

The Process of Jungian Individuation in *Paradise Lost*

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1. Introduction

The professed aim of *Paradise Lost* is "to justify the ways of God to men" (Lerner 54). However, the reader's response to Milton's God is generally unfavorable, while the wickedness of Stan is admirable. It seems that Milton intended for the reader to feel this way, even though many critics have suggested that "without realizing it Milton himself did this" (Lerner 57). This paper attempts to demonstrate why the reader's reaction to Milton's God is unfavorable, by analyzing *Paradise Lost* on the basis of Jungian archetypes assigned to God, the Son of God

and Satan.

2. Religious Motifs

Some comparative archetypes in religious mythology will prove that the archetypal patterns in *Paradise Lost* are recurrent in collective unconsciousness. In studies of religious mythology there are recurrent motifs similar to the triangular conflict between God, the Son of God and Satan in *Paradise Lost*. The recurring conflict is the envious and belligerent archetype against an older established father archetype and the exaltation of a deserving son archetype, who brings synthesis to the myth and restores balance or a new order.

A first example of this triangular conflict appears in the Bible. It is the conflict between Joseph, the most beloved of his father, and Joseph's brothers. Out of jealousy his brothers sell him into bondage in Egypt. Through Joseph's abilities, he is able to attain high position by interpreting dreams of the King.

A second example, taken from the mythology of ancient Egypt, is the myth of Horus, Seth and Osiris:

The Eye of Horus was fused with the story of Osiris, Horus, and the wretched Seth through the tale of a fight between Horus and Seth. They wounded each other to mutual exhaustion as Seth tore out the eye of Horus and Horus tore off the testicles of Seth. This Horus was the king who, through his death became Osiris, and whose son, Horus, then was acknowledged as the king. This young Horus fought Seth, took the Eye of Horus out of Seth's head, affixed it to his own forehead, while at the same time

he restored it to his father, to whom it originally belonged and then was Osiris. Thus he made good the wrong which had been done to his father and revived him. (Kramer 58)

A third example is in Greek mythology. Although Greek mythology is full of jealous gods in conflict with each other, one is in particular similar to images in *Paradise Lost*. It is the god Apollo, who symbolizes light and is the son of Zeus. Apollo's battle is with a serpent whom he destroys:

The great sanctuaries at Delos and Delphi each accounted for a poem about their god Apollo, telling of his birth on the tiny island of Delos which welcomed his mother Leto when all other places rejected her for fear of Hera's anger, and how Apollo killed the serpent Pytho and established his own cult at Delphi. (Kramer 254)

With those comparative religious motifs, it is possible to make some assumptions of *Paradise Lost*. The first assumption is that *Paradise Lost* is able to be examined and interpreted as an elaborate dream of John Milton. Milton tells the reader that his abilities to create *Paradise Lost* stem from his dreams:

Of my Celestial Patroness, who deigns
Her nightly visitation unimplor'd,
And dictates to me slumb'ring, or inspires
Easy my unpremeditated Verse: (*PL*9.21-24)

If *Paradise Lost* is to be interpreted as a dream and the individuation process of John Milton, the next step is to search for archetypes, and what Milton's projection of them means for:

When the whole history of mankind is taken into consideration, the "interferences" from the unconscious that the ego has encountered can be seen to fall into certain patterns or motifs. Jung called such patterns archetypes. He was not speaking about "inherited ideas" in the psyche, but rather of "dramas" that were shaped and imaged by the particular culture and personal life history of the individual.
(Clift 70)

It is the pattern of Christian doctrine that shapes the "dramas" of *Paradise Lost* and more importantly, it is the pattern of Christian doctrine that shapes John Milton, enabling him to bring his projections to us in a triangular conflict involving Satan, God and God's Son.

There are numerous archetypes in *Paradise Lost* and an examination of all of them would be too lengthy for this paper; therefore, there needs to limit discussion to Satan, God and God's Son, as the projection and conflict of these archetypes are of the most interest to this paper. It might be necessary to analyze each archetype separately and assign each a Jungian archetype and explain the analysis of the conflict and the fall. It will be further proved that the domino action of the falls is due to the fall of God away from an established order and hierarchy. It is for this reason that the reader sympathizes with Satan and dislikes Milton's God. It is only through the charity of Christ that the reader can regain spiritual respect for God and unite himself with Christianity.

