

75. Can one envisage The Garden of Eden without Eve?

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Abstract

Milton's *Paradise Lost* suggests that it is the woman, in the figure of Eve, who causes the fall of man. In addition, Eve plays a vital role in the loss of the Garden of Eden and everything related to it. To Milton's mind, Adam was happy when he was alone in the Garden until Eve was created; and, by inference, all the problems began with her creation. Eve, a secondary and contingent creation, made from Adam, is commonly considered to be the source of sin and carnal temptation as the primary reasons of mankind's fall from God's favour. The Garden of Eden, the perfect place to live, was the first paradise granted to Adam by the Almighty; and his solitude was, in effect, a second paradise for him. My purpose in the present study is to discuss Eve's seduction by the devilish Satan in Book IX of *Paradise Lost* when she is alone in the Garden. And the significance of the separation of the human pair that seems to be the catalyst for the fall of mankind is also taken into account. This tragic situation has a punishment as well as a reward for Adam and Eve. Their punishments are clearly stated in Genesis. But what concerns me here is the reward, especially the "reward" that is initiated by Eve: the fall from a state of "perfection" into a state of human reality, and it, interestingly, takes place within the framework of first Eve's and then Adam's crossing the boundaries dictated by God.

Keywords: Eve and Adam, *Paradise Lost*, The Garden of Eden, the Original Sin

Havva'sız bir Aden Bahçesi düşlemek mümkün mü?

Öz

Milton'ın *Yitirilmiş Cennet* adlı şiiri, kadını yani şiirdeki adıyla Havva'yı İnsanoğlu'nun düşünüş nedeni olarak öne sürer. Havva, ayrıca Aden Bahçesi ve bu Bahçe ile ilişkili her şeyin kaybında da önemli bir rol oynar. Milton'a göre, Adem, Aden Bahçesi'nde yalnız yaşarken çok mutluydu; ancak bu mutluluk Havva'nın yaratılmasıyla sekteye uğradı. Demek ki, Aden Bahçesi, günah ve baştan çıkarma olaylarının ana kaynağı olarak görülen ve bunların sonucunda, insanoğlunun düşünüşüne neden olan Havva'sız çok güzel bir mekan olacaktı. Çünkü tüm sıkıntı ve acıların onun var olması ile başladığına inanılmaktadır. Aden Bahçesi, Adem'e tahsis edilen ilk cennetti; ikinci cennet ise onun yalnız olmasıydı. Bu çalışmanın amacı, *Yitirilmiş Cennet* şiirinin IX. Kitabında, Havva'nın yalnız iken Şeytan tarafından kandırılmasını ve bunun sonucunda İnsanoğlunun Tanrı'ya karşı günah işleyip, O'nun gözündeki değerini kaybetmesini ele almaktır. Bu düşünüşün yarattığı trajik durumun Adem ve Havva için hem cezası hem de ödülü vardır: Onların cezaları İncil'de açıkça belirtilmiştir. Ancak beni bu çalışmada ilgilendiren, ödül konusudur ve özellikle Havva'nın neden olduğu "ödül". İnsanoğlu "mükemmel" bir durumdan insan gerçekliğine düşüp, sonucu ne kadar zor olsa da kötüden iyiyi öğrenmiştir. Ve bütün bu olay örgüsü ilginç bir şekilde, Adem ve Havva'nın, Tanrı Baba tarafından belirlenen sınırları ihlal etmeleri ile gerçekleşir.

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Anahtar kelimeler: Havva ve Adem, *Yitirilmiş Cennet*, Aden Bahçesi, İlk Günah

