

## **Chapter-II**

# **THE EPIC OF JOHN MILTON**

CHAPTER - II

EPIC OF JOHN MILTON

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## CHAPTER II: THE EPIC OF JOHN MILTON

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### 2.1 Milton as a Poet : A Critical Assessment

*Value judgement??*

Milton is the second great poet of England in the sense he stands next only to Shakespeare. The supreme quality of Milton's poetry is its sublimity. His poetry elevates us and bears the unmistakable stamp of the nobility of his character. All that comes out of his pen is characterised by dignity and stateliness. His poetry exercises an elevating moral influence on the minds of the readers. Sublimity in poetry arises when noble thoughts find a noble expression. Milton's subject matter as well as his treatment of it is equally noble. Voltaire is of the opinion that Milton's poetry is the grandest thing in the English language. Majesty is the quality that Milton imparted to English poetry. English poetry between Shakespeare and Milton had many graces, but the quality of stateliness was imparted to it by Milton. The poet never stoops down at any stage nor does he agree to be on a lower plane just to satisfy the tastes of the lower sections of the reading public. The issues he deals with are of eternal interest and his genius finds full scope in dealing with grand themes. The problems of the fall of man and original sin, the redemption of humanity by Christ, and the justification of the ways of God to man, such are the themes of Milton.

Every word in the poem is carefully chosen , both with

reference to its sense and sound and every thing superfluous is rigidly excluded. He writes as a conscientious artist and whatever he has left behind bears the hall-mark of artistic perfection. Mathew Arnold<sup>1</sup> spoke for the whole contemporary opinion and attitude when he wrote, " In the sure and flawless perfection of his rhythm and diction, he is unique amongst us. No one else in English literature and art possesses the like distinction, " and further says," Milton from one end of 'Paradise Lost' to the other, is in his diction and rhythm constantly a great artist in the great style."

"Paradise Lost", an epic in Twelve Books, is in many different ways one of the most creative of the works of men. It is one of those rare works of human genius whose power and beauty are inexhaustible. It was composed by the poet after the restoration in blindness, poverty and obscurity. Yet in such circumstances he produced a poem which alone is enough to give him a place among the poets who are not of one, but of all ages, not of one country but of all countries. Paradise Lost is one of the immortal classics of the world.

I have chosen Book I of Paradise Lost for my analysis. One of the reasons for choosing it is that it is wellknown. It appears frequently in popular anthologies and is often included in literature syllabuses. It represents a challenge though one might suppose that everything that could be said

about it has already been said. The second reason for choosing the text is that it is full of syntactically deviant constructions. I would like to demonstrate how stylistic analysis of poetry works in practice and lends objectivity to its critical appreciation. My attempt is to show that a close examination of language of the poem leads to a greater understanding of its meaning and value to a greater appreciation of it as a work of art.

I would like to consider the following categories which are likely to yield stylistically relevant information : lexical categories, grammatical categories, figures of speech, and cohesion of foregrounding. In addition to this the focus of my study would be on the linguistic deletions and inversions and how they build the structures of meaning in the text.

## 2.2 The Theme of the Poem

The form of Paradise Lost is classical, but its content is scriptural. Milton wrote nothing for itself. In fact, his aim was to write an epic which would be doctrinal exemplary so that he went to the Bible for the Biblical story of the creation and the Fall of man. The fall was the most significant event in the history of the world, and the myth of the fall of man and the Christian doctrine of the original Sin has been used by Milton to justify the ways of God to Man. The Fall brought about by the sinful Satan does

not bring eternal damnation on man but calls forth the grace of God. It results in the regeneration of man and his achievements of a higher state, through the incarnation and crucifixion of Christ, the son of God.

This central theme is stated with various interpretations by many critics. Dr. Johnson<sup>2</sup> said that Milton's purpose is "to show the reasonableness of religion and the necessity of obedience to the Divine Law."

Addison<sup>3</sup> agreed with him and wrote that the moral of "the epic is universal in as much as it teaches us that<sup>①</sup> the obedience to the Will of God makes men happy<sup>②</sup> and that Disobedience makes them miserable."