It is essential for the reader to be aware of Milton's anti-Trinitarianism in *Paradise Lost*, as Harry F. Robbins points out:

Since the publication of the epic, and long before the discovery of "The Christian Doctrine", critics of the poem in every generation have been aware of Milton's anti-Trinitarianism. (3)

Robins makes us believe that the source of Milton's anti-Trinitarianism stems from Milton's search for purity in religion and credits the theology of Origen as Milton's source. However, the point in Milton's use of anti-Trinitarianism is that it is essential for projection of Jungian archetypes, for clearly defined characters, and for the conflict involved in *Paradise Lost*.

3. Milton's Anti-Trinitarianism as Jungian Archetypes

First of all, Milton's Satan is a Jungian archetype. Satan is the puer aeternus-variant trickster archetype. In him we observe the characteristics of a rebellious adolescent, who acts on his immediate emotions and is bent on revenge:

The man who is identified with the archetype of puer aeternus, with eternal youth, is one who has remained too long in adolescent psychology. In him, characteristics which are normal in a youth in his teens are continued into late life. Perhaps the expression "high living" best describes what this archetype is about; the young man indulges his high-flying fantasies, living out experiences for their sheer excitement, picking up friends when he wants amusement and dropping them when they become in any sense a responsibility. (Singer 286-87)

One can easily observe the "high living" aspect of Satan in Book I and II of *Paradise Lost*, as he raises up out of his chains and sets himself as ruler of hell and has built an ostentatious palace. He also uses the other demonic personalities to his own advantage to secure his position; even as Satan elevates himself in hell and seeks revenge on the one who is responsible for his dilemma, Milton plays on our sympathy to feel pity for Satan, by having him appear the victim of a tyrannical God:

Irreconcilable to our grand Foe,
Who now triumphs, and in th' excess of joy
Sole reigning holds te Tyranny of Heav'n.
So spake th' Apostate Angel, though in pain. (*PL*. 1.122-25)

As a trickster variant he is capable of metamorphosis at will to deceive those who he wishes to subterfuge:

In dreams the trickster is the one who sets obstacles in our path for his own reason; he is the one who keeps changing shape and appearing and disappearing at the oddest moments. He symbolizes that aspect of our own nature which is always nearby, ready to bring us down when we get inflated, or to humanize us when we become pompous. He is the satirist par excellence, whose trenchant wit points out the flaws in our haughty ambitions, and makes us laugh though we feel like crying. In society we find him as critic or gadfly, and he even pops up in the highest offices of our land.

The psychological function of the trickster is to make it possible for us to gain a sense of proportion about ourselves. This he does by testing and trying us, so that

we discover what we are made of. His motto might well be,
"if the fool would persist in his folly, he would become
wise." (Singer 289-90)

It seems that Milton projects Satan as a creature with very human characteristics so the reader will feel Satan's dilemma as one he can identify with in the real world. To discuss humanistic aspects of Satan as a archetypical projection of John Milton is to say he represents the human side of Milton repressed by his deep religious conviction and superior intellect.

In Satan's speeches there are natural rules which he assumes are correct and should stand as a basis for God's treatment of angels. His first assumption is that God should love all angels equally:

But Heav'n's free Love dealt equally to all? (PL. 4.68)

The line is not an existing statement, but rather a plea or a self search by Satan to find the natural rules he has intuitively lived by. Then we must accept this statement as an assumption by Satan as how life was.

Satan's second assumption is that angels earned status by merit:

that fixt mind
And high disdain, from sense of injur'd merit,
That with the mightiest rais'd me to contend,
(PL. 1.97-99)

If angels are raised by merit and we assume such a natural law

exists, then we must accept further proof of these laws in Satan's speech to the new fallen angels:

Mee though just right and the fixt Laws of Heav'n
Did first create your Leader, next, free choice,
With what besides, in Counsel or in Fight,
Hath been achiev'd of merit, yet this loss. (PL. 2.18-21)

Accepting the assumptions, of equality and rank by merit, by Satan, who we know is a trickster, can be verified by the fact he is speaking in a reflective tense:

It surely may be inferred from Satan's speech that merit, under the fixed laws of Heaven, is the criterion for advancement. Even though he is the father of lies, we must believe Satan here because he is looking backward to an honor conferred upon him in the past. (Robins 111)

