



FUTURE VISION STUDY CENTRE

2nd Floor AVK Maruthi Plaza, Opp, Hotel Lakshmi Prakash, SKS Hospital Road, Salem-4

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ENGLISH

UNIT-2



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UNIT - 2

UNIT-II- MODERN LITERATURE (1600-1798)**Poetry**For Detailed Study

Donne : Canonisation, The Ecstasy

Milton : Paradise Lost, Book-IX

Pope : The Rape of the Lock.

For Non- Detailed Study

Milton : Samson Agonistes

Gray, Collins & Blake: Peacock's English Verse – Vol-III

Herbert : 1. Affliction 2. The Pulley

Marvell : To His Coy Mistress

ProseFor Detailed Study

Johnson : Life of Milton

For Non-Detailed Study

Bunyan : The Pilgrim's Progress

Fielding : Tom Jones

DramaFor Detailed Study

Dryden : All of Love

Sheridan : The School for Scandal

For Non-Detailed Study

Congreve : The way of the World

Goldsmith : She stoops to conquer

JOHN DONNE

Life and Works of John Donne

John Donne was born in 1572. His father was an Iron monger. His mother was a grand-niece of Sir Thomas More. He was brought up on the principles of the old faith. He lost his father at the age of five. When he was eleven years old, he entered Hart Hall, Oxford. But he did not take any degree. He was busy in writing verses. He had written all his best verses before he was 25 years old. In 1596, he accompanied Sir Henry Wotton, in the expedition of Cadiz and then went to the Azores as a volunteer. During these voyages he made friendship with Sir Thomas Egerton, the younger. It led to his appointment as a private secretary to his father Thomas Egerton, the elder. Donne married Anne More, his master's niece. This marriage led to his dismissal from office. He was imprisoned for sometime. Later he and his wife lived in great poverty.

Most of his poems were circulated in manuscript. They were not published until two years after his death. His satires and elegies were extremely popular. In 1615, Donne took order in compliance with the king's wish. His financial difficulties have come to an end. In 1616, he became divinity order at Lincoln's Inn. In 1621, he was made Dean of St. Paul's. His sermons were famous.

In 1593, Donne wrote three satires. These satires ridicule conventional and serious things. He rejected Catholicism and accepted Jacobean Anglicanism. He could never attain spiritual repose. He was an agile intellect never attaining the peace of mind. His spiritual unrest till the end of his life shows his sincerity to life experiences. He remained true to his own self. The period from 1595-1601, was the period of his vigorous creative output. The Satires, the Elegies, and scornful, cynical love poems belong to this period. **'Goe and catche a falling starre'**, **Loves of Alchymie**, are love poems. **'The Good Morrow'**, **'The Sunne Rising'**, **'The Canonization'**, and **'The Extasie'** record the passionate young man's sex-adventures with varied sort of women. Yet they are not sensual. These poems excel in passionate vigour and variety of moods and in the metaphysical treatment of the earthy sex-experiences.

Poems of complex structure were written during the period 1600-1604. The Valediction poems, the song **'Sweetest love I do not goe'** and other poems of miscellaneous nature were composed in the year 1608. From the year 1608 to 1615, he wrote a few of the 'Holy sonnets' and two of his prose works 'Biathanatos' and Pseudo Martyr'. In 1611, he wrote his famous two Anniversaries, 'An Anatomy of the world' and 'The progress of the world'. In 1615, Cambridge conferred the degree of Divinity upon him. In 1617, his wife passed away leaving behind seven young children under his charge. The bereavement

inspired him with a greater fervour of devotion to God. Soon his sermons were filled with genuine human passion for God's grace. Donne is the only English poet of the first rank who also a great orator. Some have claimed Donne a greater orator than a poet'. In 1623, he suffered an attack of illness. By 1630, his health completely broke down. On March 31, 1631, John Donne's life came to an end.

Life of John Donne (1572-1631)

His Parentage

John Donne was born in 1572. His father was an iron-monger. His mother was a grandniece of Sir Thomas More. She was a Roman Catholic. So she brought Donne up on the principles of the old faith. Donne lost his father at the age of five.