Introduction

The answer to the question included in the title of the present study goes without saying that the Garden of Eden² without Eve would not have been possible, at least for Adam, whose passion dominates his reason and as such he resolves to perish with Eve, or for those who believe that through Adam and Eve's transgression, the state of "perfection" that they inhabit in the Garden culminates in the condition of human reality. To put it differently, it is Eve who is deemed to sin first because she aspires to the godhead and in Milton's reading, gives rise to the fall of man, his loss of innocence, virtue, and most significant of all, immortality. Nonetheless, the sinning of Adam and Eve is quite ambivalent in that it has its own punishment as well as reward. Since Eve will be the crucial point of discussion in this study, her punishment is intrinsically linked to what her history represents: in patriarchal society, Eve signifies the price women are supposed to pay for their revolt against male domination. The reward, on the other hand, is that Adam and Eve could not become completely human until they had been driven out from the Garden. In this sense, this study aims to explore that in *Paradise Lost*, though Milton implicates that without the presence of Eve, the Garden would be a much more glorious place, it is, however, largely due to her character and her demeanour that man comes to recognize what is good through the emergence of evil, difficult though it is. Furthermore, Milton, in a number of passages in the poem, presents his desire for an "ideal" female, who does not defy male authority, but by means of her enforced weaknesses, accepts and justifies it. An independent female, asserting her own integrity, challenges the male's interests, since such a female constitutes a threat to the order established by patriarchy. This "ideal" female is fabricated by destroying the wholeness and self-sufficiency of the female, because as Patricia J. Mills remarks, "a complete female with her spiritual and physical sides, with both womb and vagina, is all-powerful and uncontrollable" (1987, p. 182). In *Paradise Lost*, Milton portrays Eve as a woman, who refers to Adam as her "author and disposer" (Book IV, 635). In addition, she professes to obey his decision in everything. In line with this argument, Mary Wollstonecraft³ calls attention to the fact that, the prevailing opinion that woman was created for man, from him, may have taken its origin from "Moses's poetical story". That is the account of the creation in the Old Testament ascribed to Moses. Wollstonecraft, in her *A Vindication of the Rights of Woman* (1792), argues in relation to *Paradise Lost* that,

[...] Man, from the remotest antiquity, found it convenient to exert his strength to subjugate his companion, and his invention to show that she ought to have her neck bent under the yoke, because the whole creation was only created for his convenience or pleasure. (1996, pp. 25-26)

Notwithstanding the fact that, Eve is assumed to be passive, meek, and above all selfless; contrary to the expectations of her two creators, God and Milton, she maintains a dignified manner in her attempt to dismantle the doctrine that, the woman needs the man more than he needs her since he is the one who is expected to surmount her wilfulness and pride.

² Eden is the area of the land in which Paradise is set, "the happy seat of man" (Book III, 632). In this study, I use the expressions, "The Garden of Eden"/"Eden"/"the Garden" interchangeably, as the place inhabited by Adam and Eve. Genesis (1: 2) tells us that the Lord God planted a garden in Eden away to the east and put the man he had formed in it. It is also noteworthy to indicate that, Eden and Paradise are used loosely.

³ In the present study, Mary Wollstonecraft, Laura Mulvey, Jacques Dalarun, and, Patricia J. Mills are the authors to whom I had referred to in my PhD thesis. That is the reason why I included my dissertation in "References". This is, on the other hand, to specify that the points under scrutiny in the present study are outside the scope of my dissertation entitled "The Monstrous and Grotesque Images of the Feminine in Book 1 of *The Faerie Queene* and *Paradise Lost* (2006)".

1. "For solitude sometimes is best society / And short retirement urges sweet return"

Andrew Marvell, one of the contemporaries of Milton, in his poem, "The Garden," portrays a garden, and nature at large, as a place of escape from the tough and hectic world of public life in that it offers a sense of tranquillity and comfort for the mind and the body. In a peaceful and contemplative atmosphere represented by the garden with its trees, herbs, and flowers, man can enjoy the pleasures of the senses. In the whole of the poem, the speaker describes the elegance of the garden that he praises to the skies and expresses his wonder at men's propensity for worldly beauty in lieu of natural beauty, which is long-lived and relaxing. Fluctuating between the troubles of public life and a kind of heavenly bliss exuding from the garden, in stanza 8, the poet persona brings the reader to the Garden of Eden, where the biblical Adam had a great time on his own:

Such was that happy garden-state,
While man there walked without a mate;
After a place so pure and sweet,
What other help could yet be meet!
But 'twas beyond a mortal's share
To wander solitary there:
Two paradises 'twere in one
To live in paradise alone. (my emphasis)

It can be inferred from the lines, especially from the italicized ones that, the company of human beings and, in this particular case, the presence of Eve, is troublesome compared with the delightful solitude found in the garden. Given that Adam was supposedly having a wonderful time in Eden before the creation of Eve sounds quite pertinent within these lines. Adam should not have desired for a companion. If he had not wanted to have a partner, he could have enjoyed the happiness of two paradises: one, the Garden of Eden, and the other, the paradise of being alone. The 8th stanza of the poem, which is the principal stanza for my examination of Milton's *Paradise Lost*, exhibits that this garden of seclusion and introspection necessitates the removal of society as well as women. The peaceful life in nature is more rewarding than social life and human company. It can be noted that the garden, which is the symbol of life in nature, is an idyllic place for mental and physical relief and fulfilment, unlike the society and worldly life where happiness is deceptive and short-lived.

