

Lilith: From Subversion to Demonization - The Rise of the Patriarchal God

Lilith: From Subversion to Demonization - The Rise of the Patriarchal God

Bárbara Aline Ferreira Assunção [1]

[1] Scientific researcher and editor-in-chief of RCMOS - Multidisciplinary Scientific Journal O Saber. She works in editorial coordination, scientific research and higher education. Master's student in Data, Economics, and Development Policy (DEDP) from the Massachusetts Institute of Technology - MIT. Graduated in Journalism and Marketing. Specialization in Higher Education Teaching and Distance Learning Tutoring from the IBRA Institute.

Summary

This study investigates the evolution of the figure of Lilith over time, from its origins in paganism to its reinterpretation by Christianity. Originally recognized as a goddess associated with fertility, female sexuality and creative power, Lilith underwent transformations in her narrative, reflecting changes in attitudes towards the divine feminine and feminine power. The study used a bibliographic methodological approach to identify dominant narratives, seeking to honor Lilith's true nature as a goddess who celebrates the strength and beauty of the feminine.

Key words: Lilith, paganism, Christianity.

Abstract

This study investigates the evolution of the figure of Lilith over time, from her origin in paganism to her reinterpretation by Christianity. Originally recognized as a goddess associated with fertility, female sexuality, and creative power, Lilith underwent transformations in her narrative, reflecting changes in attitudes towards the divine feminine and female power. The study employed a bibliographic methodological approach to identify dominant narratives, aiming to honor Lilith's true nature as a goddess who celebrates the strength and beauty of the feminine.

Keywords: Lilith, paganism, Christianity.

1. Introduction

This study aims to investigate the evolution of the figure of Lilith over time and its reinterpretation by Christianity, which shaped its narrative according to its ideological and social purposes. By delving into Lilith's story within the context of paganism, we can recognize her original essence as a goddess associated with fertility, female sexuality and creative power.

In paganism, Lilith is seen as a representation of the sacred feminine, a deity that personifies freedom, autonomy and female sexuality. She is venerated as protector of women and guardian of the mysteries of life and death, whose symbols echo her connection to nature, wisdom, and lunar cycles (Damm, 2019).

However, with the rise of Christianity and its spread, the figure of Lilith was reinterpreted and demonized, transformed into a symbol of evil, a seductress and a temptress who challenged male authority and patriarchal dominance. Her story as Adam's first wife, who refused to submit to him and was expelled from paradise, was instrumentalized to reinforce social and religious norms that limited the role of women in society (Silva, 2021).

1

As Matheus Neto, José Costa and Regina Ribeiro (2008) observe, the establishment of patriarchal society caused the restructuring of several myths, including that of Lilith. In this new culture, the goddesses venerated by the people were gradually suppressed, giving way to the cult of the Almighty Father.

This transformation of Lilith reflects changing attitudes toward the divine feminine and female power throughout history, as well as attempts to suppress and control women's sexuality and autonomy. By revisiting Lilith's story in the context of paganism, we seek to challenge these dominant narratives and honor her true nature as a goddess who celebrates the strength and beauty of the feminine.

2.1 Omitting Lilith: How the Bible Turns Myths into Monsters

In the Old Testament there is a mention about Lilith. The prophet Isaiah, in chapter 34, verses 13 and 14, describes the vision of the destruction of Zion's enemies. The text reports the rise of thorns and nettles in the palaces and fortifications, becoming a habitat for creatures such as jackals and ostriches. It is in this context that the prophet mentions Lilith, suggesting that she found a resting place there (Is 34.13-14). This passage places Lilith prominently in the judgment of the nations during the apocalypse. In modern translations, such as the Jerusalem Bible, the word "Lilit" is maintained, while in João Ferreira de Almeida's translation it is replaced by "ghosts", suggesting its association with nocturnal demons (Rossi; Da Silva, 2022).

