

“SATAN STILL IN GAZE”:
Satan’s point of view in Eve’s representation
in Milton’s *Paradise Lost*

Master’s thesis
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<p>Tiivistelmä – Abstract</p> <p>Tutkielman tarkoituksena oli tarkastella narratologian ja tyylintutkimuksen keinoin Saatanan näkökulman vaikutusta Eevan kuvaukseen ja luonnehdintaan John Miltonin runoepoksessa <i>Paradise Lost</i> (1674, suom. <i>Kadotettu paratiisi</i>), joka kertoo uudelleen juutalais-kristillisen syntiinlankeemusmyytin. Kriitikot ovat kiinnittäneet runsaasti huomiota Eevan hahmoon kuluneina vuosikymmeninä, ja Miltonia on vuoroin pidetty niin edistyksekkäänä Eevan puolustajana ja tasa-arvon kannattajana kuin paavalistisen ja naisvihamielisen perinteen jatkajana. Vaikka useat Milton-tutkijat ovat yhtä mieltä siitä, että Eeva ja Aadam esitellään ensi kertaa lukijalle Eedeniin tunkeutuneen Saatanan näkökulmasta, selvittämättä on jäänyt, missä määrin Saatanan kognition ja sisäisen maailman voidaan olettaa vääristävän Eevan luonnehdintaa.</p> <p>Tutkielma pyrki selvittämään, voidaanko Seymour Chatmanin narratiivista näkökulmaa käsittelevän suodatusmallin (<i>filtration</i>) avulla osoittaa, että Eevaa luonnehtiva kuvauskieli on suodattunut Saatanan mielen ja psykologisen kokemusmaailman lävitse eepoksen kirjoissa 4 ja 9. Kohtauksista pyrittiin tunnistamaan suodatukseen viittaavaa kieliainesta tyylintutkimuksellisin menetelmin ja siten määrittämään, mitkä kohdat mahdollisesti ovat suodattuneet Saatanan lävitse ja minkä aspektin kautta: näön, tuntemuksen vai tietämyksen.</p> <p>Suodatusanalyysin tulokset osoittivat, että Saatanana on usein narratiivin keskiönä (<i>centre</i>) ja toisinaan myös vähintäänkin visuaalisena suodattimena. Siitä ei kuitenkaan voida vielä päätellä, että kertojan välittämä kuva Eevasta olisi vinoutunut tai muutoin epäluotettava niissä kohtauksissa, joissa hän on Saatanan katseen alaisena. On mahdollista, että kertoja käyttää Saatanan silmiä vain narratiivin fokuksen orientoimiseksi eikä välitettävän narratiivin sisällön vääristämiseksi. Analyysin ei onnistunut osoittaa suodatuksen kestoa silloin, kun sen katsottiin olevan vahvimmillaan, eli kytkettynä paitsi Saatanan näköaistiin myös tunteisiin ja tietämykseen. Vaikka Eevan ja Aadamin esittelykohtauksessa runotekstistä pystyttiin tunnistamaan saatanallista suodatusta, siitä ei voitu päätellä, kuinka monen säkeen ajan suodatus tarkalleen ottaen oli voimassa ja milloin näkökulma vaihtui takaisin kertojaan, vai vaihteliko näkökulma kenties Saatanan ja kertojan välillä pitkien kohtausta.</p>	
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<p>Tutkimukses opittih tiijustua narratologien da stiil’antutkimuksen vuoh sit, kuibo Sattanan perspektiivu vaikuttau Jevan kuvuandah da karakteriziiiruičendah John Miltonan runoeepos <i>Paradise Lost</i> (1674, karj. ‘kavonnuh ruaju’), kudamas saneltah uvvessah jevreilöin da hristianskoin rahvahan riähkih kaduomizen miffah nähte. Mennyzil vuozikymmenil literatuurantutkijat lujah kiinitettih huomavuo Jevah, da Miltonua piettih konzugo omua aigua iel oljannu Jevan puolistajannu daigi taza-arvon kannattajannu, konzugo Puavilan naizii painajan perindehen jatkajannu. Hos äijät Miltonan tutkijat ollah yhty mielidy sit, gu Jevua da Adamua ezmästy kerdua ozutetah lugijale juuri Edemah tungevuon Sattanan perspektiivaspäi, ga vie on šeikuimattah, äijälgo Sattanan mielet da tunnot viäristetäh Jevan karakteriziiiruičustu.</p> <p>Tutkimukses tahtottih tiijustua, eigo Seymour Chatmanan narratiivizeh perspektiivah niškoi luajitun fil’truičendumallin (<i>filtration</i>) vuoh voija ozuttua, gu Jevua kuvailii kieli fil’truičihes juuri Sattanan mieles da psihologizes kogemusmuailmas läbi. Anualizas opittih löydiä stiil’antutkimuksen metoudoin vuoh mostu kielenainestu, kudai vihjannus fil’truičendah, daigi kaččuo, mittumat kohtat vojiah sanuo ollah fil’truičtu Sattanas läbi misgi aspektas: nägemizes, tundolois libo tiedolois.</p> <p>Fil’truičenduanualizan tulokset ozutetah, gu Sattan puaksuh on juuri narratiivan keski-kohtannu (<i>centre</i>) da toiči vähimyölleh sežo vizualizennu fil’trannu. Yhtelläh, sen perustehel ei sua sanuo, gu kerdojan annettu kuva Jevah viäristynnys libo ollus ebäluotettavu niilöis kohtavuksis, kudamis häi on Sattanan kačottu. Kerdoi toinah käyttäy Sattanan silmiä ei narratiivan syväindön viäriständäh, vaigu narratiivan fokus orijentiiiruičendah. Anualizal ei ozitunnuh ozuttua, mittuine levei on sattanalline fil’truičendu silloi, konzu se oli kaikkii vägevembi, toizin sanoin yhtistetyyny kui Sattanan nägemizeh mugagi tundoloih daigi tiedoloih. Hos Jevan da Adaman ozuttelukohtavukses voibi tunnistua sattanalistu fil’truičendua, ga sen perustehel ei sua sanuo, äijiengo runorivilöin aigua fil’truičendu oli aktiivine libo konzugo perspektiivu siirdyi järilleh kerdojah, vai ei vaihtelluh Sattanan da kerdojan välil kogo kohtavuksen aigua.</p>	
Aziesanat – Keywords <i>eepilline runohus, riähkih kaduomine, narratologii, perspektiivu, fokalizacii</i>	
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1 INTRODUCTION

I permit not a woman to teache, neither to vſurpe authoritie ouer the man, but to be in ſilence. For Adam was firſt formed, then Eue. And Adam was not deceiued, but the woman was deceiued, & was in the tranſgreſſion.

1 Timothy 2:12-14
The Geneva Bible (1560)

Thus writing in his first epistle to Timothy in the New Testament, Saint Paul the Apostle, often regarded as the second most important figure in the history of Christianity, plants in Scripture the seed of misogyny which would eventually lead to much of the Western world equating femininity with frailty, sinfulness, and immorality, necessitating male mastery over what was seen as the weaker vessel—the woman. The Pauline view of female inferiority is rooted in the events that in Judaeo-Christian mythology led to the Fall of Man, as described in *Genesis*, the first book in the Old Testament. Deceived by the serpent, the first woman Eve disobeyed the one command of God not to eat of the tree of the knowledge of good and evil, and offered the fruit to her husband Adam as well, thus corrupting the human and introducing sin into the world. For the original transgression of their first mother, women have borne the blame for the loss of paradise.

In mainstream Christian tradition, the serpent that deceived Eve is identified as Satan, a fallen angel who was cast out of Heaven alongside his host of rebel spirits. Such, too, is the interpretation of John Milton, an English poet who in his 1667 magnum opus *Paradise Lost* retells, in an emulation of the great epics of past, the Genesisic myth of the Fall of Man, describing in great detail Satan's expulsion from Heaven, subsequent escape from Hell, and eventual temptation of Eve. Completely blind by the time of the epic's composition, Milton believed he was working under divine guidance, and with

his poem sought to “justify the wayes of God to men”, as the narrator boldly states the aim of the epic. Many readers have indeed regarded Milton’s vivid portayal of Eden and the Fall as virtually canonic (Lewalski 2000: 539). A poet and polemicist, from English Romantics to Colonial Americans, from French revolutionists to New England Unitarians, many have embraced Milton’s ideas on republicanism, toleration, intellectual freedom, marriage and divorce, gender roles, and free press (Lewalski 2000: 541–2, 543, 545). His is a voice that has been seen to hold authority, one whose echoes can still be heard centuries later. But what if, on some matters, the voice we heard was never actually his to begin with? What if instead of the celebrated prophet-poet, we have been hearkening to the treacherous tongue of the Enemy of Mankind himself, whose infernal intent it was to “destroy, or worse, / By some false guile pervert” (PL 3.91–2) God’s favourite creation? To some scholars, that seems a frightening possibility in respect to Milton’s depiction of Eve in his great biblical epic.

In recent decades, *Paradise Lost* has been subject to an abundance of feminist criticism, as Milton himself has been accused of carrying on the blatantly misogynistic Pauline tradition in her treatment of Eve (Miller 2008: 44; Martin 2004: 3). Conversely, other readings see Milton sympathetic toward his female protagonist, even to the point of anachronistic proto-feminism; the very reverser of a patriarchal antifeminist tradition (Martin 2004: 4). Somewhere between the extremes lie views that on the one hand see Milton as a product of his time, on the other acknowledge Eve’s representation as being progressive for its day. The scene in *Paradise Lost* in which Eve and Adam are introduced to the reader for the very first time in their blissful, prelapsarian state in the garden of Eden in particular has stirred up a lot of controversy, as it seems to unequivocally promulgate Pauline, patriarchal attitudes in describing each sex and their hierarchical relationship to one another. However, such Milton apologists as Wilding (1994) and Wittreich (1990) have argued that as the poet has in fact chosen to introduce Eve and Adam to the reader

from none other than Satan's perspective, the view would be coloured by Satan's consciousness, presenting Satan's notions and ideas on the first parents of mankind, not those of Milton himself. Such claims warrant further inspection, as Satanic subjectivity in Eve's characterisation would profoundly affect one's interpretation of Milton's attitude toward Eve, and toward women in general. As put by Wittreich (1990: 29), "[I]f Satan's early impressions of the new creation match with Pauline interpretation, Satan's is also an interpretation that *Paradise Lost* would refine out of existence". To investigate the topic more closely, a critic may turn to the various concepts of point of view that have been developed by literary theorists.

Literary criticism, or the interpretation and evaluation of literary texts, and literary theory were once considered quite different and nearly unrelated disciplines. Now they are often seen as inseparable. (Bertens 2008: vii.) The introduction of structuralist theory into the analysis of epic has been a fairly recent one. It was not until twenty years ago when Gordon Campbell described "[t]he Edenic garden of literary criticism [having] been penetrated by the wily serpent of literary theory" (1994: 273). To be sure, theoretical concepts were not welcomed by some of the traditional critics. A well-known Milton scholar John K. Hale has criticised Gérard Genette, a major figure in theories of narrative structure, for "blur[ring] for [him] what Aristotle had clarified, and bury[ing] his points under neologistic technical terms". Furthermore, he saw the theorising of narrative elements as being susceptible to becoming "centrifugal, arid, or overcomplicated". He viewed Irene de Jong's pioneering narratological analysis of the classical epic as "impeding reflection by its hideous jargon", as a result of which the "hoped-for freshness runs to waste into glossary and diagrams". (Hale 1997: 132.) Another prestigious Milton scholar and biographer, Gordon Campbell (1994: 278), also had his reservations toward theory, although he did acknowledge its potential in relation to the narrative point of view in particular:

It's hard to avoid the feeling that [in using narratological terms such as *intradiegetic* and *hypodiegetic*] one is indulging in a bit of linguistic and intellectual terrorism designed to convince our colleagues in science that we are also scientists, and have an impenetrable vocabulary to prove it. The language is pretentious, but, that said, the efforts that one has to make to understand the terms does focus the mind on distinctions that might otherwise not have occurred to one.

After his brief, demonstrative narratological analysis of an excerpt of *Paradise Lost*, he conceded that in assessing the point of view, narratological vocabulary “enables us to distinguish fruitfully in a passage for which the traditional vocabulary of literary criticism is inadequate” (Campbell 1994: 280).

Since the 1960s, point of view theories have been developing side by side in two disciplines. With its roots in 1950s French structuralism, the field of narratology offers a framework for structural analysis and study of narratives. Its usefulness in analysing the issue of point of view in epic has been demonstrated by de Jong (2001, [1987] 2004) in her pioneering work on Homer. The stylistics school, on the other hand, examines the linguistic choices that writers do in presenting the contents of their stories, e.g. which kinds of linguistic markers are used to reflect subjective orientation in a text. While it is a commonplace enough notion that Eve, alongside Adam, is first presented to the reader through Satan's eyes, the extent to which his gaze not only orients the narrative but also colours or even distorts Eve's representation has not been discussed as extensively. Save for the brief demonstration by Campbell (1994), I am yet unaware of further narratological takes on Satan's point of view in Eve and Adam's introduction. As narratological point of view theories provide models for differentiating between the narrator and the character whose point of view is used by the author to orient the narrative perspective (Niederhoff 2009a: 117), they could prove useful in attempting to systematically map shifts in point of view vis-à-vis Eve's representation.