Why Andrew Marvell, merits a mention in the present study is that, for Marvell and Milton, Adam was happy in the Garden until Eve was created. Eden would be a much more respected and pleasurable place without Eve, the epitome of her sex, who is held accountable for Adam's and mankind's loss of Eden as well as "the blissful seat" (Book I, 5), which will be restored and regained by Christ. In Book IX of *Paradise Lost*, which revolves around man's fall and as such, it is the key book of the poem; the splitting up of Adam and Eve, which happens by Eve's recommendation that they should divide their labours in order to produce more will trigger the fall of mankind. The ostensible reason for her proposition, in effect, substantiates her longing for independence from Adam, which alludes to her desire to be alone. This will have dire consequences because Eve is presented to be more culpable and unsafe as a woman when she is alone. Adam is not very enthusiastic about working in different places because he is cognizant of the fact that when they are separated they are more vulnerable to the enticements of their great enemy, Satan. Nonetheless he unwillingly yields as he observes Eve is keen on having her strength tested. Adam says, "For solitude sometimes is best society / And short retirement urges sweet return"

(Book IX, 249-250). Adam's argument is that their separation for a short while can even be conducive. Yet, what Eve craves for is not a short physical separation but more than that (Froula, 1992, p. 142). She wants to journey alone in the Garden feeling suffocated by Adam's presence. Furthermore, she wishes to gratify her curiosity and enjoy her autonomy. Adam feels offended when he has observed that Eve is "satiated" with too much conversation (Book IX, 248). Their malevolent enemy is "greedy" to find them separate, since their marital happiness evokes his jealousy more than anything else (Book IX, 257, 263-4). He counsels her to stay by *his side* (*my emphasis*), to stay by her husband "who guards her, or with her the worst endures" (Book IX, 269). On the one hand, Adam's advice foregrounds Eve's dependence on him. On the other hand, it sounds quite ironical because as the fruit of Eve's rebellion indicates, he will choose to endure "the worst" as a result of her not staying by his side from where she was made. She will not accept to be governed by her husband, which is emblematic of Eve's attempt to claim free will and self-governance. Through her manipulative tactics she finally succeeds in departing from Adam to journey alone in the Garden of Eden. The serpent cannot believe his eyes because he has found Eve alone, on his long and tedious quest. She is "stooping" among the "drooping" roses, busy with supporting them. Yet she is oblivious of the poignancy of her own condition as "fairest unsupported flower,/ From her best prop so far, and storm so nigh" (Book IX, 427-33).

He sought them both, but wished his hap might find
 Eve separate; he wished, but not with hope
 Of what so seldom chanced; when to his wish,
 Beyond his hope, Eve separate he spies,
 Veiled in a cloud of fragrance, where she stood,
 Half spied, so thick the roses blushing round
 About her glowed, oft stooping to support
 Each flower of slender stalk, whose head though gay
 Carnation, purple, azure, or specked with gold,
 Hung drooping unsustained; them she upstays
 Gently with myrtle band, mindless the while
 Herself, though fairest unsupported flower,
 From her best prop so far, and storm so nigh. (Book IX, 421-433)

In this passage, Satan joyfully, disguised in the form of a serpent, approaches Eve. She is the "fairest unsupported flower," which foreshadows the impending fall by implying her vulnerability. Prior to this scene, Adam has already warned Eve of the danger of strolling alone. The passage is illustrative of Adam's fear of her proneness to temptation when she is severed from his support. As Adam has earlier pointed out, he and Eve are, in reality, each other's best support, "Since reason not impossible may meet/Some specious object by the foe suborned,/ And fall into deception unaware" (Book IX, 361-62). What Adam actually tries to do is to emphasize Eve's dependence on him as the patriarch, out of whose body she was made. To Eve's mind, though, Adam's caution has nothing to do with "tender love" (Book IX, 357). It does not stem from suspicion of Satan's schemes, either. Her main complaint is that Adam finds her unworthy of trust. Considering that enforced obedience will only isolate Eve more, Adam unwillingly consents to their separation saying, "Go; for thy stay, not free, absents thee more" (Book IX, 372). Eve's vulnerability, in fact, finds its best expression in the concept of the heavy heads of the flowers, which hang "drooping unsustained." This concept does not simply present a mere comparison but more than that, since man's plight is in close alliance with the nature depicted in the Garden of Eden. After

the rebellion of the human pair, the earth groans in agony. Their violation of God's injunction is not limited to Adam and Eve only. Everything attributed to Eden falls into decline. Their sin, moreover, deteriorates the harmony and purity of the Garden.

