



“Let him who is Without Sin Cast the First Stone:” A Feminist CDA of Gender Bias in *Paradise Lost*

Saba Zaidi*

ABSTRACT: *This paper aims to explore gender bias in Paradise Lost (1667) written by John Milton through a comprehensive Feminist CDA of ‘Sin’. Sin is an allegorical character represented in Paradise Lost II. Her character is exemplified through the allegory of ‘Sin and Death’. The allegory is famous for its personification of Sin/Death into female/male gender identities. This study uniquely deconstructs Sin’s feminization under the theoretical framework of Feminist CDA. The approach defined by Lazar (2005) forms the method of analysis. The study intends to find out the extent of gender bias in the portrayal of Sin by Milton. Identification of gaps through a review of literature has enabled the researcher to form two research questions. Analysis of research question is based upon the selected tools of Feminist CDA that lead towards the findings. In the light of contextual and discursive practices the critical discussion denotes that Milton is gender bias in the portrayal of Sin as a seductive and manipulation stereotype female. Conclusion of the study projects that the representation of Sin whether through her character, utterances and speeches is based upon male/female dichotomy. The stereotypical feminization of Sin is based upon gender partiality and predisposition related to the female gender.*

Keywords: Feminist CDA, gender bias, feminization, discursivity, contextualization

Introduction

This paper aspires to apply Feminist Critical Discourse Analysis to the allegorical character of Sin in order to scrutinize gender bias in *Paradise Lost II* written by Milton. Although Critical Discourse Analysis (CDA) and Feminist Critical Discourse Analysis (an offshoot of CDA) are linguistic theories yet their concern with language, ideology, identity, society and gender make them pertinent approaches to analyze literary texts. Fowler (1979) has suggested that there are certain linguistic choices made by the author or speaker. According to the critical linguistic rubrics CDA claims that text and talk do not occur in segregation rather they are interdependent. Discourse and society are reliant they represent each other, thus discourses contain both society and culture (Wodak & Meyer, 2001).

*PhD Scholar at National University of Modern Languages, Islamabad, Chairperson at SBK Women’s University Quetta

Fairclough (1992) has represented a three-dimensional approach that is based upon text, discourse practice and social practice. Similar triangular approach is projected by Van Dijk (2009) that creates a link between society, discourse and cognition. According to Sunderland and Litosseliti (2002) “language choices and positions are sociologically and ideologically shaped” (p. 21). Feminist CDA is a unique approach that combines critical linguistic, poststructuralism and the third wave feminist theories of gender (Lazar, 2005; Sunderland & Litosseliti, 2002). Henceforth, it is an approach that offers the finest tools for the analysis of gender bias in *Paradise Lost II*.

Milton belonged to the seventeenth century (Jacobean Period and Caroline Age). He was the second hand of Oliver Cromwell and also a member of Republican Party. He was a Protestant and a Puritan. During Milton’s time the women were not generally considered to be sage rather they were segregated and held responsible for vice. They were exposed to disregard and humiliation; it was customary to subject them to all kinds of inhumane treatments (Mills, 2008). This relation of content with the context is the essence of CDA as well as that of Feminist CDA that holds the triangular notion of discourse, society and individual.

Literature Review

An elaborative literature review is given below that represents various perspective in which the epic *Paradise Lost* has been analyzed. However, this study is significant for its Feminist CDA of gender bias in the allegory of Sin and Death.

A Contextualization of Feminist Critical Discourse Analysis

Feminist CDA is a contemporary expansion of Critical Discourse Analysis. “CDA offers a sophisticated theorization of the relationship between social practices and discourse structures” (Lazar, 2005, pp. 4-5). Jorgensen and Phillips (2002) have suggested that CDA is a social approach it represents the world as partially linguistic and discursive. The fundamental crux of the approach revolves around the view that discourses are socially constructed through social knowledge wherein meanings are culturally and historically explicit. They have further elaborated that CDA aims at close linguistic analysis of the text, hence it is different from social and cultural theory. CDA is different from pure linguistic approaches as well for it recognizes that an exclusive textual analysis is not sufficient. An interdisciplinary approach is hence required that can link the text with the social phenomenon; CDA thus aims at integrating textual and social analyses (Jorgensen & Phillips, 2002).

