CONCEPT OF HERO IN JOHN MILTON’S PARADISE LOST AND SAMSON AGONISTES

YÜKSEK LİSANS TEZİ

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Özet

Abstract
INTRODUCTION

As late masterpieces of John Milton, *Paradise Lost* and *Samson Agonistes* have substance of epic poetry with their leading hero figures. Complex structures of the mentioned works provide readers with different reading opportunities regarding the concept of hero. This thesis aims to explore how concept of epic hero in John Milton’s two great works, *Paradise Lost* and *Samson Agonistes* manifest itself as five main types of Jungian archetypes merging into one with hero-journey process described by Joseph Campbell. In the first chapter of this study, a description of epic poetry is provided. Then, hero in epic poetry with its qualifications is examined in order to obtain a suitable description. Later on, five main archetypes of Jungian psychoanalysis; “the Self”, “the Shadow”, “Anima” and “Animus” and “Persona” are defined as well as the basis of the hero journey described by Joseph Campbell. Last chapter examines, one by one, the preeminent hero figures in *Paradise Lost* and *Samson Agonistes* and how their journey steps merge into one with the Jungian archetypal patterns. These patterns are actually universal patterns as Richard Gary explains in *Archetypal Explorations*:

One of the basic evidences for the existence for the archetypal was Jung’s observation that certain patterns of thought appeared more or less universally. In his extensive study of myth and religion, as well as in his daily work with client, Jung found the same mythemes and motifs appearing in myth, dream and psychotic episode over and over with
great consistency. After many years of studying these correspondences, Jung was able to conclude that their universal occurrence was not dependent upon cultural transmission, nor upon similarity of experience, but arose out of the very structure of the human psyche. (12-3)

Upon this idea, what could have been more suitable than Milton’s two monumental works which mix religion, myth and human psyche in them? First hero to be dealt with is Satan with his leading role that springs the energy to drive the epic poem; Paradise Lost. Then, Adam from the same poem is examined with his parallel story of exile and heroism. Later on, leading figure of the “dramatic poem”, Samson Agonistes’ position as a hero is discussed. Another part is devoted mainly to two female heroines, Eve of Paradise Lost and Delilah of Samson Agonistes. After comparing these two female figures to other heroes of the mentioned poems, their distinctions are taken into consideration.

Milton is the great epic poet of English literature. Though he was known as a prose writer and especially a political writer in his day, his great poetry is contemporary reader’s main concern. His life as a civil servant was not obscure. Unlike Shakespeare’s life; we know great deal about his life, his ideas, his political stand as well as his literary works. We even have the knowledge about his marriages and relationship with his wives. Most importantly, his own work is aptly autobiographical as Joseph Wittreich says in Why Milton Matters:
Indeed, Milton wrote at a time when the autobiographical impulse, impressively developed during the seventeenth century, was asserting itself everywhere, almost as if it were an expression of the spirit of the age. Milton's writings, as it happens, afford examples of autobiography both as factual narrative and as spiritual chronicle, as memoir as well as apologia. (3)

As a republican and libertarian, Milton was on the side of Puritans and the Parliament (Later on, he also worked as Cromwell's Latin secretary, almost as a Minister of Propaganda). He is the ultimate national prophet – poet. He is almost Homeric in the sense and language although his "dim suffusion veiled" as he puts it very delicately in his sonnet named "On His Blindness". He is also an exile, his books were under suspicion. Thomas N. Corns in *A History of Seventeenth-Century English Literature* writes:

Milton observed a careful silence in the years immediately following the Restoration. Of course, he was no longer a well-paid public servant. But he retained enough to live without obvious hardship, and a support network evidently formed to allow him, despite his blindness, to continue to study and to write. *Paradise Lost* circulated in a very limited way in manuscript. (391-2)

As a blind poet, he sings the songs of a new age; a new age of freedom in which human kind will not be governed under the monarchs but under pure reason and logic
with the divine guidance of God and Bible. Also, as Sharon Achinstein and Elizabeth Sauer write in the introduction of *Milton & Toleration*:

A deeply religious thinker, Milton saw the aims of his reading as repairing the work of the Fall, as combining liberal knowledge the better to serve God's purpose, a processual approach to knowledge as open-ended in the human realm. (6)

Such was the effort of dedicated defender of liberty and parliament. No matter what, Milton will not stand for tyranny, neither under the kings nor under the bishops of the church. He is a kind of revolutionary that even defended the right to divorce in the Seventeenth century as well as the freedom of press no matter what the circumstances are. In his ways, he was never a timid man. Milton was imprisoned first, and then he was released, but he was neglected and fell from the grace. His hopes were broken but he never ceased to follow the virtue, liberty and reason as his lifetime guides. His role as Cromwell's supporter is related to the general spirit of his age which will inspire the coming generations. John Elliott, in his chapter "Revolution and Continuity in Early Modern Europe" in the *General Crys of the Seventeenth Century* observes the issue:

The decisive element in the concentration of interest on the revolutions of the 1640s is clearly the supreme importance attributed to the Puritan Revolution in England, as the event that precipitates the collapse of Europe's feudal structure and the emergence of a capitalist society. If
the Puritan Revolution is seen as the essential prelude to the Industrial Revolution, it is obvious that a constellation of revolutions benefiting from its reflected glory is likely to outshine any other in the revolutionary firmament. (112)

In Milton, ethical thinking, as well as adventure of the hero, is also transformed. Distinction between good and evil is important, yet real virtue is only a result of judgment and trial which will add up to development of the hero that is an individual seeking his place within the society. Milton’s ideas on ethics are most vividly visible in Areopagitica in which Milton defends the freedom of press. This idea is explored further later on in Paradise Lost and Samson Agonistes. Milton was a true believer in virtue and its irresistibleness and also acquiring the truth through free choice. In national and individual history, trial and choices are always important. On Areopagitica, Milton himself says:

I cannot praise a fugitive and cloistered virtue, unexercised and unbreathed, that never sallies out and sees her adversary, but slinks out of the race where that immortal garland is to be run for . . . that which purifies us is trial, and trial is by what is contrary. (939)

Constant and continual testing is a theme in Milton’s works. Satan becomes the character he is because of his free choice, God condemns him in Book III; “I made him just and right, Sufficient to have stood, though free to fall.” Moreover, Adam and Eve as well make choices every day.
There are other genres that take place in *Paradise Lost*: romance, Arthurian romance (knightly quest), pastoral, lyric, biblical songs, wedding songs, drama, laments, tragedy, even farce when Satan escapes hell meets Death and Sin, and domestic tragedy in Adam and Eve’s story. Moreover, understanding Milton requires travel in time. Three very important dimensions are to be understood while dealing with the poem. Reader always stands in a three dimensional timeline while reading the poem; past, present and future.

First of all, *Samson Agonistes* and *Paradise Lost* are poems of not a single but many layers. Their stories are taken directly from the Bible; Genesis, creation, Adam and Eve, great battle in heaven, cast out Samson with his revenge story. But also they have literary inter-textuality which follows the tradition of great epic poets and dramaticists as literary ancestors. Poems have a part of the poet himself, Milton is standing there, blind and lonely, which is especially obvious in the metaphors of blindness and light.

Both poems have layers in present. If we are to look through the Seventeenth century perspective, we can see the political involvement. Even it could be claimed that the poems are Milton’s apology on being on the wrong side – between Cromwell and the King-. There are references to Milton’s ideas about marriage and divorce. Even in their language we see the traces of the Seventeenth century imperial colonial movements. For example, can we consider Satan as a colonial explorer? He is a new
sovereign, but which lands does he conquer and in what way. And Samson as a fugitive "noble slave" standing there waits for his revenge.

And the last layer or dimension of Paradise Lost and Samson Agonistes is the future. Milton is a poet of the future. Throughout the poems, Milton speaks to the reader, he educates the audience, and he manipulates, tricks, judges and delivers. John Milton is a poet who goes on writing in his reader’s imagination and thoughts. His great device of communication is his heroes. We may or may not like John Milton but we are to sympathize with Satan, Adam, Eve, Samson or Delilah in order to understand and appreciate them. In the beginning of the poems we are to think about what is true and what is false. Even as a reader we first see Garden of Eden through the eyes of Satan so we could know what it is like from his perspective; what it means to be neglected, to be cast out.

Major part of this thesis will deal with Paradise Lost which has many subjects: the entire history of the created universe, history of mankind, great battle between good and evil. Like Beowulf, it has magnificent combination on monosyllabic English words and multi – syllabic Latinized words. And in genre and verse, it could compete with masterpieces of Greek and Latin. Milton’s rhetoric is the literary device he uses to manipulate his readers. The structure of the poem is both conventional and unconventional. Milton uses blank verse in iambic meter. The iambic meter without rhyme is what Milton calls “measure of English heroic verse”. His style, this way, is compared to Homer in Greek and Virgil in Latin. Even sentence formation is borrowed
from Latin. Such structure combined with English iambic verse puts a pressure on English language. Inverted syntax and converted verbs strengthen the antiquity of the poem. John Milton not only converts Latin words, but also adds new ones from newly established colonies and other languages, so no verse in English literature sounds like Milton.

Moreover, Miltonic epic is not very much about the plot, but about the language used and the condense imagery. The main tool of imagery in Paradise Lost and Samson Agonistes, as well as in the epic genre, is simile. Milton is like a prophet—poet and his use of simile is also bound to his choice and careful calculations. Heroic simile of the epic genre, a factor of defining the epic itself, is transformed into three distinctive categories; “Miltonic simile”, “epic simile” and most importantly “Satanic simile”. Use of simile in Paradise Lost is largely on the privilege of Satan. On the other hand, the divine figure, God has no similes. Milton as a narrator uses similes to describe Adam and Eve, the setting and other characters. Satan uses simile in every possible condition, to impress, to deceive and to describe. But the key figure is not devised by God; most obvious example is God’s talk with Christ in Book III. In his expanded explanation and speech, God does not use a single simile for any reason. But as soon as the Satan appears on the scene, readers encounter with a simile.

Historical records show us that Milton’s intention was to write an epic. His first aim was to write an Arthurian epic but this kind of subject doubtlessly contradicts with his republican ideas. Else, his Biblical theme is not on an earthly king but Adam and
Eve. Now humanity has a universal history on an “eternal providence”, history of all creation, not a national history. Like *Iliad*, *Paradise Lost* has an epic subject. Like Achilles, Satan is driven by his injured merit. He has an immense wrath and desire for individual glory. Homer introduces his epic with the “wrath” of Achilles which will shape his epic:

*Achilles sing, O Goddess! Pileups' son;*
*His wrath pernicious, who ten thousand woes*
*Caused to Achaia’s host, sent many a soul*
*Illustrious into Ades premature (*Iliad* 1-4)

Likewise, Milton describes Satan in the invocation of Book IV with the same “rage” and “anger”:

*Satan, now first inflamed with rage, came down,*
*The Tempter ere the Accuser of man-kind,*
*To wreck on innocent frail man his loss:*
*Of that first Battle, and his flight to Hell*
*(IV 9-12)*

Moreover, *Paradise Lost* is a story about a journey. Like Odysseus, Satan travels to unknown lands from his “new home in hell” and then he travels back from Earth to his “wife and son”. Like Odysseus, Satan is a monument full of vile, craftiness and wisdom. He is master of disguises and a master rhetorician. He can even be considered as a grotesque figure of Moses, who *delivers* his “horrid crew”. And similar to *Aeneid,*
Paradise Lost is an epic about foundation of an empire, a nether empire in hell. Yet, the true essence of heroism is about patience and heroic fortitude rather than war. This makes Paradise Lost an epic whose each article focuses on the individual human soul, interior and spiritual struggle which is both more individualistic and universal. Furthermore, Milton's representation of Satan as a primary figure gives Paradise Lost a strange quality. By converting known formats of the classical epic, Milton not only represents the ancient form but also revises it radically. There is very little written about Satan and Adam and Eve in the Bible. Yet, Milton portrays immense psychological detail about those characters. In Paradise Lost, these characters are not only portrayed in depth but also they offer wide range of responses about different subjects.

Interestingly, from those responses, readers usually separate into two, those who like Satan and those who simply don't. Readers who don't like Satan defend the idea that he is foolish. He is overwhelmed with his pride to a point which makes him seem absurd. Especially in the Book X, his degeneration is obvious. This may be the natural result of claiming the independence from God himself. Resembling the sinners of Dante's Inferno, Satan draws a parody of divine agency by trying to "free" himself from God; "Better to reign in Hell, than serve in Heaven" says Satan when he gives his great speech to cheer his companions. However, there is something ludicrous about Satan in Book X as Satan and other demons turn into serpents and hiss at each other.
Those who like him consider him as a charismatic leader who has the greatest passion. This is one of the reasons which romantic poets uphold Satan with upmost respect. This sublime and charismatic leader attracts humans. Milton was the true poet when he wrote about Satan. God and Christ are on the side of reason and discipline whereas Satan stands for passion, energy and desire with each and every meaning of these words. Like William Blake says, Milton is a poet in the core; he could not resist giving him the best lines in the poem. Satan is Milton’s poetic figure.

Twofold relation between Milton and Satan is recurrent in Paradise Lost as a theme. Paradise Lost is also a poem about the relationship between the creature and the creator. The readers should realize what Satan has lost; sublime magnificence of Satan even in his fallen state reminds what he was in heaven. Even perverted, degenerated form he assumes is attractive. The readers are constantly tested with ambivalent conditions. Distance and estrangement manipulate the readers. Sublime magnificence of a charismatic leader and stubborn malice of a fallen villain make the reader consider his/her condition.

In this way, audience is forced to undergo a practical education. However, Milton supports readers with sufficient material to make the correct decision. Satan as character is hard to resist, he requires admiration. As a reader, we should make some decisions on whose side we should be, yet choices are hard to make. Temptation is followed by a trial. In self-division, anguish and torment, we are on the same ground with Satan. Making the simple judgment and casting him out in this moral testing
ground require a great involvement. Satan has the free will, but do we also have the power to stand against the temptation? Satan’s main fault in *Paradise Lost* is his consistency in his commitment to doing the wrong thing;

> Evil be thou my Good; by thee at least
> Divided Empire with Heavens’ King I hold
> By thee, and more than half perhaps will reign;
> (IV 110 – 112)

He is able to choose freely, yet he hides beneath the obscure evil. Harold Bloom in his *The Western Canon*, on the other hand, criticizes not Satan but God and Christ from a different perspective:

> All you can say accurately about Milton’s God is that he is pompous, defensive, and self-righteous, while Milton’s Christ, as once remarked, is reduced to the leader of an armoured attack, a kind of heavenly Rommel or Patton. (171)

God, for Satan, is not the omnipotent and all loving King of the entire creation. God is described by him only as the “Thunderer”;

> From far with thundering noise among our foes
> Such implements of mischief as shall dash
> To pieces, and overwhelm whatever stands
> Adverse that they shall fear we have disarmed
> The Thunderer of his only dreaded bolt.
> (VI 486-491)
Thus, God only has better firepower. Sheer physical power is respected and feared. Satan here becomes a kind of tyrant with ultimate monarchic pride of a king supreme. So, he is the perverse hero of Paradise Lost. On the other hand, we see angel Abdiel as a reflection of Satan. He makes the right choice by standing tall against the fallen. Such a solitary figure resembles Milton himself:

Patient, obedience and true virtue are his qualities:
Abdiel that sight endured not, where he stood
Among the mightiest, bent on highest deeds,
And thus his own undaunted heart explores.
O Heav’n! That such resemblance of the Highest
Should yet remain, where faith and reality
Remain not;

(VI 111-116)

In this great poem, we encounter two different narratives. First one, as mentioned before, is the narrative about the all universe, the cosmic overall structure that is planned by God. The second one is the narrative of Adam and Eve, more sincere, intimate story that could be called psychological, even domestic. Narrative of Adam and Eve is the interiorized version of the cosmic narrative. Esteemed critic Harold Bloom realizes the fact:

Paradise Lost is magnificent because it is persuasively tragic as well as epic; it is the tragedy of the fall of Lucifer into Satan, though it declines to show us Lucifer, light-bearer and son of the morning, chief of the stars that will fall. We see only the fallen Satan, though we behold
Adam and Eve before, at the very moment of, and after the fall. In other sense of “the tragic,” *Paradise Lost* is the tragedy of Eve and Adam, who like Satan have their inevitably Shakespearean qualities and yet seem somewhat less persuasive representations than Satan, who is granted more of a Shakespearean growing inner self. (170)

What about the garden then? Eden of Milton is a sensuous place, yet it is not a place of lazy people who will sleep all day long and do nothing. Adam and Eve are constantly working in Eden, taming the garden. Pre-lapsarian Eden also involves sexuality; it is a garden of erotic imagery. Still, sexuality in *Paradise Lost* is celebrated as long as it is bound to holy unity of the married couple. The gender roles in *Paradise Lost*, on the other hand, stand between the egalitarian and hierarchical. Eve is drawn as a rational character, only slightly less than Adam. Most importantly, the reason she eats the forbidden fruit is her hunger for “knowledge”, Adam eats because of her. Not only the relationship between the husband and wife is this way, but also the relationship between the creator and the creatures is also the same. Eve, nonetheless, changes after the fall.

In *Paradise Lost*, reader notices that civic and religious history is all about but choices. Everlasting trials, judgments and choices stand before individuals. Even one of the mightiest creatures is to be judged and “free to fall”. Idea is stressed in the last lines of *Paradise Lost*; individual free will is celebrated and respected;
The World was all before them, where to choose
Their place of rest, and Providence their guide:
They hand in hand with wandering steps and slow,
Through Eden took their solitary way.
(XII 646-649)
We see the muse is called for inspiration. Milton is to encounter all his predecessors,
Homer, Virgil, Dante, and he is on his way to take his rightful place among the epic
Pantheon, if not to outdo them all.

Like the great works of literature, Paradise Lost and Samson Agonistes have
both distances and familiarize their readers. Paradise Lost is a long, involved and
complicated poem really goes on and on, as Samuel Johnson once indicated, “None
ever wished it longer.” The length of the poem may be a problem for the readers; T.S.
Eliot in his early years also blamed Milton for his poem being artificial and claimed that
Paradise Lost causes “disassociation of feeling” on the reader’s side. Samson
Agonistes, on the other hand, is a shorter work of drama written in poetic form. It even
has epic quality in itself. Nonetheless, Paradise Lost and Samson Agonistes are great
monuments of English literature. With their language, style, form and subjects, they
stand still as colossal masterpieces, as very rare gems of the Western Canon, epic and
poetic tradition. Therefore, understanding Milton’s works is possible by understanding
them as epic pieces, as biblical narratives, spiritual writings and also as individual and
personal texts. Still, epic style of Milton is the corner stone for appreciation of these
marvellous poems. Structure and language of these poems distances reader from themselves and reader cannot fully be inside them. Both poems start in medias res. We are in hell, cast out from heaven in Paradise Lost and in a jail cast out of society in Samson Agonistes. Milton’s poetry and heroes are most ambitious in their contents. In a way, John Milton’s poetry is a compendium of genres and topics. All best pieces of epic literature find their place in Paradise Lost: Homer, Virgil, Dante, Bible; Paradise Lost embraces them all.
CHAPTER I INTRODUCTION TO JUNG, CAMPBELL, ARCHETYPES AND HERO JOURNEY

Archetypes are forms those are present in many fields from folklore to literature, from prehistoric eras to contemporary literature. They can manifest themselves as behavioural patterns or primordial images that occur and reoccur as symbols in different cultures. They do not have content and they are virtually universal. Use of archetypes was advanced by Carl Gustav Jung. Carl Gustav Jung was a student and protégé of Sigmund Freud until their argument about the nature of libido (Lodge 174). Jung believed that the libido and the self in the individual are more than a sexually overdriven apparatuses. Thus Jung constituted his theory over the existence of and collective unconscious shared by all the members of the society and manifests itself in different forms, images, themes and figures called the archetypes that are the psychic manifestation of everlasting experiences rolled up in a single type (Lodge 174). Some archetypal terms Jung coined to describe the manifestation of the archetypes are ‘self’, ‘shadow’, ‘anima’, ‘animus’ and ‘persona’ (these terms could be compared to Freud’s Id, Ego, and Super-ego). Freud and Jung altogether changed the way we think about human psyche. Jean Knox in Archetype, Attachment, Analysis, summarizes the process:

Both Freud and Jung were pioneers in the development of new models for understanding the human mind, models which they explored together until the traumatic rupture of their personal and professional relationship in 1913. One of the points on which they initially agreed
was the idea that the human mind contained innate structures
which play a large part in determining the way we perceive the world
around us and which organize and give meaning to the multitude
of information which our senses receive every second of our lives.

(11)

In his work, *The Archetypes and the Collective Unconscious*, Jung writes that the
concept of collective unconscious “does not derive from personal experience and is
not a personal acquisition but is inborn” (3). Therefore each and every individual
“inborn” with the certain patterns carry out these universal layers inside themselves.
Manifestation of certain layer in a single entity is obvious. Meanwhile, Jung derives the
term “archetype” from esoteric teachings and mythologists (5). After explaining this
kind of patterns are widely common in myths and fairy tales, Jung claims:

The term “archetype” thus applies only indirectly to the “repetitions
collectives,” since it designates only those psychic contents which have
not yet been submitted to conscious elaboration and are therefore an
immediate datum of psychic experience. (5)

The reason Jung thinks of as the source of archetypes is primitive man’s “irresistible
urge to assimilate all outer sense experiences to inner, psychic events” (Jung 6). Hence,
all experience related to some certain distant physical experience is converted,
throughout the ages, into certain symbols, motifs and patterns. Universality of the
archetypes then comes from a communal distant past which all cultures of the world
shared as a single experience. Michael Vannoy Adams, in his article “Archetypal School” in *The Cambridge Companion to Jung*, explains these patterns as follows:

Archetypes, as forms, are merely possibilities of images. What is consciously experienced – and then imaged – is unconsciously informed by archetypes. A content, or image, has an archetypal, or typical, form. (108)

Western understanding of the concept, according to Jung, digressed as the technological and scientific explorations expanded. Yet, there is a strict bound between ancient and modern individuals. It is not easy to let go all the imagery symbolic experiences shared for millions of years by the common ancestors, in this sense, one can claim that Jungian archetypal school has a Darwinist notion in itself. As a modern individual, Jung claims:

We are, surely, the rightful heirs of Christian symbolism, but somehow we have squandered this heritage. We have let the house of our fathers built fall into decay, and now try to break into Oriental palaces that our fathers never knew. (15)

Here, “the archetype then is a potential of psychic energy inherent in all the typically human life experiences, and activated in unique focus in each individual life” (Hart 96). Symbolism may stay persistent, yet there is a gap between the present generations and their ancestors. Breaking into Oriental palaces those are left behind by the ancestral origins in nothing but embracing “their energy and power derive from the
archetype itself” (Hart 96). Ancestral origins not only represent the all-powerful patterns which are imbibed into one single instance of a perception, but also they take place in every individual mind that is not a tabula rasa but a pre-coded computer. Jean Knox, in his book on Jungian psychology called Archetype, Attachment, Analysis, explains the core themes on the archetypal concepts:

One reason why Jung’s ideas about innate mental structures have not penetrated the world of academic psychology may be the great complexity which many of the researchers I have mentioned have found in Jung’s own writing about archetypes. This confusion arises out of the various meanings which the concept held for Jung himself at different times, under the influence of a range of ideological and conceptual frameworks which he drew on while he was struggling to develop his own theories. When one studies this multiplicity of ideas and influences, it becomes apparent that the four models, which repeatedly emerge in this debate about the nature of archetypes, are as

- Biological entities in the form of information which is hardwired in the genes, providing a set of instructions to the mind as well as to the body

- Organizing mental frameworks of an abstract nature, a set of rules or Instructions but with no symbolic or representational content, so that they are never directly experienced
• Core meanings which do contain representational content and which therefore provide a central symbolic significance to our experience

• Metaphysical entities which are eternal and are therefore independent of the body. (Knox 23)

From this kind of framework that covers the whole concept, the five main archetypes, the self, the shadow, the persona, anima and animus, of the Jungian thought will be scrutinized in detail.
1.1 Five Main Archetypes of Jungian Thought

1.1.1 The Self

The Self, according to Jungian understanding, is the driving force that constructs and causes individualization of a human being. The Self, in this sense, acts as a regulator of the human psyche. In Jungian theory, the Self is one of the archetypes which is the "the individual’s system of adaptation to, or the manner he assumes in dealing with, the world" (Jung 122). Jung himself argues in The Undiscovered Self:

The fact that our conscious activity is rooted in instinct and derives from it its dynamism as well as the basic features of its ideational forms has the same significance for human psychology as for all other members of the animal kingdom. Human knowledge consists essentially in the constant adaptation of the primordial patterns of ideas that were given us a priori. These need certain modifications, because, in their original form, they are suited to an archaic mode of life but not to the demands of a specifically differentiated environment. If the flow of instinctive dynamism into our life is to be maintained, as is absolutely necessary for our existence, then it is imperative that we remould these archetypal forms into ideas which are adequate to the challenge of the present. (ii)

What distinguishes Jungian psychology is the idea that there are two centres of the personality. The ego is the centre of consciousness, whereas the Self is the centre of the total personality, which includes consciousness, the unconscious, and the ego. The
Self is both the whole and the centre. While the ego is a self-contained little circle off the centre contained within the whole, the Self can be understood as the greater circle.
1.1.2 The Shadow

The shadow could be considered as the anti-ego which caresses all the qualities possessed by the ego yet not identified clearly. The Shadow constitutes the "other"; moreover it stands as another driving force within the human psyche. In a way, shadow is unreliable. What it does is to build a dense and dark block between ego and the "real world". All the repressed emotions and thoughts gather around the Shadow, affecting the individual without him/her perceiving the situation. That is to say, the Shadow triggers creativity. Bert O. States in his article "The Persistence of the Archetype" asks a question after a formative explanation of how primitive particle of unconscious works:

At best, surely, a felt presence, a sort of quark in the structure of time whose existence we can only posit as being necessary to explain the phenomenon of unintentional recurrence. In fact, unlike the quark . . . the archetype is not discrete at all but the ghost of a former form, endlessly migratory, infinitely tolerant of new content, ever fresh, ever archaic. But to come down to cases: What exactly are we perceiving when we discover an old myth in the basement of a newer literary work? (iii)

The answer is, we perceive a pattern that is part of our collective unconsciousness yet it is unique to our own personality. Uniqueness and collective value of this "quark" is a part of the Shadow. Moreover, above the "old myth in the basement", there are many
other layers which constitute the Shadow. The main factor that leads the structure is layer's manifestations and arrangements in their selves. The deeper the layer goes; it conducts a relationship with the unconscious. Personal and individual experiences take place in the surface. The Shadow covers those layers and manages to control without the true perception of the individual as repressed situations.
1.1.3 Anima and Animus

On the very basic level, anima and animus are anthropomorphic embodiments in the unconscious of the human mind. They both take place within the concept of the Shadow and help to regulate the functioning of the Self. David L. Hart, in his article that explains the basic and conventional practices of Carl Jung, “The Classical Jungian School”, within the *Cambridge Companion to Jung*, stresses the importance of anima and animus as archetypes;

Jung regards these vital figures, animus and anima, as mediators to the unconscious world. It is therefore crucial to come to terms with them. For although the anima can be bewitching, deceptive, and frustrating, she leads a man into life in the truest sense – into his emotional and passionate life, into genuine self-discovery, and ultimately into experience of the Self, which is the “sense” beyond all the apparent “nonsense” of her often capricious appearing influence. (100)

These two archetypes are key points in understanding the idea of the collective unconsciousness. With the help of anima and animus, an individual may transcend the individual self and unconscious. They also dwell in the unconscious. Anima, then, is an essence of a feminine psyche within the male personality. Likewise, animus is the masculine inner conduct within the female individual. Again, Hart exemplifies their relationship within the Self:
Naturally, anima and animus are first met in projected form. Their archetypal nature gives them the numinous and fateful quality that accounts for the overwhelming and compelling force that accompanies falling in love. For example, a man who falls in love at first sight might experience a real woman as some kind of goddess and invest her with inhuman power, either positive or negative. A conscious awareness of this inner force can often occur at the same time as the discovery of one's own contra sexual image. (99)

Thus, anima and animus may represent themselves as complexes with the help of the Shadow. They can affect relationship with the counter sex, manifest themselves within the dreams and so forth. Yet, they, too, enforce the creativity of the individual as the help to understand other sex and relate the individual to the collective unconscious.

1.1.4. Persona

Persona archetype is a mask, a social role that is performed by the individual within the society. What separates persona from the self is its ability to bypass the flaws of the self, creating a more constructed and well prepared layer between the individual and the society? George Jensen, in Post-Jungian Criticism, maintains that “The persona's power comes from its ability to erase the shortcomings of the self, at least temporarily, as the individual becomes absorbed into the social role.” (12)
1.2. Joseph Campbell, Monomyth and Hero Journey

To understand archetypal patterns and the collective unconscious, it is vital to examine not only to a single individual, but also to the culture or the cultures in general. Joseph Campbell is the mythologist whose work on comparative mythology and comparative religion takes the flag from Jungian analysis and expands it to a broader field with solid cultural evidences. He states in the Prologue of *Primitive Mythology*:

The comparative study of the mythologies of the world compels us to view the cultural history of mankind as a unit; for we find that such themes as the fire-theft, deluge, land of the dead, virgin birth, and resurrected hero have a worldwide distribution. (3)

Campbell’s comparative study, especially his work on the Hero and his journey embodied in books such as *The Masks of God and The Hero with a Thousand Faces* show that certain patterns appear as archetypes within different cultures. George Jensen in *Post Jungian Criticism* states that “Archetypes, which Jung says evolve over time, are constantly being transformed and reinterpreted by the individual’s consciousness, and they are inseparable from language, history, and culture.” (7)

Joseph Campbell describes the monomyth, as an expanded universal pattern especially in his book *The Hero with a Thousand Faces*, as a journey of a hero that begins in the ordinary world with a call from some divine or unexpected source and goes on in a world of strange and unknown events. The hero who accepts this kind of
challenge goes through certain rites of passages, challenges and in the end receives a final “boon”, only if he survives. Later on, the hero makes a decision about going back to the ordinary world from which he begins and again he has to face certain challenges. This journey constitutes the backbone of monomyth. Campbell describes some seventeen steps involved in the journey, yet, not all the stories have to cover them all. Idea of monomyth and adventure of the hero could be considered as a work of cultural history, a result of Campbell’s aim to figure out a psychological road map for individual improvement based on the archetypal hero. Campbell in the mentioned book summarizes the process as follows:

The hero, therefore, is the man or woman who has been able to battle past his personal and local historical limitations to the generally valid, normally human forms. Such a one's visions, ideas, inspirations come pristine from the primary springs of human life and thought. Hence they are eloquent, not of the present, disintegrating society and psyche, but of the unquenched source through which society is reborn. The hero has died as a modern man; but as eternal man—perfected unspecific, universal man—he has been reborn. His second solemn task and deed therefore is to return then to us, transfigured, and teach the lesson he has learned of life renewed. (19)
1.2.1. Main Stages of Adventure of the Hero

1.2.1.1 Departure

1.2.1.1.1. The Call to Adventure

According to Joseph Campbell, hero, often in an ordinary condition, receives some kind of information or a proposal for a certain reward that would drive him to the fields of the unknown;

That which has to be faced, and is somehow profoundly familiar to the unconscious—though unknown, surprising, and even frightening to the conscious personality—makes itself known; and what formerly was meaningful may become strangely emptied of value: like the world of the king's child, with the sudden disappearance into the well of the golden ball. Thereafter, even though the hero returns for a while to his familiar occupations, they may be found unfruitful. (Campbell 51)

The first example, among many, Campbell gives is the story of the Frog King from Grimm's Fairy Tales in which “a blunder—apparently the merest chance—reveals an unsuspected world, and the individual is drawn into a relationship with forces that are not rightly understood” (46).
1.2.1.1.2 Refusal of the Call

After the call to adventure, the to-be-hero refuses to follow for a reason. The reason may vary from a sense of incompetence to hero’s current duty. Campbell comments:

The myths and folk tales of the whole world make clear that the refusal is essentially a refusal to give up what one takes to be one's own interest. The future is regarded not in terms of unremitting scribes of deaths and births, but as though one's present system of ideals, virtues, goals, and advantages were to be fixed and made secure. (55)

1.2.1.1.3 Supernatural Aid

The idea that lies behind supernatural aid is the necessity to have a protective figure who will support the hero with certain artefacts to use against the “forces he is about to pass”. Hermes in classical world is usually considered the foremost supernatural aid. Another example is Athena who helps Hercules with certain artefacts to use during his journey.

1.2.1.1.4 The Crossing of the First Threshold

The crossing of the first threshold could be considered as the main point from which the hero really leaves behind the world as knows it and proceeds into to the unknown journey. Whatever limits or limitations he had is left behind. Usually, during this process, he faces a guardian who could direct him to different roads:
With the personifications of his destiny to guide and aid him, the hero goes forward in his adventure until he comes to the "threshold guardian" at the entrance to the zone of magnified power. Such custodians bound the world in the four directions — also up and down—standing for the limits of the hero’s resent sphere, or life horizon. (Campbell 71)

1.2.1.1.5 Belly of the Whale

The hero in belly of the whale confronts the ultimate separation from both the outer world and himself. Hero who is in belly of the whale stage resembles a creature in a cocoon and usually undergoes a metamorphosis. Biblical figures such as Joseph who is left in a well by his brothers and Jonah who is devoured by the whale as whole are good examples for the hero in this particular condition. Campbell explains this as:

The idea that the passage of the magical threshold is a transit into a sphere of rebirth is symbolized in the worldwide womb image of the belly of the whale. The hero, instead of conquering or conciliating the power of the threshold, is swallowed into the unknown, and would appear to have died. (83)
1.2.1.2 Initiation

1.2.1.1.1 The Road of Trials

The first part of the initiation process is the hero’s journey through the road of trials. We would expect the hero who passed through the first threshold and isolated in belly of the whale to conduct with the real trouble or the experience. It should be useful to keep in mind that hero is now in the flux and unknown realms of a new world completely different from what he used to know. Yet, it is only the beginning of what he is to go through;

Once having traversed the threshold, the hero moves in a dream landscape of curiously fluid, ambiguous forms, where he must survive a succession of trials. This is a favourite phase of the myth-adventure. It has produced a world literature of miraculous tests and ordeals. The hero is covertly aided by the advice, amulets, and secret agents of the supernatural helper whom he met before his entrance into this region. Or it may be that he here discovers for the first time that there is a benign power everywhere supporting him in his superhuman passage.

(Campbell 89)

1.2.1.1.2 Meeting with the Goddess

Many battles or conflicts are resolved in the road of trial and the hero comes to meet a supernatural companion as a wife. Goddess here represents the edge of the
universe, unknown to humanity. After the road of trials, this is another important quest the hero must undergo;

The ultimate adventure, when all the barriers and ogres have been overcome, is commonly represented as a mystical marriage of the triumphant hero-soul with the Queen Goddess of the World. This is the crisis at the nadir, the zenith, or at the uttermost edge of the earth, at the central point of the cosmos, in the tabernacle of the temple, or within the darkness of the deepest chamber of the heart. (Campbell 100)

1.2.1.1.3 Woman as the Temptress

Meeting and marrying the goddess proves hero to be worthy and heroic. Thus, woman as a temptress could be claimed to have Oedipal scent in it. It is now a surprised for the contemporary readers to consider this kind of hero as a figure who is trying to overcome and take place of his father figure. From ethical and moral perspectives, the woman who was once the innocent and chaste queen of the hero turns into a 'queen of sin';

In the office of the modern psychoanalyst, the stages of the hero-adventure come to light again in the dreams and hallucinations of the patient. Depth beyond depth of self-ignorance is fathomed, with the analyst in the role of the helper, the initiatory priest. And always, after the first thrills of getting under way, the adventure develops
into a journey of darkness, horror, disgust, and phantasmagorical fears. (Campbell 113)

1.2.1.4. Atonement with the Father

It should be noticed that the hero to this point is protected and allied mostly with female — figures. He is protected, charmed and nourished. Atonement with father, in the initiation process resembles the intoxication of soul. Hero has to face the superego represented by the father figure because the ego boosted in the previous quest might cause him to turn into a monster himself;

Atonement (at-one-ment) consists in no more than the abandonment of that self-generated double monster—the dragon thought to be God (superego) and the dragon thought to be Sin (repressed id). But this requires an abandonment of the attachment to ego itself; and that is what is difficult. One must have a faith that the father is merciful, and then a reliance on that mercy. Therewith, the centre of belief is transferred outside of the bedevilling god's tight scaly ring, and the dreadful ogres dissolve. (Campbell 120)

1.2.1.5 Apotheosis

Apotheosis is deification of the hero after he leaves his physical body behind. It is a unification ritual during which the hero becomes one with an 'everlasting' entity;
Those who know, not only that the Everlasting lives in them, but that what they, and all things, really are is the Everlasting, dwell in the groves of the wish-fulfilling trees, drink the brew of immortality, and listen everywhere to the unheard music of eternal concord. These are the immortals. (Campbell 154)

1.2.1.1.6 The Ultimate Boon

Ultimate boon is the prize the hero seeks to find. All previous steps serve to purify the hero for this prize which could be the immortality itself. Story of the Holy Grail is a perfect example for this kind of prize;

The motif (derived from an infantile fantasy) of the inexhaustible dish, symbolizing the perpetual life-giving, form-building powers of the universal source, is a fairy-tale counterpart of the mythological image of the cornucopian banquet of the gods. While the bringing together of the two great symbols of the meeting with the goddess and the fire theft reveals with simplicity and clarity the status of the anthropomorphic powers in the realm of myth. They are not ends in themselves, but guardians, embodiments, or bestowals, of the liquor, the milk, the food, the fire, the grace, of indestructible life. (Campbell 160)
1.2.1.3 Return

1.2.1.3.1 Refusal of the Return

After claiming his final prize and successfully done with the quest, hero should go back to his mortal world with his new virtues, gains and trophies. Usually this process is the backwards version of the departure. Hero refuses to go back what was once his native and real world;

When the hero-quest has been accomplished, through penetration to the source, or through the grace of some male or female, human or animal, personification, the adventurer still must return with his life-transmuting trophy. The full round, the norm of the monomyth, requires that the hero shall now begin the labour of bringing the runes of wisdom, the Golden Fleece, or his sleeping princess, back into the kingdom of humanity, where the boon may redound to the renewing of the community, the nation, the planet, or the ten thousand worlds. (Campbell 179)

1.2.1.3.2 The Magic Flight

With a prize so important (elixir of life or a branch of immortality) god who actually possesses this kind of power could be angry with the hero who would make his way back to his home. In this case, the hero should undergo a special transformation for escape. Perseus fleeing with the head of Medusa is a suitable example of such a flight;
If the hero in his triumph wins the blessing of the goddess or the god and is then explicitly commissioned to return to the world with some elixir for the restoration of society, the final stage of his adventure is supported by all the powers of his supernatural patron. On the other hand, if the trophy has been attained against the opposition of its guardian, or if the hero's wish to return to the world has been resented by the gods or demons, then the last stage of the mythological round becomes a lively, often comical, pursuit. This flight may be complicated by marvels of magical obstruction and evasion. (Campbell 182)

1.2.1.3.3 Rescue from Without

Usually weakened by the journey, the hero needs some help from outside;

The hero may have to be brought back from his supernatural adventure by assistance from without. That is to say, the world may have to come and get him. For the bliss of the deep abode is not lightly abandoned in favour of the self-scattering of the wakened state. "Who having cast off the world," we read, "would desire to return again? He would be only there.' And yet, in so far as one is alive, life will call. Society is jealous of those who remain away from it, and will come knocking at the door. (Campbell 192)
1.2.1.3.4 The Crossing of the Return Threshold

The Hero, who is aware of the fact that the two worlds he has been to are actually one, travels from the flux and magical realm to the reality that is now altered for him by the experiences he had. Just like the crossing of the first threshold, he needs a 'poke' to make him back to the previous reality;

The two worlds, the divine and the human, can be pictured only as distinct from each other—different as life and death, as day and night. The hero adventures out of the land we know into darkness; there he accomplishes his adventure, or again is simply lost to us, imprisoned, or in danger; and his return is described as a coming back out of that yonder zone. Nevertheless—and here is a great key to the understanding of myth and symbol — the two kingdoms are actually one. (Campbell 201)

1.2.1.3.5 Master of Two Worlds

As he is now aware of the different dimensions reflected by the result of the same reality, hero coming back from his journey can claim mastery over two different worlds that exist in separation. Most obvious example is Jesus who, after death and resurrection, comes back with the initiation of God, as a master of the earthly and divine;
Freedom to pass back and forth across the world division, from the perspective of the apparitions of time to that of the causal deep and back—not contaminating the principles of the one with those of the other, yet permitting the mind to know the one by virtue of the other—is the talent of the master. (Campbell 212-13)
CHAPTER II EPIC POETRY AND EPIC HERO

2.1. What is Epic Poetry?

Epic poetry, along with tragedy, is one of the ancient forms of literature. Both tragedy and epic has been considered as "high" genres in the critical tradition beginning with Aristotle’s Poetics. Epic poetry has its roots in the oral tradition, therefore, is written for and intended the audience. Richard Martin gives us in Companion to Ancient Epic a little more detail about the genre, mostly on the formal features of epic in classical terms:

What has led handbook writers to associate as "epics" such disparate compositions as Beowulf and Paradise Lost, over and above the features of content just mentioned, are roughly comparable formal features including the length of a poem; the very fact of poetic form ("heroic" verse lines); musical accompaniment or song style highly rhetorical and speeches by heroic figures; invocations or self-conscious poetic proems; similes; and “typical” or recurrent scenes and motifs. (10)

When we examine the handbooks of literary terms, the "epic" is described with its content, its scale being cosmic; its purpose being serious; its setting in a distant past; its characters being heroic and/or supernatural; its plot dealing with war, (con)quests etc. Mainly, there are three major characteristics of epic: they are long poems (Homer’s Iliad consists 24 books each of them has nearly 500 lines); they are in narrative form, they tell a story or grift combination of stories; they inhabit lofty
characters usually with more than human characteristics like heroes, demigods, gods etc. Some may consider that it is not much of a definition instead of making a clear cut description of the genre; Aristotle in Poetics gives us the mechanics of epic poetry in comparison to another high art form, tragedy;

It must have a plot structure which is “dramatically” put together; the plot should present a single action “with beginning, middle and end”; epic should have a unity that is not merely temporal or sequential, nor produced simply by concentrating on a single hero; an epic plot ought to be “compact enough to be “compare to be grasped as a whole unit”; an epic, like tragedy should contain reversal, recognition, and calamity; and finally an “epic should conform mostly to the criterion” of what is probable. But such an account, however sensible, does not provide definitions capable of embracing the full range of [ancient] epic literature. (Toohey 2)

The contents of epic empower its reader’s imaginative side in large measure from superior organization, from the ability to transcend vast imagination and technical resources skilfully used by the poet. Whether ancient or modern, epic poetry is a significant cultural appeal of a society’s way of life, and from the sheer vitality and innate competitiveness of the individual in mentioned society. This is why epic “conform mostly to the criterion” (Toohey 2). Social demands are fulfilled with epic style both in terms education and entertainment.
Through the epistemological perspective, the concept would embody itself more clearly. The word epic comes from the Greek *epos* which simply means “word, story or poem”. Straightforward is the word but its meaning covers one of the broadest fields of literature. Rather than the meaning, it is worth noting that the function of the genre is the primary concern. Before the explanation of its function, one should have a look at its place among other genres. This classification in western literary tradition dates back to Aristotle. Aristotle classifies the term “epic” as one of the major branches of literature. In the very beginning of the *Poetics*, he not only considers epic as a major art form but also conveys the subject little further and shows a way to distinguish between the major forms:

Epic poetry and tragedy, comedy also and dithyrambic poetry, and the music of the flute and of the lyre in most of their forms, are all in their general conception modes of imitation. They differ, however, from one another in three respects – the medium, the objects, the manner or mode of imitation, being each case distinct. (Aristotle 48)

XXIV Chapter of *Poetics* is dedicated to definition of the kind. This time, Aristotle compares the epic to tragedy; “Again, epic poetry must have as many kinds as tragedy: it must be simple, or complex, or “ethical,” or “pathetic” (Aristotle 63). Aristotle simply puts forward the basic interpretation for epic, yet, basic interpretations altogether are not quite sufficient for genre’s multitude.
As mentioned before, epic is one of the high genres of literature along with the tragedy. However, epic poetry differs from tragedy in the scale on which it is constructed, and in its meter. Length and scale of epic genre has been determined and fixed in a single frame: the beginning and the end must be capable of being brought within a single view. This condition will be satisfied by poems on a smaller scale than the old epics, and answering in length to the group of tragedies presented at a single sitting. Aristotle states and reasons how epic poetry has the capacity to enlarge its dimensions;

In tragedy we cannot imitate several lines of actions carried on at one and the same time; we must confine ourselves to the action on the stage and the part taken by the players. But in epic poetry, owing to the narrative form, many events simultaneously transacted can be presented; and these, if relevant to the subject, add mass and dignity to the poem. The epic has here an advantage, and one that conduces to grandeur of effect, to diverting the mind of the hearer, and relieving the story with varying episodes. For sameness of incident soon produces satiety, and makes tragedies fail on the stage. (Aristotle 63)

This kind of satiety is sufficient for the audience of ancient Greece; however for a definition for the contemporary reader, one should look for clearer cut terms. John Miles Foley, an eminent classical scholar, is aware of the situation and raises the questions concerning the definition in the introduction of A Companion to Ancient
Epic; “the challenge of determining what an epic consists of and what qualifies as ‘epic,’ not solely in ancient Greece (which gave us the term) but also cross-culturally (2).”

As Foley indicates the term is derived from ancient Greece but it does not belong to a single culture, namely, Pan Hellenistic culture. Ancient societies used epic to create and construct their identities as nations. So, two more questions come to mind, “What do we gain from calling something epic?” and, “should the category therefore be as wide as possible or bounded and narrow?” (Foley 9). Of course, there is a tendency towards categorizing and “calling something epic”. Process of questioning will fulfill its purpose, and answer to Martin’s question is simple; yes it should be. Characteristic of epic genre allows itself to be described as “epic”.

All of these attributes defined by Aristotle instruct us about how epic works rather than what it is. Another question comes to mind. How does epic work within the culture? Scholars are certain that literary pillars of the Pan-Hellenic empire were established over two grand examples of the genre, namely, Iliad and Odyssey. In the centuries following the Bronze Age in which these two grand epics were composed, the region witnessed sustained territorial expansion of Greeks and later the Romans. They and then both constructed their identities on these works, Greeks on Iliad and Odyssey, Romans on Aeneid which actually gets its sources from former two epics that we know were already a part of the Roman culture and life with their inspirational
values varying from rhetoric to literature, even to decoration and visual arts. The answer, again, could vary from culture to culture. Again Martin offers an alternative:

To answer fully, we need to look at the historical roots of our own taxonomy of genres in classical Greek sources, as well as at a broad range of contemporary comparative evidence from non-western societies in which traditions seemingly comparable with classical “epic” exists. (9)

Stagnated in form and content, epic is described by M.M. Bakhtin as a genre which can never change, staying forever in the same condition because of its ancient distance:

The epic world is an utterly finished thing, not only as an authentic event of the distant past but also on its own terms and by its own standards; it is impossible to change, to re-think, to re-evaluate anything in it. It is completed, conclusive and immutable, as a fact, an idea and a value. This defines absolute epic distance. One can only accept the epic world with reverence; it is impossible to really touch it, for it is beyond the realm of human activity, the realm in which everything humans touch is altered and re-thought. (17)

Definition of Thomas Hobbes provides us with a simple taxonomy with his analytic way of exploring the subject. He identifies poetry in six different kinds in his Preface “Answer to Davenant’s Preface to Gondibert”;
There is therefore neither more nor less than six sorts of poesy. For the heroic poem narrative, such is yours, is called an epic poem. The heroic poem dramatic is tragedy. The scommatic narrative is satire, dramatic is comedy. The pastoral narrative is simply pastoral, anciently bucolic; the same dramatic, pastoral comedy. The figure therefore of an epic poem and of a tragedy ought to be the same, for they differ no more but in that they are pronounced by one or many persons. (Hobbes qtd. In Adams 213)

Hobbes, like Aristotle, gives us a comparison between tragedy and epic, however one cannot help noticing that it is too “western”. To be considered as a genre, it should be broader in apprehension. Martin tries to solve the issue in a different manner, he says; “we should begin with the assumption that “epic” is a contingent and culture-bound category. It may be “poetry” or “prose” or some tertium quid by our reckoning. It may even look like what we would call “drama” or “lyric” (Foley 9).

This kind of boundary transcends the classical taxonomy and standards. Meanwhile it would be wise not to compel the term into strict definition. It would be more suitable to consider its functions. There are two communicative functions of the epic genre which will be mentioned below. First one defines the process of transmittance or author—reader relationship:

First, as a means of channelling and clarifying communication between authors and readers (or performers and audiences), a shared genre acts
as an agreement concerning the horizon of expectation, whether about the language motifs, characterizations, themes, or even length of the given work . . . It is an implicit signalling device for some senders and recipients of verbal art. (Martin 10)

The process of transmitting was exercised consciously and purposefully through a complex system of figures of speech and verbal organization. A well designed system of verse originating from myth and religion permitted the rapid redeployment and concentration of these poems in a collective way in the event of major celebrations.

This single viewpoint also gives us clues about the cautious cultivation of epic poetry which is much to be preferred over any rhetorical effort towards the direct containment of myth. In fact, the notion of a myth and supernatural in epic is so diverse that poets led strategy to integrate other forms in it. Even the informal dialects are contained in epic’s coalition confined to the grand narrative. This has a significant appeal for other people in the region. From Greek and Roman perspectives, any effort of that sort would not only require a calculated and major effort but also conduct a bond with people, strengthening their religious and moral values.

After this brief information about reader – author relationship comes the second part of epic’s communicative function within the cultural norms of the society. Richard Martin’s claim is that epic as a genre is another brick in the wall of cultural phenomenon of the society and helps contemporary readers to apprehend the time in which that particular epic was composed better:
Second, for those, like ourselves, removed in time from the immediate experience, genre forms an essential piece of cultural information. Knowing a culture’s genre system, and its network of associations, is as significant as learning about its history, geography, economy, or languages. (Martin 10)

According to the second communicative function, cultural and historical information could be obtained from epic poetry. Most obvious example is Homer’s Iliad. Excavations of ancient Troy were led by Homer’s poem’s guidelines. By the same token, some readers may favour the opposite: these grand narratives accommodate only cultural aspects of the societies they belong. However, the result we derive from the second communicative function explaining the cultural and historical assumptions derived from epic poetry is; it’s being transcendent and its evolutionary emancipation of meaning reforms the genre towards literary canonization and more global appreciation.

Another aspect of the genre is its cross cultural references. Again, Richard Martin provides four “observations” which concern the genre in different cultures. These “observations” are focused on the distinct differences of the epic from other main genres through different cultures. The observations show us:
• That while something resembling "epic" can be distinguished from other forms, it is even more significant to see it in relation to its accompanying genres in performance;

• That the specifics of textual or performance style cannot be used to determine whether or not a performance is "epic";

• That the epic "genre" has symbiotic ties with folktale, myth, and especially praise-poetry;

• That, above all, epic stands out as the most pervasive, "unmarked" genre, in terms of when and where it can be performed, while at the same time it is the culturally most significant and "marked" form in terms of its ambitions and attitudes. (Martin 16)

Therefore, epic genre must be a cultural force or activity (or performance) from which clues about cultural changes spring, by which we can give a meaning to poetic convention as a state of motion. And connect those states of a body at further values. Epic genre is a substance, a materia prima in form, from which audience of its own time and contemporary reader made cultural assumptions, obtaining both entertainment and moral values. Because of the differences in its form, societies adapted this substance and because of matter epic poet shaped, it took many forms. In those forms, epic poetry conducts a bond between the members of the society it sprung from. Mikhail Bakhtin in his article "Epic and Novel" describes three characteristics which he calls the "constitutive features";
The epic as a genre in its own right may, for our purposes, be characterized by three constitutive features: 1) a national epic past — Goethe’s and Schiller’s terminology the “absolute past” — serves as the subject for the epic; 2) national tradition (not personal experience and the free thought that grows out of it) serves as the source of the epic; 3) an absolute epic distance separates the epic world from contemporary reality, that is, from the time in which the singer (the author and his audience) lives. (Bakhtin 13)

Bakhtin summarizes all the aspects of epic poetry within historical and cultural heritage. In essence, epic is a high genre, locked in past and fate. It resonates through its magnificent language and universal themes. Individual and society both combine themselves in epic in unity and conflict. With this in mind, it could be claimed that epic poetry is a monumental pillar of literature with its functions, language, style and subjects which all tell, or “sing” the story of humanity.
2.2. Hero in Epic Poetry or the Epic Hero

Harold Bloom, in his introduction to *The Epic*, defines the genre as follows: “What defines epic, ancient and modern, for me is heroism, which transcends history. The heroism of Dante the Pilgrim, of Milton in *Paradise Lost*’s four great invocations, of Ahab and Walt Whitman as American questers, can be defined as persistence” (xiv Bloom). That is to say, epic poetry is existent with heroism and of course what defines heroism is its subject, the hero. In the epic poetry, hero leads the narrative. In brief, in the successive impacts on the audience or the reader are set in motion by hero of the story. Dean Miller in *The Epic Hero* defines the hero as an individual, and in this case, mentioned individual is capable of more than human:

An individual is named the “hero” of a particular incident, which means that he or she had intervened in some critical situation in an extraordinary fashion, acting outside, above, or in disregard to normal patterns of behaviour, especially in putting his or her life at risk. (1)

The laws of fate compel heroes of ancient Greek literature. Readers may observe that Greek heroes cannot act independently. They can move independently only if the hero can free himself from the idea of stagnation and from a relativity which makes his/her existence wholly indeterminate and limited. Therefore, heroes should be, in action and behaviour, a force or energy from which the changes spring. This is a kind of force by which poet can give a meaning to an ever-changing motion. This motion is what connects the state of heroism to a body of successive instants.
Similarly, Bakhtin in “Epic and Novel”, the very first article of his infamous work, *Dialogical Imagination*, states that what hero lacks in epic poetry is the possibility, for him, everything is fixed before in a for so ancient that hero cannot go beyond the boundaries, forever trapped in the everlasting cage of plot and form:

Outside his destiny, the epic and tragic hero is nothing; he is, therefore, a function of the plot fate assigns him; he cannot become the hero of another destiny or another plot. On the contrary, popular masks – Maccus, Pulcinello, Harlequin- are able to assume any destiny and can figure into any situation (they often do so within the limits of a single play), but cannot exhaust their possibilities by those situations alone, always retain, in any situation and in any destiny, a happy surplus of their own, their own rudimentary but inexhaustible human face.

(Bakhtin 36)

Epic heroes of the western tradition usually take place in the ancient structure of the genre and they more or less follow two major characters, first one being Achilles of the *Iliad* and the second one Odysseus of the *Odyssey*. These two Homeric characters of the genre give us, probably the most capacious description of the epic hero in western literature and the canonical tradition.

Heroic force of the ancient epic is related to the storyline, as form to matter and substance. Ancient epic’s Homeric source forms a bond (some kind of connection between the character and the action or the plot) that always acts or flows. And
because of the mentioned connection, heroic character always endures and resists anything but fate. Active force which drives the hero is the fate. Fate is analogous to a soul that nature and gods consist in a certain perpetual law of its series of predetermined mediums, which fate as a bigger force spontaneously carries out. It is this force which constitutes the identity of each and every hero of the ancient epic. Their fate not only drives them but also differentiates the hero from all other ordinary characters who has the precious gift of freedom of choice. And epic hero endeavours, as his substance requires, showing that fate only acts on the body in which the hero is in, and never on any other character. Cases where an omen appears to be acted upon by the hero are called cases of fate, but even here, the story could be deceptive. However, it would be more suitable to narrow down the definition. Again, Dean Miller takes the word from its epistemological root and then gives more vivid yet mere lexical description of the hero:

Perhaps we can take the romantic hint and retrogress, to dive deep and so recover a history of the hero. . . . The dictionary's list of definitions lets us believe that a kind of linear development occurred in Greek: from Homer's archaic usage, where "hero" is used for "any free man" or, possibly, any significant man or "gentleman" prominent in the epic or not; to Hesiod, who sets the hero in an age of his own, a past age, marked by impressive, "legendary" place-names used as dramatic foci, such as Troy or Kadmeian Thebes, and anterior to the duller and smaller
present; and finally to Pindar, who defines the hero as a semi-divine being, above men, below the gods. (Miller 3)

Miller's definition gives us in the guideline of what "hero" in ancient Greece meant. Yet, what "epic hero" means remains unclear. If heroic is determined by the genre and the genre by its primary component which in many cases became its articulate transmitting element, then the definite explanation must be the combination of the two. Three different methods are offered by Gregory Nagy in “Epic Hero”. His methods help a great deal in formulating the epic hero. First is the “typological” method; very simply, this method distracts the partial structures as simple and pure pieces without any “presumptions”. So what does it mean and how it would be applied as a practical device or a solution? The answer lies in the linguistic field, these “structures” give the reader the clues about progress of the patterns in different languages and different epics. Basic comparison between linguistic patterns or the structures and use of language makes this method a comparative one.

The second one is “genealogical” method. Again the given method leads us to the field of linguistics. Parallelism between the “cognate structures” constitutes the basis for this method. A “common source” or “proto structure” in the language is crucial for this kind of application. Again what is needed for the application is the comparison between the given linguistic structures with the presumptions of a single source. The main comparison between these structures is made by the “synchronic” and “diachronic” analysis.
These two methods somehow leave aside the cultural perspective and comparison and mainly focus on the structural and linguistic patterns. The third one, on the other hand, the “historical comparative method”, mainly focused on the different patterns in culture in which the epic was written, relating different structure to the historical contingency.

These methods by themselves are not sufficient to make a consistent description of the epic hero. The process of each method is spontaneous, or arises from internal force; those being the precise structures the given method aims to analyse and the analysis are upon occasion of something external and combined. However, application of a singular method is not proper. For since the each method is not the same but similar in application, to whatever depth we lead the analysis, it is followed by some gaps that the result of the analysis is distributed equally between each, and thus each method covers equally in the encounter, and thus the result arises from the proper combination of the three.

In other words, combination of three methods, when applied together, gives us the opportunity to apprehend the substance of the epic hero. And since these three models are also of the result or derivation of each other, it is sufficient that we derive the explanation. Moreover, the Greek heros, according to Gregory Nagy in his article “Epic Hero” published in A Companion to Ancient Epic, have three basic characteristics, which also could be applied to the tragic hero as well. These are:

(a) He or she is unseasonal.
(b) He or she is extreme – positively (for example, “best” in whatever category) or negatively (the negative aspect can be a function of the hero’s seasonality).

(c) He or she is antagonistic toward the god who seems to be most like the hero; antagonism does not rule out an element of attraction (often a “fatal attraction”), which is played out in a variety of ways. The sacred space assigned to the god who was considered the hero’s divine antagonist. In other words, god-hero antagonism in myth – including the myths mediated by epic – corresponds to god-hero symbiosis in ritual. (87)

Again, evolution of the hero is in form when we are dealing with epic genre. Bakhtin talks about the distance in epic genre and epic hero, his observations about the epic hero, in addition to Gregory Nagy’s description, Bakhtin concludes as follows:

The individual in the high distanced genres is an individual of the absolute past and of the distanced image. As such he is a fully finished and completed being. This has been accomplished on a lofty heroic level, but what is complete is also something hopeless ready-made; he is all there, from beginning to end he coincides with himself, he is absolutely equal to himself. He is, furthermore, completely externalized. There is not the slightest gap between his authentic essence and its external manifestation. All his potential, all his possibilities are realized
utterly in his external social position, in the whole of his fate and even in
his external appearance; outside of this predetermined fate and
predetermined position there is nothing. He has already become
everything that he could become, and he could become only that which
he has already become. . . . His view of himself coincides completely
with others’ views of him – the view of his society (his community), the
epic singer and the audience also coincide. (34)

Mikhail Bakhtin’s clear cut description is what we need. Epic heroes are doers of great
deeds, they are strong, and they are ambitious, moreover most of the time arrogant.
Epic hero is a prisoner of his/her destiny. His/her fate is sealed and there are no other
places he/she can move. Epic heroes should fulfil their duty in the poem and remain
there. At the same time, pride and fate cause epic hero’s downfall but the downfall is
already written in his/her fate.
CHAPTER III PARADISE LOST AND SAMSON AGONISTES

3.1. PARADISE LOST

First Book of Paradise Lost summarizes its subject at first which is “man’s disobedience” and loss of Paradise. After the subject is introduced, the main cause for fall of man, Satan comes to scene. His revolt against God with legions of angels causes Satan and his Crew to be cast out into the great “Deep”. The poem simply begins in the middle of the things; Satan is in “Chaos” with other fallen angels, not in Earth or Heaven. He is chained with “adamantine chains” in a Burning Lake. Time passes and Satan gathers his fellow angels to discuss their condition after the fall. Legions of fallen angels heed the call of Satan. Satan gives a speech telling them that a new world called “Earth” and a new kind of “creature” were created. After lengthy discussions, “Pandemonium”, meaning the city of demons, is built and fallen angels gather for a council.

In Pandemonium, the debates begin. Various ideas are discussed from battling the heaven again to living in prosper in hell which is full of valuable metals and riches. The argument by Beelzebub, who basically acts as a spokesman for Satan, is accepted that is to explore the newly created world and the nature of newly created creature which demons consider much more inferior to themselves. The mission is hard to accomplish but Satan volunteers among applauds and cheers. Thus, the council ends and demons go their ways for their own inclinations till the time Satan comes back. Satan hurries to the Hell Gates only finding them shut and guarded by his own
daughter, Sin who was popped out from the head of Satan as he thought about rebelling against God. Later on, it is learned that Death was raped by Satan, causing her to give birth to Death. Death, again rapes her mother and from the copulation new monsters are born. After deceiving the guard, he travels through the void between Heaven and Hell and finds the new World.

On the next chapter, God while sitting on his Throne notices Satan making his way to the new creature that is man. God foretells Satan’s success to deceive mankind explaining that man has free will and has enough “Temper” to stand against temptation. Son praises God for his purpose, and then God declares man cannot reach his grace without being judged by divine justice. God claims that man has offended God and will not be redeemed unless someone undergoes the Punishment beforehand. Son offers himself as the scapegoat and God accepts. Meanwhile, Satan reaches “The Limbo of Vanity”, flies to the Gate of Heaven. Satan encounters Uriel, angel of sun whom he tricks by claiming that he wants to see “the New Creation and Man” and proceeds further.

In Book IV, Satan reaches Eden. He argues his opinions with himself, considering his position against God, falls in doubt with himself. As a result he confirms that he will follow the path of evil. In the Garden of Eden, Satan sees Adam and Eve in their “happy state”. Satan overhears Adam and Eve talking about Tree of Knowledge and its fruit forbidden to them with the penalty of death. He decides to seduce them in this way. Yet, Uriel notices that he is tricked, warns Gabriel, the Archangel who guards
the Gate of Paradise saying that an evil spirit is making his way to the Gates of Paradise in the shape of a “cherub”. Gabriel hurries to find Satan and appoints two angels to find the evil spirit. Eying over Adam and Eve, angels find Satan whispering at the ear of Eve trying to tempt her in her dream. Angels bring Satan to Gabriel. Gabriel questions him and casts out of Paradise.

Book V opens with Eve revealing her horrible dream to Adam who comforts her. God sends Raphael to warn Adam about the enemy at the gates. Raphael explains the situation to Adam and nature of their enemy beginning from the first breakout in the heaven. In Books VI, VII and VIII, Raphael narrates how angels Michael and Gabriel joined the war against Satan and his Legions. Description of the first battle goes on with the invention of wicked “engines” which are so powerful that they rip the mountains off. As both sides are invincible, the damage done to the surrounding is overwhelming, so God sends his Son, Christ, who triumphs by his chariot, casting lightning to the Satan’s rebel angels. With horror and panic, Satan’s crew begins falling and Son returns with the victory. Adam wants to hear how the world was created, Raphael tells the story: after banishing the rebels, God creates the earth and new creatures in six days after which angels celebrate the event with songs. Adam, then, wants to know about man’s creation, his place in the world. Those are narrated by Raphael.

Book IX begins with Satan returning from Earth. Satan, hidden in a mist at night, sneaks into Paradise and enters into the Serpent. In the morning, Adam and Eve
separate to work in Eden. Adam is pre-warned, yet Eve does not know about Satan and his plans. Satan, in the body of the Serpent, finds Eve alone and flatters her by claiming her beauty is above all other creatures. Eve likes Serpent’s flattery and asks him how he learned the language of humans. Serpent responds by claiming after eating from the Tree of Knowledge he acquired both “Speech and Reason”. Eve wants Serpent to take her to the Tree which is actually forbidden to Adam and Eve. Serpent notices that Eve is eager to eat, offers her to hear from the Tree which she does. Later, Eve explains Adam that he ate from the Tree and she offers him a piece. Adam sees that her wife also fell, first rejects, but later he is overcome with love and eats. They both realize that they are naked and try to find to cover themselves, accusing each other.

In Book X, Guardian Angels stir as they notice that Satan has deceived Adam and Eve in the Paradise. God says the transgression cannot be prevented by the Guardian Angels and sends his Son to judge and sentence Adam and Eve. Christ justly judges them. Meanwhile, Sin and Death see the condition and considers whole new bunch of possibilities offered in the new world and build a bridge from Chaos to earth following the track Satan first took. Satan returns Pandemonium and explains his successes. This time Satan is not welcomed with applaudes but with “hisses” of his fellow companions who turns into serpents who in a delusion of the forbidden fruit struggle each other and eat nothing but ash and dust. On the other side, God sees the deeds of Sin and Death stating his Son will triumph over them. Adam, now fully understands fall’s consequences, argues with Eve. Then, Adam tells Eve that their offspring will avenge on serpents and offers to seek repentance from God.
In Book XI, the Son shows God Adam and Eve's first prayers which God accepts yet he says Adam and Eve no longer can dwell in Paradise. God sends angel Michael and a band of Cherubs to outcast Adam and Eve. Seeing Michael, Adam goes out to meet the angel who reports them God's decision. Eve mourns, Adam accepts their condition. Then, angel takes them to a "high hill" to show them history of the world till the Flood.

Angel Michael goes on describing history of mankind after the Flood, mentions Abraham and so forth, incarnation, death, resurrection and ascension are explained as well as the church till the "second coming". Adam finds comfort in the story, wakes Eve who slept during the whole narration. Michael leads them out of Paradise weaving his flaming sword.
3.2. SAMSON AGONISTES

Samson Agonistes is once the mighty warrior of Israel. Samson Agonistes opens with Samson, blinded and in captivity in a prison at Gaza. He is force—laboured in a work house. On a Festival, he is taken outside for a change and there Samson mourns his situation. He is visited by his old friends—chorus—who try to comfort him. Then Samson’s father comes to see his son, making the same thing, and then he tells Samson his plan of ransoming his son to his liberty. They hear the news from Philistines celebrating the day that they got rid of Samson. Delilah, Samson’s wife enters and argues about what happened previously. Samson blames Delilah with betrayal, Delilah claims she did what she thought to be right. Manoa departs to discuss the detail of his son’s redemption. After Manoa enters an officer sent by the lords who call Samson for a public display of his power at the festival. Samson gets angry and dismisses the officer. Then he believes that was a sign from God and accepts to yield among Philistines. Manoa returns and is happy as it would be possible to rescue Samson. Meanwhile, a Hebrew arrives telling that Samson just destroyed the building in which the festival was held, killing Philistine Lords as well as himself. That was a suicide attack. Manoa tells they shall not mourn for Samson as he revenged all the wrong done to him.
CHAPTER IV PROCESS MEETS THE ARCHETYPES

4.1. Departure and The Shadow

There has been an on-going argument about Satan being the hero of *Paradise Lost*. During the on-going debate about *Paradise Lost* and its hero, certain questions have been raised: What makes Satan, Milton's great adversary, the hero of the poem? How does he differentiate from so called "traditional (epic) heroes"? Ideas and claims differ in scale and a feverish discourse on the each side goes on. Not only the hero of *Paradise Lost*, but also its subject, or what it tries to tell caused a topic of debate during the famous Milton controversy in 1920s. As the plot is one of the important factors that determine the hero, it will be appropriate to determine whose story (of the plot) it is. A renowned scholar of Milton studies, A. J. Waldock begins his infamous book, *Paradise Lost and Its Critics* with a funny summary of the curious debate and asks every straight question about the meaning and hero of the poem. *Paradise Lost and Its Critics* is one of the most notable works on Milton criticism, the book also puts forward one of the very straight answers after mentioning the infamous question that caused 1940's Milton controversy:

Thirty years or so ago [first edition of Waldock's book appeared in 1947] scholars began to ask a new question about *Paradise Lost*. It was a question that in the long history of Milton criticism that would have caused Johnson to raise his eyebrows: and not only Johnson: but it would have Coleridge and Arnold to raise theirs: it would have surprised
Raleigh. This question was: what does Milton mean in *Paradise Lost?*

(Waldock 1)

Of course that new question was surprising for classical scholars as Milton was quite clear in his aim in writing *Paradise Lost*: “to justify the ways of God to men”. Ideas about the poem’s meaning were being questioned, these questions added up with the questions of the hero, which as a matter of fact, a technical question. Waldock summarizes the issue as a new aspect of Milton criticism:

This question was really novel. The poem, of course, had always had its problems, but these in the main had been technical. Who is the hero? had been, after all, a technical problem, permitted in the end mercifully to lapse, shelved rather than settled . . . Dryden thought the Devil was Milton’s hero, and we must agree that he was, if we are thinking (with Dryden) in terms of a giant who foils the knight and drives him out of his stronghold . . . But it is Adam, as Landor pointed out, “who acts and suffers most, and on whom the consequences have most influence”.

(Waldock 1)

The tiny technical question about the hero caused so much different thoughts and digression. All these questions and adequate answers are to be considered. Both by meaning and by point, these questions are to be addressed separately. The source of the questions should be technically sorted out. According to what or whom should we read the story, on whose side should we be to apprehend the poem? Whose story is
it? These are the primary questions we should ask to understand the poem and its hero. In this chapter, the answer to those questions is simple, Satan is a hero in *Paradise Lost* and his story will lead the plotline. Moreover, how Satan manifests himself, first in journey from Paradise to the depths of the abyss and later to the earth so forth will be our main concern. Another subject to be looked at will be the way Satan and Samson become the “Shadows” of their stories by converting an individual psyche of the poem into their own ways. Also, as the storyline continues, the processes Satan and Samson go through as conventional “heroes” will be discussed according to the traditional “Hero Journey” defined by Joseph Campbell, especially their stories as “Departures”.

Harold Bloom in his *Anxiety of Influence* describes all of Western Literary tradition and writers and poets in a constant struggle to overcome and transcend their predecessors. When it comes to Milton, there is no exception. Milton is quite aware of the fact that epic tradition before him is one of the most well established and strong genres of literary history. Likewise, the poets who wrote in epic form are the most infamous and strong ones; moreover, Milton decides to retell biblical stories which are stronger in the eyes of believers of his age.

Source of Milton while writing his great epic vary but there sources seem to stand as the primary sources of *Paradise Lost*. First one, from which he subjected his work, is the Genesis. The other two, structural sources, are *Iliad* and *Odyssey*. Great battle between heaven and hell is what we see; on the other hand, the vivid
description of the supposed enemy of both heaven and human kind is drawn so lively that we as the reader cannot help ourselves but to approve him. Inner mechanics of the work makes something between an epic and a romantic hero. Another prolific poet, William Blake also sensed the distinction in the tone of the poem and wrote in his prophetic *The Marriage of Heaven and Hell*: "The reason Milton wrote in fetters when he wrote of Angels and God, and at liberty when of Devils and Hell, is because he was a true poet and of the Devil's party without knowing it". Is it really Milton's aim to be "of the Devil's party", it is not really known. On the other hand, we cannot help accepting and admiring the might of Lucifer as we do in front of, say, Frankenstein, Undershaft, even Don Juan who were also among great villain – heroes of English literature. Whatever the case is, the reader must admit the prime evil as the heroic and dramatic element in the poem. Peter Thorslev in *The Byronic Hero* truly argues:

One need not go so far as to say that even in *Paradise Lost* Satan is a hero, but one must admit that he is at least heroic. The tide of endless controversy over the putative hero of Milton's epic has in this anti-Romantic age run in favour of the anti-Satanists, but any unbiased reader... must admit that Satan has most of the heroic action, and that in the first three books, at least, he has most of the commendable sentiments, expressed in the poem's most powerful language. (109)
It is clear that in these two poems, journeys and the hero merge into one. Margery Hourian in *Deconstructing the Hero* claims that the obvious plotline of the narrative is dependent to the hero of the story and vice versa:

Perhaps the most obvious feature of the hero story is that it is his story. Other characters are included only insofar as they impact upon him. The reader perceives the world of the text and the events which occur in it from the hero’s point of view, or the point of view of a narrator who admires him and places him in the foreground, so that the story imposes his perspective and his evaluations. Therefore one of the overriding meanings which readers construct from these stories is that it is the hero who is of primary importance and the activities of such men that matter in the world: others exist only to assist their enterprises, and those who oppose them are wicked, or at least misguided. (38)

From this point on, Satan’s and Samson’s “journeys” begin. Step by step, Satan and Samson depart from their previous psyches and become “Shadows” of their poems. The process of “Departure” is the key point in understanding their transformations.

First, “The Call to Adventure” is heard, Satan, in this step is hero who gathers and talks to his a companions in the Pandemonium. This is both a call for the individual self and the party which gathered around Satan. Especially after the debates on what to do next in the Pandemonium on whether to declare an open war to Heaven or to
stay calm in the eternal punishment of the Hell the fallen angels realize the fact that they are to face an inevitable situation. Beelzebub, in this part speaks as the Satan’s spokesman. This is the point when Satan, in his unconscious, knows that he will begin his journey which is his fate. It is not before their gathering in the Pandemonium for Satan that he really understands his part in the great chessboard.

As mentioned previously, two great models of ancient epic heroes are to be found in Western literature, Odysseus and Achilles. Those two great epic figures, from ancient Greek literature to contemporary fiction determined how a hero should be. Deeds of these characters are the primary concern of the epic. Yet, William Empson, in Milton’s God, sees Satan as more of a problematic as Milton uses multiple sources for his work: “The case of Satan comes first in the epic, and has long been thought the most interesting, but we know least about it: his period of decision is presented indirectly, if at all, and its background is hard for us to envisage” (Empson 36). Thus, it could be assumed that Satan is a hero of thoughts rather than a hero of deeds. Hence he considers each and every possible option before he caresses his new plan. Satan as a hero also got attention from Percy Bysshe Shelley, in “Defense of Poetry”; Shelley concludes satanic power as follows:

Implacable hate, patient cunning, and a sleepless refinement of device to inflict the extremest anguish on an enemy . . . Nothing can exceed the energy and magnificence of the character of Satan as expressed in Paradise Lost. It is a mistake to suppose that he could ever have been
intended for the popular personification of evil. (Shelley qtd. in Thorslev 13)

Such claims put the literary position of Satan among the most vivid figures of the epic genre. Narrative of Satan is a biography of a wrecked individual just like any other in history, and it offers to be a good example of a hero claiming his place among other colossi of literature as well as an obvious example of a hero whose journey begins with a call to adventure. As in literary history on one side, however, and in the narrative of a different form of a character from the past, Satan’s point of view has been broken up into countless fractions by all his doubts about truth, questions about good and evil and objectivity. This may be the point where unconscious within begins to overwhelm the self and repress other emotions and ideas on its way. Drives of passion and rebellion are satanic virtues. When Peter Thorslev compares Satan with pre-Byronic, Gothic and Romantic heroes who are similarly dangerous and lively, he concludes that Milton constitutes a basis for their existence:

But there is a large and important difference: the pre-Byronic Gothic Villain (of the novel, at least) is never sympathetic: if anything, he and his crimes are made to appear even more monstrous and grotesque by the addition of gratuitous acts of cruelty or sadism . . . There is a significantly parallel development, on the supernatural level, in the metamorphosis of Satan, from the publication of Paradise Lost to the Romantic Movement. He comes into gradual favour first as the
exemplar of the sublime, and then as the prototype and almost the patron saint of Romantic rebels, first against an unjust society, and finally against an unjust God. (Thorslev 22)

For Samson, on the other hand, the so called “Call to Adventure” is pin-pointed after his father’s arrival when he learns that the Philistines call him for a show off. As his wife Delilah and his friends come and go, Samson realizes that there is no turning back to his previous situation. Before that, we should know that Samson Agonistes stands as a late masterpiece. It first appeared on the same volume with Paradise Regained. Joan Bennett in her article called “A Reading of Samson Agonistes” published in Cambridge Companion to Milton argues that “to clarify the experience that a reader of his tragedy should expect to undergo, Milton offers the traditional Aristotelian analogy for the experience of tragic art, that of medical “purging” or “tempering” (225). Tragic story or “purging” of Samson begins in his prison before he gets his call for adventure. Like Satan of Paradise Lost, Samson is bound with “bulk chains” blinded and left alone by his people, quite the ordinary beginning:

Samson: A little onward lend thy guiding hand
To these dark steps, a little further on;
For yonder bank hath choice of Sun or shade,
There I am wont to sit, when any chance
Relieves me from my task of servile toil,
Daily in the common Prison else enjoined me,
Where I a Prisoner chained, scarce freely draw
The air imprisoned also, close and damp,
Unwholesome draught

(1-10)

Though this scene resembles Hell in *Paradise Lost*, Samson plays on the mortal ground; his only divine virtue is his overwhelming strength that gets its power directly from the Hebrew God. Joan Bennett in her article observes the condition of the whole tragic poem as follows:

In *Samson Agonistes*, we are not shown heaven or hell or paradise or even the wilderness, but rather a world that we can recognize. It is the world of family (parent, lover, wife); of friendship (colleagues, countrymen); of conventional beliefs and values (religious, societal, political); and of glimpses of our intersection with the divine. It is the world of personal discovery and of commitment to an individual life’s meaning; of exhilaration in the achievement of goals against the odds: of betrayal and abandonment; of personal failure and despair; of deep guilt; of the struggle for religious faith; of profound liberation; of the purest individual freedom within the confines of the flow of history.

(227)

All those patterns will merge into a single process in the coming chapters. All possible alterations of the individual and collective unconscious are suitable to push “Shadow” that will outburst in the final scene of the play.
According to Campbell's pattern, Hero hesitates to respond the call. This may be "essentially a refusal to give up what one takes to be one's own interest" (55). Both Satan and Samson, in this context, look through possible options and their current positions. Satan also is both an outlaw and a lawgiver of his own realm. This dual aspect amplifies the importance of the Paradise Lost's hero. Readers may consider Satan as a hero of dual nature. Satan's character as both a villain and a hero of the narrative are far from the transparent relationship of creator and a creature. The authority of God is absolute compared to his agents. On the other hand, limitless power has been deprived of such dependable centres of action and sympathy. Harold Bloom in The Epic questions this aspect of Milton's God:

Milton's God is out of balance because Satan is so magnificently flawed in presentation, and to account for the failure of God as a dramatic character the reader is compelled to enter upon the most famous and vexing of critical problems concerning Paradise Lost, the Satanic controversy itself. Is Satan in some sense heroic, or is he merely a fool? (105)

Whether controversial or not, Satan is a figure to be considered as a hero in Paradise Lost. Readers who consider him as a mere figure rely on other clues especially in to the speech of Satan on the top of Mount Niphates where he reconsiders his options and determines the fate of his own. From now on, Satan would not be the all mighty character who opposes the Almighty being despite his all due effort. Rather, Satan will
consider deceiving other creatures of the same Creator and conduct a sort of cold war strategy. Yet strong rhetoric of Satan enables a Shakespearean soliloquy of the first rank. And further into the poem, Satan crosses the first threshold of his journey.
4.2. Initiation, Anima and Animus

As mentioned before, anima and animus are anthropomorphic embodiments in the unconscious of human psyche. Like two sides of a coin, they constitute a balance between the sexes. What makes them part of each and every individual also makes them a part of the collective unconscious of the humankind. Although they were considered separate beforehand, it is vital to understand that unification of these archetypes is essential as Anthony Stevens tells in Archetype Revisited:

The traditional belief that women naturally differ from men has met with widespread rejection, it being argued that the relative scarcity of leading women politicians, inventors, mechanics and generals is due to masculine repression and lack of feminine opportunity. This has become so widely accepted as to be part of the Western cultural unconscious and believed as self-evidently true. As a result, Jung’s generalizations concerning masculine and feminine psychology have been brought into disrepute and his Anima and Animus postulates have in some quarters met with wholesale rejection. (207)

Likewise, they are essential to understand the initiation process of the hero journey while their projections as complexes help the development of hero in his journey. Initiation process is particularly important as it indicates the situation with which an individual becomes/is accepted into a more mature group. In this chapter, five characters, Adam, Satan, Samson, Eve and Delilah will be analysed in detail to
show how their initiation process merge into one with the archetypal concepts of anima and animus within a larger framework.

After coming out of 'belly of the whale', hero goes through a flux area which is unknown to him/her. In Paradise Lost, Satan's road of trials begins with his journey to Garden of Eden, a newly created environment. Greatest challenge in this new environment is the seduction of Adam and Eve. After meeting Sin and going through the gates of hell, master plan of Satan really begins to work. In this unknown world, Satan's initiation process begins by really hardening him to be the hero he is.

Adam's road of trials also begins after eating the apple. Adam is the first human being that is created in the universe, so everything is new to him. As a part of this process, meeting Eve is a crucial point. Especially after two commit the original sin and banished from Eden, those two characters understand each other, yet their positions are drawn differently from each other as they belong to different sexes. Cause and effect relationship in heaven is still in its experimental period. So blaming Eve for not being reasonable and being led by instinctive features would not condemn her for the fall. Nonetheless, it is a matter of trust, God does not trust Eve and likewise it is not right to expect her to trust God's threats, thus making the wrong choice. As William Empson implies; "a detached observer may blame Eve for not deducing that God must be very ungenerous, but Milton could hardly blame her for continuing to trust him" (158). Eve is a kind of heroine that is hard to understand, but once her intentions, it could be noticed that she is a kind of victim who actually fell for the desire for
knowledge, a female Faustus who even could not get a chance to redeem and full
possession of Tree’s power.

In *Samson Agonistes*, Samson experiences the trials as different people visits
him in his imprisonment and offer different ways of repentance and salvation. It is true
that the cultural phenomenon Samson lives in is a little bit different. James Crenshaw
in *Defending God* describes the particular cultural issue as follows;

The whole sacrificial system in the broader culture was predicated on
the assumption that reconciliation between humans and deity was
possible through obligatory rituals and offerings. (140)

Samson’s position as a probable scapegoat is obvious but it is only after Delilah’s visit
Samson realizes that he is to accept the road drawn for him and embrace his fate.
Delilah is a heroine, also struck in between two clashing powers and listens to her logic
as a result. Very simply, Samson’s piety blocks his reason while Delilah’s makes her
seem like a villainess. William Empson argues as he explains A.J. Waldock’s view on
Delilah and Samson: “Waldock first raises a question about Delilah why did she too not
turn out lucky? Then he answers as: the answer has to be that she allowed her
conscience to actuate her, and did what she thought right” (218). It is Delilah’s
misfortune to marry Samson who is simply a bully with conscience. She has been at the
wrong side at the wrong time. It is particularly the wrong time and place which marks
the beginning of her road of trials.
This step is obvious in both *Paradise Lost* and *Samson Agonistes*. After resolutions of the conflicts through the road of trials, hero meets a supernatural companion. In *Paradise Lost*, Satan’s companion is his daughter and wife Sin who is actually born from Satan malicious ideas and also raped by Satan afterwards. Sin is a silhouette of an idea, yet it is so powerful that she herself has the key to open the gates of Hell. Their meeting occurs, as Campbell indicates “within the darkness of the deepest chamber of the heart” (100). It is curious to notice that Satan before creating Sin is the embodiment of two important archetypal patterns, anima and animus. And also, Satan is the dark reflection of the Shadow archetype under which anima and animus take place, his creation and rape of Sin has symbolic and literal unification and separation of those two symbols.

Adam’s goddess is Eve. Their relation is quite similar to Satan’s and Sin’s relationship. Eve is both a companion and a former part of Adam’s. Like Satan and Sin, their symbolic unification and separation causes certain amount of conflict within itself and the general framework of the poem. As we are to consider anima and animus as the archetypes of the sexes, Adam and Eve themselves are the first examples of the mentioned archetypes. Eve as a goddess, in this sense is also an edge to Adam’s journey.

Delilah also acts as a goddess for Samson. Her initiation, like Eve, represents an edge for Samson’s decisions and life. It is Delilah, we know, who cut Samson’s hair and
caused his doom. And again meeting Delilah sparkles the flame within Samson which will later on cause a much more powerful unleash of hatred.

Woman as the temptress, within the hero journey, may be the most Oedipal step in the hero journey. Hero proves himself as he takes the goddess as his companion, yet there is always a danger of being tempted into much more dangerous situations. Woman as temptress also acts a way of expressing woman’s virtue and value as well. In this sense, there are two important figures to be discussed, Eve from *Paradise Lost* and Delilah from *Samson Agonistes*. Women in epic poetry usually perform minor roles. Most obvious example is Helen of Troy, for whom “thousand ships were set”. Helen is not a heroine in the conventional meaning; she just fulfils her role in the epic as an object of the events or fate. Simply, it is not “her” story. On the other hand, Milton portrays two important characters, Eve and Delilah, in two different works, *Paradise Lost* and *Samson Agonistes* as more intelligible and free from the mainstream female characters of the epic.

Eve, wife of Adam and fore mother of all humanity, is a character who takes all the blame for the fall of man from Paradise. She falls as hard as Satan or Adam, yet she is usually regarded as a minor figure that caused trouble and cast aside. On the other hand, language is Milton’s prime weapon in conquering the land of poetry and he also gives Eve an opportunity to defend herself. William Empson in *Milton’s God* claims:

> Ever since the development of monotheism Eve has been blamed for wanting to become a God, and Milton accepts that accusation against
her from the text of Genesis, but his language is not arranged to vilify
her from it much. (154)

However, on the surface, Eve is a creature to keep Adam busy; an object with which
Adam passes good time:

Though both
Not equal, as their sex not equal seemed;
For contemplation he and valour formed,
For softness she and sweet attractive Grace,
He for God only, she for God in him:
His fair large Front and Eye sublime declared
Absolute rule; and Hyacinthine Locks
Round from his parted forelock manly hung
Clustering, but not beneath his shoulders broad:
She as a veil down to the slender waist
Her unadorned golden tresses wore
Dishevelled, but in wanton ringlets waved
As the Vine curls her tendrils, which implied
Subjection, but required with gentle sway,
And by her yielded, by him best received,
Yielded with coy submission, modest pride,
And sweet reluctant amorous delay.

(IV.295–311)
Here, “Hyacinthine Locks”, which bloom like the very same plant they got their names, of Eve before going to bed give clues about how she is represented; a kind of wanton female who arouses male desire: “And by her yielded, by him best received”. Yet, Eve is a heroine who took the bullet of fall for her ambition to “know good from evil”. What could be necessarily wrong about knowing good from evil anyway? Similarly, making a distinction between a femme fatal and an innocent child, William Empson goes on to explain Eve with a different perspective:

I admit that Eve herself claims to be something like a child at the moment before she falls, that is, she claims a justification from her admitted ignorance of good and evil; but that powerful stroke from the mind of Milton is in a way a very adult thing for her to do. I cannot think it morally wise for pious critics to try to return this against her:

What fear I then? Rather, what know to fear?
Under this ignorance of good and evil,
Of God or Death, of law or penalty?
Here grows the cure of all, this fruit divine . . . (775)

( Empson 162)

Moreover, Adam is informed about Satan, their great enemy while Eve was fast asleep. God, in a way, ignores Eve and charges Adam as her custodian. Eve is a perfect target for Satan. William Empson observes the difference between Adam and Eve. He writes:
They are both hard to tempt; Eve at least wants to get to Heaven, and this is the point which is exploited, but Adam is as free from ambition as to be almost impenetrable. Even so, when Satan first tempts Eve, whispering ill dreams disguised as a toad, she wakes up determined to resist. (147)

Another key word for Eve is “ambition”. Satan is not successful at the first time, after whispering “ill dreams” in Eve’s sleep he is caught. Satan’s second try is based on flattery and tickling the ambitious side of Eve by claiming she will be equal to God after eating from the Tree of Knowledge. There is a curious point here, William Empson points out:

What Eve means by becoming God, on the other hand, is quite specific; she means becoming able to do space-travel, like the modest angels whom she habitually hears singing (IV. 680); thus she says she wondered in the dream at “my flight and change / To this high exaltation” (V. 90). (154)

This is the imagination of Eve. She wants two things; “to know” and “to fly”. Becoming a God, as Empson indicates, is nothing but having wings when Eve is considered. That is an innocent desire and fiercely dealt with later on by expelling both Adam and Eve from the garden. The main argument for Eve, than, should be whether she is driven by reason of pure vanity as she is seen as she watches herself in the lake. The answer is both yes and no. William Empson gives the answer as follows:
She is typically a woman in that her decision is intuitive; at least, Milton would hardly have said so, because it was angels who were intuitive, meaning that their minds worked too fast to need the discursive reason; but Eve is intuitive in the modern sense that she lumps the arguments together and cannot afterwards pick out the one that decided her. (159)

Second female heroine who is usually ignored by critics is Delilah of Samson Agonistes. Much criticism has been done on Samson; on the other hand, Delilah is left in veil. William Empson summarizes the debate: “Any number of people have defended the Devil, in their various ways, but I do not know that anyone has defended Delilah; and yet her case is even easier to defend than Adam’s – it is a push over” (211). Even Samson blames her along with himself:

Sam: So let her go, God sent her to debase me,
And aggravate my folly who committed
To such a viper his most sacred trust
Of secrecy, my safety, and my life.

(999-1002)

Anyhow, it is true that Delilah appears in Samson Agonistes for only some 270 lines. Yet she is influential in the story and acts as a reflection of Samson. Samson’s suicide attack is redeemed by Manoa and at the end “calm of mind all passion spent”. Delilah’s so called treason is not justified, like Eve; she is considered a femme fatal, a damsel who calls out the knight from his castle only to be destroyed by the dragon.
Meanwhile, Empson claims that the objective critics would see Delilah’s reasons in turning Samson down:

Critics have become accustomed to say that the poem shows a deep trust in God; but they would be shocked if they read the story in their newspaper, and a modern jury would at once regard Delilah as a deeply wronged wife. (211)

Delilah is aware of her inability to cast the sufficient rhetoric. While arguing with his stubborn husband, Samson, she says:

Delilah: In argument with men a woman ever
Goes by the worse, whatever be her cause.

(903-904)

Eve eats the fruit in pursuit of knowledge with ambition, Delilah, on the other hand betrays Samson for her own people’s safety, Empson states:

I grant that she arrives at this tone of self-abnegation because she has strong personal grounds for regret, or what she may regard as guilt; her own people blinded Samson after they had promised her not to hurt him (800); the fanaticism on both sides turned out too strong for her, and she must at least feel she misjudged. (222)

Atonement with the father as a step in the hero journey manifests itself in different forms and concepts. As mentioned before, hero in his journey allies mostly with female figures. Atonement with father, on the other hand, resembles a final
problem for the character because the last ego boost should come from a figure
superior to hero itself.

Satan's atonement never takes place as he is forever banished from the eternal
grace; rather, he claims the role of the father. Satan, as he misses that step, turns into
the monster he is when he refuses to repent.

Adam's atonement, like Satan's, does not take place in the poem. But unlike
Satan, Adam tries to find a middle way between sin he committed and salvation.
Atonement with father, then, for Adam is the exile in the earth which comes with all
the sufferings and so forth. Yet, it is easier for Adam to go through this stage because
his fall had been two dimensional thanks to involvement of an external agent. In
Answerable Style, Arnold Stein claims:

Adam falls deceived by an external agent, Satan. But there is an inner
agent, too, for Adam is tempted by Eve and Eve is part of himself; in
these terms Adam also is self-tempted — with the necessary
addition, both dramatic and theological, that there is an external agent
who presses home the self-temptation. (75)

Samson's atonement is two sided. First, he disregards what his actual father
says. Then Samson retrieves after his meditation in his cell. Understanding the
demands of Father Almighty settles up his problem as a prisoner of war. Yet, whether
Samson became a bloodthirsty monster or not is another question that arises from his
'atonement'.
What rewards await heroes of *Paradise Lost* and *Samson Agonistes*? Though both works are highly symbolical, it is hard to determine characters with anthropomorphic powers that resemble an all virtuous life giving symbol or reward such as immortality itself. Ultimate boon for Satan, in *Paradise Lost*, is his rhetoric. Only through language Satan can claim his reward on earth and mankind and it is the only solid weapon he used and will use through his further adventures. Samson on the other hand, obtains stronger boon, that is, his power before Delilah cuts his hair. Ultimate boon for Samson is a device with which he will exterminate his enemies. Samson receives grace of God Almighty and that is his salvation.

Adam’s gift after his punishment is the possibility to return to heaven back, a chance that both come with a reward and a burden. Adam now has to live in the earth, away from all the possible comforts of Eden.
4.3. Return, Persona and Self

Return is the last process of the hero journey that combines certain different steps through his journey back home. The journey makes hero an acceptable member of the society. Moreover, what hero accomplishes with his journey is a matter for cultural heritage through his story. The return process, then, merges with the persona archetype. Persona is a social role performed by the individual within the society as mentioned before. Unlike the self, persona does not have the defects and it focuses on the demands of the society. So, as the hero returns from his journey can claim his rightful place among his/her people.

Though Satan’s refusal of the return seems to show itself in the very first chapter of Paradise Lost, it is not until his famous soliloquy when we measures up himself and decides that he became the monster he is only through divine intervention of God. Like Satan, we witness Samson’s thinking in his chains as he thinks and rethinks about his attack.

Journey process usually weakens the hero. To go further, some it is necessary to have some help from outside. In each case, Satan’s, Samson’s and Adam’s, the rescue from without is divine and supernatural. Satan, while caught by angels while trying to deceive Eve uses his rhetoric while Samson regains his strength back to kill the philistines by the act of God and Adam is guarded by the Angels who take orders from Jesus himself.
The hero realizes that the two worlds he experienced are actually the same, or to put it more delicately, they are like the two sides of a coin, makes his first move from the flux and airy realm to the more earthly place he had been before. Again, some outer source or inner conflict makes hero move towards the reflection which he knew as the reality.

For Satan, the crossing of the return threshold takes place after he takes his move to seduce Eve in the Garden of Eden. For Samson, it is the last talk with Delilah whose speech gives him the necessary ‘poke’ to reconsider his situation in his ‘flux’ imprisonment. Adam on the other hand takes his step from the crossing threshold as an angel shows him the future of his offspring.

Understanding of different realities as one, hero apprehends the truth that he can actually exist in both worlds and claim mastery over them. Satan rules over Hell and partially in Earth. But the point is that he is now lost. Thomas Festa in End of Learning: Milton and Education claims:

By providing a means of reflection upon the primal loss of bliss and sanctification, the narrative itself serves as a form of compensation, however inadequate that might be. Vygotsky’s language vividly recalls how Milton poses the problem of evil. As a narrative exposition of this philosophical and theological problem, Paradise Lost articulates its theodicy first of all as an interrogation of the formulaic norms of “true
heroism" and their literary conventions, most memorably as these are
distorted by Satan. (100)

Adam once tamed in Eden and now dwells in earth where his children will rule
till the judgement day. Samson is more earthly but he too understands that he can rule
in two different realities, one before his imprisonment and one after his suicide attack
after which his legacy and aim will rule among his people.
CONCLUSION

Epic, along with tragedy, has been one of the high forms of literature. From oral tradition to written monuments of literary canon, epic has been a form that is constantly revised and revisited by authors from many cultures. Although oral culture has its roots deep in the society, great epics survived throughout writing. Recording oral literature is a tendency which comes with religious instincts. The western cannon, corpus of universally acclaimed works of literature, have its origins in two very important sources, Bible and epic poems of Homer of ancient Greece. These great sources inspired and influenced every great writer of the western cannon. And what makes the epic proceed is its hero. These two sources are also examples of refined and articulated embodiment of “hero journey” as well as universally acclaimed archetypal patterns.

John Milton, the great epic poet and prolific libertarian of English literature used those two big sources in his late masterpieces, Paradise Lost and Samson Agonistes. John Milton combines the elements of epic genre with the spiritual integrity of biblical narrative in these two works. To these conventional subjects, Milton mixes an unconventional element; the hero. As a cultivated persecutor of epic tradition, John Milton not only inherits the patterns and conventions of the mentioned genre but also excels in building up one of the most eloquent examples of heroes, merging them with the process of the mental development of the individual within the society.
For both works, heroes are the elements that drive the narrative. Yet, there are more than one hero in the works depending on the reader's point of view. In this thesis, five major figures in *Paradise Lost* and *Samson Agonistes* are explored. Satan, Adam, Samson, Eve and Delilah have been taken into consideration as they fit the epic hero concept whose most obvious quality is fate. Archetypal approach to these characters also reveal the essence of human psyche going through a journey step by step only to find what it is to be an individual. Moreover, it is useful to mention that each of these characters, although colourful and efficient, is bound with very strong chains of fate and destiny.

Satan, the most magnificent of them all is nothing more than a small piece in God’s, the watchmakers’ great work. Satan suffers, fights, judges, decides and falls. Giving a second thought, no other way is possible for the adversary but to do his share of work in the process of creation which is to rebel. Rebellion, however, is not the only virtue of Satan. Like many epic characters, he goes through certain rites of passages. His rise among his fallen angels, building of the Pandemonium, his relationship with his wife and son, his journey to the newly created earth, his deceiving Eve and causing Adam and Eve to fall from grace and his great search for the self are what makes Satan a monumental figure in literature and forefather of upcoming ancestor of many Romantic heroes. Taking those facts into consideration, Satan represents the Shadow archetype in the beginning. Then, when he tries to caress the feminine side of himself and finds out that it is essential to realize the power of anima and animus. After going
through all the processes, Satan reveals his “self” and “persona” as they seem to his audience.

Adam, on the other hand, is exemplified as a much more domestic, yet efficient hero in *Paradise Lost*. Adam, like Satan undergoes certain changes. First, his innocence and obedience is clear. Yet, after the “initiation”, he not only faces the fact that he needs his counterpart “anima”, he begins to change. How Adam falls is the key question. Satan’s pride is his hubris like is *Iliad’s* Achilles. Adam, on the other hand, is a family man like *Odysseys’* Odysseus who struggles to return his household, wife and son and goes through all the troubles because of one reason, love. Adam, like Odysseus, undergoes all the troubles knowingly and willingly because of his love for his wife, Eve. Adam is also bound to fall and his prime fault seems to be his love. In his “return”, his “persona” and “self” are settled, he is now ready to go on his life and surrender after the great journey, or the fall he went through.

Samson of *Samson Agonistes* is quite different from the heroes of *Paradise Lost*. Stubborn Samson, champion of Israelites is betrayed by his wife, rightfully or not is a different question. Like other heroes of Milton, Samson has more than just a single layer. In his blind and captive situation, Samson raises other question about morals of individual and revenge. Religious ethics in Samson’s position is explored and at the end of the poem, his actions are justified by his own folk. Although he had been a “shadow” in the beginning, his “departure” exemplifies an individual who is unwanted within the society. Brutal and savage Samson changes as he understands the facts that
he should have negotiated with his wife, Delilah. Finding “persona” and “self” is much more destructive for Samson, his intentional suicidal attempt is a key event in understanding ill-gotten mechanics of an individual whose last stand is destruction.

Delilah and Eve, two female characters or heroines from Samson Agonistes and Paradise Lost are more problematic than the other heroes discussed earlier. Their actions are justified in minds of many readers. Eve tempts Adam for to be wise, Delilah betrays Samson for her own people’s sake. These two characters also fulfil their destinies and their changes are less visible yet there to be scrutinized. These two woman characters in two great epics are reflections of their male counterparts as a kind of “nemesis”. Yet their journeys are part of an initiation process in which they not only evolve but also help other characters change and distinguish themselves as epic heroes.

As a result, in his two great poems, Paradise Lost and Samson Agonistes, John Milton craftily manages to write the story of many layered heroes and gives readers food for thought for further interpretations. Only two of possible many interpretations are resembled in this thesis; the hero journey merging into one with universal archetypal patterns in the very basic constitution and the process of adventure of hero becomes an individual mission for finding out the essential elements of human psyche. In the end, John Milton is to encounter all his predecessors, Homer, Virgil, Dante, and he is on his way to take his rightful place among the epic Pantheon, if not to outdo them all.
Works Cited


ÖZET


İkinci bölümde epik şiir geleneği bir tür olarak incelenmiş, bu tür içerisinde epik kahramanın yerı, onu diğer kahraman figürlerinden ayıran unsurlar ortaya koyulmuştur. Üçüncü bölüm, Paradise Lost ve Samson Agonistes eserlerine genel bir bakış içermektedir. Dördüncü bölümde ise, ilk bölümde belirtilen temel arketiplerin bu iki eserde kahraman yolculuğunun farklı evrelerinde gelişip ortaya çıkmaları, bu epik eserlerde süreç arketipler ile kaynaşarak nasıl çok katmanlı bir yapıya ulaşıldığı konu edinilmiştir.

ABSTRACT

This thesis aims to analyse two works of John Milton, *Paradise Lost* and *Samson Agonistes*, on the point of intersection of five main archetypes described by Carl Gustav Jung and hero journey described by Joseph Campbell within the framework of epic poetry and epic hero. Taking these main concepts into consideration, it was argued that two mentioned works stand in the meeting point of these two different approaches. This thesis consists of four chapters apart from introduction and conclusion. The first chapter deals with five main archetypes described by Carl Gustav Jung and process of hero journey specified by Joseph Campbell. This chapter includes the theoretical framework of the thesis.

In the second chapter, epic is examined as a genre as well as the concept of hero in epic poetry with distinguishing elements separating it from other hero figures. The next chapter includes a general overview of *Paradise Lost* and *Samson Agonistes*. The fourth chapter focuses on how the main archetypes emerge in different steps of hero journey and how the journey process merges into one with the main archetypes to consist a multi-layered structure in the mentioned works.

As a result, it is proposed that two major works of John Milton consist of the concepts of archetypes and hero journey in a grift and eloquent way when reread with the above mentioned approaches. It is obvious that Milton, as one of the most distinguished poets of English literature as well as the epic tradition, with these two very important works in which the traditional meets the innovative features, will definitely influence both poets and critics in coming decades.