In Ugaritic literature, Lilith was an object of worship and invoked as "our lady", a title also attributed to the goddess Ishtar of Babylon. It is possible that the prophet Isaiah was referring to the night demons of pagan cultures. One hypothesis suggests that nocturnal animals were seen as demons, and Lilith may have been associated with one of these animals and later demonized (Silva, 2021).

Another passage in the Book of Isaiah, chapter 2, verse 18, raises discussions. The verse states that "all idols will disappear." Here, the word "elilim", which means idols, can be interpreted pejoratively. There is a proposal that the word "kalil" be interpreted as "like Lilith", suggesting a connection between the disappearance of the idols and Lilith (Is 2.18).

In the Book of Joshua, we find the story of Rahab, a prostitute whose role is fundamental in the genealogy of King David, ancestor of the Messiah. In this context, Rahab personifies the sensual nature attributed to Lilith. Despite the social stigmas associated with prostitution, Rahab plays a significant role in the history of the people of Israel (Schmitt, 2016).

According to Koltuv (2017), Kabbalists describe Lilith as a seductress, associating her with prostitution and the temptation of men through tortuous paths. She is portrayed as the Foreign Woman, personifying the sweetness of sin and the evil tongue. Despite being one of humanity's oldest professions, prostitutes have always been stigmatized, seen as impure and relegated to a marginal position by society.

It is worth noting that it was through the help of a foreign prostitute that the Hebrews conquered the land of Canaan, already inhabited by other peoples. Rahab, courageous and fearless, risked her life and that of her family by collaborating with the enemy people. Her fearless spirit echoed that of the figure of Lilith (Rossi; da Silva, 2022).

Rahab's strength was so great that, in addition to sheltering spies, she married Salmon, son of Nahassom, prince of the Tribe of Judah, one of the founders of the city of Bethlehem (1Ch 2.51,54). From the union of Rahab and Salmon was born Boaz, who married Ruth, a Moabite converted to Judaism. Boaz, in turn, was the grandfather of King David, one of the most prominent figures in Israel (Silva, 2022).

In medieval Hebrew folklore, a legend suggests that the book of Genesis recounts the simultaneous creation of two women. While many scholars interpret that woman was created after man, the passage in Genesis 1:27 can be interpreted differently. The term "man" can be understood in the sense of "humanity", encompassing both men and women. From this perspective, this initial woman mentioned in Genesis 1.27 could be associated with Lilith, who, unlike Eve, was created with man, from the same raw material. However, over time, the figure of Lilith was erased from history by the compilers of the Bible (Silva, 2022)

2.2 Lilith: Between Myths, Demons and Persecutions

two

Paganism has its roots intertwined with the spiritual and religious practices of ancient cultures that revered natural deities, ancestral spirits and cosmic forces. These pre-Christians were present in different parts of the world, from tribal societies to the most developed civilizations of Antiquity, covering ancient Egypt, Mesopotamia, Greece, Rome, pre-Christian Europe, Asia and pre-Columbian America (Faur, 2021).

Pagan cultures established a connection with the earth, natural cycles and the elements of nature, permeating different aspects of everyday life (Damm, 2019). Their rituals and practices involved seasonal celebrations, veneration of ancestors, and reverence for gods and goddesses associated with fertility, harvest, hunting, war, love, and other facets of human existence.

According to Assunção (2024), goddesses are seen as personifications of natural forces,

highlighting nature as the primary source of power in witchcraft and other spiritual expressions. The symbolic journey of the female soul is interpreted as a path of self-discovery and reconnection with the “Self”, the essential core of the being.

Paganism is grounded in human spirituality and the search for a deeper understanding of the natural world and the forces that govern it. Throughout history, paganism has developed and adapted according to social, cultural and political changes, but its essence has remained the same: a religion that values the interconnection between human beings, nature and the divine (Fróes, 2023).

The mythological figure of Lilith is not exclusive to the medieval period, but dates back to ancient times. She is described as a contrary force, a counterbalance to the goodness and masculinity of God, present in several myths over time. In the Middle Ages, the figure of Lilith materialized into the symbol of the witch, leading many women to be labeled as such and to suffer persecution by the Holy Inquisition (Silva, 2021).