His Education

He entered Hart Hall, Oxford at the early age of eleven. Later he shifted to Cambridge. But he did not take any degree either at Oxford or at Cambridge. In 1592 he entered Lincoln's Inn. He did not seriously pursue his legal studies. He was rather busy writing verses. Ben Jonson says, "Donne had written all his best pieces before he was 25 years old".

His Friendship with Sir Thomas Egerton

In 1596 he served as volunteer in the expedition to Cadiz. In 1597 he went to the Azores. On the second of these voyages he made friends with Sir Thomas Egerton the Junior. Because of this friendship he was appointed as private secretary to Sir Thomas Egerton the senior, who was the Lord Keeper.

His Marriage and Imprisonment

In 1601 Donne fell headlong in love with Anne More. She was the niece of the Lord Keeper. Donne clandestinely married her. For this offence he was dismissed from office and imprisoned. Later he was released from prison.

His Religious Life

In 1615 Donne took orders in compliance with the King's wish. In 1616 he became divinity reader at Lincoln's Inn. IN 1621 he was made Dean of St. Paul's He became the most famous preacher of his time. His sermons were famous. They were splendid examples of pulpit eloquence. One of his famous sermons was preached before Charles I one and a half months before his death.

His Death

In 1617 his wife died. Donne was very much depressed and completely broken. This depression was reflected in his poems. By 1630 his health completely broke down. On March 31, 1631 John Donne's life came to its end. He was buried in Saint Paul's.

Works of John Donne

Donne wrote various kinds of verses: Satire, song, Lyric, Elegy, Epithalamion or the Marriage song, Epistle, Epigram, Sonnet and Hymn or the Divine Song. His first attempt at writing poetry appeared in 1593. In that year he wrote three Satires. The period from 1595 to 1601 was the period of Donne's creative output. To this period belong poem such as Song, Loves Alchymie, The Good-Morrow, The Sunne Rising, The Canonization and The Extasie. In 1611 Donne wrote the famous two Anniversaries, An Anatomy of the World and The Progress of the Soule. Donne did not care to publish his poems in his life time. He wrote them to the persons concerned. He mean them to be privet. He was never bothered by his reading public. The first volume of his selected poems Songs and Sonnets appeared two years after his death. He could have been an equally powerful writer of prose as his sermons show. But today he is chiefly studied as a writer of love songs, satires and holy sonnets.

Chronology

1572	Born in London
1584	Matriculated Hart Hall, Oxford
1587	Joined Cambridge
1592	Entered Lincoln's Inn
1596	Cadiz Expedition
1601	Secretly married Anne More
1602	Dismissal and Imprisonment
1615	Ordained as a Priest in the Anglican Church
1617	Death of Anne Donne
1621	Death of Saint Paul's
1631	Death

THE CANONIZATION

For God's sake hold your tongue, and let me love;

Or chide my palsy, or my gout;

My five gray hairs, or ruin'd fortune flout;

With wealth your state, your mind with arts improve;

Take you a course, get you a place,

Observe his Honour, or his Grace;

Or the king's real, or his stamp'd face

Contemplate' what you will, approve,

So you will let me love.

Alas! alas! who's injured by my love?

What merchant's ships have my sighs drown'd?

Who says my tears have overflow'd his ground?

When did my colds a forward spring remove?

When did the heats which my veins fill

Add one more to the plaguy bill?

Soldiers find wars, and lawyers find out still

Litigious men, which quarrels move,

Though she and I do love.

Call's what you will, we are made such by love'

Call her one, me another fly,

We're tapers too, and at our own cost die,

And we in us find the' eagle and the dove.

The phoenix riddle hath more wit
By us; we two being one, are it;
So, to one neutral thing both sexes fit.
We die and rise the same, and prove
Mysterious by this love.

We can die by it, if not live by love,
And if unfit for tomb or hearse
Our legend be, it will be fit for verse;
And if no piece of chronicle we prove,
We'll build in sonnets pretty rooms;
As well a well-wrought urn becomes
The greatest ashes, as half-acre tombs,
And by these hymns, all shall approve
Us canonized for love;

And thus invoke us, "You, whom reverend love
Made one another's hermitage;
You, to whom love was peace, that now is rage;
Who did the whole world's soul contract, and drown
Into the gales of your eyes;
So made such mirrors, and such spies,
That they did all to you epitomize-
Countries, towns, courts beg from above
A pattern of your love."

PARAPHRASE OF THE POEM 'THE CANONIZATION'**STANZA-1**

Someone probably a friend who dissuades the poet from love-making. So the poet asks him to hold his tongue and let him love. It is useless for him to chide the poet for suffering from inflammation in joints or paralysis or baldness. Likewise it is equally to dissuade him from love-making. He may mock at him for wasting wealth in love-making, but it would have no effect on him. Therefore it would be better for him to improve his intelligence by gaining knowledge or he may take a course of study or secure a job or obtain a position of importance or contemplate the face of the King by taking a job at the court or contemplate the King's face stamped on coins by accumulating wealth. He may do whatever he likes but he should not disturb the poet from love-making.

STANZA-2

No one is harmed by the love-making of the poet. His tears do not cause any flood and drown any merchant ship. His cold sigh does not prevent the coming of spring by prolonging winter. The fire of his love burns his veins. The heat does not cause plague and add one more to the list of death. Inspire of his love, the world goes as usual. Soldiers find war and lawyers find persons fond of going to law, who stir up quarrels.

STANZA-3

He may call the poet and the beloved anything as he likes. Both of them are like flies, because they are constantly wheeling around each other. They are like candles; because they burn themselves out for each other's love. They may be compared to the Eagle and the Dove, because we may find in each other the most tyrannical (eagle) and the gentlest (Dove). Their love is self-destructive and self-consuming. There is only one Phoenix in the world. Likewise though they are two separate personalities, their love makes them one, a neutral sex, like Phoenix. Like the Phoenix, they too die but again come to life. This makes their love mysterious.

STANZA-4

They cannot acquire immortality by their love. Atleast they can die by it. They may not be legendary figures. Their story may not be considered important for being carved on tombstones or to build big monuments, but they will be remembered in lyrics and sonnets. The sonnets are like small well-wrought urns or vases. They are as good as a big monument spread over half an acre. The poet is satisfied if their love is remembered in small lyrics and no other spacious monuments necessary. The lyrics telling of their love are like hymns. By such lyrics, they would become immortal and people would call them saints of love.

STANZA-5

In the coming generations people would address them as saints of love. They were each other's hermitage, for their soul dwelt in the body of the other. To you love was peace, but in times to come it will be a source of agitation, sorrow and suffering. Each of them was a world to the other. Their eyes were like mirrors in which they saw reflection of the other. They were the entire world to each other. So they saw in each other's eyes the reflection of the whole world with its countries, towns, courts etc. The poet and his beloved are saints of love. So people would address their prayers to them and ask them to pray to God on their behalf. God should enable them, to love as intensely as the poet and his beloved each in their life.

The Ecstasy

John Donne

Summary and Critical Analysis

The poem The Ecstasy is one of John Donne's most popular poems, which expresses his unique and unconventional ideas about love. It expounds the theme that pure, spiritual or real love can exist only in the bond of souls established by the bodies. For Donne, true love only exists when both bodies and souls are inextricably united. Donne criticizes the platonic lover who excludes the body and emphasizes the soul.

John Donne (1572-1631)

The fusion of body and soul strengthens spiritual love. Donne compares bodies to planets and souls to the angels that body and souls are inseparable but they are independent. According to the medieval mystical conception, 'ecstasy' means a trance-like state in which the soul leaves the body, comes out, and holds communion with the Divine, the Supreme or the Over-soul of the Universe. In Christianity also, it denotes the state of mystic/religious communion with God. Donne uses the religious and philosophical term with religious and philosophical connotations to build his own theory of love.

The poem is an expression of Donne's philosophy of love. Donne agrees with Plato that true love is spiritual. It is a union of the souls. But unlike Plato, Donne doesn't ignore the claims of the body. It is the body that brings the lovers together. Love begins in sensuous apprehension, and spiritual love follows the sensuous. So the claim of the body must not be ignored. Union of bodies is essential to make possible the union of souls. The poem is an unbroken series of narration, argument and even contemplation.

The poet begins the narration of the event with a typically passionate scene as the backdrop for the lovers to embrace and experience the 'ecstasy'. The setting is natural, very calm and quiet. The scenery is described in erotic terms: the riverbank is "like a pillow on a bed"; it also is "pregnant". The reference to pillow, bed and pregnancy suggest sexuality, though the poet says that their love is 'asexual'. Indeed, the image of asexual reproduction of the violet plant is used to compare the lovers' only 'propagation'. It is springtime, and violets are in bloom. To a Renaissance reader, the image of violets symbolizes faithful love and truth. In pastoral settings where lovers are sitting together, holding each other's hand and looking intently into each other's eyes. Their eyes meet and reflect the images of each other, and their sights are woven together. They get a kind of sensation within their hearts and blood, resulting in perspiration and blushing. They become ecstatic because their souls have escaped from their bodies to rise to a state of bliss. When love joins two souls, they mingle with each other and give birth to a new and finer soul, which removes the defects and supplies whatever is lacking in either single soul. The new re-animated soul made up of their

two separate souls gives them the ecstasy. But they cannot forget the body, which is the vehicle, and container, cover and house of the soul.

The lovers' souls leave their bodies, which become mere lifeless figures. Finally, they are united into a single soul. Donne tries to convey the readers that the foundation of spiritual love is the physical attachment; the eyes serve as a gateway to the soul. Moreover, the physical union has produced an even stronger spiritual bond that is far more powerful than each individual's soul. Donne refers the violet to tell us that the fusion of the lover's soul produces a new "abler soul" like the violet, which doubles its vigour when it is grafted together with another. Then the lovers are now able to seek the spiritual pleasure rather than purely physical pleasure. In this union the two souls find strength like a violet when it is transplanted. As such, the single united soul is able to grow with new energy. The united soul is perfect, unchanging and also with new energy. The united soul is perfect, unchanging and also transcends the "defects of loneliness", or the single soul. The two lovers now understand that true love is the result of their physical attachment provoking spiritual union. Souls are spiritual beings. They move with the help of the bodies. Body is the medium of contact of the two souls. Therefore, the lovers turn to their bodies and try to understand the mystery of love. Body is the medium to experience love. So spirits must act through bodies. If love is to be free, it requires physical as well as spiritual outlets.

The persona asks why our religious institutions have imposed blind thoughts diving the body and soul. The poem is also a criticism of the conventional idea of love that supports the separation of the bodies, and hence the souls. He makes an appeal to his readers to nourish their souls through their bodies and reach towards the point of extreme joy, or 'ecstasy'.

As a metaphysical poem this poem brings together (or juxtaposes) opposites; the poet has also reconciled such opposites as the medieval and the modern the spiritual and physical, the scientific or secular and the religious, the abstract and the concrete, the remote and the familiar, the ordinary and the metaphysical. This is largely done through imagery and conceit in which widely opposite concepts are brought together.

Special Introduction to 'The Extasie'

The Extasie is one of the widely discussed poems of Donne. Coleridge said of this poem: "I should never find fault with metaphysical poems wee they all like this, or but half as excellent". It contains some of the well-known metaphysical conceits of Donne. Both in the matter of style and thought-content, it challenges comparison with The Canonization, The Good-Morrow and A valediction

The Ecstasy

Where, like a pillow on a bed
A pregnant banke Swel'd up to rest
The Violets reclining head,
Sat we two, one another' best

Our hands were firmly Climented
With a fast blame, which thence did Spring
Our eye - beames twisted, and did thread
Our eyes, Upon one double string

So to' entergraft our hands, as yet
Was all our means to Make us one,
And Pictures on our eyes to get
Was all our Propagation

As 'twixt two equall Armies, Fate
Suspende Uncertaine Victorie
Our Soules (Which to advance their state
Were gone out) hung 'twixt her, and mee

And whil' st our Soules Negotiate there,
Wee like Sepuchrall Statues lay;
All day, the same Our Postures were,
And wee said nothing, all the day

If any, so by love refin'd
That he soules language 'understood.
And by good love were grown all minde,
Within Convenient distance Stood

He (though he knew not which Soule Speke,
Because both meant, both Spake the same)
Might thence a new Concoction take,
And part farre Purer than he came

This Extasie doth Unperplex
(We said) and tell us what we love,
Wee see, by this, it was not sexe,
Wee see; wee saw not what did move

But as all severall soules Containe
Mixture of things, they know not what.
Love, these Mixt soules doth mixe againe,
And makes both one, each this and that,

A single Violet transplant,
The Strength, the Coulour, and the size,
(All which before was Poore, and Scant.)
Redoubles still, and multiplies .