An important point in Satan's need for revenge is the depth of his love for God:

who more than thou
Once fawn'd, and cring'd, and servilely ador'd
Heav'n's awful Monarch? (PL. 4.958-60)

Another important point in measuring Satan's need for revenge is to establish what honor and position he enjoyed in heaven:

Satan, so call him now, his former name
Is heard no more in Heav'n; he of the first,
If not the first Arch-Angel, great in Power,
In favor and preëminence, (PL. 5.658-61)

In establishing a natural law in Heaven, verifying Satan's love of God, and proving his high position by merit, we are led by curiosity to know what caused Satan to fall. The reader does not know Satan's reason for revolt until in Book V:

This day I have begot whom I declare
My only Son, and on this holy Hill
Him have anointed, (*PL.* 5.603-605)

God's exaltation of Christ over the angels is given by Milton as the reason for Satan's revolt:

In "The Christian Doctrine", Satan's motives for revolting do not figure, yet Allan H. Gilbert is clearly right in thinking that the exaltation of Son over Satan and the other angels in Book V seemed to Milton to have sanction of Psalms 2:6, "Yet have I set my king upon my holy hill of Zion." So it is the exaltation of the Son that provokes the revolt of the evil angels.

(Hughes 198-99)

God's one assertive act in the exaltation of his Son upsets the natural order in Heaven and leaves Satan confused:

new Laws thou see'st impos'd;
New Laws from him who reigns, new minds may raise
In us who serve, new Counsels, to debate (*PL.* 5.679-81)

Having explored Satan's position in Heaven, recognizing his love for God, his respect for natural laws and his reaction to a change in the laws, there needs to turn to how Satan functioned

as a projection of Milton's unconscious. Satan as a puer aeternus in Milton's dreams is a need by his unconscious to make his conscious aware of an imbalance in his life:

The dreams of an individual who is established in his life in a secure position, who may be already middle-aged, may disclose the operation of the purer aeternus archetype. The motifs of flying (sometimes without any plane, just by flapping the arms) high-speed driving, deep-sea diving, climbing precarious mountain cliffs, are all typical of one whose unconscious is dominated by this archetype. They may be taken as a warning signal to be aware of the ways in which the unconscious may be preparing to intrude its autonomous will in the way of consciously determined functioning. (Singer 287)

Once Milton could recognize the needs within himself he would have to come to terms with the cause of their repression. It might be said that the reason for repression of natural feelings and the revolt of Satan's archetype can be directly linked to a pragmatic and revengeful Old Testament God that instills fear and repression in all of human beings. Satan as a puer aeternus variant trickster can not exist or proceed without the source of the conflict being exposed:

When this archetype is active in great dreams and schemes will be hatched. If they are to succeed, even in the smallest part, a compensatory archetype must come into play. This is the "senex" archetype. (Singer 288)

Identification of Milton's God as a projection in Milton's unconscious is essential for the conflict in *Paradise Lost*. It

means that it is the fall of God by unjust decisions that causes the fall of Satan and hence the fall of man.

June Singer describes the "senex" archetype as:

Senex means old or aged, and, as archetype it stands behind the forces that would preserve the traditional values, that hold out for keeping things the way they are, for applying sober judgement and consideration to the schemes of the eternal youth. At best this factor in the unconscious is expressed in mature wisdom born of experience, and, at worst, it represents a hidebound orthodoxy that tolerates no interference from those who would break with established patterns. (288)

Milton's God is an example of the senex archetype. God as a senex in *Paradise Lost* is seen as a sober and judicial God; he seems only capable of passing judgement without compassion:

Milton takes all attributes away from God with a zeal which must seem excessive to the right-minded. Justice seems the only attribute he leaves Him. . . . (Saurat 170)

In God's conversation with his Son, Milton further enforces our view of God as severe by making Christ compassionate and God unmerciful:

. . . the contrast between the two allegorical figures was so strong that it inevitably came to shape the characters of the divine debaters with the result that the Father seems far too severe. (Evans 236)

If Milton's God were one of compassion and love, he would not

mock our search for wisdom and answers to our questions;
instead, he is depicted as vain:

Conjecture, he his Fabric of the Heav'ns
Hath left to thir disputes, perhaps to move
His laughter at thir quaint Opinions wide
(*PL.* 8.76-78)

In God's conversation with Adam, God is exposed as being a liar or else having a bad memory:

From all Eternity, for none I know
Second to mee or like, equal much less.
(*PL.* 8.401-407)

It appears that God has just lied to Adam, because during the battle in Heaven, God addresses his Son as, "Second Omnipotence"; either He chooses to lie to Adam or He is approaching senility. Milton's use of descriptive words, in reference to God's edicts, seem to project God as insensitive and demanding:

Sternly he pronouc'd
The rigid interdiction, (*Pl.* 8.333-34)

God's treatment of the angels who are obedient and seek to love and serve Him is selfishly motivated:

They are not allowed to forget the merciless doom that awaits them if they fail in the test of prompt obedience. And how arbitrary seems the command to Michael that he

and his army should drive the rebels out from Heaven,
when the Omniscient knows that they cannot do so!

(Hamilton 36)

Even his relationship with the angels seems insecure and obedience is a result of threat:

That the security in Heaven was not absolute even as regards the obedient angels, the Omnipotent himself testifies. The Blest "though firm, stood more confirmed," when they had seen his punishment of the "peccant Angels".

(Hamilton 19)

Milton's portrayal of God can be seen as a projection of a senex archetype and accounts for the need of a puer aeternus in the projection of Satan. Both are independent archetypes showing the conflict in Milton's unconscious as a reaction to Old Testament theology and the struggle within Milton to restore balance. Yet, there is an interdependence between Satan and God as archetypes in Milton's unconscious psyche as he is the poet and master strategist:

Satan's independence is an illusion because he is in bondage to the freedom to do as he likes and he becomes the captive of momentary purpose and the plaything of master strategists (God, Milton) who make of him what they will.

(Fish 337)

There is an independent relationship between God and Satan in Milton's unconsciousness and the interdependent relationship between these two strong archetypes. How can Milton's

dilemma be resolved in his unconscious psyche? How can the conflict be resolved in a religious connotation? How can Milton bring both archetypes into being without sacrificing one for the other? The answer lies within recognition by the self and the creation of a projection that will resolve the conflict. Recognition by Milton that he does possess qualities of Satan and recognition of his dislike of a tyrannical God can be essential in his individuation process. Bringing these two archetypes under control can be dealt with by a further transformation in the psyche that belongs to the collective consciousness within each individual, that of the projection of the "divine child" archetype:

The archetype of the divine child tends to appear in advance of a transformation in the psyche. His appearance recalls the making of aeons in the history of the world which were heralded by the appearance of an infant who overthrows an old order and, with passion and inspiration, begins a new one. (Singer 284)

This archetype can be expressed more poetically by William Blake:

Empire is no more! And now the lion and wolf shall cease.
(Blake 62)

Milton must discover a uniting symbol in his encounters with the conflict of opposites if the individuation process can proceed:

An encounter with the self is an experience of the overcoming of the split; it is a union of opposites, as Jung

understood it. A third position is achieved. It is a synthesis, were formerly there was thesis and antithesis. The synthesis is achieved by a uniting symbol. (Clift 73)

This uniting symbol in *Paradise Lost* is the projection of the archetype of the divine child in the person of the Son of God. Milton could not deny the power of his God on a conscious level, yet he could transfer power from God to the Son by word of God:

But whom send I to judge them? whom but thee
Vicegerent Son, to thee I have transferr'd
All Judgment, whether in Heavn'n, or Earth, or Hell.
Easy it may be seen that I intend
Mercy colleague with Justice, sending thee
Man's Friend, his Mediator, his design'd
Both Ransom and Redeemer voluntary, (*PL*, 10.55-61)

This is the symbol of what is needed in *Paradise Lost*, the need for justice tempered with mercy. It is through the Son of God that man will not be made a pawn to perform for Satan and God. It is through the Son of God that man can be made one with him and elevate his position:

To better life shall yield him, where with mee
All my redeem'd may dwell in joy and bliss,
Made one with me as I with thee am one. (*PL*. 11.42-44)

It is with Christ that Milton can maintain salvation with his relationship with God. It is through Christ that Milton is able to settle the conflict in his unconscious psyche, through

regeneration of religion:

Significantly also, he clearly links with Christ the only two available alternatives in one's relationship to God. It is Christ who instrumentally sets aflame the "tree of light", a complex symbol of growth and potential darkness understood with an implied responsibility for continuous vigilance and care. (Hamlet 75)