Authors such as Sicuteri (1998) highlight that single women with pets, especially cats, were accused of witchcraft, while others were even blamed for alleged sexual encounters with demons. These women, most of whom belonged to the lower classes of society, were tortured until they confessed to crimes they never committed. The medieval myth of Lilith associated her with the hunting of newborns and unbaptized children, generating widespread fear and suspicion.

As a protective measure, parents performed rituals, such as using the Arslan Tash amulet, to protect newborns from Lilith's influence. The duration of wearing the amulet varied according to the child's gender, being 8 (eight) days for boys and 20 days for girls (Silva, 2022).

The Hebrew word “lilith”, also known as “lilita” in Aramaic, has its first appearances recorded in a fragment of a Sumerian version of the Epic of Gilgamesh, translated, annotated and published by Samuel N. Kramer. This text dates back to the Isin Larsa period (1950-1700 BC), but the original is believed to be even older, with a possible date around 4000 BC. Lilith, under the name “Lilitu”, was described as a demon female with nocturnal habits, associated with the wind. Over time, this mythological figure assumed different symbolisms in different cultures (Faur, 2021).

In Babylonian mythology, Lilith is equated with the goddess Lilitû. The myth of Lilitû underwent several transformations, with her divine nature being changed to that of a nocturnal and solitary spirit. Lamashtû and Ishtar are two Babylonian goddesses who are related to Lilith, sharing some of her characteristics. Lamashtû, for example, accompanied women in labor, while Ishtar was known for her seduction and diversion of men. These similarities between the goddesses influenced the myth of Lilith, reflecting people's desires when faced with inexplicable situations.

In Jewish culture, Lilith is associated with evil spirits and subversion. In Egyptian and Greco-Roman tradition, Lilith is seen as the Black Moon, a symbol of destruction and obscurity. In Egyptian mythology, she is represented by Isis, wife of Osiris, while in Greek, she is associated with Hecate, the goddess of hell, who, in turn, is symbolized by the Black Moon and is known as the “Queen of the Night”.

Another figure from Greek mythology that resembles Lilith is the Lamia, a type of vampire represented as a young, dark-haired woman, with a hybrid nature of woman and serpent. Like Lilith, the Lamia is known for devouring children and seducing men to suck their blood until they die. Both figures share the characteristic of rising over men for their own pleasure and power, as Koltuv (2017) notes. These mythical narratives reveal the multiple interpretations attributed to the figure of Lilith over the centuries.

2.3 Lilith: Adam's First Wife

The story of Lilith as Adam's first wife is a narrative that originated in the context of Judaism and was adopted and adapted by Christianity (Fróes, 2023). This story was used to promote female submission and reinforce traditional gender roles by portraying Lilith as a negative example of independent and challenging femininity (Silva, 2021).

3

According to Koltuv (2017), Lilith is conceived as Adam's companion, created simultaneously with him, both made from the same raw material. While Adam was molded from the dust of the earth, Lilith was formed from dirt and sediment, a symbolic representation of her different and unequal origin. In the narrative, Lilith is described as covered in blood and saliva, suggesting an association with the menstrual cycle and female bodily fluids.

In Judeo-Christian tradition, Lilith is portrayed as a rebellious figure who refuses to submit to Adam and is expelled from paradise because of this. She is represented as a strong and independent woman, who

challenges male authority and does not accept being dominated (Faur, 2021). Jewish accounts describe Lilith as a figure who disagreed with Adam and rejected the idea of an inferior sexual position. Her insubordination culminates in her rebellion and escape to the Red Sea, where she gains independence from Adam.

Rodrigues (2007) says that Lilith's rejection of remaining "underneath" during sexual intercourse is interpreted as a desire for control and dominance, both sexual and social, on the part of men. Thus, she was transformed into a demonic being, associated with prostitution and the underworld, after marrying Samael, the Lord of the forces of evil.