When love with one another so
Interinanimates two Soules.
That abler Soule, which thence doth flow,
Defects of lonelinesse Controules.

Wee then, who are this new Soule, know
of What we are Composed, and made,
For, th' Atomies of Which we grow,
Are soules, whom no Change Can invade.

But O alas, So long, So farre
Our bodies why doe wee Forbeare?
They are ours, thought they are not wee; wee are
The intelligence, they the Spheares.

We owe them thankes, because they thus,
Did us, to us.at first Convay,
Yeelded their forces, Sense, to us,
Nor are drosse to us, but allay.

On man heaven's influence works not so,
But that it first imprints the ayre,
Soe Soule into the Soule may Flow,
Though it to body first repaire.

As our blood labour to beget
Spirits, as like Soules as it can,
Because Such fingers need to knit
That Subtile knot, which makes us man

So Must Pure lover's Soules descend
T' affections, and to faculties
Which Sense may reach and apprehend,
Else a great Prince in Prison lies

To our bodies turne wee then, that So
Weake Men on love reveal'd May looke;
Loves Mysteries in Soules doe grow,
But yet the body is his booke,

And if some lover, Such as wee,
Have heard this dialogue of one,
Let him Still marke us, he shall see
Small Change, When we' are to bodies gone

FUTURE VISION

Paraphrase of 'The Ecstasy'

The poem opens with a description of a pastoral scene. The bank of a river is swollen, like a pregnant woman, with soft flowers. Violets are found reclining on this soft bed. The lovers, best suited to each other, are seated here. They are holding each other's hands and passionately gazing at each other's eyes. The beams starting from their eyes have twisted and intertwined together and formed a single string. Holding each other's hands has been their only physical contact so far. Their only way of propagation is not to copulate but to have each other's image imprinted in their eyes by gazing.

The two souls of the lovers, leaving their bodies, hang stationary between them. Each soul is powerless to make any more advance towards the other. This is like two armies remaining standstill, confronting each other, each being powerless to subdue the other and move forward. While the souls of the lover are negotiating with each other, the lovers remain motionless like the statues carved on sepulchres. Throughout the day the lovers remain thus motionless. They do not even talk with each other.

Love is capable of refining a man and developing his mind. Such a refined person only can understand the language of souls. That is, such a person only can understand the spiritual affinity between lovers. The two souls of the lovers think and speak the same. So, even he refined man cannot identify which of the two soul speaks. The refined person understanding the communion of the souls of the lovers will be further purified and go away from the meeting place of the lovers, far purer than they were before coming to that place.

The ecstatic feeling of the lovers enlightens the lovers and makes it clear to them what exactly they love. They understand that sex has nothing to do with their love. They also understand that love is a mystery and that they did not know that exactly moved them to love each other.

Souls are compounded of both the spiritual and the physical qualities. The lovers are as uncertain about the real composition of their souls as they are about the composition of their love. The awareness is brought about by love's alchemy which mixes the individual souls and makes them one. This new soul is abler than the individual souls and corrects whatever defect was there in each soul in its separate state. This new soul is more beautiful and stronger than the component souls, just as the violet flowers produced by the original plants.

The new soul knows of what components it is made. The new soul is made of the unchangeable souls of lovers.

Why do lovers deny the importance due to bodily love-making? The bodies belong to the lovers, though their love is not just bodily attachment. If souls are 'intelligences' (the divine spirits which control the movement of planetary bodies,) bodies are 'the spheres' (the region between the earth and the heaven). The lovers are grateful to their bodies because they yielded their senses to the control of souls. The bodies are to be regarded not as impure dross but as an alloy which is necessary for mixing up an inferior metal with another metal of greater worth.

The influence of heaven affects man through the air and not directly. To facilitate the communion of souls, bodies have first to come together. Blood produces the spirits which knit the subtle know that makes us man. Hence, love can be fulfilled only if the lovers attach the importance due to their bodies. (It was a Renaissance belief that subtle vapours or spirits were generated by the body). These spirits served as middlemen and bridged the gap between the material body and the immaterial soul. The spirits served as the channel of communication between the soul and body of man.