It is the Son of God the "divine child", who will heal the psyche and bring forth wisdom and understanding to *Paradise Lost*:

The Son is the ultimate accommodation of the divine to human need and understanding, the final and unique culmination of all the lesser accommodations we have noticed.
(Frye 75)

4. Conclusion

In conclusion, the fall of God causes the fall of Satan, hence the fall of man. Christ is the one redeeming and uniting symbol of *Paradise Lost*. Milton could incorporate the conflicts of archetypes from his unconscious to his conscious self and gain transformation in the individuation process. More importantly is to see *Paradise Lost* as a symbol of all individual struggle, not just for John Milton:

. . . but that each individual encounters those archetypes which are relevant to his particular individual myth. Incorporating these various unconscious aspects onto the

sphere of consciousness divests them of their uncanny power to influence the individual unaware. They can be seen instead in both their positive and negative aspects, and the individual is then free to make his own choice from the various possibilities they offer. (Singer 290)

It is the individuation process of all human collectively and though we may not be Christian we can admire this collective individuation process in *Paradise Lost*. Yet the process is never finished, neither on the individual level or by a collective society; it is a continuous process through the ages of mankind.

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국문초록

『실락원』에 나타난 칼 융의 개성화 과정

변종민

John Milton의 『실락원』(*Paradise Lost*)은 본래 인간에 대한 하나님의 섭리를 정당화 시키기 위해 쓰여졌으나 실제 많은 비평가와 독자들은 하나님보다 사탄을 더욱 매력적인 인물로 평가한다. 이런 비평적 결과는 작가인 Milton이 자신의 신앙적 딜레마를 하나님, 예수, 사탄의 세 인물을 통해 투사시킴으로써 소위 Carl Jung의 개성화를 시도한 데서 그 원인을 찾을 수 있다.

독실한 청교도 신자이자 동시에 당대 최고의 지성이었던 Milton은 신앙적 확신과 이성적 판단의 갈등속에서 인간적 고뇌를 억압시키게 되었으며, 이런 억압된 인간적 측면을 하나님, 예수, 사탄의 삼각관계 갈등구조를 통해 표출시키므로써 자신의 심리적 개성화를 시도하게 된 것이다. 삼각관계 갈등구조는 종교적 신화에서 흔히 발견되는 원형적 모티프이다. 예컨대 성서에 나오는 Joseph 이야기, 고대 이집트의 Horus, Seth, Osiris의 신화, 그리고 그리스 Apollo의 신화 등은 『실락원』의 원형적 이미지와 많은 유사성을 지니고 있다.

Milton은 꿈이라는 무의식의 표출과정을 통해 신앙적 표면아래 잠재된 인간적 진실을 시의 형태로 분출시키므로써 개성화를 시도한다. 이 개성화 과정에서 사탄은 사춘기적 반항아의 특성을 지닌 속임수 요정의 원형으로, 하나님은 변덕과 노망이 심한 냉혹한 심판자의 원형으로, 그리고 예수는 불화를 해결하고 새로운 질서를 확립하는 신성한 어린이의 원형으로 나타나게 된다. Milton은 자아적 인식과 투사를 통해 전제주의적 하나님을 싫어하고 자신의 사탄

적 속성을 인정하게 된다. 따라서 하나님은 천국의 전통적 질서와 계층을 파괴함으로써 사탄을 비롯한 많은 천사를 타락시키고 그 결과 인간도 타락하게 만드는, 번덕스럽고 이기적이고 냉혹한 심판자로 묘사된다. 반면에 사탄은 불공평한 대우에 항거하며 평등하고 동등한 사랑의 자연법적 질서를 주창하는 지혜롭게 용기있는 인물로 묘사된다.

결국 하나님과 사탄이라는 상호 배반적이면서 보완적 관계의 갈등구조는 예수 그리스도라는 중재자를 통해 새로운 형태로 발전하게 된다. 즉 전제적 심판자인 하나님은 사랑의 섭리를 베푸는 예수에 의해 새대교체가 되며, 예수와의 합일을 통해 인간은 새로운 구원의 기회를 갖게 된다. 이토록 새로운 질서의 상징으로 묘사된 예수를 통해 Milton은 하나님의 무의식적 갈등을 해소하고 신앙과 이성의 균형을 찾으므로써 개성화에 성공하게 된다.