Narratology coined the term *focalisation* to substitute what was earlier known in traditional scholarship as point of view. However, both the concept and the term itself have been a source of controversy among narratologists, with numerous refinements, revisions, and reformulations that have often resulted from misinterpretation of previous models (see e.g. Niederhoff 2009a; Nelles 1990; Chatman 1986 for a more detailed discussion). Due to this, the present thesis would rather not join the focalisational fray in its treatment of point of view. Instead, it follows the filtration model proposed by Chatman (1986, 1990), in which the crucial distinction between the point of view of the narrator (*slant*) and the point of view of a character (*filter*) is not only conceptual, but also reflected in the existence of separate terms for each.

Drawing on narratological and stylistics theory, then, the present study seeks to assess whether the prevalence of Satan's perceptions in some way distorts Eve's depiction, in other words, whether Milton's epic Eve is not only presented from Satan's visual point of view but also filtered through his fallen consciousness. It then discusses the implications of possible Satanic filtration as a meaning-making device and how it might affect our understanding of Milton's attitude toward Eve. It is presumed that any Satanically askewed perceptions of Eve are to be met with suspicion and criticism, as the reader is at the risk of being deceived by the Infernal Serpent, just as Eve herself was. The present thesis also serves to further test the applicability of a narratological model of point of view to *Paradise Lost*, as was first attempted by Campbell (1994).

One might be quick to question the relevance of Milton's characterisation of Eve, Satanically filtered or not, to a world which has seen much—if not yet quite enough—progress in the past three hundred years. Although grossly overshadowed in popularity by the more accessible Shakespeare, Milton is regarded as one of the greatest of English poets, and *Paradise Lost* is deemed by many to be one of the finest works of English literature. In words of

Milton, “a good Booke is the pretious life-blood of a master spirit, imbalm’d and treasur’d up on purpose to a life beyond life” (Milton [1644] 1894: 6). According to Milton biographer and researcher Barbara K. Lewalski (2000: 539), Milton’s influence on major poets and writers as an English literary figure is, indeed, second only to that of Shakespeare. Hailed as a prophet by the English Romantics, his works profoundly influenced such poets and artists as Lord Byron, John Keats, Percy Bysshe Shelley, and William Blake. A prolific polemicist, his writings have shaped thinking on issues such as marriage and divorce and free press. His historical influence, surely, cannot be contested. What is lesser known, and studied, is his presence in today’s popular culture as well, in which Milton’s place has been characterised as “persistent, but largely unrecognized”, his influence ranging from science fiction to horror to comedic films, even to social activism (Knoppers & Semenza 2006: 1). Although the average modern reader is unlikely to consult Milton on matters of faith, republicanism, marriage, or gender equality, the greatest of poetry survives the test of time, finding new readers to appreciate its ability to move the human spirit. To study Milton is to study the nuanced, often contradictory nature of his work, and the subsequent interpretative challenges it poses to its reader. Modern readers and students of Milton will unavoidably face the much-debated question of his attitude toward and treatment of women, and by inviting interpretation, his work challenges us to participate in the continuous creation and negotiation of meanings, providing an arena for the search and discovery of truths both personal and those of our time. To study art is to study the human condition, and to pose new questions to art is to enrich the human spirit. While personally unable to share Milton’s view that “*Spiritum veritatis ducem nemo potest corrumpere*” (Milton 1825: 350), what I have learnt from him is that the spirit that seeks truth cannot be corrupted – only the one which believes it has found it.

1.1 *Research questions and methods of analysis*

Utilising narratological and stylistics models of narrative point of view, the present study seeks to answer the following research questions:

1. To what extent are Eve's presentation and characterisation filtered through Satan's consciousness?
2. Considering the answer to the preceding research question, what are its implications on our understanding of Milton's attitude toward Eve and toward women in general?

As its primary source, the present study will examine the Blackwell edition of *Paradise Lost*, edited by Barbara K. Lewalski, which retains the original 1674 spelling. The data comprises scenes of the poem in which Satan and Eve are both present. The goal is to investigate whether and how Milton uses Satan's point of view in constructing his portrayal of Eve, how it might be affected by it, and what purpose it could serve in the larger context of Milton's depiction of women and Eve in particular. The direct speech in Satan's soliloquies unequivocally represents Satan's voice, but the present thesis will examine whether Milton uses Satan's mind as a filter in Eve's characterisation outside of the soliloquies as well. "Characterisation" here is taken to mean any type of attribution of traits or qualities to Eve and any comments on her actions, person or characteristics, be they physical or mental. The analysis attempts to trace possible shifts in point of view from the narrator to Satan, i.e. to see whether in a given point the narrator is in fact relaying Satan's perceptions, thoughts, and ideas on Eve, rather than those of the narrator, and by extension, the implied author and finally Milton himself.

The present thesis is aware of the common interpretative mistake of deriving authorial attitudes directly from narratorial ones. Any authorial view can only be inferred from views present in the narrative using other information to make, at best, educated guesses. As such, different perspectives and atti-

tudes present in *Paradise Lost* serve as a basis for inference, and the extent to which a view can be seen as matching Milton's must be weighed against what we know about his life, what we can interpret from his other texts, and what we know about the conditions in which he composed his epic. Milton's attitudes and thoughts cannot be *directly* accessed through the poem, as Milton the Man is both physically and metaphysically speaking a separate entity from, for example, the narrator and the implied author, both of which are literary constructions. However, it must be stressed that Milton believed he was recording divine truth with his epic, rather than merely composing a piece of literary fiction. Therefore, there must be views therein that he himself holds true and absolute, such as those presented by the omniscient God. The present thesis works under the assumption that the implied author very closely matches Milton himself, and that the blind, divinely inspired narrator is as direct an author surrogate as they come, and that the views expressed by him would not have clashed with those of Milton. It is known that Milton was very careful in his self-representation in his poetry (Campbell & Corns 2008: 2), and there is no reason to think the same carefulness and deliberate-ness would not have extended to *Paradise Lost* as well.

Two pivotal scenes from *Paradise Lost* with both Satan and Eve present were chosen for the analysis, one from books 4 and 9 each. The scenes were then further divided into three sequences and two sequences, respectively. The first scene (4.285–538) finds Satan only having entered Paradise and, perched on the Tree of Life in the guise of a cormorant, first spying both Eve and Adam. The scene functions as their initial introduction to the reader. Lines 295–9 form one of the most controversial passages in the poem, as they seem to establish an inequality of the sexes and the subsequent hierarchy between them: “though both / Not equal, as thir sex not equal seemd [...] Hee for God only, shee for God in him”. What follows next is a detailed analysis of the sexes, in which some of the fundamental traits of each sex are ascribed to each first parent, and by extension to the whole race of man. It is, however,

unclear who the author of the analysis is. It has been argued that the sexes seeming *not equal* is, in fact, a Satanic view of the first pair (Wilding 1994). On the other hand, it has been noted that “not equal” can simply be taken to mean “not the same” instead of “of different value” (Shullenberger 1986: 76). In other words, the sexes are described as being different, but one is not necessarily inferior to the other. It is not immediately evident to which extent this passage establishes a strict hierarchy, and whether such hierarchy should be taken as the natural order of things, resulting directly from creation, or whether it is in fact a Satanic understanding of the domestic politics of Eden: for instance, Wilding (1994: 187) argues that social inequality is a fallen and Satanic concept, wholly alien to prelapsarian Paradise.

In the second scene (9.412–785), Satan, ready to carry out his plan to fell Man, looks for Eve and Adam in the form of a serpent. In particular, he wishes to find Eve separate, believing her the weaker Edenite. However, upon finding Eve, Satan is momentarily transfixed by the sight of her, stripped of all enmity and guile, until he finally regains his composure, as his intense hatred overcomes Eve’s loveliness. Eve’s representation in this scene is of utmost interest to the present study, as the way she appears to Satan without Adam at her side comes very close to foiling his plan altogether.

Satan’s subsequent temptation of Eve will not be included in the analysis, as it was found nonpertinent to the research questions at hand. Preliminary analysis showed a complete role reversal in the narrator-text, the point of view altering only between the narrator and Eve, by whom Satan in the serpent was observed, rather than the other way round. In other words, as the spirited serpent enters Eve’s view, the narrative then reflects Eve’s perception of the serpent, with Satan completely hidden from view. Thus there is no Satanic filtration in the narrative text. In addition, in his dialogue with Eve, Satan is making use of deception, flattery and persuasion to manipulate her to eat of the fruit, so his intentional, dishonest overpraise of her cannot be

taken as representative of his true views. Milton makes it abundantly clear and in the context of the story it is obvious that the serpent is not to be trusted, neither by Eve nor the reader, so the fraudulent characterisation of Eve in Satan's dialogue will not be in the focus of the present thesis.

The analysis will first focus on locating passages where Satanic filtration might be present by means of identifying relevant linguistic markers that could be seen as onsets of filtration. If such markers can be found, their context will be read closely to discern whether the filtration extends to Eve's description, and if so, how Eve is characterised in the filtered passages. It will then be contrasted with Eve's characterisation in Satan's soliloquies. The presumption is that if the passages are indeed filtered through Satan, the picture they paint of Eve would match that created in Satan's soliloquies. It is understood, however, that they might also be complementary, and that the full picture could be seen only by taking both modes of characterisation into account.

1.2 Thesis structure

Chapter two presents a brief overview of the long-standing debate on Milton's attitude towards women, Milton's views on the corruption of Scripture, and earlier research on point of view in Eve and Adam's introductory scene. Chapter three deals with narrative point of view, comparing its treatment in the disciplines of stylistics and narratology. Chapter four presents the theoretical framework, introducing and explaining such key concepts and terms as narrative structure, narrator, implicit author, filtration, and characterisation. Chapter five comprises the analysis, results of which are discussed in chapter six. Finally, chapter seven summarises the findings and suggests viable topics for further research.

2 BACKGROUND

As stated in the introduction, *Paradise Lost* and its depiction of Eve has in recent decades been subject to much feminist criticism. To better understand where the criticism comes from, this chapter presents an overview of the anti-feminist attitudes that have permeated both Western literature and Christian tradition, the two being inextricably linked, and a brief summary of the long-standing debate on Milton's views of women.

2.1 "Our general Mother": Eve's inheritance

Mofes delcribeth a woman thus: At the firft beginning (faith he) a woman was made to be a helper vnto man, and fo they are indeede, for ſhe helpeth to ſpend & confume that which man painefully getteth. He alfo faith that they were made of the ribbe of a man, and that their froward nature ſheweth; for a ribbe is a crooked thing good for nothing elſe, and women are crooked by nature [...] ſhe was no ſooner made but ſtraight way her minde ws fet vpon miſchiefe, for by her aſpiring minde and wanton will ſhe quickly procured mans fall, and therefore euer ſince they are & haue been a woe vnto man, and follow the line of their firft leader.

(Swetnam 1615: B)

Joseph Swetnam's contemporary quote from his pamphlet *The Araignment Of Lewde, idle, forward, and vnconſtant women: Or the vanitie of them, chooſe you whether* demonstrates the atmosphere in which Milton composed his biblical epic in 17th century England. Women's inferiority and subordination to men was woven deeply into British social fabric. The concept of divinely ordained hierarchy of the sexes and women's innate need for male governance was seen as the natural order of things and a direct result of Eve's transgression in eating of the Fruit, which had stained with sin all of her female progeny. Although inferior, submission was not seen to be in women's nature, and thus male mastery was required not only for their own sake, but for that of social order as well. (Kent 1999: 5; Eales 1998: 3-4.)

17th-century attitudes had their roots in both Greek and Christian Antiquity (Eales 1998: 3). Since then, misogyny has permeated writing and literature (Chance 2007: 6; Gilmore 2009: 88), and women have been claimed to be lesser to men in both intellect and virtue solely due to their gender (e.g. McCafferty 2011: 4–6). To Aristotle, the female was merely a defective male (McCafferty 2011: 4), and St Jerome, St Augustine, and Thomas Aquinas all believed woman the inferior sex (Eales 1998: 23). In the Middle Ages, female agency and autonomy were regarded as unnatural and even seen as symptoms of insanity (Chance 2007: 6–7).

Whereas Aristotle based women's inferiority to men on their lack of corporeal self-control and so-called bodily "defects" (McCafferty 2011: 5), Christian tradition bases female subservience and alleged innate inferiority, both moral and intellectual, on interpretations of Scripture. Christian misogyny has generally been seen as having largely originated in the writings of Paul the Apostle, who insists on women being the morally the frailer sex and subservient to men by divine decree based on the Fall (Gilmore 2009: 86). In the 4th century, echoes of the Pauline interpretation could be heard in the views of Saint Ambrosius, who asserted that Eve's sensuality and weakness ultimately condemned all mankind, and that women need to be "subject to the stronger vessel, obeying their husbands as their masters" (Gilmore 2009: 79). It was therefore established in Christian tradition that women were to be governed by men: daughters by their fathers, sisters by their brothers, and wives by their husbands.

For decades, the extent to which Milton shared his contemporaries' views on women has been a point of controversy in Milton studies. The long-standing academic debate has revolved around Milton's attitude towards women, especially through his treatment of Eve in *Paradise Lost* (McCafferty 2011: 1; Liebert 2003: 152, Magro 2001: 98). Not only one of the most highly-regarded works of English literature of all time but also the magnum opus of an al-

legedly divinely-inspired blind prophet-poet and a historically important socio-theological polemicist, what *Paradise Lost* has to say about women still bears weight and attracts academic interest in the 21st century.