The souls of lover must come down to the physical senses and govern them. If the souls do not govern and control the bodies, the souls are like princes captive in their own kingdoms. A ruler is no ruler if he does not rule his kingdom, and a kingdom without a ruler is no kingdom. Similarly, the soul has worth only if it controls the body. The body without a soul to control it is in a hopeless condition. The prince and the kingdom are inseparable and so are the soul and the body.

Hence the lovers decide to turn to their bodies. True love (which does not belittle the body) is revealed by these lovers. Weak men may look upon these lovers as models to be followed. The mystery of love grows in the soul but the body is the book in which this mystery is written. The observer who observes the lovers turning to their bodies will not find any degeneration in them.

Essays

Trace the evolution of thought in 'The Ecstasy'

Introduction

Donne's 'The Ecstasy' traces the intimate connection between body and soul. Usually, religious poets condemn bodily pleasures. They attach primary importance to the soul. Romantic lovers, on the other hand, exalt the body above the soul. In 'The Ecstasy' Donne stresses the interdependence of the body and the soul.

Four sections of the poem

The poem can be divided into four broad sections. In the first section, the poet talks of the union of the souls of a couple of lovers. In the second section, the poet expatiates on the characteristics of the united souls. In the third section, which is the central part of the poem, the poet emphasizes the interconnection between the body and the soul. In the last section of the poem, the lovers decide to switch back their attention to bodily pleasures.

Lovers transcending sex

The poem opens with a description of a pair of lovers reclining on a bed of violet flowers. The poet uses such words as "pillow on a bed", 'pregnant bank', etc., which gives a sexual colouring to the atmosphere. But the lovers themselves seem to have transcended sex. They merely touch each other's hands and gaze at each other's eyes. Their eyes reflect each other's images. Thus, instead of achieving oneness through copulation, their hand-shake has made them one. Also, instead of begetting children, they have begotten only images in their eyes. The souls of the lovers being released from their bodies, hand between the lover and his beloved, and carry on a negotiation. In the meantime the bodies of the lovers lie motionless, like sepulchral statues.

Amalgamation of individual souls

In the second section of the poem, the denigration of the body is continued. The poet talks at length of the amalgamation of the individual souls of the two lovers and the creation of a new soul. The new soul is compared to the flower produced by a grafted plant. The flower thus produced is far more beautiful and colourful than the flower produced in the ordinary way. Similarly the soul which contains within itself elements of the individual souls of the lovers is a perfect thing. It is free from the defects of the individual souls. Another remarkable feature of the new soul is that being composed of souls, it is immutable.

Interdependence of body and soul

In the third section the importance of the body and the interdependence between the body and the soul are conveyed by a series of comparisons. The first comparison is connected with alchemy. An alloy is mixed with a pure metal to make the pure metal strong and durable. Similarly bodily attraction is necessary to make the union of the pure souls of the lovers strong and lasting. The second comparison is from astronomy. The influence of heaven reaches man through the air. The air is an indispensable medium without which heaven's influence will not get at man. Similarly, the body is the medium which helps the souls of the lovers to seek each other and become united. The third comparison is to the working of the human body. Blood produces spirits (which are more or less like souls). These spirits knit that "subtle knot" which goes into the making of man. The body must rise up to the level of the soul and the soul must descend to the level of the body and influence the body. The last comparison is to monarchy. A king must control his subjects or else he will be imprisoned by his own subjects. Similarly the soul must control and govern the senses. Otherwise, it will be imprisoned by the very sense which it ought to govern.

Importance of body

The lovers realize the importance of the body and the interdependence between the body and the soul. So they put an end to their aversion towards the body. Love is an incommunicable mystery which grows in the soul. But it can be revealed through bodily attachment. The weak men who cannot understand the language of the souls can understand love through its physical manifestation. The body is the book in which the mysteries of love are described for everybody to read and understand.

Conclusion

Thus the poem begins with an aversion towards sex but ends with an acceptance of it.

Paradise Lost, Book-IX

John Milton

Summary:

Milton's epic poem opens on the fiery lake of hell, where Satan and his army of fallen angels find themselves chained. *Satan* and his lieutenant *Beelzebub* get up from the lake and yell to the others to rise and join them. Music plays and banners fly as the army of rebel angels comes to attention, tormented and defeated but faithful to their general. They create a great and terrible temple, perched on a volcano top, and Satan calls a council there to decide on their course of action.