From Vieira's perspective (2020), Lilith and Samael are seen as a profane pair that opposes the sacred pair Tif'eret (Piety) and Shekhinah (dwelling of God). From this unholy union emerged the Lilim, a series of nocturnal demons. These mythical narratives reflect the complexities of gender relations and the confrontation between patriarchal views and the femininity represented by Lilith.

Vieira (2020, p. 38) proposes that "Lilith and Shekhinah would be manifestations of the divine feminine, but while Shekhinah would represent the benevolent aspect of the divine, Lilith would be its profane expression linked to evil". With the Babylonian exile, according to tradition, Shekhinah came down to Earth to live with the people of Israel, thus leaving a vacant space in the divine that Lilith came to occupy, becoming the wife of God. However, when the Messiah arrives to rescue his people, Shekhinah will resume her place alongside God (Rossi; da Silva, 2022).

According to Silva (2022), "If Shekhinah is the mother of Israel, then Lilith is the mother of Israel's apostasy." In this way, Lilith emerges as a pioneering figure of feminism, symbolizing rebellion, independence and resistance against the patriarchal system.

According to legend, Lilith rebelled and pronounced the holy name of God, acquiring supernatural power that led her to flee the Garden of Eden. Popular accounts say that God sent three angels to bring her back, finding her at the edge of the Red Sea. However, Lilith refused to return and was cursed by the angels, becoming the mother of demons, condemned to give birth to one hundred demons a day (Silva, 2021). To right the wrong, God created Eve as a replacement for Lilith to be Adam's new companion. To prevent Eve from claiming equality with Adam, as Lilith had done, God created her from Adam's rib.

2.4 Lilith and Eve: Feminine Duality in the Judeo-Christian Tradition

The creation of Eve aimed to replace the archetype of the seductive, perverse and demonic woman, represented by Lilith, with the archetype of the pure, good and submissive woman. As Laraia (1997, p. 153) observes, "Eva, however, in her own way, would repeat her predecessor's gesture of rebellion". Nicolitto (2004, p. 119) adds that "Eve is considered a sinner twice: against God and against man, and she received a double penalty: physical pain and subjection to the masculine".

Although Lilith and Eve may seem like opposites, they are actually intertwined in a larger narrative. Lilith personifies depraved sexuality, while Eve is held responsible for the advent of sin and sex in the world. In this context, the Virgin Mary emerges as the beneficial aspect of the feminine, in contrast to Lilith/Eva (Silva, 2021).

Eve, like other female figures in Judeo-Christian mythology, embodies the erotic characteristics of pagan goddesses, marked by sexuality, beauty and curiosity. She is equated with Pandora, being seen as the scourge and punishment of man, responsible for the emergence of evil on Earth (Silva, 2018).

While Mary personifies an idealized model of the feminine, Eve is portrayed as the sinner, the dangerous and chthonic face of the Goddess, with her symbolic associations with the serpent's eyes and the apple (Silva, 2022). These narratives reflect complex cultural perceptions about the role of women in society and religion.

2.5 Lilith and the Demonization of the Sacred Feminine: Marginalization, Sexuality and Role in Society

In pagan interpretations, Lilith is revered as a primordial goddess, an expression of the wild, undomesticated feminine energy that permeates all women. She is seen as a protector of women and an advocate of gender equality, challenging patriarchal norms and encouraging women to free themselves from any form of oppression (Matheus Neto, Costa; Ribeiro, 2020).

For many women, especially those raised in Christian environments, narratives about Lilith

and other goddesses can be seen as demonic or negative, making them challenging to challenge if internalized from childhood. In pagan tradition, Lilith is considered a powerful divine figure, representing different aspects of the sacred feminine. She is worshiped as a great mother or a guardian of feminine mysteries. However, many women have been taught to conform to traditional gender roles and follow norms established by patriarchal society, which can result in a negative view of female figures like Lilith (Poyaes, 2019).