2. The Creation of Eve Signals the Impending Chaos

While Marvell and Milton claimed that the essential nature of Eve and her presence in the Garden of Eden turned everything upside down, especially Adam who was created in the image of God, the story of Genesis records that Eve is fashioned from one of Adam's ribs and given to Adam as a "help meet" (*The New English Bible*⁴, Genesis 2: 20) because God had said in Genesis that it was not good for man to be alone. Genesis tells the story of the creation of the first man and woman in two different accounts. The first account describes the creation of mankind in the image of God as both male and female at once (*NEB*, Genesis 1: 26-31). However, what concerns patriarchal male ideology and Milton most is the second account, which describes the creation of Adam from the dust of the ground, while Eve is subsequently created from him. Genesis says: "... the Lord God put the man into a trance, and while he slept, he took one of his ribs and closed the flesh over the place. The Lord God then built up the rib, which he had taken out of the man, into a woman" (*NEB*, Genesis 2: 21-24). Milton finds his theme of *Paradise Lost* on the early chapters of Genesis, the temptation and fall of man, in order to enhance his own views. It is no coincidence that the second account of the biblical story underscores the ascendancy of man over woman. As Dudley R. Hutcherson points out, "*Paradise Lost* differs from Genesis, in that it is Adam, not God, who first states Adam's need for a mate" (1960. p. 12). In the biblical narrative, Adam does not express a wish for a partner in his present abode; it is God who decides to create a companion for Adam in order to get rid of his loneliness. In *Paradise Lost*, however, before Eve is created, Adam complains of his loneliness, with only the beasts as his friends (Book VIII, 383-391). In the light of these arguments, it can be stated that the two male-oriented texts, The Bible and *Paradise Lost*, present the figure of Eve as a secondary and contingent creation of Adam. While in the Bible, it is God's decision to create the woman for the man so that he does not feel lonely, when it comes to *Paradise Lost*, where Milton adapts the original story recorded in the Bible to reinforce his point, Adam's wish for a woman is brought into the foreground. No matter how and why Eve comes into existence, the two texts accentuate the God-given inferiority and sinfulness of Eve. Eve is created "in outward show / Elaborate, and inward less exact" (Book VIII, 538-539) and it is this typical approach to female sexuality, beautiful on the outside but corrupt within, which has become so potent within male discourses about woman's evil nature for ages. Similarly, In *Paradise Lost*, Milton buttresses the notion of Eve's having an inferior status when he reiterates her place in the hierarchical great chain of being that is well delineated early in the poem as subordinate to Adam's: "he for God only, she for God in him" (Book IV, 299).

Two of far nobler shape erect and tall,
 Godlike erect, with native honour clad
 In naked majesty seemed lords of all,
 And worthy seemed, for in their looks Divine
 The image of their glorious Maker shone,
 Truth, wisdom, sanctitude severe and pure,
 Severe but in true filial freedom placed;
 Whence true authority in men; though both

⁴ Future references to the Bible will be identified as *NEB*.

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. (Book IV, 288-301)

Her lower status, disordered hair and wanton ringlets (Book IV, 304), pave the way for the reader, quite early on, to visualize Eve as a potential problem, despite the mirth with which “hand in hand they passed, the loveliest pair / That ever since in love’s embraces met” (Book IV, 319–20).

The fashioning of Eve to satisfy Adam’s need for fellowship that is ideally supposed to evoke a sense of solidarity and mutual understanding between the primordial pair signals the emergence of a big trouble, namely Eve, which allegedly leads to the tragedy of mankind. She is seen as bearing a greater share than Adam of the blame for the fall. This attitude of condemnation towards the female in the figure of Eve was reflected by the early leaders of the Christian Church who stigmatized the female as the accomplice of the devil. Tertullian, a famous church leader in the early 2nd century, told his female listeners that they “are the devil’s gateway”. He went on to argue that all women are responsible for the death of Christ: “On account of your desert – that is, death – even the Son of God had to die” (quoted in Dalarun, 2000, pp. 21-22). Hence for Tertullian, man had been created an innocent being in the image of God and that he had been impaired by woman.