The fallen angels give various suggestions, Finally, Beelzebub suggests that they take the battle to a new battlefield, a place called earth where, it is rumoured, *God has created a new being called man*. Man is not as powerful as the angels, but he is God's chosen favourite among his creations. Beelzebub suggests that they seek revenge against God by seducing man to their corrupted side. Satan volunteers to explore this new place himself and find out more about man so that he may corrupt him. His fallen army unanimously agrees by banging on their swords.

Satan takes off to the gates of *hell*, guarded by *his daughter, Sin and their horrible son, Death*. Sin agrees to open the gates for her creator (and rapist), knowing that she will follow him and reign with him in whatever kingdom he conquers. Satan then travels through chaos, and finally arrives at earth, connected to heaven by a golden chain.

God witness all of this and points out Satan's journey to his Son. God tells his Son that, indeed, Satan will corrupt God's favourite creation, man. His Son offers to die a mortal death to bring man back into the grace and light of God. God agrees and tells how his Son will be born to a virgin, God then makes his Son the king of man, son of both man and God.

Meanwhile, Satan disguises himself as a *handsome cherub* in order to get by the angel *Uriel* who is guarding earth. Uriel is impressed that an angel would come all the way from heaven to witness God's creation, and points the *Garden of Eden* out to Satan. Satan makes his way into the Garden and is in awe at the beauty of Eden and of the handsome couple of *Adam and Eve*. For a moment, he deeply regrets his fall from grace. This feeling soon turns, however, to hatred.

Uriel, however, has realized that he has been fooled by Satan and tells the angel Gabriel as much. **Gabriel** finds Satan in the Garden and sends him away. God, seeing how things are going, sends **Raphael** to warn Adam and Eve about Satan. Raphael goes down to the Garden and is invited for dinner by Adam and Eve. While there, he narrates how Satan came to fall and the subsequent battle that was held in heaven. **Satan first sin was pride**, when he took issue with the fact that he had to bow down to the Son. Satan was one of the top angels in heaven and did not understand why he should bow. Satan called a council and convinced many of the angels who were beneath him to join in fighting God.

A tremendous, **cosmic three-day battle** ensued between Satan's forces and God's forces. On the first day, Satan's forces were beaten back by the army led by **the archangels Michael and Gabriel**. On the second day, Satan seemed to gain ground by constructing artillery, literally cannons, and turning them against the good forces. On the third day, however, the Son faced Satan's army alone and they quickly retreat, falling through a hole in heaven's fabric and cascading down to hell.

This is the reason, Raphael explains, and that God created man: to replace the empty space that the fallen angels have left in heaven. Raphael then tells of how God created man and the entire universe in **seven days**. Adam himself remembers the moment he was created and, as well, how he came to ask God for a companion Eve. Raphael leaves.

The next morning, Eve insists on working separately from Adam. Satan, in the form of serpent, finds her working alone and starts to flatter her. Eve asks where he learned to speak, and Satan shows her the **Tree of knowledge**. Although Eve knows that this was the one tree God had forbidden that they eat from, she is told by Satan that this is only because God knows she will become a goddess herself. Eve eats the fruit and then decides to share it with Adam.

Adam, clearly, is upset that Eve disobeyed God, but he cannot imagine a life without her so **he eats the apple as well**. They both, then, satiate their new-born lust in the bushes and wake up ashamed, knowing now the difference from good and evil (and, therefore, being able to choose evil). They spend the afternoon blaming each other for their fall.

God sends the Son down to judge the two disobedient creatures. The Son condemns Eve, and all of womankind, to painful childbirths and submission to her husband. He condemns Adam to a life of a painful battle with nature and hard work at getting food from the ground. He condemns the serpent to always crawl on the ground on its belly, always at the heel of Eve's sons.

MATERIAL தேவைக்கு

TNPSC: GR –I & II (P), GR –IV

(TAMIL & ENGLISH MEDIUM),

**PG: TRB - TAMIL, ENGLISH,
MATHS & COMPUTER SCIENCE**

TET (P1 & P2),

CONTACT -90420 30163

FUTURE VISION STUDY CENTRE

2ND FLOOR, AVK MARUTHI PLAZA,

OPP. HOTEL LAKSHMI PRAKASH,

SKS HOSPITAL ROAD,

SALEM – 636 004