The internalization of negative gender stereotypes can lead women to see themselves as less capable or powerful than men, perpetuating the idea that strong, independent women like Lilith are threatening or demonic. Additionally, a lack of exposure to other perspectives or information that challenges traditional beliefs about Lilith can limit women's ability to question and reevaluate their views (Silva, 2021).

Despite this, many women are seeking a connection with the sacred feminine, questioning long-held beliefs and exploring new interpretations of feminine spirituality, which may involve challenging established narratives about Lilith and other goddesses (Damm, 2019).

The story of Lilith's demonization by Christianity reflects changes in attitudes towards female power and sexuality over time, highlighting the importance of re-examining and reinterpreting these narratives in light of contemporary perspectives (Matheus Neto, Costa; Ribeiro, 2020).

2.6 Lilith Symbols

In pagan mythology, Lilith is connected to various symbols that express aspects of her nature and power. Some of these symbols include:

- **Owl**

Lilith is related to the owl, a predatory and nocturnal bird that symbolizes flight and night terrors (Candido, 2012). Sicuteri (1998) highlights that the triple lunar goddess can be identified with figures of opposite meanings, expanding the meaning of the mythologem of the Moon, from the “full” to the “black” phase, and of women, from a benevolent posture to a vengeful, castrating one. and threatening.

Koltuv (2017) points out that the owl is associated with the image of Lilith as a nocturnal and wise being, linked to the moon. The owl, a symbol of wisdom, mystery and night vision, represents Lilith's connection with these aspects.

- **Snake**

The figure of the serpent is linked to the archetype of Lilith in several cultures. Silva (2022) mentions examples such as Hecate, the goddess of the Dark Moon, and Istar, both represented with snakes, associating the phallus with this worship of the Moon goddess.

Hernandes (2018) highlights that the snake represents your body, the energy emanated by its sinuous movement, transcending physical limits and influencing the world around it. This energy is symbolized by spirals, vines, growing trees, stalagmites and phalluses, representing the continuity of life and connection with the underworld. The serpent is also associated with fertility, rebirth and occult wisdom, reflecting Lilith's connection with these aspects of life and spirituality.

Hernandes (2018) mentions that in the Epic of Gilgamesh, Lilith is described as a “winged demon”, associated with the serpent, the owl and the tree, representing primordial aspects of the Bird Goddess. Pires (2008) interprets the serpent as the spiritual principle, of the gnosis of knowledge or consciousness, freeing the man and woman of ignorance. However, in the androcentric view, Lilith is often portrayed as evil, as exemplified by the image of a tree surrounded by an Ouroboros, symbol of the cycle universal (Hernandes, 2018).



Figure:Ouroboros. Source: <https://abruxadafloresta.blogspot.com/2010/10/lilith-lua-negra.html>

Vieira (2020) questions the traditional biblical narrative, suggesting that the serpent, identified with evil, could actually be Lilith in disguise, trying to awaken Eve to knowledge of the world.

- **Litter**

Lilith's association with the apple is a tradition that dates back to the Judeo-Christian narrative, however, it is also a significant element in certain circles of pagan mythology, symbolizing knowledge, temptation and feminine power (Fróes, 2023). In the Judeo-Christian tradition, the apple figures in the fall of man, placing women in an unfavorable position: Eve disobeys the Creator by eating the forbidden fruit, represented by the apple, becoming a cursed figure, and inducing Adam to commit the same error. Lilith is associated with inducing Eve into the sin of disobedience by eating the apple (Silva, 2018).

Representations of Lilith show her holding an apple, as in the account of the Garden of Eden, where she metamorphoses into a serpent to persuade Eve to eat the fruit of knowledge. Her intention was not revenge, but rather to instigate a connection between women, in the hope that Eve, by eating the apple, would gain insight into Adam and herself, breaking with blind submission (Silva; Gomes, 2020).