Inalterably, the physical and spiritual inferiority of the woman in the crippling male discourse of a culture is underlined in the story of the creation and fall which is highly antagonistic in essence as far as women are concerned (Kristeva, 1998, p. 124). The subordinate position of Eve posits an existential difference and a sense of inferiority in her from the very beginning of her existence. Thus the Apostle Paul postulates that,

A man has no need to cover his head, because man is the image of God, and the mirror of his glory, whereas woman reflects the glory of man. For man did not originally spring from woman, but woman was made out of man; and therefore it is woman’s duty to have a sign of authority on her head, out of regard for the angels. (*NEB*, Genesis, 1 Corinthians: 11-7)

Christian theology, one of the representatives of which was Paul, underlined the non-representation and secondariness of the female sex as regards Eve’s temptation by the serpent, her seduction of Adam to eat the forbidden fruit, and their transgression of the decree ordained by God (Miller, 2008, p.62). For more than two thousand years, these religious precepts have been referred to as evidence of divine judgement to put women in their proper place and to justify man’s superior status in society in relation to the female sex. Accordingly, the passages like these have played a significant role in defining values and principles in terms of gender relations.

This comes actually as no surprise that in the four central books of *Paradise Lost* (Books V-VIII), it is Adam who listens to Raphael’s advice and asks him questions about God’s Providence, while Eve walks around in the Garden picking fruit and flowers and preparing lunch. As such, she accomplishes the traditional roles assigned to women according to the patriarchal definitions of femininity. As the lesser creature, she is made to look up to Adam submissively. In this respect, she accords with Laura Mulvey’s argument that the power of the male is asserted through the reduction of the female to a passive and obedient object (1998, p. 586). Carrying out the nurturing duties of a wife, Eve “on hospitable thoughts intent,” (Book V, 332) serves Adam and his angelic guest. She declares that she is waiting for Adam to tell her what she needs to know. She appears to be an obedient wife; nevertheless, her enforced absence

in the scene of hosting points to Milton's argument that a "woman's brain does not naturally seek intellectual stimulation but avoids it" (in *The Doctrine and Discipline of Divorce*, p. 148). Raphael warns Adam of Satan's plot to corrupt mankind in Book VIII. Unfortunately, Eve is not present because God does not want her to converse with Adam and his angelic guest. Eve must be removed from the scene, or remain silent, in order for the two patriarchs to talk. Woman's oppression in a patriarchal culture also involves the loss of her voice, which is reinforced by the power of language that misrepresents women's reality and incarcerates women within the stifling effects of silence. As Christine C. Keating persuasively argues,

We are Eve, Mother Earth, the Madonna, Desdemona, Medusa, Persephone, all embodiments of male-created myths that have captured our reality and ultimately our identity. As human beings, we adopt a language, a system of signs that is supported by a blueprint of meaning. Words, our primary agent of expression, signify a discourse that has been established by a patriarchal myth, one that denies the feminine internal world. (2014, 483)

Likewise, Eve's absences from the scenes, in which Adam and Raphael enjoy themselves highlight the idea that her secondary status is determined by her gender. Knowledge is power and it is traditionally granted to the male. To make things worse, Eve's status as Adam's "weaker" is made clear by Raphael:

... Warn

Thy *weaker*, let it profit thee to have heard,

By terrible example, the reward

Of disobedience; firm they might have stood,

Yet fell; remember, and fear to transgress. (Book VI, 908-912, (*my emphasis*))

3. The Fall of Adam and Eve and its Repercussions

From these remarks it can clearly be seen that women are not only excluded from male discussion over theological and philosophical topics, which imply the "superiority" of male intellect as compared to women's, but they are also subjected to male authority (Miller, 2008, p. 52). Supporting this argument, Milton seems to imply that Adam is closer to God and more capable of discourse with Him than Eve. In a similar vein, in Book XII, when Michael announces the incidents that will occur until the Great Flood and the news about the potential redemption of mankind from the original sin via the coming of Christ, Adam is thankful, however, Eve is sleeping (594). Therefore, she is not allowed to hear divine wisdom; she must wait for her husband to explain it to her. The authoritative voice of the epic poem tells that Eve's body like her mind resembles "less / His image who made both, and less expressing / The character of that dominion given / Over other creatures ..." (Book VIII, 543-546). If Eve wants to learn anything she has to eavesdrop because she is kept out from the scenes where she can acquire knowledge.