The Feminist CDA also has an emancipatory agenda that is concerned with social change and consciousness raising through an analysis

of discourse (Lazar, 2005). Feminist CDA is different from CDA for it specifically aims at a subtle theorization of gender. As mentioned above Feminist CDA is inspired by linguistic theories, third wave feminism and post-structuralism, thus it sees gender as a fluid construct that is socially constructed. Whereas the gender identities are also individually shaped by the discourse (Lazar, 2005; Sunderland & Litosseliti, 2002). The main focus of Feminist CDA is to provide a complete theory on gender and to depict how gender is actually constructed in discourses (Lazar, 2005). Lazar (2007) further elaborates his point as follows:

The aim of feminist critical discourse studies, therefore, is to show up the complex, subtle, and sometimes not so subtle, ways in which frequently taken-for-granted gendered assumptions and hegemonic power relations are discursively produced, sustained, negotiated, and challenged in different contexts and communities. (p. 142)

Feminist CDA is interdisciplinary in nature, it contributes to language and discourse studies apart from investigating the feminist issues in gender studies related to women (Lazar, 2007). It holds the notion that language is used to construct identity including gender from a particular social and ideological perspective (Sunderland & Litosseliti, 2001). Apart from this Feminist CDA also endorses Gramsci's (1971) theory of 'hegemony'. Feminist CDA, in its fundamental nature, aims at creating something new through the critique of discourses.

Cameron (1992) has further explained the significance of Feminist CDA for it questions the complete scholarly bias of linguistics to show how assumptions are involved in patriarchal oppression and ideology. A textual analysis in Feminist CDA targets to draw links between gender representation in cultural and social context, therefore it requires multiple readings. Feminist CDA stresses on intertextuality and interdiscursivity within the text as suggested by Fairclough (1992). In CDA context is defined in a number of ways it could be social, situational, cultural assumptions, gender relations between the characters and genres (Sunderland & Litosseliti, 2002).

Lazar (2005) has proposed that the deconstruction of hegemonic relationships is known as demystification in Feminist CDA. The scope of Feminist CDA is to bring the analysis of gender nearer to practice. Feminist CDA scrutinizes the linguistic and social constructions of gender in particular texts and contexts for gender is both socially and individually constructed (Sunderland & Litosseliti, 2002). To analyze the power relations between male/female is the core of Feminist CDA. It inspects how control, power and dominance are discursively produced, resisted and represented in variant ways (Lazar, 2005).

Fairclough (1992) has mentioned that the relationship between discourse and social is dialectic that is the discourse constitutes and it is constituted by the social situations. This notion of constitution suggests that every act of written and spoken text generates meaning and other forms of semiotics, which is instrumental in the reproduction and preservation of social order. Discursivity of discourse explicitly or implicitly delineates gender relationality. Leeuwen (2008) has also suggested that a dialectic relation is discursive that intervenes within culture and society. Thus, discourses can be used as representatives of social practice in a text. In order to draw meaning from Milton's work it is essential to do a close reading of the text along with a comprehensive knowledge of background and time period (context). Therefore, for such a critical study Feminist CDA proves to be a fitting approach of analysis.

A Review of Gender Deconstruction through Feminism in Paradise Lost

There is a plethora of critical work on *Paradise Lost* since the publication of the epic in 1667. The epic has been critiqued and analyzed in different ways such as the analysis of themes and characters. Particularly the analysis of gender in *Paradise Lost* is based upon the character of Eve. However, there are studies that deal with the deconstruction of gender through Satan the apparent protagonist of the epic. Wiest (2014) in his research has represented a feminist analysis of Satan's character. Through the character of Satan he aimed at representing the issue of gender bias implied in the discourse. "Satan disregards intuitive intelligence, avoids right reason and, I argue, begins to 'morph' into an overly feminine essence, which brings about his fall (Wiest, 2014, p. 7).

The feminization of Satan by Milton throughout the epic projected Satan as an imbalance and evil being. Satan's lack of right reasoning propelled him to challenge God. During the seventeenth century "... masculinity was linked with the ability to reason clearly, femininity was linked with the distortion of reason due to flights of — 'fancy' or imagination" (Wiest, 2014, p. 9). Hence, from genderless angel Satan morphed into a gendered being particularly adopting the female gender. The feminization of Satan has been presented through his speeches as well. "... the use of slyness and trickery to weave believable fancy by Satan are some of the stereotypically feminine wiles he uses to persuade his comrades in arms and later Eve" (Wiest, 2014, p. 17). Even the birth of Sin from the left side of Satan's mind depicted the prevalent vile affiliated to the feminization of Satan for during Milton's time the left side was considered to be evil. The birth of Sin from Satan furthermore added to his feminization (Wiest, 2014). The morphing of Satan and his tarnished beauty also depicted stereotypical patriarchal image of a bad

woman. “According to patriarchy, if a woman does not accept her patriarchal gender role the only role left to her is that of a monster” (as cited in Wiest, 2014, p. 39).

McCafferty (2011) has suggested that Milton’s utilization of certain stereotypical ideas about men/women in their predefined roles was based upon his contemporary trends. Therefore, the depiction of gender roles throughout the epic is a lens to scrutinize the larger issue prevalent during the seventeenth century England. The issue of gender bias is also represented by Klemp (2007). He has exemplified that how gender affects interpretation and how Milton’s interpretation of the Biblical story targets the issues of gender roles and ‘institutionalized misogyny’ that were part of western culture. According to Klemp (2007) the story of Adam and Eve is the story of power and gender roles:

Milton’s elaboration of the story of Genesis brings attention to the topic of female subjugation and creates a view of women that has an unmistakably inherent male bias. For the female reader... this bias and the way it creates meaning challenge the traditional interpretation, forcing readers to consider some tough questions about the sexes. (p. 57)

The reviewed literature has aided the researcher to find out gaps in the existing knowledge related to the gender issues in *Paradise Lost*. The identification of gaps has led the researcher to form research questions. In order to answer these questions Feminist Critical Discourse Analysis has been applied both as a theory and method.

Research Methodology

This research has used Feminist Critical Discourse Analysis both as method and theory. Feminist CDA is an analytical and critical approach that employs analytical and critical method. For a critical discussion the researcher has explored gender bias in the portrayal of Sin and has analyzed it according to the selected tools of Feminist CDA. In order to do a Feminist CDA the entire allegory is critically analyzed along with the focus on content and context. According to Lazar (2005), gender is discursively used and is deemed dependent on the context (p.11).

The researcher has implemented the method defined by Lazar along with the theoretical framework of discursivity and contextualization for the purpose to focus gender representation in *Paradise Lost II*. The applied tools for analysis are representation of gender (such as how the character is represented), utterances and structures of arguments (speech). The crux of this study is to find out the implied meaning through what is absent yet

present in the discourse. The Following research questions form the pedestal for the critical study:

Q1. What are the features of gender bias in the portrayal of Sin?

Q2. How the issue of gender biasness is depicted by a triangular relation among Satan, Sin and Death?

Under the pinning of CDA, Feminist CDA also evaluates the content (social) along with the context (text) particularly know as micro and macro analysis. According to Lazar (2007) the "... the patriarchal ideology is structural ... that it is enacted and renewed in a society's institutional and social practices, which mediate between the individual and social order" (p. 147). Female subjugation according to Hooks (2000) is a universal theme manifested through the influential contributions made by many female authors around the globe. Through these works, authors like Hooks have sought to challenge the pillars of patriarchal structure deeply rooted in a social context. According to her gender relations are not natural they are rather socially constructed. The below analysis of gender bias is based upon the deconstruction of such socially constructed stereotypical notions.

Data Analysis

This study is a Feminist CDA of gender bias in the character of Sin. The researcher has adopted the method defined by Lazar. For the purpose of a detailed analysis the allegory of Sin and Death in the second book of *Paradise Lost* is critically analyzed. The tools for analysis are utterances, structures of argument (speeches) and the representation of character. The analysis under discussion is designed according to the two research questions mentioned in research methodology. Through the above mentioned tools the lines of the allegory are analyzed focusing on the research questions.

A Brief Synopsis of the Allegory of Sin and Death

In the second book of *Paradise Lost* Milton has carved an allegory of 'Sin and Death' wherein Sin is an allegorical character that Satan meets at the gates of Hell. She is the gatekeeper of Hell and holds the key of the gates. She opens the gates for Satan so that he can pass through them up to the heaven. Sin was born out of Satan's mind at the rebellious assembly held in heaven against God. Sin is a woman whose waist ends into a serpent's coil. She constantly transforms and breeds, and gives birth to dog-like creatures. She is a captive of cruel pregnancies and perpetual labor cursed by her own fertility. The output of Satan and Sin's incestuous relationship is Death. Death is also personified in the second book of *Paradise Lost* in the form of a shadow-like character. Simultaneously Death is also an allegorical character but he is not as melancholic as Sin for he is vested with power. Thus, Death

is malevolent and armed self, he carries arrows and darts. Death takes pleasure in human pain and agony, and he incites the hourly born hounds to torture Sin his mother.

Features of Gender Bias in the Representation of Sin

This section of critical discussion makes use of the representation of Sin to depict the features and elements of gender bias in the allegorical portrayal of Sin. After Satan reached the gates of hell his first encounter was with Sin who was sitting beside the gates of hell. She was a double shaped creature her upper part was as fair as of a beautiful woman but the lower body part was ugly and scaly like a reptile (snake). She is a serpent whose weapon is a mortal sting. This very representation of Sin denotes gender bias. Milton's depiction of Sin reveals his biased attitude towards the women. Nonetheless the representation runs parallel with the patriarchal characterization of the seventeenth century women of England in particular. Aristotle in *Generations of Animals* has asserted that "a female was by nature a defective male ..." (as sighted in McCafferty, 2011, p. 4). No doubt the sixteenth and seventeenth century England was under the influence of classics like Aristotle. Similar notions of female subjugation were inherited by Milton as well. To quote Jordon (1990) "Men-in-themselves have a generic authority over the women-in-themselves" (p. 3). As mentioned earlier the physical and psychological weaknesses of women lead towards the moral decline. Friday (1996) has suggested that as a social construct female gender is associated with beauty and grace. Thus, the apparent beauty of Sin attracts just like a beautiful female but her feminization denotes the deceptive beauty of a woman. It implies that if a person is caught in a trap of a beautiful face he is doomed forever in the abyss of vice from where there is no escape. She attracts her victims through her apparent beauty and then ensnarls her prey in the coil of her ugliness like a serpent. "Before the Gates there sat / On either side a formidable shape / The one seem'd Woman to the waist, and fair, / But ended foul in many a scaly fould / Voluminous and fast, / a Serpent arm'd With mortal Sting:" (Milton, 1667, p. 15).

Sin evokes filth and lust her inner representation is as nasty as her nature. Her abdomen is full of hounds, which are barking continuously and ceaselessly. These dogs are much uglier than the three headed 'Cerberian' a dog in Greek mythology. The barking of these dogs is as shrill as the clanging of bell. "about her middle round, / A cry of Hell Hounds never ceasing bark'd / With wide Cerberian mouths full loud, and rung / A hideous Peal ..." (p. 15). The above representation of Sin delineates a prejudiced attitude towards women. No doubt the allegory is dynamic in its personification of Sin and Death yet the partiality towards the female gender makes the epic an epitome of power relationship based upon the dominant and the

subordinate. It equally denotes the gender ideological processing hidden under the backdrop of cultural and social context. Hooks (2000) has also asserted that female subjugation is a universal theme exemplified by prominent writers.

The issue of gender bias and its vivid representation through Sin is further enhanced in the proceeding lines. "... yet, when they list, would creep, / If aught disturb'd their noyse, / into her womb, And kennel there, / yet there still bark'd and howl'd / Within unseen" (pp.15-16). Sin characterizes a sensuous woman who is rotten from inside. She is represented as an emblem of evil that traps the individuals through her charm and beauty. The above quoted lines reveal the filth and guilt associated with Sin. The continuously barking hounds inside her womb eat her from within tormenting her perpetually. These lines signify that once a sinner gets enchanted by the charm and commits sin his guilty conscious pricks him just like the dogs tantalizing from within Sin's womb. According to the prevalent inclinations of the age writers like Milton tended to align themselves with Aristotle. Nonetheless they share Aristotle's perception of an inferior woman that counts for both the bodily and moral defects of females, which lead towards gender inequality. These authors and philosophers assumed the women to be deprived of control on their bodies that made them sexually vulnerable. They were considered to be filthy for they lactate and menstruate. Jordon (1990) has aptly suggested that "Misogynists tend to perceive her inability to control the effects of her sexuality...as an indication of her moral debility" (p. 29). Erickson (1998) has also advocated that *Genesis* represents women as a reason for the perdition of mankind.