What makes Eve's depiction in *Paradise Lost* stand out in Milton's body of work is that although the poem is a work of literary fiction, Eve and Adam were, according to Judaeo-Christian mythology, the first people created. Moreover, Milton himself did not think he was constructing a fictional narrative, as he believed he was prophetically dictating his epic under divine guidance. Eve and Adam's can thus be seen as the prototypical, ideal model of a heteronormative man-woman and husband-wife relationship, and the qualities Milton has ascribed to the prototypical woman can be seen to inherently benefit all of womankind. The Miltonic depiction of Eve is therefore also a deliberate statement on the nature and role of the human female in general (see e.g. Miller 2008: 63; McCafferty 2011: 4). This makes his epic serve as a study of Christian construction of masculinity and femininity, and also of Milton's own attitude toward the female sex through his treatment of "our general Mother".

Given the social reality of Milton's time, it should not be surprising that several critics have found Milton's attitude towards women patriarchal, even misogynistic. Virginia Woolf, while praising Milton's poetry as "the essence, of which almost all other poetry is the dilution", criticised what she perceived to be Milton's patriarchal attitude towards women (Leonard 2013: 667). While some feminist critics have shared Woolf's view and regard Milton as a direct successor in the tradition of ecclesiastical subjugation of women, others have lauded him as an early advocate of gender equality. Scholars such as Shullenberger (1986: 70) explicitly argue that Milton's representations of freedom, identity, and relationship demonstrate feminist thinking. Gallagher (1990: 50) goes as far as to claim Milton's intent in *Paradise Lost* was to "rescue Eve [...] from an ensemble of odious entitlements

ranging from sheer stupidity to a perverse ‘will to deceit’’. According to Martin (2004: 1), accusing Milton of misogyny would have astonished both Milton himself and his contemporaries. She also acknowledges McColley for showing that Milton’s portrayal of Eve “effectively reversed a thoroughly misogynistic tradition” (Martin 2004: 4). Milton biographers Campbell & Corns (2008: 4) are more hesitant about his progressiveness, stating that his views on gender equality “may be defended only in the most relativistic of terms”, as “others around him were more patriarchal and misogynistic”. Polydorou (2001: 22), while not absolving Milton of patriarchy, acknowledges his rendition of Eve as being progressive for its day – “as well as for Milton”. Others, however, have denied him even that, Erickson (1998: 170) asking how “any sensitive reader” could assume *Paradise Lost* to show “anything but Milton’s putative aversion to women” and Nyquist (1987: 99) accusing academics of working within the “liberal-humanist tradition that wants Milton to be [...] the patron saint of the companionate marriage”. Martin (2004: 2) addresses such accusations by suggesting that one of the reasons why liberal feminists, whose political agenda is, according to her, not unlike Milton’s, accuse the poet of misogyny is that in most cases their specialisation lies with later periods of literary history, and therefore they fail to consider the “woman question” in the context of Milton’s day. Finally, McCafferty (2011: 1) argues that any extreme categorisation should be avoided due to the intricate nature of Milton’s work.

Regardless of whether Milton embraced or rejected the views on women that dominated the social reality of his time, it must be noted that some elements in his Eve are unavoidably dictated by Scripture. As Ferry (1988: 113) points out, Milton had to take into consideration both the canonical story of Creation in *Genesis* and its Pauline interpretations in the New Testament in composing his epic and fashioning his protagonists. However, the extent to which Milton adhered to the Bible and especially the lengths to which he went to circumvent scriptural confines to promote a more egalitarian view of

the primigenial pair remain contested. The following chapter presents some views on the matter.

2.2 “*Et corrupta est*”: Milton and Scripture

[T]he external scripture, particularly the New Testament, has often been liable to corruption and is, in fact, corrupt.

(Milton 1973: 587)

The quote originates in *De Doctrina Christiana*, a Latin manuscript found in 1823. The author, believed to be Milton, argues that while Scripture is corrupt, the Spirit behind it is not, and can lead one to truth: “scriptura inquam novi testamenti [...] sæpe corrumpi potuit, et corrupta est [...] at Spiritum veritatis ducem nemo potest corrumpere, aut hominem spirituales facile decipere” (Milton 1825: 350). Scripture’s corruptness was due to the nature of the New Testament as a collection of various and discrepant manuscripts handed down by numerous people, not all trustworthy, and which then turned into various transcripts and printed editions. But, as Milton argues, a man who is spiritual cannot be deceived easily, and God guides man to truth. (Milton 1973: 587.) Indeed, Milton himself believed he was divinely inspired to compose his epic. In Book 1 of *Paradise Lost*, Milton invokes God to be able to “assert Eternal Providence” and “justify the wayes of God to men”, thus justifying his own work and any possible scriptural nonconformities therein, effectively setting his poem on par with Scripture itself. Gallagher (1990) agrees with Kerrigan’s view that Milton meant to have written his epic with “prophetic inspiration higher than ‘those Hebrews of old’ [...] [assuming] divine authority for every word, every event in the epic that does not appear in Scripture” (Kerrigan in Gallagher 1990: 3). This would naturally have extended to Eve’s description as well.

Based on *De Doctrina Christiana*, Gallagher calls it “axiomatic” that Milton did not believe in the inerrancy of Scripture. He suggests that the poet in

Milton “found the texts of Genesis [...] no less imperfect than the New Testament deutero-Pauline First Epistle to Timothy” and that with *Paradise Lost*, Milton “set about to rehabilitate Scripture by repudiating its misogynistic spirit even as he preserved its very letter”. (Gallagher 1990: 2, 174.) In other words, Milton would have felt there was room for improvement and sought with his epic to rationalise the discontinuities in the Bible, altering passages which were not only obscure but especially misogynistic (Gallagher 1990: 3). In the same vein, Ferry (1988: 129) argues that Milton defends Eve from her very introduction and means to “rescue her from the place assigned to woman’s nature on inescapable biblical authority”. In other words, it has been argued that rather than blindly subscribing to the Pauline tradition, Milton in fact tried to work his way round the constraints of the Bible, granting Eve more agency within the Scriptural confines than his contemporaries would have done.

2.3 *Earlier research on Satan’s point of view in Eve’s depiction*

It has been repeatedly pointed out that as the reader sees Eve and Adam for the first time in their prelapsarian state in Book 4, the scene is in fact “presented through Satan’s perceptions” (Wilding 1994: 179; see also Gardner 1962: 81; Kermode 1963; Wittreich 1990: 26; Shawcross 1993: 183; Campbell 1994: 280; Sauer 1996: 76; Conley 2011: 13). Satan, spying on his future prey, is undoubtedly the observer in the scene, and he comments on what he saw in his subsequent soliloquy. Satan’s monologues unambiguously reflect his own point of view, although they are related to the reader by the narrator. What is unclear, however, is whether outside the Satanic soliloquies the narrator is still relating not only Satan’s visual but also mental perceptions, the psychological viewpoint; in other words, whether the narrator is describing Eve and Adam as they subjectively appear to Satan in particular, not to the narrator himself.

According to Bal (2009: 149–150), when the narrative is filtered through a character in the story, in her vocabulary “focalised by”, that character then has an advantage over other characters; the reader “watches with the character’s eyes and will, in principle, be inclined to accept the vision presented by that character”. The author may therefore use filtration as a subtle means of imparting a very particular impression on the reader. The nature and validity of such an impression would, then, depend on the character through whose mind the narrative was filtered. Based on this hypothesis, the narrator, and Milton himself, might not be mediating his own views on the prelapsarian Eve to the reader, but rather, those of Satan’s instead. Be that the case, Milton would effectively filter the narrative through “th’ infernal Serpent [...] whose guile / Stird up with Envy and Revenge, deceiv’d / The Mother of Mankind” (1.34–6). Such filtration would naturally bring the reliability of Eve’s characterisation into question, as it would not originate in the narrator, but in Satan instead, and might be grossly distorted.

In this chapter, various arguments for Eve and Adam’s being presented through Satan’s perceptions in Book 4 are introduced. Two of them use narratological vocabulary; others can be seen to represent traditional literary criticism.

In Gardner’s 1962 reading of *Paradise Lost*, the presence of Satan’s point of view is acknowledged, as “Adam and Eve are also first shown to us through Satan’s eyes, as he curiously scans these new creatures” (Gardner 1962: 81). However, she makes no suggestion that the view would in any way be distorted by it. Instead, she argues that by presenting the view through Satan’s eyes, Milton wants us to see the first pair “not as a man and a woman, but as the first Man and Woman, our great originals, the pattern after which we are all made” (ibid.). Kermode (1963) also mentions that “we see all delight through the eyes of Satan”; “Of all the feats of narrative sophistication in the poem the most impressive is the presentation of the delights of Paradise un-

der the shadow of Satan". Again: no claim that our view of the garden or the first parents would in any way be distorted.

Wittreich (1990: 26), on the other hand, explicitly argues that the Edenic scene is not only presented to the reader through Satan vision, but "filtered through Satan's fallen consciousness". He emphasises the role of Satan's mind in the perceptual process, which "registers conflicting impressions", and he also draws attention to the "seeming" nature of Eve and Adam's relationship: that "they *not equal seemed*, with Adam *seeming* to possess the bearing of an absolute ruler and Eve *seeming* to exist, by virtue of her coy submission, in subjection to her mate" (Wittreich's emphasis). He also notes how "in *Paradise Lost*, seemings are often just that". He suggests that the view the reader gets to Paradise is not undistorted, and raises the idea that it might have served to redact Pauline interpretation of Eve and Adam rather than promulgate it: "if Satan's early impressions of the new creation match with Pauline interpretation, Satan's is also an interpretation that *Paradise Lost* would refine out of existence". (Wittreich 1990: 26.)

Wilding (1994: 180, 182, 187) argues even more emphatically for Satanic distortion, basing much of his argument on the prevalence of the word "seemed". He claims that Eve and Adam's seeming not equal

is not something told us by the narrator, but something perceived by and mediated through Satan's prejudiced vision. His sight is darkened, 'undelighted' and distortive; it 'seemed' that way to Satan. [...] The vision of an inegalitarian, hierarchical and absolutist Paradise, then, we can interpret as a Satanic vision. [...] [I]nequality was not the reality of the Paradisal relationship but rather something that 'seemed' the case in Satan's distorted and evil perception.

Wilding's argument is persuasive, as it would lend tremendous support to Wittreich's (1990) theory of Milton's using Satan to not promote but to criticise the Pauline tradition. However, his argument relies heavily on the

Satanic subjectivity of the instances of seeming; it presumes that things “seem” that way to Satan because he is the visual observer in the scene. He does not, however, analyse the sequence in further detail on the linguistic or structural level but appears to presume that all passages in the scene are equally “recording Satan’s interpretative vision” (Wilding 1994: 180–1).

Campbell (1994: 280) introduces narratological terminology and the concept of focalisation to describe the role Satan’s perceptions play in the scene. He distinguishes two orientations present in the narrative: one of Satan, the character-focaliser, and another that belongs to an external focaliser, the narrator. He notes that “to conflate these orientations to a single ‘point of view’ is to pummel opposing perspectives into a false consistency”. He analysed no more than seven lines, but it was sufficient to demonstrate that there may indeed be changes in orientation in the scene; that not all passages are filtered through the same consciousness. This is a line of inquiry that the present study seeks to follow, as it appears to best serve to identify different subjective perspectives in the narrative.

Sauer (1996: 76) also uses the narratological concept of a focaliser in noting how “[w]hen Satan does not soliloquize, he often serves as a focalizer whose perspective is presented by the official narrator”. However, she does not propose that the vision of Eden would reflect Satan’s orientation as such; rather, the narrator “superimposes his vision of Eden on Satan’s, but the account of the garden is nevertheless characterized by negative comparisons and anachronisms – the product of a distorted and distant perspective”.

Finally, according to Conley (2011: 13), we are seeing the unfallen Edenites

through the visual filter of Satan’s gaze, which allows the Epic Voice the otherwise inaccessible understanding necessary to articulate a perfection that only Satan’s realm of experience – as he has been both the brightest of angels and the archfiend of Hell – is able to conceptualise.

Here, the problem that results from the lack of common, defined terminology presents itself: is “visual filter” to be taken just as that, a filter of visuals, or a filter of experience? Conley (2011: 14) notes how “the Epic Voice steps in and uses the Fiend’s realm of experience to empower his narrative with images of unfallen beauty”, but here, too, Satan’s “realm of experience” seems to point only to his visual perceptions. Finally, she does not suggest that the visual filter of Satan’s gaze would extend from the Paradise to the Paradiitians.

Some of the views presented here will be discussed in further detail and contrasted with the results of the analysis in the discussion chapter.

3 NARRATIVE POINT OF VIEW

The mind is its own place, and in it self
 Can make a Heav'n of Hell, a Hell of Heav'n.
 (PL 1.254–5)

Despite his hubris, Satan thus boasting nonetheless demonstrates his understanding of the subjectivity of experience and the pivotal part that cognition has to play in it. The power of the mind, however, turns against him. He boldly proclaims himself the new possessor of Hell, “One who brings / A mind not to be chang'd by Place or Time”. Yet, as he approaches Paradise and remembers what he lost in Heaven, he realises he can never escape his prison; not that of “Adamantine Chains and penal Fire”, but the prison of his mind: “Which way I flie is Hell; my self am Hell”.

Such subjectivity of perception and experience is very much at the root of what in study of literature has variously been called *point of view*, *mirror*, *screen*, *reflector*, *filter*, *prism*, *perspective*, *focalisation*, and *centre of subjectivity* (Margolin 2009a: 45), to name but a few candidates. Broadly speaking, the general term *narrative point of view* refers to the perspective from which events or thoughts are related in literary narratives, and it has been a major concern in literary criticism ever since the 1800s (Neary 2014: 175). A watershed in theory was the separation of the point of view of the narrator and the point of view of a character; in other words, the questions *who speaks?* and *who sees?*.

