

THE RISE OF PURITANISM AND ITS PROFOUND INFLUENCE ON ENGLISH LITERATURE

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ABSTRACT

The rise of Puritanism in 16th and 17th century England had a profound and enduring impact on English literature and culture. This abstract explores the origins and core beliefs of Puritanism, highlighting its influence on literary forms, themes, and values. From the religious treatises of John Milton to the allegorical works of John Bunyan, Puritanism left an indelible mark on the development of English literature, emphasizing themes of morality, individualism, and divine providence. Puritanism emerged as a religious and social movement in England during a period of religious upheaval. Puritans, dissenters from the Church of England, sought to purify the Church of what they saw as remnants of Catholicism. Their core beliefs included a strong emphasis on predestination, the idea that God had chosen who would be saved and who would be damned, as well as a strict code of moral conduct rooted in the Bible. One of the most notable literary figures influenced by Puritanism was John Milton, whose epic poem *Paradise Lost* is a seminal work of Christian literature. Milton's theological writings, including *Aeropathic*, reflected Puritan ideals of religious freedom and the importance of individual conscience.

KEYWORDS: Bible, Calvinism, Censorship, Dissenters, Godly Literature, Puritan Authors.

INTRODUCTION

An era of social and intellectual transformation started in England in 1603, with the accession of James I to the throne. The majority of the drama of the time had a subject matter that was obscure and ambiguous, echoing this period and the shift that distinguished it. The Elizabethan age was characterized by the idea that the cosmos had a Christian humanist foundation. The scientific revolution of the seventeenth century made many doubts traditional beliefs that the cosmos was God's creation and brimming with moral principles. Numerous astronomical discoveries coexisted well with analytical reasoning. The *Advancement of Learning*, written by Sir Francis Bacon in 1605, only served to further analytical thinking, which later helped to differentiate and clearly demarcate philosophical and aesthetic thought from those bordering on religion and morality. The transition from the Elizabethan to the Jacobean eras was reflected in the theatre of the time on many levels and in various ways. Shakespeare, for example, is unmistakably associated with the sensibility of the Elizabethan Age, with the exception of later tragedies like *Antony and Cleopatra* and *Coriolanus*. A large portion of Shakespeare's literary creations exhibit a feeling of inevitable justice, as if to assert that the cosmos will inevitably strive for moral and ethical harmony in order to overcome the negative effects of evil [1], [2].

In their writings, several of Shakespeare's Jacobean period contemporaries including Webster and Middleton reflected corruption and violence, departing from the Elizabethan Age's notion of ethical and moral harmony and order. Their art chooses not to suggest that virtue would ultimately triumph over evil. In other words, their creations rejected the ultimate victory

brought forth by divine retribution. Drama during the Jacobean period is not classified as immoral or unethical by critics. However, a number of Jacobean tragedies make an effort to promote human respect and dignity in the midst of sadness, suffering, prejudice, discrimination, and inequity. The simplest way to sum up Jacobean tragedy, in the words of Irving Ribner, author of *Patterns in Shakespearian Tragedy*, is the quest to find a basis for morality in a world in which the traditional bases no longer seem to have validity. There has been no shortage of extensive critical analysis focusing on Jacobean tragedies, yet the tragedies of Beaumont and Fletcher were the most often produced and well-liked plays of the time [3], [4].

While Fletcher's works were well received and admired in the seventeenth century, they came under fire from critics in the nineteenth and twentieth centuries for being sensational, having forced and unnatural plots, and using entertaining dramatic devices at the expense of integrity and meaning. The audience's preference for performances that place a focus on escapist amusement over expressive artistic criticism with deep significance was attributed to the rise of private theaters. Others have defended the tragicomedies, pointing out their importance in terms of creative and theatrical competence. One such person is Jacqueline Pearson, author of *Tragedy and Tragicomedy in the Plays of John Webster*. Pearson claims that behind the clear-cut structure of sharp contrasts, surprise, and suspense, lurks a teasing double-vision, a critical ability to see events simultaneously in very different ways. Another theatrical kind of entertainment that was common throughout the Jacobean period was masques. King James' court supported them. These masques, which were mostly composed by the poet and playwright Ben Jonson, are renowned for their lavishly decorated sets and musical scores made by well-known painters and musicians of the day.

Through the deft use of symbolism and mythology, the performances were primarily concerned with honoring the aristocracy and monarchy while highlighting the ideal rule. The Oxford Illustrated History of English Literature author Pat Rogers made the following observation: The masque may be interpreted as conspicuous expenditure, a symptom of decadence, or as the apotheosis of the arts. The temperament of theatre basically went through three phases on its way from the early Elizabethan to the Jacobean periods. Each stage properly represented or communicated the ideas, worries, and attitudes typical of the time. For instance, the writings of Shakespeare, Robert Green, Thomas Kyd, George Peele, Christopher Marlowe, and others were characterized by their strength and vitality, their belief in and celebration of life's processes, and their ability to capture the ecstasies of the mind as well as mental development and evolution. All of this suggested a civilization that was rich, forward-thinking, growing, and upward-moving. Shakespearean comedies even if somewhat subtly in *Romeo and Juliet*—clearly reflected this optimism, vitality, and generosity of life. This may be seen in the Spanish Tragedy's vibrancy, Green's sensitive efforts, and Peele's cautious response to anything nice [5], [6].

Although it is very normal for such an overlap to occur, there is an odd and unexpected setting in of yet another movement inside this Age. Marlowe, who was at the fore of the previous period in terms of tragic thinking, calls attention to the obvious feeling of decline that was so defining of individuals from the Jacobean period. Despite his strength, boldness, and bold objectives, each play ultimately depicted the loss of those same goals. Marlowe's strong spirituality is not deceived by the misunderstanding of affluence that his contemporaries are often intoxicated on. This varies through numerous shapes, as anticipated

of an Elizabethan thinker, to come to a conclusion in the serenity and tranquility of Edward II. He foresees the ensuing spiritual helplessness and places himself at the heart of this coming tragic vein. Marlowe comes to that conclusion by drawing on a specific aspect of his experience, which is the core of the experience that other dramatists of the Jacobean Age who came after him were influenced by.

Through the ridiculous portrayal of the pseudo-Machiavellian villain, who neither accurately mirrored Machiavelli's actual values nor accurately portrayed his balanced intellect, this system indirectly impacted the Elizabethans. However, because of the way his thoughts were distorted during transmission, whatever was received by the Elizabethan drama included a severely pessimistic individualism that was more cynical than he had ever implied, as well as the diminishing matter-of-fact materialism characteristic of his technique. This not only affected a few playwrights all at once, but it also gradually started to have an influence on tragic philosophy, helped along by Marlowe's analysis of spiritual decline. The heritage of Jacobean theater was on the cusp of growth when it was enveloped in spiritual ambiguity, which was brought on in part by the expansion of Machiavellian materialism and its focus on tragic thinking and in part by the fear of the impending collapse of a great civilization. The greatest plays written between 1600 and 12 reflect this mood in some way, including *Troilus and Cressida*, *Hamlet*, *The Malcontent*, *All's Well that Ends Well*, *Measure for Measure*, *Volpone*, *Lear*, *Macbeth*, *Timon of Athens*, *The Revenger's Tragedy*, *The Tragedy of Byron*, *The Alchemist*, *The Atheist's Tragedy*, *The Chaste Maid in Cheapside*, and *The White Devil* [7], [8].

In addition to the sense of spiritual emptiness or uneasiness shared by all of them, there was also a tendency to focus on the evidence provided by the senses and by practical knowledge, restricting experience to the non-spiritual world and man's interactions with other people. Comedy, which includes the works of Marston, Ben Jonson, Middleton, Chapman, and others, therefore starts to be immediate and focused on the social behavior, manners, customs, and morals of man, particularly as a creature removed from poetry and spirituality. The tragicomedy by Beaumont, Fletcher, and Massinger soars into love. Most importantly, tragedy the kind of play responsible for imparting to man interpretations of his own conditions becomes Satanic/evil. This displays the dark side of the world or what is unknown to man, such as Tourneur's persistent Satanism and Middleton's subsequent scientific impartiality and detachment. Drama depicts a duality of two unique lives: the outward life, which is characterized by event and action, and the inner life, which is characterized by contemplation and meditation. During the Elizabethan proper and the early Jacobean periods, that is, the first two stages of the time, there are differences in how themes are interpreted in a highly creative manner, in the commentary, and in the way, imagery is disclosed meaningfully.

The enormous shifts that occurred at the turn of the century and during the last years of the Elizabethan Age distinguish the ninety from the Jacobean period, which began before James' actual accession and affected both poetry and social and political life. Particularly in theater, the second developed out of the first in such a way that their interaction served as the basis for further growth. Clarity and exhilaration are the most notable and important characteristics of Elizabethan play. Wars, conquests, romance, fairy tales, mythologies, or love were common themes. This amply demonstrated the audience's need for anything else than a depiction of their everyday life. Instead of the usual, which cycled between fast-paced

activities and inactivity, they wanted delicate and keen experience. A good amount of energy is used to satiate the insatiable need for spine-tingling and hair-raising horrors in a simple, infantile, and even gay way. The impact of Elizabethan Age daily life is less evident in *The Spanish Tragedy*, *The Battle of Alcazar*, *Titus Andronicus*, *The Massacre at Paris*, *The Jew of Malta*, even *Arden of Feversham* and *The Yorkshire Tragedy*, which instead reveal a penchant for undiluted bloodshed, murder, and mutilation devoid of any sophistication in terms of sets.

The unexpected realization of patriotism infuses Henry V with chivalry, infuses Green's works with gallantry, fills the patriotic Edward I by Peele, and makes the last scene of the *Arraignement of Paris* colorful and exciting. Shakespeare, Marlowe, Peele, and Greene all wrote historical plays at the period, and all of them show how the ordinary man was engaged with both home and international affairs. They depict the problems that plagued the era's rule and government, emphasising the traits that were required of individuals in positions of authority, and taking the spectator through the conception of a state that predominated in the Elizabethan Age. The romantic and fantasy plays coexisted alongside these historical ones, as did Lyly's mythological works, Peele's comedic *Arraignement* and *Old Wives' Tale*, Greene's tender romances, and Shakespeare's first works. However, speculative thinking did not go unnoticed. It was evident in the prose and philosophical poetry, while Tamburlaine and Faustus had it hinted fairly subtly. All of this may not be seen as escape, but rather as a way of life; a representation of reality based on creative experience directly connected to, and not just a duplication of, everyday events. Most significantly, literature is replete with brilliant humor. Beyond *Romeo and Juliet* and *Faustus*, it rarely ever produced more profound tragedies. The literary world was still coming to terms with its first encounter and exploration of the vastness of destiny [9], [10].

However, Marlowe had already undergone a significant transformation in the field of experience that would be used in the play. In the process of lifting the restrictions placed on the mood and genre of English comedy, he also implicitly defined the underlying mood that served as the main driver behind the expansion of English tragedy. His resolute decision took some time to fully take effect, but when it did, he became the first English dramatist to investigate tragic philosophy. He interprets it and contributes significantly to its development. Among his contemporaries, Marlowe was arguably the first to explain the crucial distinction between the ideal world and the spiritual world. Every tragic vision of the cosmos includes some aspect of the world as it is really seen via every day and banal observation. Tamburlaine foreshadows the division, and *Faustus*, where the possibility of reconciling a man's route of life with his spiritual aspirations is rejected, completely expresses it. Likely, we must sin and therefore perish. Yes, we must experience an eternal death. The line separating the two realms is distinct and complete. The totality of man's existence becomes a conflict zone as it presents experiences that are at odds with one another. True to his realistic nature, Marlowe decides to accept and believe in the reality of the world rather than the Church's interpretation of this struggle. Through his historical plays, he interprets the role that he keeps in a synthetic way.

But although the Church's condemnations do not bother him, the part he has decided to ignore does. There is no assurance, and more importantly, he conveys a very constrained interpretation of a universe that is purposefully condensed and self-contained in actualism, looking for clarifications within its own boundaries, and rejecting the soul's larger cosmos,

which does not shackle the writers outside the realm of drama. Arriving at a point in the movement's development, Marlowe engages in less creativity and more contemplation. He clarifies what has been implied, giving it a new direction that is transformed, more intense, and meaningful in the process. The movement was born out of the gradual secularization that occurred over a three-century period and the departure of play from the Middle Ages' Church. However, despite the continued use of traditional and theological themes, there is evidence that during that intermission into what can be considered the least ecclesiastical art, a detachment from the Church evolved subtly. Marlowe finally caused The Church to lose the play. However, if it weren't for the role of the Church and drama, which frequently misinterpret each other as well as the entirety of the universe, his atheist attitude toward religion would not have been sufficient to isolate the world of drama from the complete universe still imagined by most of his contemporaries.

The passing of Elizabeth and the resulting transition in the dynasty were followed by significant political and social developments. But they were already sensed and expected before the death really happened. Anxiety, regret, and sadness at the ending of such a protracted period of high civilization were normal reactions that touched everyone who had experienced it closely, even those who had grown up during its latter years. They struggled to identify their losses, much like the generation that followed the Great War. Additionally, literature and theatre in particular had managed to reach a point in its evolution where a transition from awe, surprise, and discovery to appraisal and criticism was inevitable. Even if Elizabeth had been immortal, this would have happened. In any event, the drama's stage of testing things and doubting historical findings and methods paralleled the universe's period of disappointment and trepidation. Here is where drama's themes came from. These topics combined with Marlowe's still-alive philosophy produced a feeling reminiscent of both Seneca and his audience as well as English poetry from the second and third decades of the twentieth century.

DISCUSSION

Puritanism was primarily a literary movement that permeated political, religious, and cultural life via the written word. Its expansion in Europe was comparable to that of Protestantism, which benefited greatly from the printing press. The press generated close to 100,000 titles from the time of Elizabeth's accession in 1558 until the late seventeenth century. Half of them were titles from religions. Many of them were Puritan, mostly in the seventeenth century, notably Arthur Dent's *The Plaine Man's Path-way to Heaven*, which was so popular that it saw more than 30 editions over the course of the next eight decades. *The Saints' Everlasting Rest* by Richard Baxter had gone through 14 editions by 1688, while Baxter's evangelistic work *A Call to the Unconverted* had reached its 28th printing by 1696. *Short Catechisme*, by John Ball, had seen sixty editions by 1689. By the end of the century, Part I of John Bunyan's *The Pilgrim's Progress* was published in its 22nd edition. Printing was regarded by its contemporaries as having exceptional strengths and advantages. Printing, in the opinion of Richard Baxter, has been a glorious method of promoting knowledge and religion since the Press hath a stronger voice than that of any one person: the Writings of Divines are nothing other than a preaching the Gospel to the sight, as the voice preached it to the ear.

He thought there were various benefits to reading the written word over listening to speakers. He believed that readers did not have to rely on their recollections as listeners did. Unlike a

sermon given to a large audience, a book may speak to the unique needs and circumstances of a single individual. He believed that it was far simpler to find a good book than a good preacher. He made the point that readers might choose to read books at their own speed and convenience while Puritan pastors were forced to live apart from their flocks because they were nonconformists during the persecution that followed 1660, books were essential: Preachers may be silenced or banished, when Books may be at hand. *Grace Abounding*, his spiritual autobiography, was written by a prisoner who, unable to physically perform that duty that from God doth lie upon me, to you-ward, used the written word to communicate with his congregation from behind bars, much like Bunyan's *The Pilgrim's Progress* and several of his other works.

His role model was St. Paul's letters written when he was imprisoned in Rome. Quakers were able to escape from the Interregnum and Restoration-era jails with a number of grievances, letters, predictions, and petitions intended for publishing. In addition to the explicit publications intended for public consumption, there were many private letters, journals, books about daily life, conversion stories, etc. Lady Brilliana Harley's *Letters*, George Fox's *Journal*, Richard Baxter's *Reliquiae Baxterianae*, Lucy Hutchinson's *Memoirs of the Life of Colonel Hutchinson*, her *Regicide Husband John*, Oliver Heywood's *Diaries*, Edmund Ludlow's *Memoirs*, and *Grace Abounding* are just a few of these that were later printed and went on to become classic autobiographies. In a nutshell, historians are correct to claim that Puritans were enamored with the printed word. Only if there are readers can the production of books make a difference. With a population of roughly three million in the 16th century and five and a half million at the start of the 18th century, only about 15% of the overall population at the start of this time had complete literacy, or the ability to read and write. Only around 30% of the population was fully literate by the conclusion of this time.

The Puritans believed that it was their duty to raise this proportion so that more Christians may benefit from reading the Bible and other holy texts. Parents were advised, By all means let children be taught to read, if they were never so poor and regardless of what shift they worked. The marginalized groups or those who were socially disadvantaged those who had never been thought to be able to participate in literary activity were obviously extremely eager to be touched and reached out to by Puritan authors. Puritan writers were used to writing for the ordinary people, or the 'vulgar' class, in their writings. In contrast to those that are set up in the libraries of learned Divines, Baxter wished that his publications might be numbered with those Bookes that are carried up and downe the Country from doore to doore in Pedlers Packs. As with *The Pilgrim's Progress* in 1684, affordable short accounts and chapbook copies of longer literature were made available in order to appeal to these readers. In order to allow their books to be offered at inexpensive prices, ministers often distributed copies of their own publications and made agreements with their publishers to forego their profit. The upper classes also strongly supported activities like organizing public libraries, reading aloud to groups, lending/borrowing/donating books, and all of the aforementioned activities. This promoted the literature and made it available to the needy and destitute.

Despite coming from a low-income background, Bunyan's first wife had access to Puritan literature. She brought two of the century's top bestsellers as part of her dowry: Dent's *Plaine Man's Path-way* and Lewis Bayley's *Practise of Pietie*. In order to change the patronage of literature from the upper class, namely the court, to the people, or towards general reading, the Puritans made an effort to increase the number of readers. This served as the starting

point for the novel's development throughout the next century. This motivation caused Puritanism to reevaluate not just the book but also the act of reading. Puritan readers, regardless of their origins, were not easily moved by publications or their writers. According to Bunyan's pastor John Gifford, they were instructed to cry mightily to God, that he would convince us of the reality thereof, rather than accepting any truth upon rust, as from this or that or another man or men. According to the often-referenced verse in I Thessalonians 5:21, the godly were themselves to 'prove all things, hold fast that which is good', to examine, balance, and analyze evidence before embracing an author's contentions. Faith, in other words, came with the responsibility to read critically and with awareness of oneself.

The Puritan press went out to new classes of authors in addition to new categories and groups of readers. For the first time, many women were inspired to write novels, and an increasing number of non-college males started to write about and share their experiences as Puritans. Since its founding in the early 1650s, Quakerism has been renowned for its extraordinary talent at utilizing the press to spread its message. It has published tracts, broadsides, prophecies, personal testimony, as well as highly critical and divisive works written by both male and female writers. With her claim that women have the same right to a public voice and opinion as men, Margaret Fox squarely attacked patriarchal prejudice in *Women Speaking Justified*. The confidence that the Puritans instilled in those who were less privileged to freely and boldly access writings, express opinions, and participate in literary culture was a major factor in the democratization of the press in the 1640s and 1650s and the accessibility of the printed word to the masses.

The Puritanical Self

The resulting literature has a typically Puritan set of themes and imaginative constructs that reoccur despite its exceptional richness and variety. The first is a preoccupation with the individual. There is a discernible individuality that upholds conscience and always favors introspection and pragmatic immediateness above formality and tradition. The prelaticall tradition was condemned by Milton in *Areopagitica* in 1644 for cramming free consciences and Christian liberties into canons and precepts of men. He passionately contended that the liberty to know, to utter, and to argue freely according to conscience, above all liberties, was the most important freedom. His artistic output expressed the tension between the sincerity of inner promise and empty habitual conformity and exterior forms. He criticized hypocrisy, which he saw to be the main obstacle to spiritual life, using expressions like a grosse conforming stupidity, the iron yoke of outward conformity, the ghost of a linnen decency, and the gripe of custom. He advocated honesty as the pinnacle of spiritual excellence. Because of this, Milton makes the contradictory but understandable claim that a person may be a heretic if they follow their pastor's teachings blindly: Yet, the very truth he holds becomes his heresy. Roman Catholicism is the only or greatest Heresie, according to Milton, since it placed such a strong emphasis on deferring to clerical authority that doing so rendered religion irrelevant—followers were required to accept only what the church taught or believed. In contrast to following clerical orders, Milton's God, the Spirit, that dost prefer/ Before all temples the upright heart and pure, valued personal integrity.

This advantage given to inward devotion explains why the Puritan authors thought they lacked the characteristics of writers. In order to portray himself as a writer who solely relied on the Bible and heavenly enlightenment, Bunyan was determined to convey through his

writings and works what I felt, what I smartingly did feel. He never endeavored to, nor durst make use of other men's lines because he found by experience, that what was taught me by the Word and Spirit of Christ, could be spoken, maintained, and stood to, by the soundest and best of language He claims that, in contrast to priests who could dazzle crowds with their philosophy, he neither had the good fortune of being taught or inspired nor did he take thoughts and information from libraries. He claims that instead of relying on what others say, he gives his readers some solid home truths in the most basic and straightforward manner. These 'home sayings' are taken from 'the Scriptures of Truth, among the actual sayings of God'. As badly read as Bunyan made himself out to be, even he wasn't. He simply appeared to be thus in order to win people's faith since he claimed that God had led his personal experiences, which served as the basis for his writings and speeches.

For the same reason, even Milton, like Bunyan, asserts that his arguments in his Doctrine and Discipline of Divorce were not founded on anything he had read or heard from anybody but rather with 'only the infallible grounds of Scripture to be my guide'. When Satan asserts in Paradise Regained that the Messiah can only complete his mission by mastering Gentile learning, the Son scorns all those Greek and Roman cultural artifacts that had inspired the Renaissance: He who receives/ Light from above, from the fountain of light, / Needs No other doctrine. This promotion of empirical or experimental Christianity took various forms, such as having prospective members share their conversion stories in front of a church congregation and self-examination to determine one's spiritual growth. These techniques led to the development of spiritual autobiography as a distinct genre or subgenre of Puritan literature. Both autobiography and the book were made possible by this genre. Early in the eighteenth century, Daniel Defoe introduced readers to Robinson Crusoe, Moll Flanders, and Roxana in the guise of confessional autobiographies.

Dramatic Effects of the Great Rebellion and the Civil War

The English Civil Wars, also known as the Great Rebellion, were fought in the British Isles between Charles I's allies and opponents in his kingdoms of England, Scotland, and Ireland. According to legend, the wars in England began in 1642 when Charles I amassed a sizable force against the will of the Parliament. The Bishops' Wars, however, signaled the start of the battle in Scotland far earlier. The 1640s saw England devastated by these conflicts. It also had an impact on all of the kingdoms controlled by the Stuart family. There was civil war inside each of the Stuart nations in addition to the conflict between the several British and Irish dominions. The British Civil Wars or the Wars of the Three Kingdoms are other names for the English Civil Wars. When Charles II fled to France in 1651, these conflicts were ultimately put to a stop. In 1660, the process of reestablishing the English monarchy started. As a result of Charles II's restoration of the monarchy of England, Scotland, and Ireland after the Great Rebellion, this time period is known as the English Restoration. Restoration alludes to both Charles II's actual restoration and the years that followed, during which a new political order was established. Many historians use the term to refer to both Charles II's whole reign and his younger brother James II's brief but constrained rule.

As a result of their effort at rebellion against God, Satan and all other fallen angels from heaven are now sent to hell. They choose to construct Pandemonium because they desire to get vengeance on God. They also argue whether they should exact retribution via violence or deceit. After much deliberation, they conclude that they should try to undermine the new

world that God has fashioned for mortal man on earth. Then Satan sets out on his voyage towards Earth, where he encounters Sin and Death, two of his progeny. God foretells the fall of man as He sees Satan heading toward Earth. Fall'n Cherube, to be weak is terrible doing or suffering: but of this, be certain, To do righteous good never will be our work, But always to do wrong our single joy, As being in opposition to his holy desire Whom we reject. Then, if Providence uses our evil to bring about good, then our work must be to subvert that intention and use goodness to further our own bad ends, which, if I succeed, may cause Providence to get upset and divert its innermost plans from their intended goals. Flying to the sun is Satan. He tricks the Archangel Uriel into escorting him to paradise from this location. When Satan discovers Adam and Eve in paradise, he is envious of their joy. He overhears Adam telling Eve not to eat anything from the forbidding Tree of Knowledge.

Uriel informs Gabriel and a few other Archangels that one of the fallen angels had entered Paradise at that time. When Satan, dressed as a toad, tries to talk to Eve while she is sleeping, God's angels capture him and cast him out of Eden. Finally, God commands another Archangel, Raphael, to go warn Adam and Eve about Satan. He requests that he serve as a gentle reminder that people possess the ability to choose their own destiny. Raphael explains to Adam and Eve everything about Satan, his uprising, and how God's Son sent them to hell. He mentions a potential future in which the heavens and the earth may merge, leaving Adam and Eve with one last warning. Unfortunately, Satan has not been sufficiently frightened away from the Para-dise or deterred from entering there. In the form of a mist, he returns to paradise. Then he climbs on a snake. He is quite thrilled to discover Eve by herself. He approaches her and, using a human voice, starts to persuade her to eat the fruit from the Tree of Knowledge since doing so would only make him more perfect and would allow her to become a goddess as well. Adam, troubled by Eve's stupidity, debates what to do until he eventually eats from the tree, following her into her doom. Now, for the first time, Adam and Eve start to feel desire for one another. They start acting hostilely with one another after which they eventually realize and feel embarrassed of their nakedness. When God's Son arrives on earth, he assures people that they will not perish immediately but instead pronounces harsh penalties on them, including painful childbirth for Eve and her daughters for all generations and hard labor in the fields for Adam and his sons for all generations.

Sin and Death hear that Satan's plot has been effective in the meantime. They then begin constructing a route for his swift entry between hell and earth. In anticipation of festivities, Satan returns to pit, but he and his servants are transformed into serpents. They are tortured by a replica of the Tree of Knowledge, which turns to ashes instead of producing fruit. Finally, Adam and Eve return to Earth and make apologies. Then, God sent Archangel Michael to expel them from Paradise. Adam first has visions from Michael of additional terrible things that would happen as a consequence of his disobedience. When Adam hears that God's Son will one day reward the virtuous and punish the wicked, he quickly overcomes his initial discontent. A saddened Adam and Eve eventually leave Paradise together, looking forward to their future. Milton presents a highly lofty portrayal of Satan, who is exceedingly magnificent and who is in charge of the events, at the very beginning of this book. Nobody challenges his authority as he starts to speak amid chaos. He gives the conversation a start. His trust was in the Eternal to be deemed Equal in strength, and rather than be less Car'd not to be at all; with that care lost Went all his fear: of God, or Hell, or worse He reckd not, and

he spoke these words after that. He then stopped speaking, and Moloch, the Scepter'd King, stood up, the strongest and fiercest Spirit That fought in Heaven; now fiercer by despair.

Speech by Moloch

First to speak is Moloch. One of the most ferocious combatants in the conflict in Heaven has been Moloch. He desires a bloodier conflict this time, equipped with the tools of Hell. His words are similar to those of Satan in the first book. No location can be worse than Hell, he claims, therefore they have nothing to lose. Because of this, they might consider taking revenge on their adversary, God, rather than just chilling in Hell. He finished with a grimace, and his expression said, Desperate vengeance; battle dangerous to less than Gods. A prettier person would not have lost Heaven; Belial seemed to be 110 as he ascended on the other side, acting more gracefully and humanely.