Depiction of Gender Bias through the Relationship of Sin, Death and Satan

The analysis in this part is carried out through the structures of arguments (speech) and utterances. The quoted speech is delivered by Sin to Satan and Death when he was near the gates of hell from there he pursued to pass in search of the newly created earth. The below quoted utterances depict the elements of gender bias through stereotypical representation of Sin as woman who is expert in wiles, manipulation and malice:

O Father, what intends thy hand, She cry'd,
Against thy only Son? What fury O Son,
Possesses thee to bend that mortal Dart
Against thy Fathers head? And know'st for whom;
For him who sits above and laughs the while
At thee ordain'd his drudge, which he calls Justice, bids,

His wrath which one day will destroy ye both. (Milton, 1667, p. 17)

These lines are uttered by Sin to Satan when he was about to indulge in a fight with Death at the gates of hell. This speech projects the triangular relationship of Sin, Death and Satan. Therefore, it reveals Sin's nature along with her incestuous relations with Satan and Death. According to Jordon (1990) the society's view of a woman is limited only to a masculinist partiality, hence women are represented either by men or by the language directed by men.

Satan is deemed to be the father by Sin in the above lines by which Satan is startled for he has not recognized Sin who was his beloved in heaven. To his further surprise Sin called the detestable creature as his son. The vindictive and manipulated aspect of female is highlighted when Sin tries to reconcile the father and son against their enemy God, who intends to destroy them both through the hatred Satan and Death entertain in their hearts for one another. Thus, the feminization of Sin through her speech is equally biased in the representation of female gender, which denotes a stereotypical assumed version of a woman perceived by the seventeenth century patriarchal society. Wiest (2014) has also depicted the similar stereotypical female characteristics through the feminize Satan that exemplify manipulation, emotional and irrational behavior, and vindictiveness.

The male/female power relationship is similar to the connection between the dominant and subjugated groups or individuals (Eckert, 1989). From the feminist viewpoint the division of people into men and women is based upon hierarchical relation of dominant and subordinate. Under the pinning of above mentioned notions of Feminist CDA the speech delivered by Satan as a reply to Sin is nonetheless a prejudiced depiction of male dominance and subjugation of the female. "So strange thy outcry, and thy words so strange / Thou interposes, that my sudden hand / Prevented spare to tell thee yet by deeds / What it intends ..." (p.17). The above lines depict Satan's dominating behavior. He is arrogant and accuses Sin of interfering between him and Death without his permission. He called her deformed and double shaped. He claimed that he has never seen such an odious being before that denotes the unfairness towards the female gender considering her of low caliber and unworthy of attention. "What thing thou art, thus double-form'd, and why / In this infernal vale first met thou call'st / Me father, and the Fantasm call'st my son? / I know thee not, nor ever saw till now / Sight more detestable then him and thee" (p.17). Hence, Butler's (1993) assertion that there is a gender dichotomy based upon the sexual differences that leads towards bias and unjust attitudes proves to be valid through the above mentioned discussion.

The relation between Sin and Satan portrays Sin as a sensuous lustful woman whose sole aim is to enchant the male gender through her deceptions and guiles. Erikson (1998) has delineated that lust is also of one of the motives behind the fall of Adam and Eve from Eden. Lust has appeared many times in *Paradise Lost* whether in the beauty of Eve or through the portrayal of Sin as a beautiful woman. The biased feminization of Sin through her relationship with Satan is further explored in the following utterances. "Hast thou forgot me then, and do I seem / Now in thine eye so foul, once deemed so fair" (p.18). The below mentioned speech by Sin throws light on the birth of Sin among the rebel angels in heaven:

In Heav'n, when at the Assembly, and in sight
Of all the Seraphim with thee combin'd
In bold conspiracy against Heav'n's King,
All on a sudden miserable pain
Surprised thee, dim thine eyes, and dizzie swum
In darkness, while thy head flames thick and fast
Threw forth, till on the left side op'ning wide,
Liketh to thee in shape and countenance bright,
Then shining Heav'nly fair, a Goddess arm'd
Out of thy head I sprung (Milton, 1667, p.18)

These lines suggest that Sin took birth out of Satan's left side in Heaven in the assembly of rebel angels plotting against God. Satan was in a conspiracy against God in the assembly of fallen angels. Suddenly he felt severe pain in his mind while the left side of his head burst opened and Sin emerged as a goddess armed with the weapon of beauty in order to seduce the angels. She was similar to Satan in her beauty and appearance.

The representation of Sin as a goddess of beauty for the seduction of angels equally denotes gender bias wherein the female gender is associated with a crafty beauty to be used as a mode of manipulation. The idea of Sin's birth from the mind of Satan is inspired by the birth of Athena from the mind of Greek god Zeus. Although the birth of Sin and Athena equates them on the same platform such as taking birth from the minds of their fathers yet the pertinent difference between the two is their nature and occasion of birth. Athena stands for wisdom while Sin is a creature of fancy and pride. Athena emerged from the right side opening of Zeus's mind while Sin a symbol of evil and vice was produced from the left side of Satan's mind. While the stereotypical notion of female beauty as a destructive

element also has its roots in the classical Greek mythology. Sin is represented in the light of such women who use their feminine charms to manipulate the men. “Pandora, Hera, Helen, Venus, Diana, Proserpina, and most importantly, Circe, who represented particularly in Milton’s times, a symbol of spiritual degradation” (Erickson, 1998, p. 163).

At first the fallen angels were apprehensive of Sin that emerged from Satan’s mind and they flinched backwards calling her Sin. They deemed her as a bad omen but through her charms and seduction she won their affection. “... amazement seis’d / All the Host of Heav’n back they recoiled afraid / At first, and call’d me *Sin*, and for a Sign / Portentous held me ...” (p. 18). Due to her craftiness and cunning nature she entrapped them in a coil of her evilness, which was apparently hidden from them. “... but familiar grown, / I pleas’d, and with attractive graces won / The most averse ...” (p.18). She became the beloved of every angel specially Satan who was completely in the snarl of her deceptive beauty. “... thee chiefly, who full oft / Thy self in me thy perfect image viewing” (p. 18). They use to meet secretly indulging into incestuous activities due to which Sin conceived Satan’s son popularly known as Death. “... and such joy thou took’st / With me in secret, that my womb conceiv’d / A growing burden” (p. 18). The relation between Sin and Satan speaks of degradation. Sin was his mistress as well as his daughter. Thus, the relationship projects the women as lustful, deceptive and sensuous beings.

In the next speech Sin has further elaborated the situation after Satan’s rebellion against God. Soon after Satan and his rebellious troop stood against God a battle was fought between them. The consequences were quite obvious God Almighty became successful while Satan and the rebel angels were defeated and thrown into the depth of hell. In this general fall Sin was also thrown out of heaven into the hell. She was given the keys of the gates of hell and was charged with the duty of the gatekeeper. No one could open the gates without her permission. “... and in the general fall / I also; at which time this powerful Key / Into my hand was giv’n, with charge to keep / These Gates forever shut, which none can pass / Without my op’ning” (p. 18). These lines uttered by Sin promotes gender bias through her feminized personification. It is vividly represented from the quoted lines that Sin is responsible for opening the gates of hell for whosoever dares to sin bewitched by her feminine beauty. Henceforth, a sinner is doomed perpetually into the abyss known as hell. Thus, it is implied that Sin who is a representative of female gender is the mother of all ills. She is the one who drags humanity into vice through her enthralling graces. According to Wiest during Milton’s time the idea of evil was affiliated with “... the mysteries of

feminine sphere...” (p. 4), therefore Milton has also attributed the vices like, lust, ambition and pride to the feminization of Satan and Sin.

After her downfall into hell she sat beside the gates solicitously. It was not long that she started to feel pangs in her womb and after severe labor pains Death was produced. It has been represented as a hateful and terrible offspring that incited the hounds inside her womb and tormented her. “At last this odious offspring whom thou seest / Thine own begotten, breaking violent way / Tore through my entrails ...” (p. 18). Due to the pain and fear of Death the lower part of Sin morphed into an ugly snake. “... that with fear and pain / Distorted, all my nether shape thus grew / Transform’d ...” (p. 18). Death is Satan’s own creation a symbol of his incestuous relations with Sin. The torment of labor pains due to the birth of Death from Sin refers to the Christian belief that the labor pains of childbirth are a curse for females. For the pains of childbirth are considered to be a punishment for the women due to the sin of disobedience done by the mother Eve. The notion of childbirth pain affiliated to Christian theology additionally exemplifies gender bias through Sin and Death’s relationship.