Despite the fact that both Adam and Eve sin against God, woman's guilt seems to be greater, not only because it is she who sins first, but because she cajoles Adam into eating the forbidden fruit by using her sexual charm. Eve resolves to eat the forbidden fruit, after she hears the serpent's well-calculated arguments by disputing God's command that it would not kill her but bring her many advantages. Surprisingly, she hesitates a second about sharing it with Adam or not. She first selfishly wants to keep the fruit to herself, thinking that she may be a goddess. Secondly, she wants to have dominion over Adam. Finally, she decides to share the fruit with him because she does not want to die alone, leaving Adam to another woman. Adam's motive in sinning, on the other hand, is not as great as the woman's because he eats the fruit for love of her. He is "not deceived, but fondly overcome with female charm"

(Book IX, 998-9). He would rather die with Eve than live without her. This is, yet, a big weakness so long as Adam is concerned because he disregards his loyalty to God and prefers the created to the Ultimate Creator. While giving an account of the war in heaven, Raphael stresses, as Esin Akalın remarks, not only “the consequences of rebellion and spiritual death, but he also introduces them to concepts such as moderation and reciprocity” (2008, p. 67). The angel commends Adam’s ability to love, but he wants him to control his emotions. Adam can love, adore, and respect Eve, but he should not allow her to have primacy over him. In other words, he should not put passion above reason.

In Milton’s view, it is the woman who causes the fall of man. Her envy and vanity like Satan’s, and her refusal to accept the guidance of man culminate in her and man’s loss of the Garden and everything positive attributed to it. What should be underlined here is that Satan tempts Eve not with wealth or beauty but with an equality of status. By preying on her vanity and cheating her with a very emphatic discourse, he persuades Eve to place her mind on one thing she cannot have: “Thou, therefore, also taste, that equal lot / May join us, equal joy, as equal love (Book IX, 881-882). To put it differently, Satan offers Eve knowledge, hence power; the intellectual status of a man. (“Forth-reaching to the fruit, she plucked, she eat; / Earth felt the wound, and Nature from her seat, / Sighing through all her works, gave signs of woe / That all was lost” (Book IX, 781-784). Eve was not content with her status in the great chain of being; she felt pity for herself since she could not have God’s knowledge of good and evil. As such, she eats the fruit, and the whole earth groans in agony.

The first symbol of Adam and Eve’s “knowledge” of good and evil is their lustful sexuality. More significant than mere lust, however, is the resulting sense of guilt at their loss of innocence, faith, and immortality. The shame in their own bodies ironically reflects Satan’s promise to Eve that her eyes will be opened; but instead of the transcendental knowledge to which Eve aspires, the shameful nature of fallen sexuality comes into being. Man has lost a perfect state; the fall is from that state of perfection into a state of human reality. Hence it would not be impertinent to apply this argument to the condition of Adam and Eve in the Garden and to conclude that they could not become fully human and could not distinguish good from evil until they had been thrown out from the Garden. The most striking feature of this crime is that it is initiated by the female, in the figure of Eve. Most significant of all, what Adam and Eve do sets some very significant events into motion in the history of mankind, which are Christ’s incarnation and his redemption of mankind from the Original Sin and its repercussions.

Conclusion

The patriarchal myth of the female represented by the image of Eve, the temptress, is created by a male deity and she is formed from one of the ribs of a male, namely, Adam. As the events mentioned above have revealed, she has, in time, come to signify the main reason of mankind’s fall from God’s grace, which has underpinned Western culture for centuries. In *Paradise Lost*, Milton in his representation of Eve, reinforces the perception of the woman as possessing the more perilous and corrupted human inclinations. However threateningly and dangerously she is depicted, to imagine Eden without the presence of Eve would have been impossible. It can be concluded that, Eden itself, even unaffected by the results of the fall, would have become for Adam not only “wild” but “forlorn” (Book IX, 910) without Eve. The loss of the Garden of Eden or the fall of Adam and Eve was a good thing for humanity, paradoxical though it is, because Christian doctrine defines the “original crime” (Book XI, 425) of Adam and Eve as a *felix culpa* a “fortunate fall” for it brings the Son of God to earth whose sacrificial enterprise redeems mankind from the Original Sin committed by Adam and Eve.

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