Belial's remarks

As a result, Belial spoke with words that were disguised as arguments and counseled ignoble ease and peace not peace and Mammon spoke similarly after him. Belial then challenges him, arguing that God could, if He so chose, punish them more severely than going to Hell. He continues by saying that they could receive God's kindness in the future, so they should be content with what they have discovered. But it turns out that he utilizes his intellect to stop further violence, not because he seeks peace. His argument seems to be more compelling than Moloch's.

Mammon's Address

The next speaker is Mammon. He declines to worship God once again. He takes a serious stance. He desires that all fallen angels labor diligently to imitate Heaven in Hell. All Devils clap in approval as they accept his plan, which receives the most support.

Speech of Beelzebub

Beelzebub then begins to talk. While he shares the previous speakers' preference for freedom above servitude to God, he puts out a distinct set of recommendations. According to him, there are rumors that God is developing a new race known as Man. And He will treat them with more favor than angels. Therefore, it will be preferable to ruin this fresh, cherished race that God has created. They may exact revenge on God in this way. The other demons concur and unanimously support his proposal. He asks rhetorically at the conclusion of his lecture whether such a plan is preferable than spending eternity in Hell.

Satan's Address

They all then agree to send a scout to investigate this new planet. Satan offers his services and sets off to locate the entrance to Hell. All demons submit to Satan, who demands that no one share this peril with him. In a side note, Milton bemoans the fact that although demons cooperate, only people fight one another.

The Devil's Recreation

Satan is ready to investigate the world that God created for humans, named Earth. Devils are allowed to spend their time anyway they like. Some of them like listening to music, while others engage in fruitless philosophical presumptions. However, none of them are at ease in Hell.

Satan's Journey

They all then agree to send a scout to investigate this new planet. Satan offers his services and sets off to locate the entrance to Hell. He sees nine gates that are made of brass, iron, and adamantite as he gets closer. Additionally, he discovers two odd shapes in front of the gates. One of the forms resembles a lady up to her waist but is really a snake. The other is only a shadowy form. When they are set to engage in combat after Satan demands entry through the gates, a lady in the guise of a woman screams out and tells Satan who she and her partner are. They are, according to her, the progeny of Satan. She sprang from Satan's head as an angel and was given the name Sin. After engaging in an adulterous romance with her, Satan, she became pregnant and gave birth to Death, a ghostly son. The hounds who are now torturing Sin were born when Death raped his mother.

The keys to Hell's gate were subsequently given to Sin and Death to keep watch over. They then hear Satan explain his plan to destroy God, and they prepare to assist him in his scheme. After then, Night, Confusion, and Discord join Chaos. Chaos also hears from Satan about his strategy. He incites them to assist him. Chaos gets ready to assist him in exploring the area on Earth that was made just for God's new favorite race, Man. Sin and Death follow far behind Satan, who advances in the front. They construct a bridge from Hell to Earth so that devils might move there and entice people. Finally, Milton analyzes and contrasts many comparable trinities that are revealed to us in this book. We may contrast God with Satan. Sin and Satan had a love-hate relationship, and Death, Sin's son, even raped his mother and produced wailing hounds to taunt Sin. On the other side, we learn that God offered up his own son as a sacrifice.

CONCLUSION

John Bunyan's *The Pilgrim's Progress*, an allegorical story about a Christian's road to redemption, was a significant literary masterpiece that was inspired by puritanism. The Puritan themes of the individual's search for salvation, the difficulties of living in a flawed world, and the ultimate hope of redemption were all represented in this allegory. As a result, at a time of significant theological and societal upheaval, the advent of Puritanism had a long-lasting influence on English literature, influencing its topics, values, and modes of literary expression. Puritan writers like Milton and Bunyan employed writing to investigate issues of religion, ethics, and personal responsibility; their creations are still studied and valued for their spiritual and philosophical insights. Puritanism's effect on English literature highlights the continuous connection between religion, literature, and cultural identity.

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