The predisposition based upon gender dichotomy is enhanced in the lines where Sin further describes her terms with Death. Subsequently when Death was born he chased his mother Sin threatening her with his fatal dart. He was aroused with lust than anger towards Sin and wanted to draw sensuous pleasures from her based upon hatred instead of love. “I fled, but he pursu’d (though more, it seems, inflam’d with lust then rage) / and swifter far, / Me overtook his mother all dismaid,” (pp. 18-19). Death soon caught Sin being strong and powerful and raped her. “And in embraces forcible and foul / Ingendring with me ...” (p. 19). Terrible hounds were produced inside Sin’s womb as a result of this vicious rape. “... of that rape begot / These yelling Monsters that with ceaseless cry / Surround me, as thou sawst, hourly conceived / And hourly born ...” (p. 19). These hourly born hounds permanently reside in her womb whenever they wish they hide inside and fret her there. They continuously torture her from within and cause such an agony that no one other than Sin can suffer. “... with sorrow infinite / To me, for when they list into the womb / That bred them they return, and howle and gnaw / My Bowels, their repast ...” (p. 19). There is no rest and respite for Sin from this continuous pain and torture. “A fresh with conscious terrors vex me round, / That rest or intermission none I find”(p. 19). These utterances by Sin suggest that whenever a sinner commits sin his/her guilty conscience pricks him/her. The ugly dogs symbolize sins that are hourly produced by a sinner. Wiest has rightly asserted that “*Paradise Lost* brings forth the stereotypical beliefs to which the society of Milton’s time would have adhered” (p. 18).

Death sits in front of his mother and threatens her with his fatal dart. He is her son as well as enemy rather an inbred enemy he incites the ugly hounds so that they torment her more. Death would eat up his own mother for lack of other prey if he is not aware of the fact that with Sin's end he would be doomed. Thus, whenever a sinner thinks about his sins the realization of his death torments him more than his sins. Hence, the detestable relationship amid Sin and Death is another element of gender bias as Sin stands for a luxurious woman that initiates towards sins and sensuous pleasure leading into torments and perpetual sufferings. According to the doctrines of seventeenth century women were irrational, vindictive, manipulative and emotional. All these stereotypical feminine attributes are visible in the creation of Sin as a deceitful version of a woman.

Findings

The above critical discussion has directed towards the findings of analysis in the parameters of theoretical frame work and designed research methodology of Feminist CDA. The analysis ended on the point that Milton is gender biased in the portrayal of Sin. The allegory of Sin and Death amply depicted stereotypical gender representations and projected the elements of gender bias through the character of Sin. The feminization of Sin was contextualized with the seventeen century predefined and assumed roles of women. The features of gender representation and triangular relationship among Sin, Satan and Death have succinctly exemplified gender bias in the epic *Paradise Lost*.

Conclusion

This study concludes that Milton is gender biased in the representation of Sin. Under the rubrics of Feminist CDA two research questions were formulated in order to analyze the elements and features of gender bias in *Paradise Lost*. The allegory of Sin and Death is critically analyzed. The analysis has focused the representation of Sin, speeches and utterances to trace the elements of gender bias. The female stereotypical representation of Sin and her relations with Satan and Death, respectively projects the essence of gender bias. The analysis of research questions depicts that the feminization of Sin is biased and prejudice.

Under the pining of Feminist CDA that is both the analysis of language and social aspects the study represents severe issues of preconception and partiality in the description of Sin as a woman. The fixed gender representations related to male/female are deconstructed through Feminist CDA. Nonetheless the analysis has also projected the power relation based upon the dominant and subjugated roles (male/female). The ideological construction of gender identity specifically in the seventeenth

century exemplifies contextual and discursive constructs. Contextualization and discursivity manifest the explicit and implicit meanings drawn from the critical analysis of language (content) and social context. The critical discussion based upon gender bias on the allegory of Sin and Death has not only added to the existing knowledge related to *Paradise Lost* but it has also given a new perspective to Feminist CDA. For the study has provided a critical insight into the seventeenth century gender restricted England to Feminist CDA it has also opened a new window for Feminist CDA to analyze the classical works like *Paradise Lost* through novel theoretical angles. Thus, the study is an epitome to represent gender bias in *Paradise Lost* through an interdisciplinary analysis of the discourse.

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