As is evident from the abundance of differing terminology, point of view has been a veritable font of controversy and contesting theories. Since the 1960s, two closely related disciplines of literary theory have been developing side by side. Not only have both schools had their own views on narrative point

of view, but also several critics and theorists working within those disciplines. On the one hand, there is *narratology*, which focusses on analysing the narrative structure by distinguishing between the story and *discourse*, or structural choices that are made to represent the story. On the other hand, *stylistics* separates content from *style*, or linguistic choices made in representing the content. The two disciplines are closely related not only because of the overlap in their research interest, but also as some stylisticians have drawn on narratological theories in their own work. (Shen 2014: 191, 194.)

This chapter presents an overview of some influential theories of narrative point of view from both stylistic and narratological traditions to better understand the underlying phenomenon and its relevance to literary texts. The presumption is that the two schools complement each other, as identifying structures in narratives is equally as important as identifying the linguistic markers that characterise and help to reveal those structures.

3.1 *Origins of concept*

As a technical term relating to narration, *point of view* was first used in 1866 (Niederhoff 2009b: 386), but the relationship between narrative and perspective was really brought to poetological discussion in the early 1900s by Henry James, who advocated “the scenic method of narration in which narrative perspective is strictly tied to the epistemological constraints of a particular character” (Meister 2009: 335), thus paving the way for subsequent theories and formulations on the narrative point of view. James used such terms as “centre of consciousness”, “window”, “reflector”, and “mirror”, and his observations were systematized into a theory by Percy Lubbock in 1921. He identified four points of view:

1. third-person narration where the narrator is authorial and prominent;

2. first-person narration;
 3. third-person narration from a character's point of view; and
 4. third-person narration without a character's point of view.
- (Niederhoff 2009b: 386.)

Critics of the time debated whether the narrator should be prominent, explicitly commenting on the events, or refrain from moralising and intruding on the narrative, instead allowing the readers to experience the story rather than being told what to think (Niederhoff 2009b: 387).

3.2 *Stylistic theories*

Stylistics or *literary linguistics* has its roots in the poetics and rhetoric of Greek Antiquity, early 1900s Russian formalism, and the Prague school of structuralism. An interdisciplinary form of study, its focus is very much on practise and application rather than theory, and it interprets texts with an emphasis on language. Stylistics analysis looks for linguistic evidence in the text to back up claims rather than relying solely on interpretation. (Burke 2014: 1, 2, 3). What this means in regard to point of view is that linguistic features of a text are studied and evidence cited when arguing for a particular point of view. Stylistics analysis offers tools to examine how points of view are established in a text on the lexical and syntactic level. This chapter presents two models of point of view within stylistics.

3.2.1 *The Uspensky-Fowler model*

One of the first theories of narrative viewpoint was developed by Boris Uspensky, whose concept of point of view was based on the work of Russian formalists M. M. Bakhtin and V. N. Voloshinov in the 1920s and 1930s (Zavarin 1973: xv). Uspensky distinguished between *internal* and *external* narration. Internal narration is restricted to a character's subjective viewpoint,

whereas external narration is more objective. (Neary 2014: 179.) Uspensky's model divided point of view into four types or planes, namely,

1. *spatial*, referring to the narrator's position and the visual angle from which the object is perceived;
2. *temporal*, referring to the narrator's perception of time;
3. *psychological*, referring to the ways the narrative can be "refracted through an individual consciousness or perception", either the narrator's or a character's; and
4. *ideological*, referring to the ways how ideological beliefs are mediated in a text through a narrator, character, or author.

Each of these planes can be indicated through various linguistic indicators, such as deixis in the case of spatial and temporal points of view. The psychological plane plays an important part in characterisation and has thus been researched extensively in various branches of study of point of view. (Neary 2014: 177-178.)

Uspensky's theory was later revised by stylistician Roger Fowler, as it suggested that external narration focuses mainly on the narrator's perspective, even though it is possible for a narrator to prioritise a character's viewpoint over her own. Fowler further divides both modes of narration into two subtypes:

1. *Internal Type A* refers to narration from a point of view which is located within a character's consciousness, reflecting his or her feelings and evaluations regarding other characters and events that take place in the narrative. Such type of narration would therefore be highly subjective, and is mostly the mode for first-person narratives.

2. *Internal Type B* presents in third-person narrative the point of view of an omniscient narrator, who is located outside the story and has knowledge of the characters' feelings. In *External Types C and D* the narrator is not engaging in a character's inner world, in the latter explicating that he has no access to it. (Neary 2014: 179–180.)

3.2.2 *Simpson's modal grammar of point of view*

As stylistics immerses itself in analysing the grammatical side of language, it also observes the linguistic techniques which can be used to identify which narrative mode is in operation in the text. This can be achieved by examining *verba sentiendi*, or words that denote thoughts, feelings, and perceptions in the narrative, and modality, which refers to the language user's attitude toward necessity or truth in propositions. They are seen to greatly affect the presentation of point of view in the narrative. Intending to extend Fowler's theory, Paul Simpson developed a modal grammar of narrative viewpoint based on the four modal systems in English, which would enable a more nuanced analysis by providing not only accurate categories for different types of point of view, but also means to identify the linguistic techniques that are typical to each category. (Neary 2014: 181–182.)

Simpson divides narratives into two categories:

1. *Category A*, in which the first person narrator is a character within the story; and
2. *Category B*, in which narratives are related by a third-person narrator not participating in the story.

Category B narratives can be in either *narratorial* or *reflected* mode depending on whether the events are related from outside or within a character's consciousness. Finally, narratives in either main category can be labelled as

either positive, negative or neutral in their modal shading. According to the theory, identifying the types of modality allows one to identify the mode of narration and also what linguistic techniques are used to bring about a certain point of view. As to the latter, earlier frameworks had been found lacking. (Neary 2014: 182–183.)

3.3 *Narratological theories*

On the narratological front, point of view has often been called *focalisation*. However, the concept of focalisation itself has been the topic of several fundamental controversies (Meister 2009: 339). Works of Gérard Genette and Mieke Bal have been particularly influential, as they have led to numerous articles which have sought to further refine their theories (Nelles 1990: 365). Genette's original theory was revised by several theorists, but, as Nelles (1990: 365) points out, many seemed to have misread his theory and, in seeking to refine it, actually ended up building theirs on a concept of focalisation that was different from that of Genette's intended meaning. The fairly recent *Handbook of Narratology* (Hühn, Pier, Schmid & Schönert 2009) retains a distinction between "Focalization" and "Perspective/Point of View" on the basis of conceptual differences between the two.

This chapter presents a concise overview of Genette's and Bal's seminal formulations of focalisation that have been highly influential. It should provide the reader with a basic understanding of the two main concepts of focalisation that underlie several different theories of point of view in narratology.

3.3.1 *Genette's focalisation*

In the 1970s, the French structuralist Gérard Genette introduced the term *focalisation* as a reformulation of earlier concepts such as *perspective* and *point of view*, as he felt their definitions did not make a clear enough distinction

between *who is the narrator* and *who is the character whose point of view orients the narrative perspective* (Niederhoff 2009a: 115, 117). The term was deliberately chosen to avoid the visual connotations of terms such as *vision*, *field*, and *point of view* (Genette 1980: 189). Rather than vision as such, Genette saw focalisation in terms of regulation, and in particular restriction, of narrative information. His three-way division of focalisation was a basically a renaming of existing typologies, comprising

1. *zero focalisation*, which corresponds to the classical narrative with an omniscient narrator. Before Genette, Bulgarian-French structuralist Tzvetan Todorov had symbolised it by the formula *Narrator > Character*, which meant that the narrator says more than any of the characters know;
2. *internal focalisation*, in which there is a particular “focal character” on whom the narrative is focalised, in Todorov’s terms, *Narrator = Character*, meaning the narrator says only what a given character knows; and finally
3. *external focalisation*, in which the reader is never let into the inner world of the hero, which Todorov pointed by *Narrator < Character*, or that the narrator says less than a character knows. (Genette 1980: 189–190.)

Any particular type need not apply to the entire work, and focalisation can be variable, switching between narrative sections regardless of their length. (Genette 1980: 191.)

Nelles (1990: 368) notes how focalisation was originally meant by Genette to be “the *relation* between the narrator’s report and the characters’ thoughts”, to which the narrator either had or did not have access. He stresses that the relation does not include a relator and a relatee—a misconception by Bal,

who was to revise Genette's theory and on whose work much of the following theories on focalisation would draw.

3.3.2 *Bal's focalisers and focalisees*

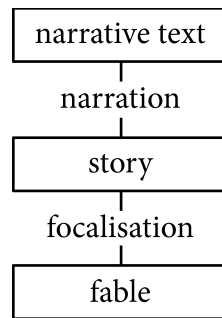
Mieke Bal's major revision of Genette's theory of focalisation has perhaps been as controversial as it has been influential. Although accepted by many theorists, her introduction of the terms *focalisateur* or *focalizer* [sic] and *focalisée* or *focalized* to the field of narratology has also been met with vocal criticism (see e.g. Chatman 1986; Nelles 1990).

In Bal's vocabulary, "focaliser" refers to the character or narrator whose perceptions are related to the reader, "focalised" to the object of the character's or narrator's perceptions. She has fitted the concept of focalising subjects into her model of narrative structure that divides a narrative into three distinct layers, going from the surface layer to the innermost one, each acting as the signifier of the next:

1. The *text* is a finite and structured whole of linguistic units, and in a narrative text a story is conveyed to the addressee by an agent or subject.
2. The content of that text is the *story* (*sujet* or *récit*), in which the *fabula* is presented in a certain manner.
3. The *fabula* or *fable* (*histoire*) is the logically and chronologically related series of events in the fictional world that are experienced or caused by the actors. (Bal 2009: 5.)

Her narratological model can be represented in a diagram thus:

Figure 1. Bal's narratological model after Bronzwaer (1981)



Characters' actions and events that take place in the story create the *fabula*, which the focaliser then focalises into a *story*, which is finally related to the reader through the narrator. Any perceived entity is a *focalisée*, focalised by a *focalisateur* to a *focalisataire* or "spectator", and they all inhabit the theoretical plane between the narrator and the characters, called in her model *actors*. The actor in *fabula*/*fable* creates the *story* and the focaliser creates the *narrative* by selecting the action and choosing the angle from which to present it. (Nelles 1990: 372.)

3.4 *Criticism and present thesis*

Since the works of Genette and Bal, refinements, revisions and reformulations of focalisation and point of view have been proposed by such theorists as Rimmon-Kenan ([1983] 2002), Chatman (1986, 1990), Edmiston (1989), Herman (1994), Jahn (1996), Phelan (2001), Prince (2001), Jesch & Stein (2009), Margolin (2009), Herman (2009), and many more, some drawing on fields such as cognitive linguistics. However, for the purposes of the present thesis, what was relevant in a theory that would be used for analysis was the interplay between narrative structure, narrator, characters, and point of view. Many of the proposed models are independent theories of focalisation without a larger context of narrative theory in which to place them. Genette's

([1972] 1980), Bal's ([1985] 2009), and Chatman's (1978, 1986, 1990) models seemed the most feasible ones to adapt for analysing point of view in *Paradise Lost*, as their models are presented as a part of a larger theory of narrative.

Theorists have pointed out problems in both Genette's original and Bal's revised concept of focalisation. Chatman (1986: 192) suggests that Genette, by replacing a single term ("point of view") with another ("focalisation"), transferred its inherent conflict to the new one. In his own take on point of view, he argues, all the problems inherent in earlier formulations would be solved by having two separate terms for the point of view of the narrator and the point of view of a character. Chatman suggests that one should reject any single term that blurs the line between the narrator in the discourse and the character in the story. (Chatman 1986: 196.)

Nelles (*ibid.*) is critical of Bal's model, arguing in reference to her three layers of fabula, story, and narrative that

it is not at all clear how the character uses actions to make the story, or how this would relate to the focalizer's act of selecting actions to make the narrative. The characters themselves are selected just as surely as the actions, and they have no independent or prior existence to this act of selection.

He further points out that in more traditional narratological models, events are chosen by the implied author and presented by the narrator, with no need neither for a third agent nor for levels that "intersect in confusing ways". Chatman's (1986, 1990) model retains the implied author and rejects the concept of an external focaliser, i.e. that the narrator could focalise, as, unlike characters, the narrator is external to the story, not experiencing but only narrating it (Chatman 1986: 21). In Bal's model, the focaliser can be either an actor or the narrator, and an actor-focaliser can be focalised by the

narrator-focaliser. Chatman (1986: 200) is critical of such second-degree focalising:

[S]hould we not be making the clearest distinction possible between an act of seeing that takes place, like other plot events, within the story and a decision at the discourse level to use a character as a filtering consciousness through which the plot events pass?

Genette (1988: 73) himself also expresses that Bal's terminology is incompatible with his conception of focalisation, in which the focalised object could only be the narrative itself. There are no "focalisers", and even if there were to be one, the term could only apply to the narrator who focalises the narrative in a certain way, for example, through another character. Nonetheless, Bal's treatment of "focaliser" as an instrument rather than agent of focalisation was picked up by Shlomith Rimmon-Kenan and others. Nelles (1990: 368) proposes that the reason why terms such as "focaliser" and "focalised" found their way into popular narratological vocabulary was the absence of a specific term that would refer to the character that is involved in focalisation.

