyıl duygu kuramları kullanılmıştır. Milton, çok büyük olasılıkla kendi dönemindeki duygu kavramıyla ilgili tartışmalara hakim olduğundan karakterlerinin duygularını göstermedeki tutumu on yedinci yüzyıl duygu kuramlarından etkilenmiştir. Bu sebeple, erken modern dönem teorilerinin karakterlerin duygularını analiz etmede daha uygulanabilir olduğu bulunmuştur.

Descartes, Malabranche, Spinoza ve Hobbes'in teorileri ışığında Őu sonuçlara ulařılmıştır.

Satan ve Adam ve Eve'nin duygu analizleri karşılaştırıldığında, Milton'un aydınlık ve karanlık imgelemi aracılığıyla belirtilen Adam ve Eve'nin duygularının Satan'ın duyguları kadar açık bir şekilde tanımlanmadığı ortaya çıkmıştır. İnsan çiftinin duyguları genel olarak olumlu ve olumsuz olarak sınıflandırılabilir. Bu olumlu duygular, düşünüş öncesi günahsız özllerinde yaşadıkları mutluluk ve sevinçtir, ve bunlar cennetin maddi ve manevi ışığı ile ilişkilidir. Düşüşleri ve beraberinde gelen suçluluk bilinci cennetin ışığının kaybına bağı olan üzüntü ve utanç gibi olumsuz duyguları getirir. Ancak, Satan'ın duyguları açık bir şekilde aydınlık ve karanlık imgeleriyle tanımlanabilir ve gösterilebilir. Satan, duygusal tepkileri, konuşmaları, tanıtımları ve deneyimlerinde gözlemlenebilen enerjik ve tutkulu bir karakterdir. Duygularının dışa vurumu, Őair tarafından kullanılan aydınlık ve karanlık imgeleriyle güçlendirilir. Bu da Satan'ın duygularının sınıflandırılmasını kolaylaştırır. Őiddetli tutkular genel terimi altında, kibir, kıskançlık, hırs, kızgınlık ve öfke cennetin ışığı ve cehennem karanlığına yapılan özel atıflarla gösterilir. Hassas duygular kategorisi de Satan'ın vicdan azabı, pişmanlık ve acımasını içerir, ve bunlar cennetin ışığı imgelerinde ortaya çıkar. Bu karşılaştırma, Satan'ın Adem ve Eve'den daha tutkulu bir karakter olduğu sonucunu ortaya çıkarır. Satan'ın duygusal durumları ya eylemlerinin sebepleridir (onu düşünüşe götüren şiddetli tutkularında olduğu gibi) ya da yaptıklarının sonucudur (düşüşünden kaynaklanan hassas tutkularında olduğu gibi). Diğer taraftan Adam ve Eve, aydınlık ve karanlık imgelemi yoluyla nispeten daha az tutkulu karakterler olarak tanımlanır. Onların olumlu ve olumsuz duygusal durumları cennetin ışığına ve bu ışığın kaybına bağıdır, ve bunlar düşünüş öncesi özlilerindeki mutluluk ya da düşünüş sonrasındaki suçluluk bilinçlerinden kaynaklanan üzüntü olarak gösterilir.

APPENDIX B: TEZ FOTOKOPİSİ İZİN FORMU

ENSTİTÜ

| | |
|--------------------------------|-------------------------------------|
| Fen Bilimleri Enstitüsü | <input type="checkbox"/> |
| Sosyal Bilimler Enstitüsü | <input checked="" type="checkbox"/> |
| Uygulamalı Matematik Enstitüsü | <input type="checkbox"/> |
| Enformatik Enstitüsü | <input type="checkbox"/> |
| Deniz Bilimleri Enstitüsü | <input type="checkbox"/> |

YAZARIN

Soyadı : Doğan

Adı : Sadenur

Bölümü : İngiliz Edebiyatı

TEZİN ADI (İngilizce) : Light and Darkness Images in Relation to Emotions
in John Milton's *Paradise Lost*

TEZİN TÜRÜ: Yüksek Lisans Doktora

1. Tezimin tamamından kaynak gösterilmek şartıyla fotokopi alınabilir.
2. Tezimin içindekiler sayfası, özet, indeks sayfalarından ve/veya bir bölümünden kaynak gösterilmek şartıyla fotokopi alınabilir.
3. Tezimden bir (1) yıl süreyle fotokopi alınamaz.

TEZİN KÜTÜPHANEYE TESLİM TARİHİ: