IDEA:
Studies in English

Edited by

Evrim Doğan Adanur

CAMBRIDGE SCHOLARS
PUBLISHING

IDEA: Studies in English,
Edited by Evrim Doğan Adanur

This book first published 2011

Cambridge Scholars Publishing

12 Back Chapman Street, Newcastle upon Tyne, NE6 2XX, UK

British Library Cataloguing in Publication Data
A catalogue record for this book is available from the British Library

ISBN (10): 1-4438-2993-5, ISBN (13): 978-1-4438-2993-9

TABLE OF CONTENTS

ACKNOWLEDGEMENTS

I would like to thank our contributors who have shared their most valuable ideas on the 5th IDEA Conference at Atılım University and who have generously contributed to this book. I am especially grateful to Yalçın Zaim, Zerlin Zaim and Abdurrahim Özgenoğlu of Atılım University who supported us through any means possible. I wish to express my gratitude to Oya Batum Menteşe, Berrin Aksoy and my colleagues and students who worked heartily for the organization of the conference. Also, I am thankful to Emel Doğramacı, Işıl Baş, Himmet Umunç, Burçin Erol and Erendiz Atasü for their invaluable support. Moreover, I want to extend my gratitude to Cambridge Scholars Publishing, especially to Amanda Millar, for their help during the preparation of this book.

Evrim Doğan Adanur

CHAPTER THIRTY EIGHT

"GODDESS HUMANE, REACH THEN, AND FREELY TASTE": SATAN'S RHETORICAL TEMPTATION OF EVE IN JOHN MILTON'S *PARADISE LOST, BOOK IX*

SILA ŞENLEN (GÜVENÇ)

The term 'rhetoric' comes from the Greek word 'rhetör', meaning "speaker in the assembly" or "public speaker", and is defined as the art of using language for persuasion, in speaking, writing, and especially in oratory (Cuddon 1998, 747). According to Aristotle, rhetoric is "a faculty of considering all the possible means and devices of persuasion on every subject;" used by an orator in order to make an intellectual and emotional impact on an audience, so as to persuade them to accede to the orator's point of view (1995, 11). There have been many works composed on the techniques and figures of rhetoric such as Plato's *Phaedrus* (427-347 B. C.), Aristotle's *Treatise on Rhetoric* (4th BC), Cicero's *On Rhetorical Invention* (91-89 B.C.), *On the Orator* (55 B.C.) and Quintillian *On the Education of an Orator* (55 B.C.), all of which emphasize the harm that rhetoric can cause if used for evil ends. Since the art of rhetoric is "available for the service of both good and evil" (Kahn 1994, 5) it becomes a dangerous weapon employed to manipulate, deceive and harm others.

In *The Arte of English Poesie* (1589), George Puttenham states that poets were "from the beginning the best [persuaders] and their eloquence the first [rhetoric] of the world" (1529, 83). Although rhetoric has always existed in English literature, its most fatal example probably occurs in John Milton's epic-poem *Paradise Lost,* Book IX[1] concerning the Judeo-

[1] *Paradise Lost*, originally published in 1667 in ten books and then re-divided into 12 books in the revised edition in 1674.

Christian story of the Fall of Adam and Eve. In Book IX, Satan–the fallen angel–employs rhetoric in order to manipulate Eve to disobey God and eat the fruit of the forbidden Tree of Knowledge of Good and Evil. Eve's action, in turn, leads to Adam and Eve's expulsion from paradise and thus, causes the fall of man. This chapter aims to study certain rhetorical techniques employed by Satan in his speech in Book IX, with reference the parts of oration indicated in Marcus Tullius Cicero's *De Inventione*, or *On Rhetorical Invention* (91-89 B.C.): 'Exordium', 'Narrative', 'Partition', 'Confirmation', 'Refutation', and 'Peroration'[2]. Each part will be dealt with in relation to Satan's oration, to show how dangerous rhetoric or language can become in the hands of the devious devil.

In *Paradise Lost*, Books I-VIII Satan–who has revolted against God–is driven out of Heaven with his followers to Chaos. Satan, now the fallen angel, makes an oration encouraging his followers to regain Heaven:

> We may with more successful hope resolve
> To wage by force or guile eternal war
> Irreconcilable, to our grand foe,
> Who now triumphs, and in th' excess of joy
> Sole reigning holds the tyranny of heav'n (I, 120-124)[3]

They have a council discussing the ways they could take revenge on God. Although suggestions are made concerning waging war against God, or living in Chaos in order to escape God's further wrath, they decide to search for the new world being created by God and the creatures he has placed there:

> By sudden onset, either with hell fire
> To waste his whole creation, or possess
> All as our own, and drive as we were driven,

[2] Cicero defines the sixth part as "digression" by referring to Hermagoras, but emphasizes that it should not be a separate part of oration:

> Hermagoras puts the digression next, and then finally the peroration. In this digression he thinks a passage should be introduced unconnected with the case and the actual point to be decided; it might contain praise of oneself or abuse of the opponent, or lead to some other case which may supply confirmation or refutation not by argument but by adding emphasis by means of some amplification. If anyone thinks that this is a proper division of a speech, he may follow Hermagoras' rule. (Cicero 1993: 147)

[3] Hereafter cited John Milton. *Paradise Lost*. Ed. Scott Elledge. (New York: Norton & Company, 1993). Text references to *Paradise Lost* refer to individual books and line number(s).

The puny habitants, or if not drive,
Seduce them to our party, that their God
May prove their foe, and with repenting hand
Abolish his own works. This would surpass
Common revenge, [...] (II, 364-371)

Satan leaves to search for the new world and man. He finds Adam and Eve in the garden of paradise talking about the forbidden tree of knowledge, and decides to focus his temptation on this subject:

Yet let me not forget what I have gained
From their own mouths; all is not theirs it seems:
One fatal tree there stands of Knowledge called,
Forbidden them to taste: Knowledge forbidden?
Suspicious, reasonless. Why should their Lord
Envy them that? Can it be sin to know,
Can it be death? And do they only stand
By ignorance, is that there happy state,
The proof of their obedience and their faith?
O fair foundation laid whereon to build
Their ruin! Hence I will excite their minds
With more desire to know, and to reject
Envious commands, invented with design
To keep them low whom knowledge might exalt
Equal with gods; aspiring to be such,
They taste and die: what likelier can ensue?
[...]
Yet happy pair; enjoy, till I return,
Short pleasures, for long woes are to succeed.(IV, 512-535).

He first attempts to tempt Eve in her dream but is caught and ejected from paradise by the archangel Gabriel. In Book IX, however, he returns to finish what he has started. As the 'Argument' at the beginning of this book indicates, the whole mood of the poem changes to 'tragic'[4]:

No more talk where God or angel guest
With man, as with his friend,
[...] I now must change
Those notes to tragic; foul distrust, and breach
Disloyal on the part of man, revolt,
And disobedience: (IX, 1-8).

[4] *See.* Barbara Kiefer Lewalski. *Paradise Lost and the Rhetoric of Literary Forms.* (New Jersey, Princeton Univ. Press,1985)

Evans has indicated that this 'prologue' or 'argument' composed of 47 lines is a manifesto addressed directly to the audience (1973, 11).

After long planning, Satan goes to the Garden of Eden as a mist by night and enters into a sleeping serpent, the "fittest imp of fraud" in order to escape being discovered. Meanwhile Adam and Eve discuss dividing their labour. Since they have been warned about Satan lurking in paradise, Adam is hesitant to leave Eve alone, but she persuades him to depart. As a result, serpent-Satan finds Eve working alone, and makes an effective entrance by licking the ground on which Eve walks. This serpent, however, is not like the other brutes that live in Paradise; he has the gift of human speech.

Satan begins with an "exordium" aimed at gaining the auditor's attention and interest. Cicero defines an "exordium" as "a passage which brings the mind of the auditor into a proper condition to receive the rest of the speech" (Cicero, 41). It is composed of an introduction and insinuation. The introduction makes the auditor "well-disposed, attentive and receptive" while the insinuation is "an address which by dissimulation and indirection unobtrusively steals into the mind of the auditor". An orator must use plain and direct language so as to make the auditor receptive, attentive and sympathetic towards the subject and holding back information indirectly and non-aggressively to steal into the mind of the reader (Cicero, 41-43).

Satan uses his serpent's tongue, the fact that he can speak, to gain her attention, and guarantees her sympathy through amplification, "a device in which language is used to extend or magnify or emphasize" (Lanham 1991: 8) resembling the love sonnets of the Elizabethan period. Also, Weston indicates that his "sycophantic words are those of a courtly lover addressing his 'sovereign mistress' as a goddess" (1987, 119). As a coy lover, Satan calls her "sovereign mistress", and excuses himself for not being able to take his eyes off her beauty:

'Wonder not, sovereign mistress, if perhaps
Thou canst, who art sole wonder, much less arm
Thy looks, the heaven of mildness, with disdain,
Displeased that I approach thee thus, and gaze (IX, 532-5)[5]

After setting Eve's position as a sovereign or ruler, he now elevates her even higher to the position of a goddess by pointing out her resemblance to God, their maker:

[5] The citations hereafter belong to Paradise Lost, Book IX.

Fairest resemblance of thy Maker faire,
Thee all things living gaze on, all things thine
By gift, and thy Celestial Beautie adore (538-540).

But since God has put her in the wild, she–a goddess who deserves to be served by angels–is only admired by rude and shallow "beasts" and viewed by one single man, Adam:

[...] but here
In this enclosure wild, these Beasts among,
Beholders rude, and shallow to discerne
Half what in thee is fair, one man except,
Who sees thee? (and what is one?) who shouldst be seen
A Goddess among Gods, adored and served
By Angels numberless, thy daily Train. (542-8)

In Milton's words, Satan's successful exordium or "Proem" makes "way into the Heart of Eve" (550). Eve convinced by his supposedly good-intention, questions him on how he acquired human speech and why his admiration of her exceeds the other beasts (563-565). Satan, now playing the part of an 'obedient servant' appears to obey her 'command' for information:

"Empress of this fair world, resplendent Eve,
Easy to me it is to tell thee all
What thou command'st, and right thou shouldst be obeyed: (568-570).

He, who has called her "sovereign" and "Goddess" in the exodium, is again playing on the idea of her as an "Empress". His reply brings on the second part of oratory, the "narrative" an exposition of events that have occurred or supposed to have occurred (Cicero, 55). In Satan's case it is an exposition of events that "supposed to have occurred" because he will lie, but as Socrates indicated in *Phaedrus* "[...] he who would be a skilful rhetorician has no need of truth" (Plato 1993:74). Satan proceeds with a false story on how he gained human speech. He was once like the other "low" beasts who wished for "*nothing high*:" (572-574), but this all changed when he saw the "goodly tree". Here Satan employs "euphemism", using an agreeable expression in place of one that may suggest something unpleasant. Subsequently, it proves to be the tree of knowledge, but Satan is too clever to utter its name at that point. As Evans has pointed out "Like a good salesman, he doesn't mention the price until his customer is really interested in buying" (1973, 26). He wishes to build up Eve's interest anticipation first:

A goodly tree far distant to behold
Loaden with fruit of fairest colors mixed,
Ruddy and gold: I nearer drew to gaze;
When from the boughs a savory odor blown,
Grateful to appetite, more pleased my sense
Than smell of sweetest fennel, or the teats
Of ewe or goat dropping with milk at ev'n,
Unsucked of lamb or kid, that tend their play.(576-583)

The tree was so tempting that he was determined to taste the "fair apples", but the height of the tree required her "utmost reach or Adams" (591)". He is, of course, hinting that the tree was made for them, Adam and Eve. Although the other beasts desired to eat the fruits, they "could not reach" it (593). He, however, succeeded in eating the fruit and as a result, gained pleasure, the gift of human speech and awareness (599-600). He plays the part of the naïve snake who has gained these gifts without being aware of it. This new awareness made him turn his attention to "all things fair and good" (605) visible in the universe, but he could not find anything fairer than or even second to Eve. So, he came to worship her as she rightfully deserves, the "Sovereign of creatures, universal dame" (606-612). Eve is now tempted by the "virtue" of the fruit, which Satan has not named, and inquires about the tree: "But say, where grows the Tree, from hence how far? (617) and the tempter "blithe and glad" (625) took her "to the Tree/Of prohibition, root of all our woe; (645)". In the first two parts "exordium" and "narrative", Satan is able to take her willingly to the forbidden tree of knowledge.

Satan is successful in building her anticipation to see the tree, which brings him to the third part, the "partition" which is defined by Cicero as follows:

> In an argument a partition correctly made renders the whole speech clear and perspicuous. It takes two forms, both of which greatly contribute to clarifying the case and determining the nature of the controversy. One form shows in what we agree with our opponents and what is left in dispute; as a result of this some definite problem is set for the auditor on which he ought to have his attention fixed. In the second form the matters the matters which we intend to discuss are briefly set forth in a methodical way. (63-65)

So, Satan proceeds by clarifying the agreed facts about the tree, that is, the tree being forbidden to eat of by God and such a trespass being punished with death. On arriving to the sight, Eve immediately recognizes the true identity of the "goodly tree" and God's prohibition: "this Tree we

may not taste nor touch;/God so commanded, and left that Command", to whom "the Tempter guilefully repli'd: "Indeed? hath God then said that of the Fruit/Of all these Garden Trees ye shall not eate,/Yet Lords declar'd of all in Earth or Air?" (655-8). Here Satan employs "apophasis" by pretending to deny what is really affirmed. Eve answers that they are allowed to eat the fruit of every tree in the garden except this one: "[…]God hath said, Ye shall not eate/Thereof, nor shall ye touch it, least ye die." (659-63).

While Satan's short 'partition' clarifies the identity of the tree and presents the agreed and disputed aspects concerning it, the next part "confirmation" or 'proof' "the part of oration which by marshalling arguments lends credit, authority, and support to" one's case, (Cicero: 69) aims to depict the inconsistency in God's commandments with arguments. Since confirmation is the part where arguments are set to support one's case, the tempter, with an air of "zeal" and "love" to man and indignation towards the wrong done to man (665) leaves his role of courtly lover, servant, and naive serpent, and takes up the one of a renowned orator in Athens or Rome, where rhetoric flourished:

> New part puts on, and as to passion moved,
> […]
> Raised, as of some great matter to begin.
> As when of old some orator renowned
> In Athens or free Rome, where eloquence
> Flourished, since mute, to some great cause addressed,
> Stood in himself collected, while each part,
> Motion, each act won audience ere the tongue,(668-674)

And the "Tempter all impassioned thus began." In the confirmation Satan employs "diallage", bringing several arguments to establish a single point (Cuddon 1998: 183). In this part, Satan puts forth several arguments to eliminate Eve's fears about eating the fruit. According to Satan, the fruit will not kill her, but instead provide her with knowledge:

> O Sacred, Wise, and Wisdom-giving Plant,
> Mother of *science,*
> […]
> Queen of this Universe, do not believe
> Those rigid threats of death; ye shall not die:
> How should ye? by the Fruit? it gives you life
> To knowledge.(679-687)

Secondly, he who ate it not only is still alive but has also attained a greater life:

> Me who have touched and tasted, yet both live,
> And life more perfect have attained then fate
> Meant me, by venturing higher then my lot. (688-690)

Thirdly, Satan questions God's commandment: Why should something that is "shut to man, which to the beast/Is open?" According to Satan, God would praise her courage in the face of death instead of being angry for such a tiny "trespass", death is a small price to pay for a "happier life", and evil might be easily avoided if one had the "knowledge of good and evil". His last appeal concerns God. He claims then he does not deserve to be feared nor obeyed (692-702).

The fifth part, the "refutation" is "that part of an oration in which arguments are used to weaken and disprove the confirmation or proof" of an opponents' speech (Cicero 1993, 123). In the 'refutation' Satan uses ambiguity and deceit in claiming that God's intention in forbidding the fruit is not their well-being, but to keep them ignorant and "low" by preventing them from gaining knowledge and rising to the level of gods:

> His worshippers; he knows that in the day
> Ye Eat thereof, your Eyes that seem so clear,
> Yet are but dim, shall perfectly be then
> Opened and cleared, and ye shall be as Gods,
> Knowing both Good and Evil as they know.
> That ye should be as Gods, since I as Man,
> Internal Man, is but proportion meet,
> I of brute human, you of human Gods. (706-712)

He ends his refutation with the inspiring words: "And what are Gods that Man may not become/As they, participating God-like food? (715-6). This is, of course, a direct invitation to disobey God.

The sixth part, the "peroration" is "the end and conclusion of the whole speech; it has three parts, the summing-up," exciting anger or ill-will against the opponent, and arousing of pity and sympathy. (Cicero 1993: 147). In this respect, Satan sums up his arguments, excites ill will against his opponent God, and arouses sympathy in Eve:

> The gods are first, and that advantage use
> On our belief, that all from them proceeds;
> I question it, […]
> If they all things, who enclosed

Knowledge of good and evil in this tree,
That whoso eats thereof, forthwith attains
Wisdom without their leave? and wherein lies
The offence, that man should thus attain to know?
What can your knowledge hurt him, or this tree
Impart against his will if all be his? (718-728)

Satan indicates that Gods produce nothing. If the gods have put knowledge of good and evil in a tree, why can't people attain knowledge without their permission? If all belong to God, how could the knowledge of good and evil hurt God. According to him, they are full of envy:

Or is it envy, and can envy dwell
In heav'nly breasts? These, these and many more
Causes import your need of this fair fruit.
Goddess humane, reach then, and freely taste. (729-732)

With these words his oration ends, and wins a "too easie entrance" to her heart:

Fixt on the fruit she gazed, which to behold
Might tempt alone, and in her ears the sound
Yet rung of his persuasive words, impregned
With reason, to her seeming, and with truth; (735-8)

She thinks over Satan's persuasive speech; it is the "best of fruits" due to its "virtues" (745). Although the fruit has been kept from man, it has given the brute the gift of awareness and human speech in order to tell them about the tree (751-752). Then she reflects on why it is forbidden, is it to leave them ignorant: God forbids them "to know,/ Forbids us good, forbids us to be wise?" (757-758). Such prohibitions "bind not" (760), but what is gaining freedom if they shall die on eating it." (763). Has death been invented for them and this "intellectual food" reserved for beasts (768). Since the beast is still alive, happy, "Friendly to man, far from deceit or guile" (772), she eats the fruit in order to escape her ignorance:

So saying, *her rash hand* in evil hour
Forth reaching to the Fruit, she pluck'd, she eat:
Earth felt the wound, and Nature from her seat
Sighing through all her Works gave signs of woe,
That all was lost. [...] (780-784).

Thus, the cunning orator succeeds in manipulating Eve to willing eat the fruit.

To sum up, in *Paradise Lost Book IX* Satan employs rhetoric in order to tempt Eve into willingly disobeying God by eating the forbidden fruit and causing the fall of man. Through his disguise of a friendly serpent Satan presents a successful oration made up of 'Exordium', 'Narrative', 'Partition', 'Confirmation', 'Refutation', and 'Peroration', which is not only affective on Eve, but also seems to have highly impressed the critics of the future who defined Milton's Satan not as a 'villain', but as a second Prometheus[6] fighting for man's right for knowledge.

Works Cited

Aristotle. 1995. *Treatise on Rhetoric.* Trans. Theodore Buckley. New York: Prometheus Books.

Cicero. 1993. *De Inventione, De Optimo Genere Oratorum, Topica.* Trans. H. M. Hubbell. London: Harvard Univ. Press.

—. 1996. *De Oratore Books I-II.* Trans. E. W. Sutton. London: Harvard Univ. Press.

Cuddon, J.A, ed. 1998. *The Penguin Dictionary of Literary Terms and Literary Theory*, Oxford: Blackwell Publishers Ltd.

Evans, J. Martin. 1973. *John Milton Paradise Lost IX-X.* London: Cambridge Univ. Press.

Lanham, Richard A. 1991. *A Handbook of Rhetorical Terms.* London: Univ. of California Press.

Lewalski, Barbara Kiefer. 1985. *Paradise Lost and the Rhetoric of Literary Forms.* New Jersey, Princeton Univ. Pres.

Milton, John. 1993. *Paradise Lost.* Ed. Scott Elledge. New York: Norton & Company.

Miller, Timothy C. ed. 1997. *The Critical Response to John Milton's Paradise Lost.* London: Greenwood Press.

Plato. 1993. *Symposium and Phaedrus.* Trans. Benjamin Jowell New York: Dover Publications.

Puttenham, George. 1589. *The Arte of English Poesie.* London: Richard Field.

Quintillian. 1996. *Institutio Oratoria I-III.* Trans. H. E. Butler. London: Harvard Univ. Press.

[6] Timothy C. Miller. ed. *The Critical Response to John Milton's Paradise Lost.* (London: Greenwood Press, 1997).

—. 1996. *Institutio Oratoria IV-VI*. Trans. H. E. Butler. London: Harvard Univ. Press.
—. 1996. *Institutio Oratoria VII-IX*. Trans. H. E. Butler. London: Harvard Univ. Press.
—. 1998. *Institutio Oratoria X-XII*. Trans. H. E. Butler. London: Harvard Univ. Press.
Weston, Peter. 1987. *Penguin Critical Studies: John Milton Paradise Lost.* London: Penguin Books.

CHAPTER THIRTY NINE

RECONSTRUCTING A FEMALE HERO AND ECOCRITICIZING "GOBLIN MARKET"

FERYAL ÇUBUKÇU

The German morphologist Ernst Haeckel coined the term "oecologie" in 1866 but without ever doing any actual research in the field. Ernts Mayer made clear the origins of ecology by saying that natural history had to become explanatory. It continued to do what natural history had always done-observe and describe-but by applying other scientific methods to the observations (comparison, experiment, conjectures, testing of explanatory theories), it became ecology. The province of ecology is to consider the mutual relations between plants and their environments. The best way to consider the mutual relations between plants and their environments is to study the order of succession of the plant societies in the development of a region and to endeavour to discover the laws which govern the panoramic changes.

American ecocriticism is only less than two dozen years old, that is why generalizations are harder to validate. The ecocritic's aim can be summed up by the propositions

- that nature is good
- that culture, which is tiresomely convoluted, is bad
- or at least not so good as nature. (Phillips 2003, 3)

Since the publication of his book, The Environmental Imagination in 1995, Lawrence Buell has emerged as a de facto spokesman for the movement. Buell argues that engrained mental habits and the forces of institutional inertia must be overcome before an ecocritic can kick free of the shackles of academic training and university life. Here the confrontation is not between text and world, between postmodernism lit by electric lamplight and pale mist and grasses illuminated by the morning sun. Buell