Chatman (1986: 199) further marks Bal's introduction of new terminology as the birth of an unhelpful ambiguity. According to him, one would have assumed "focaliser" to refer only to the narrator rather than the character whose views are being presented by the narrator, and that the "focalised" would in turn refer to the character that the narrator has chosen to be the mediator of the events. He states that the term should be abandoned altogether, as it has "projected a host of wispy beings – *focalisateur*, *narrateur-focalisateur*, *focalisé*, *hypo-focalisé*, *focalisataire* – whose utility has yet to be demonstrated".

Niederhoff (2009a: 118) suggests that Bal's model was influenced by the earlier point-of-view paradigm, and that some still treat focalisation basically as point of view, thus overlooking the semantic difference and conceptual emphasis of Genette's idea of focalisation. Nelles (1990: 372) argues that Bal's

model “ultimately adds little to the study of focalization”, and claims that her literal interpretation of the visual metaphor and “the proliferation of indistinct terminology” hinder the application of her theory, “which always specifically posit someone who sees, literally, the events narrated”, as though the narrator was literally watching the events she is narrating. For Bal, if no in-story character is focalised by the narrator, the narrator herself becomes a focaliser, the *focalisateur-narrateur* (Chatman 1986: 195). Chatman (1986: 194, 195) argues that this

blurs the distinction with which Genette himself cleared up the traditional confusion [...] between voice and point of view – between Who speaks? and Who sees? The narrator’s comments are not perceptions or conceptions of the same order as a character’s and should not be confused with them. [...] It makes no sense to say that a story is told “through” the narrator’s perception since he/she is precisely *narrating*, which is not an act of perception but of encoding, of putting story events and existents into words (or whatever the medium).

Chatman (1986, 1990) proposes a model of his own, which replaces the problematic term “focalisation” with *filter* and *slant*. As Genette’s original concept was devised to better distinguish between *who speaks* and *who sees*, Chatman uses individual terms for the point of view of a character and for that of the narrator, respectively.

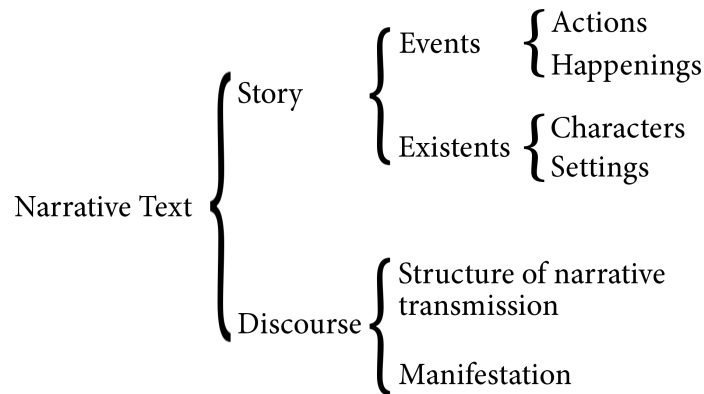
4 THEORETICAL FRAMEWORK

The present thesis draws its theoretical approach from the fields of narratology and stylistics. This chapter presents the concepts of narrative structure, narrator, implied author, filtration, and characterisation.

4.1 *Narrative structure*

Each narrative consists of two main elements: a *story* and a *discourse*. These could also be called a *content plane* and an *expression plane*. A story consists of all the events that take place in the narrative and all the characters and items of setting that exist in it, thus called *existents*. A discourse is the arrangement and expression of those elements; emphasising some, de-emphasising others; showing events in a certain order, focussing on a certain character in depicting a certain event, et cetera. In other words, a discourse is the structuring of story elements into what is generally called a plot. The same story elements could be organised into several different plots, which is to say there can be different discourses for communicating the same content. A discourse is an abstract, and the same discourse can manifest and actualise as a narrative through different mediums: natural language in a literary work, dance in a ballet, and so on. (Chatman 1978: 19, 27, 43, 146). The structure of narrative is depicted in Figure 2.

Figure 2. Narrative structure after Chatman (1978)



In case of *Paradise Lost*, for example, Eve, Adam, Satan, and the Tree of Knowledge are all existents in the story; characters and an item of setting. The story is that God creates the universe and the angels, one of whom incites his kind to turn against their creator, prompting a War in Heaven, after which Satan and his rebel angels are cast out, and so forth. The discourse is that rather than, for instance, starting at the beginning with God's creating the world, the narrative starts *in medias res* with Satan's descent into Hell, and the focus stays on Satan as he plans his revenge. This abstract discourse manifests in natural language in Milton's epic poem, but it could also be actualised visually in a play or a film, a graphic novel, et cetera.

4.2 Characterisation

Chatman (1990: 126) and Rimmon-Kenan (2002: 61) define characters as story-located constructs of paradigms and networks of traits, that is, personal qualities that are relatively stable. If those qualities are not explicit in the text, they may be inferred from various character-indicators, such as their actions and the decision they make. Both establish *characterisation* or the ascription of properties to a character. There are two types of textual character indicators, or types of characterisation:

1. *direct definition* or *direct characterisation*, in which a character's qualities are named either by the narrator or a character in the story. As the narrator is the most authoritative voice in the text, the audience is implicitly invited to accept those qualities;
2. *indirect presentation* or *indirect characterisation*, in which a trait is not mentioned, but rather displayed or exemplified through action, speech, external appearance, or environment.

Characterisation can also be reinforced by analogy, e.g. by giving a character an analogous name, placing them in an analogous landscape, et cetera. (Jan-nidis 2009: 21; Rimmon-Kenan 2002: 61–62; Jong 2001: xii.)

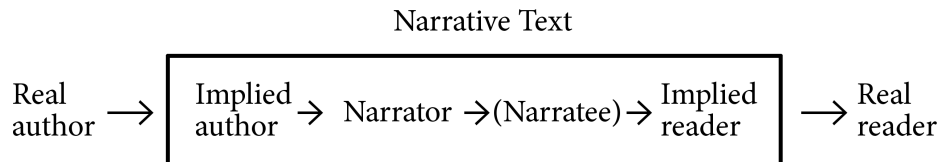
4.3 *Narration and filtration*

The sets of signals that transmit a discourse—in case of literature, words, sentences, and paragraphs—and thereby constitute a narrative, are presented by a discursive agent called *the narrator* (Chatman 1990: 115, 119). In slightly even more technical terms, narrator is the textually-projected occupant of the inner-textual speech position from which references to the existents and events are being made (Margolin 2009b: 351). The narrator can be internal or external, that is, exist inside or outside the story world. The narrator can actively comment on the events and existants in the story in a distinctive voice or remain silent, “showing” them rather than “telling” about them to the audience (Chatman 1990: 120–121).

The narrator is used by the *implied author* of the narrative text to address the *narratee*, who in turn is represented by the *implied reader*. The implied author is a reconstruction created by the reader; a voiceless someone who invented the narrator and everything else in the narrative but who cannot directly communicate with the reader. This implied entity is neither the narrator nor the literal *real author* of the work; values and views of the implied author are

not the same as those of the real author. Moreover, there could have been several real authors. (Chatman 1978: 148.) Figure 3 represents the various entities between the real author and real reader, who of course never get into contact with each other but communicate only through the narrative text.

Figure 3. Narrative communication (Chatman 1978, revised after Chatman 1990)



With *Paradise Lost*, the communication channel could perhaps be read as *Real Milton* → *Implied Milton* → *The Miltonic Bard / The Miltonic Voice* → *Implied reader* → *Real reader*. Although, as Campbell points out (1994: 275), Milton would have claimed that God was the real author, he but a mediator. Be that as it may, such multi-staged communication imposes a formidable challenge in assessing authorial attitudes. Under normal conditions, in analysing literary texts, one would not equate the narrator's attitudes and values with that of the implied author, nor the implied author's with that of the real author. With *Paradise Lost*, it is of imperative to keep the entities separate, as Milton, The Miltonic Voice, and the Miltonic Bard all seem to bleed together only too easily.

In the present thesis, the first step is to attempt to discern Satan's perception from the narrator's voice. The narrator's voice would then have to be compared to the unheard voice of the implied author by seeing whether there is a reason to think the narrator would be unreliable, for instance. Even then one could only make assumptions as to the degree to which the attitudes of the implied author might match those of the real author.

As for terminology, following Chatman (1986, 1990), a character in the narrative focus—one who is “of paramount interest” to the narrator at a given time and “followed” by the narration—is called a *centre*. The centre may or may not also be a *filter*, through whose consciousness the narrator is telling a part of or the whole story, thus mediating that character’s perception, cognition, and/or emotion to the reader by a process called *filtration*. The present thesis will focus on three main aspects of filtration, here named *perceptive*, *emotive*, and *epistemic*. Such mediated sights, thoughts, judgements, emotions etc. are not to be taken as belonging to or originating in the narrator. The narrator can have attitudes and views about things in the story-world as well, but they are separate from a character she might use as a filter. Such narrative *slant* may be expressed explicitly in what is called *commentary*. The narrator’s ideology may or may not match that of a character’s or the author’s, real or implied. (Chatman 1990: 143.)

Filtration may also be *fallible*, meaning that the filter’s perception and conceptions of existents in the story are seemingly incongruent with the narrator’s account. Subjective as they are, a filter character’s perceptions can be misleading and inaccurate, even self-serving. Fallibility may be explicit, in which case it is countermanded by the narrator through commentary. (Chatman 1990: 149, 151.)

As general theories of narrative structure, that is, abstracted models that are meant to be applicable to various narratives regardless of their medium, narratological models of point of view offer little tools for identifying literary passages that constitute mediation of a certain point of view. To this end, stylistics analysis of *verba sentiendi* and modality conjoined with close reading will be used. Linguistic cues such as verbs of perception and thought that are seen to mark the onset of filtration will be called, for lack of a better term, *filter markers*. These correspond to focalisation “shifter” used by Jong (2001, 2004), which is an appropriate term, as her Balian model entails that someone

—either a character or the narrator—is always focalising. However, in Chatman's proposed model, the filter may be on or off, so referring to its "shifting" seems inappropriate.

5 ANALYSIS

The analysis will cover two scenes in which it may be argued that Eve's representation is affected by being filtered through Satan's consciousness. It attempts to distinguish different perspectives and perspective shifts by means of close reading, in which each line is carefully examined for linguistic traces of subjectivity and filtration, such as words relating to seeing, feeling, and knowing. The results will then be mirrored in the Discussion chapter with arguments and views that have been put forth in earlier studies.

5.1 Scene 1

The first scene finds Satan, perched on the Tree of Life as a cormorant, espying the Edenites for the first time and his reflection in soliloquy thereafter.

5.1.1 *Satan's first sight of Eve and Adam, 4.285-324*

Lines 285-7 are arguably the clearest instance of Milton utilising Satan as the filter in the scene. Here, all three aspects of Satanic filtration are indicated—perceptive, emotive, and epistemic—in other words, the narrator relates what Satan sees, feels, and knows:

This *Assyrian* Garden, where the Fiend
Saw undelighted all delight, all kind
Of living Creatures new to sight and strange:
(4.285-7)

“Saw undelighted” marks the onset of filtration through Satan, here called “the Fiend”. The narrative is bound to Satan's sensorium in three ways: *saw* as a verb implies an active subject, a perceiver; *undelighted* refers to an experi-

encer's emotional sensorium; and *new to sight and strange* refers to the epistemic faculties of the perceiver. The narrator is thus relaying both the visual perception and the inner world of a character to the reader, and the lines that follow reflect Satan's visual perceptions, knowledge, and emotional state: he was "undelighted" to see the blissful state of affairs in Paradise and the fauna of Eden, which were "new to sight and strange" to him in particular. In contrast, the postlapsarian, discursive narrator cannot observe the story scene visually, but only narrate the story into discourse. He could only "see" the scene in his mind, but even so it would be in retrospect, as is evident from the past tense. Moreover, as the narrator is blind, he has no sight for which the the living creatures could be new. Eve and Adam, on the other hand, would by then have been well accustomed to the beasts of Paradise, and to them they would have been neither strange nor new to sight. Unless Milton means Eden to host some manner of exotic fauna that have since then disappeared from the Earth, it may be assumed they would not be wholly unfamiliar to the reader either, especially to one that Milton would consider a member of his "fit audience [...] though few" (7.31). Hence, it would seem clear that the narrator is referring to Satan's knowledge of the world. With all three aspects accounted for, it would seem that filtration is taking place in the passage.