- **Dark Moon**

The half moon symbol with a cross can represent Lilith's duality, uniting elements of the moon (feminine, intuition, mystery) with the cross (Christian symbol associated with life, death and rebirth), symbolizing her connection with light and darkness, sky and land, and other contrasting aspects of its nature (Faur, 2021).

According to Koltuv (2017), in the Zohar, Lilith's origin is linked to lunar mythology. God would have created the Sun and Moon equal, but they did not feel comfortable together, leading God to order the Moon to become smaller, which left her humiliated. As it moved away from the Sun, its light diminished and shells formed, from which Lilith was born.

Thus, for the first time, divine intervention limited Lilith's freedom and her personality developed from lunar resentment, making her fiery, dark and nocturnal (Matheus Neto; José Costa; Regina Ribeiro, 2020).

2.7 Male God? For the love of the Goddess

Traditional pagan religions, once matriarchal or marked by the balance between male and female deities, suffered a gradual replacement by Christian monotheism, where the patriarchy of a male God prevails. In ancient civilizations, such as the Mesopotamians, Egyptians and Greeks, female deities played vital roles in mythology and religion, with the mother goddess being revered as the creator of all things, associated with fertility, birth and life (Balieiro, 2020).

However, with the advent of Christianity and its spread throughout the Roman Empire, there was a

change in this dynamic. Christianity brought with it the conception of a unique and masculine God, a patriarchal figure who assumed the role of supreme creator.

This transformation reflected a theological evolution, and a reconfiguration in power structures and gender relations in society. As Christianity gained influence, the ancient female deities were marginalized, and their characteristics linked to creation and fertility were transferred to the male God.

This transition was accompanied by a reinterpretation of mythology and cosmogony, in which female figures were relegated to secondary roles or even demonized. Lilith, who in pagan traditions was seen as a goddess of fertility and creation, but was transformed into a symbol of evil and temptation in Christianity (Silva, 2022).

The figure of Lilith represents a split in the archetype of the Great Mother, being projected onto the moon as her dark side, both an earthly demon and a celestial deity. This paradox is emphasized by Sicuteri (1998), who highlights its duality between an evil terrestrial being and an astral divinity, linked to the Black Moon. Representations of Lilith portray her as a vengeful figure, endowed with some supernatural power, associated with middle age or older, seeking to disrupt the trajectory of the protagonist couple, Adam and Eve (Matheus Neto; José Costa; Regina Ribeiro, 2020).

In biblical texts and, above all, in the later works of the Church's bishops, the woman/Eve is equated to a "voracious flame", her womb compared to a "tireless furnace" (Silva, 2021). In this context, women are described as the root of evil and vice, leading to pejorative association with terms such as "harlot" or "prostitute" (Matheus Neto; José Costa; Regina Ribeiro, 2020).

This mentality, marked by Manichaeism and the search for salvation in the afterlife, contributed to a fragmentation of the archetype of the Mother Goddess. She no longer has multiple faces that combine positive and negative aspects and is now divided into two: the Mother, seen as good and virgin, and the female, associated with evil and prostitution.

In this context, the generative powers attributed to the Mother Goddess are transferred to the masculine, to the Father God, who begins to generate life no longer from matter, but from the word and spirit. The chthonic world, previously governed by the Mother Goddess, becomes governed by a new entity: Satan, who dominates matter, desire and sex. These elements, which were once seen as positive with the Goddess, are now considered anti-value, preventing spiritual ascension towards the Father and paradise (Balieiro, 2020).

In this new distribution of powers, the ambiguous image of the Goddess, and of the feminine in general, oscillates between approaching and moving away from both Lords. As a Mother, but devoid of all feminine and, therefore, human aspects, she resembles God, personified in the figure of the Virgin Mary, an unattainable feminine ideal (Fernandes et al., 2023).

On the other hand, as female, desiring and desired, she is Eve, the Devil's companion. Although two faces of it are subject to the dominion of a Lord, they are not fixed in that role. The private cult of the Goddess persisted until the 12th century, persisting in rites performed in the woods, and her presence remained alive in the European imagination, through wonderful tales, which mix pagan and Christian elements (Poyaes, 2019).