However, from this point on, assessing the reach and extent of filtration becomes increasingly complicated. Much as it is difficult to assess whether "undelighted" modifies only the first instance of *Saw* or also its elliptic repetition – "Saw undelighted all delight *and saw* all kind of living Creatures" contra "Saw undelighted all delight *and saw undelighted* all kind of living Creatures") – it is not immediately clear which lines, or even which words, are governed by the filtration that can be seen to begin with line 284. Throughout the scene, words such as *Saw* (4.286), *sight* (4.287, 319), *seemd* (4.290, 291, 296), *looks* (4.291), *image* (4.292), *seeming* and *shews* (4.316) emphasise the visual sensorium or the perceptive aspect of filtration, but that is in it-

self insufficient evidence of filtration so long as the sensorium cannot be linked to an observer. For instance, line 287 ends with a colon, the role of whose is, traditionally, to signify that an explanation is to follow. One could thus assume that the following lines provide an explanation as to why and how Eve and Adam differ from the beasts of Eden from Satan's point of view and also why he was undelighted to see them:

Two of far nobler shape erect and tall,
 Godlike erect, with native Honour clad
 In naked Majestie seemd Lords of all,
 And worthie seemd, for in thir looks Divine
 The image of thir glorious Maker shon,
 Truth, wisdom, Sanctitude severe and pure,
 Severe but in true filial freedom plac't;
 Whence true autoritie in men; though both
 Not equal, as thir sex not equal seemd;
 (4.288-96)

Of all the living creatures in Eden who were "new to sight and strange", Eve and Adam are easily set apart by their upright stance and "nobler shape", which results from their having been created in the image of God. It is, however, unclear whether Satan is still the filter in this passage. The word *seemd* on lines 290, 291 and 296 appears to suggest so, as they put an emphasis on the visual and imply an observer, and Satan has been established as the visual observer both in narrator text (Satan having perched on the Tree of Life to examine Eden) and through a filtration marker ("Saw undelighted"). If this is indeed taken to be Satan's view on the pair, the Miltonic voice neither confirms nor denies it, as there is no intervention on the narrator's behalf at this point in the poem. It must, then, be acknowledged that Milton could be talking on a more general level: Eve and Adam would seem "Lords of all" and "worthie" to any spectator, and the verbs do not specifically relate to Satan's sensorium after all. Be that the case, it is doubtful *seem* here would include the possible implication of uncertainty, i.e. that the first pair only appears to be what they are being described as, and in reality might or might not be so. However, if one was to read the lines with Satan's still being the

filter, Eve and Adam would have seemed “worthie” and their sex would have seemed “not equal” to Satan in particular, and “seemd” as a verb would retain its sense of uncertainty. Satan has set out on his journey in order to destroy the race of Man of which the prophecy in Heaven bespoke, but it takes him a moment to be sure that he has indeed finally reached his prey he sought out to destroy. In examining the erect pair he has to rely on his vision, which warrants the verb *seem*. This is also fitting due to Satan, in assessing his prey, drawing his conclusions on the basis of appearance: “Godlike erect” and “with native Honour clad / In naked Majestie”, the first pair is taken by him to be Lords of Eden, and in identifying in “thir looks Divine / The image of thir glorious Maker”, they appear to him “worthie”. The possible senses of the word *seem* and why Milton might have opted for it are discussed in more detail in the next chapter.

Finally, if Satan is understood to have seen undelighted “all kind / Of living Creatures new to sight and strange”, this undelightedness could stem from his envy of God’s new favourite creation, still pure and untainted, happily seated in their earthly Paradise. In their perfect Godly image, they still seem to him “worthie”, unlike himself; Satan is shown to be conscious of his own deterioration (“Though chang’d in outward lustre”, 1.97), and for a second, in seeing the newly-formed yet-unblemished Man, by contrast perceives himself as “unworthie”, having been cast out of the paradise in Heaven. Here, Milton could thus be greatly expanding Satan’s emotional spectrum and sense of self. Although God has foreseen the Fall, all creatures possess free will, and as much as Eve and Adam were “Sufficient to have stood, though free to fall” (3.99), Satan is not predestined to tempt Man; instead, he might still decide against his plan, as he is not beyond redemption yet, as will be seen in Book 9.

Alternatively, if the whole passage is not filtered through Satan, “for in their looks” could mark the onset of narratorial slant, an intervening Miltonic

voice through which Milton explains to the reader that the reason why Eve and Adam appeared Lords of All and worthy even to Satan was because God's image shone in their looks. Satan does indeed recognise God's image in the pair, as he explicates in soliloquy: "so lively shines / In them Divine resemblance" (4.363-4). This would also sit with the idea of the Miltonic voice carrying over the lines that follow. "Truth, wisdom, Sanctitude severe and pure" (4.293) are qualities inherent in the Godly image, but ones that Satan would perhaps be loath to associate with his greatest enemy, whom he views a tyrant. If we take the views in these lines to originate purely the narrator, Satanic filtration would presumably pick up again with the next marker, the best candidate for which would be *seemd* on line 296. Thus, having stated with his own voice that the two noble shapes are not identical, the narrator would then seem to reactivate Satan as a filter in providing a detailed description of the pair to explain how they differ from one another:

For contemplation hee and valour formd,
 For softness shee and sweet attractive Grace,
 Hee for God only, shee for God in him:
 (4.297-9)

Here, Eve and Adam's roles appear to be inferred from their respective appearances. Adam's "fair large Front and Eye sublime declar'd / Absolute rule" (4.300-1), which means he was formed for "contemplation" and "valour", whereas the way Eve wears her hair "implied subjection" (4.307), as she was formed for "softness" and "sweet attractive Grace". Although *seemd* would appear to function as a filtration marker, line 299 raises the question of Satan's possession of knowledge. Satanically-filtered reading assumes that Satan either knows that Adam was created first, in God's image, and then Eve from Adam's rib, or that he in some other way is able to infer the order of their creation. The prophecy of which Satan is aware ostensibly only refers to the existence of the Race of Man, with no further details. The information could not have been extracted from Uriel either during their ex-

change in Book 3. Thus it would seem more likely that the assessment originates not in Satan but with the narrator, whose possession of such information cannot be contested. It would seem that there is no clear indication that line 299 would be a Miltonic interruption in an otherwise Satanically-filtered passage. Moreover, from lines 312 onward, the the narrator's slant is clearly reflected, as is evident from the word *then*: "Nor those mysterious parts were then conceald, / Then was not guiltie shame". *Then* here serves to distinguish between two points in time, the latter of which must be postlapsarian, as guilt and shame are concepts that resulted from the Fall. Therefore, *then* could not be related to Satan's perception of time, as Satan himself is in the story still prelapsarian. Only the discursive narrator is posited outside the temporal context of the story, as he is recounting the events in retrospect, and can deictically point to prelapsarian time. Neither would Satan lament how "meer shews of seeming pure [...] banisht from mans life his happiest life" (4.316-7). Therefore, it would seem more suggestive that there is no filtration in the later passages.

5.1.2 "*Mine eyes with grief behold*": Satan's first soliloquy, 4.356-410

In prompting Satan's soliloquy, the narrator reminds the reader that Satan, too, is "still in gaze, as first he stood" (4.336). This could either serve as a subtle reminder of the role that Satan's perceptions have played in Eve and Adam's characterisation, or it could simply emphasise the fact that Satan has had his eyes on the pair all the while. Further attention is drawn to his role as the observer in the scene through the very line with which Satan begins his soliloquy:

O Hell! what doe mine eyes with grief behold,
 Into our room of bliss thus high advanc't
 Creatures of other mould, earth-born perhaps,
 Not Spirits, yet to heav'nly 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 formd them on thir shape hath pourd.
 Ah gentle pair,

(4.358–66)

Interestingly, Satan does not immediately address the differences between the pair that were observed earlier in lines 295–312 either by him or the narrator, or both. It could be that Satan's focus is not on the pair as such, but on the fact that these new creatures have taken the place once vacated by him and his host of rebel angels as God's favourite creation. He then needs to justify either to himself or to the reader, or perhaps to both, his attempt to corrupt the pair that is yet, in all senses of the word, innocent. Instead of establishing a hierarchy between the sexes and focussing on their differences, the hierarchy created in the soliloquy is between Satan himself and the first pair, and the differences observed are those between humans and "heavn'ly Spirits bright", not those between the sexes. It is not yet man versus woman, but man versus angel; and only later in the poem does he directly address the individual characteristic of Eve and Adam. Here, he still sees them as a unit, and marvels at their "Divine resemblance", although he suspects they are of terrestrial origin. He even professes he "could love" them, and that he "should [...] at [their] harmless innocence / Melt", but claims that just public reason and honour compels him to do what he would otherwise abhor.

Regardless of the extent of Satanic filtration up until then, the Miltonic voice is again clearly present after Satan's soliloquy, as it is the first instance of direct referral to Satan by the narrator after line 285, in which he is also identified as "the Fiend": "So spake the Fiend, and with necessitie, / The Tyrants plea, excus'd his devilish deeds" (4.393–4). This is a prime example of the narrator explicitly commenting on Satan's dishonesty. In his soliloquy, Satan shuns responsibility for his intended revenge, instead stating that Eve and Adam should for their looming loss of Paradise "Thank him who puts me loath to this revenge" (4.386), meaning God, further insisting that "public reason just [...] compels me now / To do what else though damnd I should

abhorre" (4.392). The Miltonic voice of the narrator intervenes to state beyond doubt that what Satan said is not true. It is, however, unclear as to whom exactly Milton means Satan to convince with his soliloquy—Satan himself, the reader, or both. His admiration of the pair could be genuine, as in Book 9 he is momentarily enthralled by Eve, and here he could sincerely be trying to justify his actions to himself, now that he actually sees the innocent creatures he has set out to destroy. As Satan is not aware of his reading audience, he is incapable of directly manipulating them, so it could only be that Milton is trying to manipulate his audience through Satan. That would not appear to be the case here, though, as the narrator is quick to judge Satan immediately after his soliloquy. It seems more likely then that Satan was trying to convince himself, and instead of refuting Satan's claim of nonresponsibility as such, the primary function of the narrator's intervening commentary is not to contradict Satan's soliloquy but to use it to criticise those who, wielding rule and power, justify their unjust actions with necessity although there is always the alternative of not taking the action. What better example for Milton to pick, as from his point of view Satan's revenge on God through man is surely the most unjust of acts.

The passage that then follows Eve and Adam's dialogue appears to have no filtration, as the narrator, who positions himself with the reader through their common race: "So spake *our* general Mother"; "half embracing leand / On *our* first Father" (4.492; 4.494–5, emphasis added). Although Satan has been watching Eve and Adam closely all the while, the Fiend has not been used as a filter. Instead, the narrative centre has shifted from Satan to Eve and Adam themselves, and the reader gets to hear their dialogue. Instead of Satan playing the role of an active observer whose perceptions not only direct but also possibly colour the narrative, he has been demoted to a passive eavesdropper, an ignominious voyeur to Eve and Adam's lovemaking. With this, Milton removes his audience further away from Satan, whom it has been following so closely from the very beginning of the epic, save for the ex-

change between God and the Son in Heaven, and sides its members with the narrator, Eve, and Adam.

5.1.3 “*Sight tormenting!*”: Satan’s second soliloquy, 4.502–38

Once the centre shifts away from Eve and Adam, “aside the Devil turnd / For envie, yet with jealous leer maligne / Ey’d them askance” (4.502–4). This appears to be another rare instance of unequivocal filtration, implied through the marker “Ey’d them askance” and the following soliloquy. Moreover, Satan’s role as a constant observer in the scene is emphasised through his turning away from the pair and the verb *ey’d*, and, once again, in the opening line of the soliloquy through the word *sight* and its repetition:

Sight hateful, sight tormenting! thus these two
 Imparadis’t in one anothers arms
 The happier Eden, shall enjoy thir fill
 Of bliss on bliss, while I to Hell am thrust,
 Where neither joy nor love, but fierce desire,
 Among our other torments not the least,
 Still unfulfill’d with pain of longing pines;
 (4.505–11)

Little remains of Satan’s earlier awe and wonderment of the pair. Filled with envy and enmity, the Hell with its kings that he vowed to send forth now seems a place he desperately wants to escape, and least of all one with which he would replace the paradise before him if only could have part it in. This violent shift from Satan’s thoughts pursuing Eve and Adam with wonder, as it were, in his previous soliloquy and his ostensibly logical necessitation of his terrible actions to envious, enraged, and bitter outpour of emotion anticipates Book 9, in which Satan’s admiration of Eve is overcome only by his intense hatred, beget by envy. Between the two soliloquies, the Satanic focus has shifted from Eve and Adam to Satan’s own emotions, from outside to inside. What makes him regain his composure is his realising that the Edenites have, in fact, unwittingly given him the very key to their destruction: know-

ledge of the existence of a forbidden tree. Milton here creates great irony, knowledge being what ultimately dooms mankind – not knowledge of good and evil, but Satan’s knowledge of the sole command.

Once Satan sets off to further investigate Eden, the narrator lets him go, shifting the narrative centre instead to the angels Gabriel and Uriel. This serves to further alienate the reader from Satan, who has been with the reader from the very first. Now that Eve and Adam have been introduced to the audience and get active roles as protagonists, the audience is not as dependent of Satan’s perception of and position in the world, but other characters begin to orient the narrative as centres as well.

One more point to consider in relation to filtration and its exact nature in the passage is the way the scene is set up. Until Eve and Adam’s description starting with line 297, it may well be argued the narration has been modelled after Satan’s perceptual process. At first, he was examining the whole of Eden, then all the creatures that roam it, then a pair that clearly stands out from the beasts, and finally, the individual components that make up the pair. The Satan-driven centre would thus shift from the general to the specific. In this case, the narration would be filtered through Satan in respect to vision – focalised *by* Satan in Genettean terms –; Satan as the filter would limit and regulate the amount and order of visual information the reader receives but that information would not necessarily be filtered through his mind as such, only through his eyes. The narrative effect that results is that Milton’s audience would in a sense be watching Eve and Adam *with* Satan, not *through* him, and the qualities that are being ascribed to them would be free of any Satanic taint. The reader is then removed from Satan’s side to that of the narrator, and with him he or she listens to Eve and Adam’s exchange, only after which the audience is again reminded of Satan’s presence for the duration of his second soliloquy.

5.2 Scene 2

In the second scene of the analysis, Satan is looking for Eve in order to carry out his plan to fell Man. He finds her alone, much as he wished, but the sight of her is enough to render him temporarily unable to do any ill or indeed even to move. Only due to his intense hatred does he finally recompose himself, reflecting thereafter on the perilous instance in soliloquy.