While the marvelous tale oscillates between transformation and the breaking point, hiding the figure of the Mother Goddess in the witch's black robes and making her visible in the grace and beauty of the young heroine, the rosy romance tends to the point of rupture, the beautiful and terrible Goddess transforms into a submissive and pure virgin. The fecund nudity of the Goddess is no longer covered by jewels and veils that veil her power; In the novels, the forms of the Goddess become diabolical and, in order not to corrupt the world and the young women themselves, they must be hidden under the heavy robes of religious schools. The luxuriant beauty of the Goddess gives way to the neutral, mild beauty of the woman who is the mother of a family, close to Mary; determination and anger give way to an angelic and passive face (Marquetti, 2010).

7

Therefore, we can see how Christianity sought to erase the figure of the mother goddess as creator of everything, replacing her with the image of a male God and thus reinforcing patriarchal structures in religion and society (Fróes, 2023). This shift transformed religious beliefs and had an impact on gender perceptions and relations throughout history.

The rise of Christianity and the suppression of ancient female deities were linked to the maintenance of patriarchy and control over women (Damm, 2019). The Roman Empire, by adopting Christianity as its official religion, saw this new faith as an opportunity to consolidate male power and repress any form of matriarchy that could challenge the existing power structure.

By demonizing female figures and downgrading the importance of goddesses in cosmogony and religion,



Christianity contributed to the devaluation of women in society, relegating them to subordinate roles and subjugating them to male authority. This strategy aimed to consolidate patriarchal control over all aspects of life, including the religious, political and social spheres (Silva, 2021).

Furthermore, the deconstruction of matriarchy and the suppression of the figure of the goddess also served to reinforce the idea that women were inferior to men and should be submissive to them. By promoting the image of a male God and associating divinity with authority and power, Christianity legitimized and perpetuated gender hierarchies that still persist in many societies to this day (Fernandes et al., 2023).

Therefore, the deconstruction of Christianity together with the Roman Empire can be considered a strategy to keep women under control and ensure male domination in society. This story shows us how religions and power structures are intertwined and how they have been used to perpetuate certain ideologies and power relations throughout history (Fróes, 2023).

Conclusion

As I reflected on the intent behind the gradual murder of matriarchy over the years, I came across the brutality of a persistent silencing imposed on women. Since the rise of Christianity to power, we have witnessed this silence, disguised under the veil of religion, but which reveals itself as a political institution.

Women were castrated, silenced, and raped in the name of a pseudo-religion whose purpose was to dominate and subjugate. Some women awaken from this state of oppression, they are the so-called “wolves”, those who yearn for the wild freedom of the hunting woman. However, there are few of them, as many choose to remain blindfolded. Although their hands are no longer tied and their bodies are no longer burned in bonfires, they are still unable to free themselves from this oppression.

The culmination of this awakening is when the wolf finds strength and inspiration in the sacred feminine, challenging the concepts established by society about what is considered morally acceptable. When a woman decides to rescue her inner Lilith, no fear stops her, and no one has power over her.

References

ASSUNAÇÃO, Bárbara Aline Ferreira. Universalism and Celtic Traditions in the Human Search for Meaning. RCMOS - Multidisciplinary Scientific Journal O Saber, Brazil, v. 1, no. 1, 2024. DOI: 10.51473/rcmos.v1i1.2024.451. Available at: <https://submissoesrevistacientificaosaber.com/index.php/rcmos/article/view/451>. Accessed in: sea. 2024.

BALIEIRO, Cristina. The Legacy of the Goddesses (with deck), v. 2. BOD GmbH DE, 2020.

BIBLE. Portuguese. Holy Bible. Translated by João Ferreira de Almeida. São Paulo: Sociedade Bíblica do Brasil, 2009. Revised and Corrected Edition.

CANDIDO, Maria Regina [org.] Women in Antiquity: New Perspectives and Approaches. Rio de Janeiro: UERJ/NEA; Gráfica e Editora-DG Ltda, 2012. p. 175-189.