5.2.1 *The Serpent finds her alone, 9.412–70*

The possibility for filtration in the scene is established fairly early on, on line 9.424, when “Beyond his hope, Eve separate [Satan] spies” (marker: “spies”):

Beyond his hope, *Eve* separate he spies,
 Veild in a Cloud of Fragrance, where she stood,
 Half spi'd, so thick the Roses bushing round
 About her glowd, oft stooping to support
 Each Flour of slender stalk, whose head though gay
 Carnation, Purple, Azure, or spect with Gold,
 Hung drooping unsustained, them she upstaies
 Gently with Mirtle band, mindless the while,
 Her self, though fairest unsupported Flour,
 From her best prop so farr, and storm so nigh.
 (9.424–33)

Here, Satan catches a glimpse of Eve as she is tending the garden. However, the narrator is quick to refine the statement: Satan only “Half spi'd” Eve, as “so thick the Roses bushing round / About her glowd” (9.426–7). It is important for the narrator to stress to the reader that Satan does not yet have an unobstructed view of Eve, the eventual effect of which will be so dramatic. At this point, it only needs to be established in the narrative that Satan has been granted his wish of finding Eve separate, without Adam, whose strength he fears. Although a marker would seem to be present, doubly so, it is difficult to discern whether the lines that follow represent Satan’s perceptions. Eve is described to upstay flowers, and as Satan is yet unable to get a full view of Eve, it would make sense that the focus would be on her action

rather than her appearance, as the former would be more discernable even at a distance. On the other hand, this is at odds with the detailed description; it is up for debate whether Satan would be able to tell from this vantage point that Eve is upstaying flowers “with Mirtle band”. Moreover, Eve is described here as the “fairest unsupported Flour”, which could either be a Satanic assessment, suggesting that her beauty is such that even a partial glimpse is enough to assure Satan that her beauty surpasses that of the flowers which are described so vividly, or it could simply be a narratorial remark, likening Eve with the flowers she is looking after. The tone of the lines that follow depend on the whether Satan is the cognitive filter. Satan would find triumph in the fact that Eve is alone, unsupported unlike her flowers, whereas the narrator would find it lamentable and tragically ironic—that she herself should be without “her best prop”, i.e. Adam.

The foreshadowing on line 9.433 (“and storm so nigh”) as well as Eve’s being “mindless the while” offer little help in assessing the voice, as they might originate equally well in either the narrator, who already knows what will happen in the story, or in Satan, who is assured that his plan will succeed and in that sense has foreknowledge of the Fall. As for Eve’s being “mindless the while”, the narrator and the reader know that Eve has been warned of the enemy’s presence and ill intent, so from the narrator’s point of view, she would be unaware of Satan’s approach. From Satan’s point of view, on the other hand, she would be unaware of her impending doom. It must be noted, however, that it could also be that the lines could reflect both Satanic filtration and narratorial slant at the same time, simultaneously enabling both readings.

Another possible point of filtration comes at 9.444, as Satan sees the banks whose flowers Eve has been tending: “Much hee the Place admir’d, the Person more” (marker: “admir’d”). A simile is drawn between Satan’s seeing Eve and someone who, after having been confined to a polluted city for a

long time, finally gets a whiff of fresh rural air. Indeed, after a spell in Hell Eden must seem even greater a paradise to Satan, and rather than the simile being drawn by the narrator, it could reflect Satan's feelings, in which case "admir'd" would be a marker that indicates emotive filtration. Although in Book 4 Satan was undelighted to see Eden for the first time, he nonetheless recognised its immense beauty, which is why it pains him so not to be able to have it for himself. As Satan is yet unable to get a full view of Eve, he must rely more on other senses than his vision, in which case the emotive filtration marker would complement the partial filtration provided by the earlier perceptive markers "spies" and "half-spi'd". This tentative two-fold bind would then be made firmer and more explicit with the next marker that come at line 9.455:

in her look sums all Delight.
Such Pleasure took the Serpent to behold
This Flourie Plat, the sweet recess of Eve
(9.454-6)

Here, it would appear that Satan functions as the filter, referred to here as "the Serpent" after the form he has assumed, both in respect to perceptive and emotive aspects on the very same line. The perceptive marker itself is a visual verb ("to behold"), and the feeling associated with it is *pleasure*: "Such Pleasure took the Serpent to behold / This Flourie Plat, the sweet recess of *Eve*". The sweetness of Eve's recess could be interpreted as either a Satanic assessment, or simply as the narrator's characterisation of the plat from which even Satan now gains pleasure, although he was initially undelighted to see all the delight in Eden. The voice in which the assessment originates cannot be distinguished here by comparing the diction and Satan's assumed affections: as Satan takes pleasure from the view, the positive adjective connected in the text with it does not clash with Satan's inner world.

If Satan is the filter, it may be assumed it is the case with the subsequent lines as well. What follows is another characterisation of Eve, focussing on her outward appearance:

Thus earlie, thus alone; her Heav'nly forme
 Angelic, but more soft, and Feminine,
 (4.457-8)

Much focus is again placed on Eve's godlikeness. Her form is "Heav'nly [...] but more soft, and Feminine". Different ways of parsing Milton's syntax again provide the reader with differing interpretations. Is Eve's form here angelic, but softer and *more* feminine than that of angels, or is it softer than the form of angels *and* feminine, as opposed to some other sex? Milton tells the reader in Book 1 how "Spirits when they please / Can either Sex assume, or both" (1.423-4), but it has been argued that Milton's angels are by default or mostly male, as is every angel in the poem. If case be the latter, Eve simply seems also feminine in addition to seeming softer than angels. This would contrast feminine Eve with masculine angels. If, however, femininity here is a matter of degree, Eve would be, or at least to Satan would seem to be, even more feminine than any of the angels. This would render her a kind of epitomy of femininity, which fits with her being the literal prototypal woman. It would, however, also require a concept of femininity that is separate from womanhood, as although spirits can be feminine, they cannot be *women* as such, as it is exclusive to the race of man, and at this point in the story, to one woman in particular; the *onely* woman in Miltonic diction. As Eve, too, was created in God's image, God, then, must be both masculine and feminine, and so the source of femininity must be in God, with Eve as its perfect manifestation.

The question of degree in Eve and the angels' femininity and the question of womanhood in particular brings to one's attention the scene in Book 2 in which Satan arrives at the Gates of Hell. The sequence is interesting in regard

to point of view, as it includes two instances of “seeming” where Satan, even though being the narrative centre, cannot be the filter. It is therefore worth examining as well to better understand the possible uses of filtration in Eve’s description. Sin, Satan’s motherless daughter, is not only characterised as feminine but in fact described in terms of womanhood rather than femininity: she “seem’d Woman to the waste, and fair” (2.650). *Seem’d* here denotes filtration, but it must be assessed to whom Sin seems “Woman to the waste, and fair”. Satan has clearly been established as the centre in the scene, as “the Adversary of God and Man, *Satan* with thoughts inflam’d of highest design, / Puts on swift wings, and towards the Gates of Hell / Explores his solitary flight” (2.629–32). Moreover, only a couple of lines before Satan sees Sin, the narrator describes how “at last appeer / Hell bounds high reaching to the horrid Roof” (2.643–4). This would at first glance seem to indicate that Satan is the perceptive filter, as Hell bounds must appear to some observer to whom they were not visible earlier. However, this Satanically-filtered reading is problematic from the filtrational point of view for two reasons, namely, the limits of Satan’s knowledge and the implied presence of slant. Firstly, assuming that Sin *seem’d Woman* to Satan would be grossly incongruent with Satan’s possession of knowledge on the basis of the choice word *Woman*. Although familiar with the concept of femininity and femaleness, given the bisexual nature of God and spirits, Satan has not yet witnessed a female human, denotation of which the word *woman* of course is. Thus, the voice must originate in another source, one who is not limited by the temporal confines of the story, i.e. the discursive narrator. Another hint of slant comes only a couple of lines earlier, where Satan is likened to a far-off fleet at sea: “So seem’d / Farr off the flying Fiend” (2.642–3). *Seem’d* here must refer to the perceptions of and *Farr off* must be relative to some external character and a different space. Satan is getting further and further away from where he was first imprisoned, closer and closer to Hell Gates and escape, which could be emphasised by placing the narrative “camera” or point of visual reference to the very place he is trying to escape. Although the voice belongs to the nar-

rator, the Miltonic Bard is not limited by the spatial reality of the story. Rather, his is an omnipresent voice, through which he can create the illusion of occupying any space in the story at will, as he is not truly part of it, but observes it from the discursive plane. He is able to at one moment be “viewing” the escaping Satan from afar, and the next be flying “with him” by providing the illusion he was there with him: thus, when “at last appeer / Hell bounds high reaching to the horrid Roof” (643–4), Satan need not be the filter, but rather, the centre. The scene effectively demonstrates an instance in which the reader watches the events unfold with Satan, not through him. In Sin’s representation, Satan is used as the centre, as it serves to regulate the flow and order of narrative information by relating the existents that surround him at that point in the story, but those existents are not coloured or distorted by Satanic filtration. The reader sees Sin with Satan’s eyes, but her characterisation, her seeming woman to the waist, is a narratorial assessment, not something processed and registered by Satan’s mind. Such use of Satan as centre without filtration and also of the verb *seem’d* should be kept in mind in respect to the primary scenes analysed in the present thesis as well.

Back in Book 9, when Satan is transfixed by Eve’s innocence, Satanic filtration seems to deactivate and then reactivate. This is not indicated explicitly only by markers as obvious as *verba sentiendi*, or even modality; rather, it is achieved by the careful choice of pronouns, punctuation, and a single emotional verb. The scene unfolds thus:

Her graceful Innocence, her every Aire
 Of gesture or lest action overawd
 His Malice, and with rapine sweet bereav’d
 His fierceness of the fierce intent it brought:
 That space the Evil one abstracted stood
 From his own evil, and for the time remaind
 Stupidly good, of enmitie disarm’d,
 Of guile, of hate, of envie, of revenge;
 (4.459–66)

When Satan still serves as the filter, having been established as one earlier through his taking pleasure of beholding Eve's sweet recess, he is referred to only by the pronoun *he*: "his Malice", "his fierceness". After the colon, however, filter seems to be turned off, as he is then referred to as "the Evil one" on line 463, which warrants an outsider assessment and morality. This deactivation of filtration could be seen to serve to emphasise the great extent of the effect that Eve has on Satan. As Satan is abstracted of his evil, he is also abstracted of the role of a filter – his malevolent consciousness is, in a sense, temporarily switched off. In his stupor, he is not in a fit state to filter anything. The narrator thus leaves him transfixed and describes Satan's sudden lack of all evil intent, which until then has so greatly characterised him. Implied by the semicolon, the renewed use of *he* and the feeling verb *tortures*, however, Satan resumes his role as the filter, as with his intense hatred he regains his senses as well:

But the hot Hell that always in him burnes,
 Though in mid Heav'n, soon ended his delight,
 And tortures him now more, the more he sees
 Of pleasure not for him ordain'd

(9.467–72)

In this scene, while the voice is the narrator's, the Satanic filtration varies in intensity to reflect Satan's emotional state. As Satan takes pleasure to behold Eve, he is gradually allured by the sight of her, until he forgets not only his evil intentions but himself as well, mirrored by the narrator's referring to him from the outside, more distinctly in his own voice, as is evident from the moniker "the Evil one". Once Satan recollects himself and in his hatred is tortured by the pleasures of which he knows he can have no part, the filter reactivates and he then embarks on a bitter soliloquy, voicing his thoughts and feelings in direct speech, in which the voice is unambiguously Satanic.

could then claim to be weaker than Adam not only physically but intellectually as well. This would suggest that there is indeed a hierarchy and she herself is aware of it, unless she is only being modest. Having eaten of the fruit, she also wonders aloud whether she should not tell Adam of the fruit's supposed power, "so to add what wants / In Femal Sex [...] and render me more equal". However, this only takes place after the Fall, and Wilding (1994: 187) argues that social inequality is indeed a fallen concept.

As is evident from the scene, Satan sees Eve first and foremost both in terms of her pleasing, godlike appearance and supposed inferiority to Adam. As he states in his soliloquy, Eve is "fair, divinely fair, fit Love for Gods, / Not terrible" (9.489-90). Indeed, the only real threat he sees in Eve is her beauty, an obstacle he has now overcome: "though terrour be in Love / And beautie, not approacht by stronger hate" (9.490-1). This perceived difference between the pair is the reason Satan wished to find her separate, and, his wish granted, he set forth to destroy what he thought the easier target.

6 DISCUSSION

As established earlier, it is a common notion that Eve and Adam's introductory scene is presented from Satan's point of view; that the reader shares their angle of vision into Paradise with Satan. What this entails and whether the image that the narrator mediates to the reader is somehow distorted has not been discussed as extensively. However, the exact nature, extent, and ultimate goal of such influence differ from argument to argument. Kermode (1963) suggests that the reader sees Eve and Adam "not directly, but through many glasses; and the darkest of these is the mind of Satan". However, rather than arguing for Eve and Adam's description somehow being distorted or stained by the mind of Satan, with the darkest glasses Kermode seems to be referring to Satan's soliloquies and the fact that Milton has included Satan in the scene to begin with. Wittreich (1990: 26), too, argues for a Satanic point of view, making his case thus:

[T]he narrator who has been trailing Satan through Eden has by now installed himself within the mind of Satan and, more, reports the Edenic scene, with Adam and Eve now foregrounded, as it is filtered through Satan's fallen consciousness. The trailing of Satan through Eden modulates into a tracking of his mind, a tracing of its fluctuating perceptions with the narrator now seeing with the eyes, now hearing with the ears of God's and Man's chief adversary.

As to lines 4.285–311, Wittreich (1990: 26) means to remind his readers that they are "what *the Fiend saw*" (his italics). Specifically, he seems to refer to passages where *seemd* is the operative word, but as he makes no distinction as to which parts reflect the Fiend's vision and which do not, it must be taken to mean the whole passage represents Satan's point of view. He refers to lines 285–293 and 296–311 as "the crucial passage" but does not explicate whether the lines he omitted reflected Satan's or the narrator's point of view. Although persuasive and eloquently phrased, his argument is made on a

very general interpretative level without, perhaps with the sole exception of the verb *seemd*, analysing individual linguistic components that imply filtration, and neither does it consider the possibility that a filter might be on at one point, off at another.

Campbell (1994), on the other hand, attempts a more structural style of analysis, drawing on narratology and the concept of focalisation. In his demonstrative and very brief narratological analysis of lines 286–292, he identifies Satan as a character-focaliser (“filter” in Chatman’s terminology) in the scene and argues that the two instances on “seemd” on lines 290 and 291 “reflect Satan’s orientation” (Campbell 1994: 280), i.e. mark Satanic filtration. He argues that “glorious” in “thir glorious Maker” (4.292) in turn represents the orientation of the Miltonic narrator, in which case the filter would be off. He does not explain why “glorious” could not still reflect Satan’s orientation, but presumably he means Satan would not view his chief enemy and tormentor as glorious, much as it was speculated in the present thesis that Satan would not see truth and wisdom in God’s image.

Only a couple of sufficiently convincing instances of filtration were identified in the analysis of the present thesis. Even then it was not possible to discern the point where the Satanic filter was switched off and if it was implicitly turned on again. For passages to count as being Satanicly filtered, there must be sufficient evidence in the text indicating that they reflect Satan’s vision, emotion, or cognition, or each. Indeed, in the clearest case of Satanic filtration in the first scene, the narrative is filtered through Satan in all three aspects: perceptive, (what he sees), emotive (how he feels about it), and epistemic (what he knows about what he sees). However, this filtration might well not last longer than just two lines, and it might only serve to shift the narrative centre organically from Satan to Adam and Eve by having the narration trail Satan’s vision and line of sight. In other words, it is possible that Satan’s vision mostly only orients the narration and places the narrative fo-

cus or centre on what he sees next, but what he then sees would not be filtered through his mind. Rather, the descriptive voice belongs to the narrator who is describing the Edenites from his own slant.

What little can be said with relative confidence about the filtration in the first scene is that at some point during the course of Eve and Adam's introduction it is turned off. Exactly at which point it happens is, however, unclear. Focus on different aspects of filtration yields different suggestions as to the exact line. For example, if one was to assume that Satan could not possibly know or infer that Adam was created "for Godly only" and Eve "for God in him", filtration would have switched off by 4.299 on epistemic grounds. Likewise, the deictic *Then* at 4.313 marks a difference between two points in time, pre- and postlapsarian, the latter of which Satan has not yet reached, unlike the fallen narrator, who is describing events that have already taken place from his discursive point of view. On the other hand, if one was to concentrate on emotive aspects of filtration, it could be argued that Satanic filtration may have ended by 4.292, in which God is called "glorious Maker" in whose image shine "Truth, wisdom, Sanctitude severe and pure", as such assessment might not reflect Satan's feelings of his tyrannical chief adversary. This, presumably, is why Campbell (1994) saw here what he called a shift in orientation. It must be said, however, that Satan is aware of good and evil, and in no way mistakes himself for a champion of good. He states in Hell how "To do ought good never will be our task, / But ever to do ill our sole delight" (1.159-60) and later in Eden that "Save what is in destroying, other joy / To me is lost" (9.488-9). God and Satan must here, at least, share their concept of what is right, or else Satan could not deliberately set out to do ill. If they can share their concept of good, perhaps God's truth and wisdom could be Satan's truth and wisdom as well. In that case, "Truth, wisdom, Sanctitude severe and pure" could reflect Satan's orientation as well, even if he would never admit it in soliloquy.

One possibility is that the scene is mostly filtered through Satan, but the filtration is intermittent and the filter is not in place all the time, allowing for narratorial slant in the betweens. The “conflicting impressions” that Satan registers, according to Wittreich (1990), could then result from intermittent filtration. Satan’s impressions are not conflicting, but those of Satan and the narrator. However, with the lack of explicit linguistic markers, it would be very difficult to argue, for instance, that Satanic filtration picks up again at 4.295 with “though both / Not equal, as thir sex not equal seemd”. Although *seemd* at 4.290 appears at first to point to Satan, Eve and Adam in their “naked Majestie” seeming “Lords of all” to Satan in particular, *seemd* hardly qualifies as an uncontested marker. Its link to Satan is not clear, and it might as well apply to the narrator, or it could be taken to generally reflect Eve and Adam’s properties with no need for an active visual observer. The scene at Hell Gates in book 2 demonstrates how “*seemd*” must not necessarily point to Satan when it is used to describe someone to whom Satan has a direct visual connection, as Sin’s having “*seem’d* Woman to the waste and fair” (2.650) is incongruent with Satan’s knowledge of the world. *Seemd*, therefore, could not have been an indicator of Satanic filtration then, which serves as a precedent for a non-Satanically filtered *seemed*. Moreover, Wilding (1994) reports that Walker (1986) has distinguished three different meanings in Milton’s usage of “*seemd*”: a) false appearance, b) appearance but without judgement on validity, and c) essentially “to be”. Here, the sense could simply be the third one. With such a varied usage to the word, simply labeling each instance of “*seemd*” as a filtration marker due to its seemingly visual denotation, as Wilding’s (1994) interpretation would suggest, might be a gross oversimplification of both the filtration theory and Milton’s nuanced language.

What must be noted is the lack of explicit narratorial commentary after Eve and Adam’s introduction. Kermode (1963: 288) points out that earlier in the poem the narrator repeatedly intervenes and moralises Satan with corrective

commentary, thus displaying explicit slant. Here, such commentary is markedly absent. Kermode acknowledges that in Book 1 Milton refrains from such comments, thus “taking a risk” with the fallen audience as “the need for magnificence and energy is greatest”. But why would the narrator not comment on and condemn here Satan’s Pauline view of the first pair, if it were indeed a perverted vision? Why would the narrator take such a risk here? Wilding (1994: 191) puts forth the idea that

The assertion of women’s equality was contentious in the seventeenth century as it is today. The moves towards freedom and equality for women had scandalized the ruling classes [...] But Milton is not only writing about gender equality. He is writing about something that was much more revolutionary and subversive: equality, human equality.

As to the ambiguity, Wilding points out that Milton was, in Christopher Hill’s words, writing under censorship and a “marked man, lucky not to have been hanged, drawn and quartered”. Two of Milton’s books had been burnt, so all and any promotion of egalitarianism had to be careful and oblique. (ibid.) As part of censorship in the 1660s, books that were to be published had to be approved by the appointees of the archbishop of Canterbury or the bishop of London. There was an antipathy toward Milton in the censorship machine, and although creative writers were often treated gently, those who were not trusted by the government were punished or even executed. (Campbell & Corns 2008: 335, 336.) Although *Paradise Lost* is nowadays seen to be “replete with oppositional, anti-clerical and [...] republican values” (Campbell & Corns 2008: 336), Milton’s criticism might have been subtle enough to escape the censorship of his time. One would, then, be inclined to ask whether he might have hidden egalitarian views on Eve and Adam in his epic as well.

The second point of possible filtration in the second scene (onset in line 9.455) is very similar to the beginning of the first scene in that here, too, there

seems to be Satanic filtration in more than one aspect, but in the form of an emotive reversal. Where in the first scene Satan “Saw undelighted” all Eden and its inhabitants, he now “[takes] Pleasure to behold [...] the sweet recess of *Eve*.” In the first scene, the emotive aspect was a feeling of undelight in seeing all the flora and fauna of Eden, now the taking of pleasure. In fact, this time round, the sight of both the environment and Eve herself are enough to render him “stupidly good, of enmitie disarmed”, which is in stark contrast with the first scene. It leads one to think whether it has to do with Adam’s absence. Unlike in the introductory scene, Eve’s femininity here is not counterbalanced by Adam’s masculinity, allowing for Satan to experience it in full: “thus early, thus alone” (9.457).

What can be said for certain is that Satan in his soliloquy admits to thinking Eve inferior to Adam. Just as after Eve and Adam’s introduction, the narrator does not here explicitly countermand Satan’s view. After the soliloquy, the narrator simply states it was how “spake the Enemie of Mankind, / enclos’d In Serpent, Inmate bad” (9.494–5). One does, however, start to think whether the narrator means here to stress that it was indeed *the Enemie of Mankind* who “so spake”, i.e. who just proclaimed Eve’s intellectual inferiority to Adam.

One more point that the second scene raises is the problem of discerning voice through narrative content rather than explicit markers. It is exceedingly difficult, if not impossible, to distinguish between Satanic filtration and narratorial voice in passages in which they might well be in agreement. In “Sweet recess of Eve”, the recess can be “sweet” to either the narrator or Satan, or equally to both. On the one hand, there is nothing to suggest that the assessment could not originate in Satan. On the other hand, apart from Satan’s being the *visual* observer, there is nothing to suggest Satan’s point of view would be prioritised over that of the narrator. To tell the voices apart, there has to be an incongruence between what we know or can assume of

Satan's inner world and the text in order to argue against Satanic filtration; conversely, there has to be an incongruence between what we know or can assume of the narrator's inner world, his slant, and the text in order to argue *for* Satanic filtration. Here lies the problem in interpreting Eve and Adam's initial introduction in Book 4 as well. As we do not know for certain what kind of views the narrator holds, we cannot use those views to identify a strictly Satanic discourse in the narrative in order to infer the views of the narrator or implied author. Any attempt would result in *circulus in probando*; a circularly reasoned claim that the narrator's slant must be egalitarian because Satan's attitude is non-egalitarian, and that we know non-egalitarianism to be Satan's attitude because the narrator's slant is egalitarian.

Wilding (1994) argues persuasively that inequality is a fallen concept and projected onto prelapsarian Eve and Adam by fallen Satan. Yet it has to be said that through means of filtration analysis, as it was conducted in the present study, the hierarchy of the sexes and Eve's inferiority to Adam established in their introductory scene cannot be shown to originate solely in Satan's fallen consciousness.

One more point to consider is epic as a genre preceding the novel. Although de Jong (2001, 2004) showed that filtration/focalisation is present even in Homer, point of view theories were developed to study the novel. Filtration in longer sequences, like that of Eve and Adam's introduction, in a 17th-century epic would be a literary method years ahead of its time. As such, it warrants further research.

7 CONCLUSION

Two scenes in which Eve was described with Satan present were analysed narratologically using Chatman's (1978, 1986, 1990) filtration model of point of view. The goal was to examine the possibility suggested by Wittreich (1990) and Wilding (1994) that Eve is not only presented from Satan's visual point of view but also filtered through his fallen consciousness. Although filtration markers could be identified, the duration of filtration could not. To better assess the reach of Satanic filtration, narrative content itself would have to be studied more carefully in addition to the discursive linguistic manifestation, contrasted with other representations of Eve elsewhere in the epic.

In introducing his two human protagonists in Book 4, Milton emphasises the visual sensorium through *verba sentiendi* and nouns related to seeing, such as *Saw* (4.286), *sight* (4.287, 319), *seemd* (4.290, 291, 296), *looks* (4.291), *image* (4.292), *seeming* and *shews* (4.316). However, only the first *Saw* counts as a reliable filtration marker; the rest could not be shown by means of filtration analysis to refer to Satan and only Satan. In book 2, *seem'd* is used in a way that on grounds of Satan's knowledge cannot refer to Satan's perception and cognition even though he is the narrative centre in the scene. It cannot, therefore, be safely assumed that the instances of *seemd* in book 4 would refer to Satan. Moreover, visual filtration does not guarantee or require cognitive filtration. Even if the narrator is presenting Eve and Adam through Satan's eyes, his view might be undistorted. It is possible that Satan's vision is only used as a narrative device which serves to orient the narrative focus, not colour or distort it.

The first Satanically filtered passage “this Assyrian Garden, where the Fiend / Saw undelighted all delight, all kind / Of living Creatures new to sight and strange” (4.285-7) includes three aspects of filtration: perceptive, emotive, and epistemic, but it could not be shown through analysis that the filtration carries over to the controversial differentiation of sexes that follow right after. The filtration must have lifted by line 312, as there is a deictic marker *then* that refers to the story content from the discursive plane, which is accessible only to the only discursive agent – the narrator.

In book 9, Satan’s soliloquy reiterates the innate sex differences that were established in Eve and Adam’s introduction. While Satan’s view of the Edenites is unegalitarian, it need not be distorted. The methods used in the present study were unable to show that Eve’s characterisation as being inferior to Adam would be filtered through Satan’s cognition as well as his visual perception.

In *Paradise Lost*, one finds a lot of ground to cover in regard to both filtration analysis and Eve’s representation. One viable point of further research could be Eve’s characterisation in passages where Adam is the filter, both pre- and postlapsarian. One could then compare not only Adam’s point of view in Eve’s representation with that of Satan, but also the linguistic ways in which the narrator establishes filtration. Same type of analysis could be conducted in regard to all characters to study filtration as a narrative method in *Paradise Lost*. Further studies could also, for instance, examine whether longer filtration sequences spanning over several lines can be found in the epic. If so, extended Satanic filtration in Eve and Adam’s introduction would appear slightly more credible.

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