DAMM, Camila Goos. The Goddesses of the Branches and the Sacred Feminine. 2019.

FAUR, Mirella. Sacred circles for contemporary women: practices, rituals and ceremonies for rescue of ancestral wisdom and feminine spirituality. Editora Pensamento, 2021.

8

FERNANDES, Marcelle Anacleto et al. In words, women: the representation of female emancipation in the works of Sylvia Orthof. 2023.

FRÓES, Fadja. Memory and violence against women: femicide as the last act of male domination. Dialética Editora, 2023.

HERNANDES, Therezinha Maria. The glass mountain and the feminine: from power to fading. 2018.



KOLTUV, Barbara Black. Lilith's book: the rescue of the dark side of the universal feminine. São Paulo: Cultrix, 2017.

LARAIA, R. de B. Garden of Eden revisited. *Journal of Anthropology*, [S. l.], v. 40, no. 1, p. 149-164, 1997.
MARQUETTI, Flavia R. Apple lips: a profile for the feminine. *Artemis Magazine*, v. 11, 2010.

MATHEUS NETO, Romão; JOSÉ COSTA, Leonardo; REGINA RIBEIRO, Regiane. Lilith's disobedience: representations of the myth of the first woman in the animation Paranorman. *Fronteiras Magazine*, v. 22, no. 2, 2020.

NICOLITTO, Leila Cristina Fajardo. Adélia Prado and dialogue with biblical women. Dissertation (Master of Arts) – UNESP. Faculty of Sciences and Letters of Assis, 2004.

POYAES, Ana Luiza Magalhães et al. The oblivion of a fairy: the erasure of Morgana in The Quest for the Holy Grail. 2019.

PIRES, Valéria Fabrizi. Lilith and Eve: archetypal images of women today. São Paulo: Summus, 2008.

RODRIGUES, Cátia Cilene Lima. Lilith and the archetype of the contemporary feminine. In: Ethics, religion and artistic expression. Proceedings of the III International Congress on Ethics and Citizenship. 2007.

ROSSI, Luiz Alexandre Solano; DA SILVA, Valmor. Angels and Demons in the Bible. Paulus Editora, 2022.

SCHMITT, G. The myth of Lilith: between gods and demons. LATIN AMERICAN CONGRESS OF GENDER AND RELIGION, 4., 2016, São Leopoldo. Proceedings of the Latin American Congress on Gender and Religion. São Leopoldo: EST, v. 4, 2016. | p.453-460

SICUTERI, Roberto. Lilith: The Dark Moon. Translation: Norma Telles and J. Adolpho S. Gordo. 3rd ed. São Paulo; Peace and Earth, 1998.

SILVA, Simone Amaral da. Daughters of Lilith: Demystifying the Myth of Female Inferiority / Simone Amaral da Silva. – Rio de Janeiro, 2022. 74f. Advisor: Karla Louise de Almeida Petel. Monograph (graduation in Literature, Portuguese-Hebrew qualification) – Federal University of Rio de Janeiro, Center for Literature and Arts, Faculty of Arts. Bibliography: f. 73-74.

SILVA, Aline Layane Souto da. Lilith and Medea: nightmare women of patriarchal society. 2021. Master's Thesis. Federal University of Rio Grande do Norte.

SILVA, RP da; GOMES, AR Vaginal Testament Left by Lilith: Body, Performance & History From the Feminist Work of Carolee Schneemann. *Revista Território E Fronteiras*, 13(1), 218–241. 2020. <https://doi.org/10.22228/rtf.v13i1.1020>

SILVA, Cheyenne Fernandes. Images of the feminine in the work “The daughters of Lilith” by Cida Pedrosa. Recife, 2018. 124 f.: il., fig. Advisor: Maria do Carmo de Siqueira Nino. Dissertation (Master's) – Federal University of Pernambuco, Center for Arts and Communication. Letters, 2018.