The question arises if God is omnipotent, omnipresent, just and merciful, then why did He allow them to be tempted? Milton had justified the ways of God to Man. Milton has done so by bringing in the doctrine of free will without which obedience has no meaning. Freedom to choose one's own course<sup>③</sup> is necessary for any action morally significant. If action was controlled beyond the power of choice by an outside force, it became separated from the mind and its value disappeared. Part of the sin of Adam and Eve is that they fail most lamentably to realise the full issue and to make full use of the will-power that is the great weapon for good in their nature. To stand or fall<sup>④</sup> lies within one's own 'arbitrement.' God withdraws himself and leaves Adam free to

exercise his own judgment and reason. Thus the temptation is a test of Adam's faith in God and his love of Him and he fails in the test, and suffers the Fall.

Paradise Lost is a complex work of art and a number of themes woven together make up its texture. There is, for example, the theme of freedom and independence. Satan is the very embodiment of heroic energy, which is constantly expressed in action in his opposition to the will of God despite heavy odds. Milton's own sentiments, his own pride and republicanism are again and again voiced by him in the following expressions.

What though the field be lost ?  
All is not lost  
Awake, arise, or be forever fallen  
Better to reign in hell than serve in heaven  
(105-108)

His faith in religion, which he had set out to espouse, and his hatred of tyranny, of which, against his better knowledge, Satan became the embodiment, were both on trial in his poem. And he has tried to do justice to both. The character of Satan expresses, as no other character or feature of his poem does, something in which Milton believed very strongly heroic energy.

### 2.3 "Paradise Lost" as an Epic: Some Unique Features

#### A Classical Epic :

Milton tells us in Paradise Lost Book I that his aim was to attempt, "things unattempted yet in prose or

Rhyme." This doesn't mean that Milton has discarded the epic tradition. He has strictly followed the tradition of the classical epic. Though he has much ennobled and modified that tradition by his enriched creative genius. An epic is a long narrative poem divided into ten books. Originally Paradise Lost, was divided into ten books only. But for the second edition, Books viii was divided into two each.

#### **Cosmic and Universal Appeal :**

The subject of the epic is ancient and national taken from the legends and history of the country concerned. Milton's subject is also ancient, more ancient than that of any other epic-poets. Milton has taken his subject from the scriptures. His theme belongs to a time before nations were born. He deals with the history of mankind and not with the history of any nation. Milton's epic is not merely national, but universal in its appeal because he deals with the creation of the universe and the Fall of Man, a subject of interest not to anyone nation in the universe. The time represented is eternity. The characters are God and all his creatures. Its stage is too vast for human comprehension; in its range and sweep it transcends the very bounds of human imagination.

#### **Religious and Scriptural Theme :**

The real action of the epic consists of the war between Good and Evil. Virtue suffering, patience and



martyrdom are shown to be more 'heroic' than physical valour or the so-called 'heroic virtue' extolled by the ancient epic masters. The superiority of the Paradise Lost is obvious in this respect that the interest transcends the limits of a nation in as much as it represents the origin of evil and the combat of evil and good; it contains matter of deep interest to all mankind, as forming the basis of all religion, and the true occasion of all philosophy whatsoever. Milton's theme is religious and scriptural, while his form is classical. In this way he has transformed the classical, secular epic into a theological one.

#### **The Role of the Supernatural :**

In the classical epics, there is supernatural intervention at crucial moments in the action. Milton's characters are both human and superhuman. There are Satan and his followers, and the Son of God, the Angels, and the Messengers of God. But there are only two human characters, Adam and Eve.

#### **Organic Unity :**

The classical epic-poets introduced a number of episodes and digressions to impart variety to the central theme so that the epic forms an 'organic whole'. None of its parts is superfluous and all together contribute to the majesty and grandeur of the whole. Milton's epic has the wholeness and unity of classical epic. No detail and no episode seems superfluous, every detail, every scene in it

is a part of the central action. Attention is focussed only on significant details.

#### Invocation to Muse :

In the manner of the epic-poets, Milton also begins his epic with an invocation to the Muse and the statement of his theme. Milton first invokes the Heavenly Muse and then the Holy Spirit of God. It is a Christ~~ian~~ Muse and not a heathen one. It is this Muse whom Milton prays to inspire him and illuminate his spirit, so that he may sing, "Of man's first disobedience, and the fruit of that forbidden tree---"

Thus the theme is stated in the very beginning and the Muse is invoked to inspire him so that he may be equal to the task he has set for himself.

#### Grandeur and Sublimity :

Grandeur and sublimity are the key-notes of an epic and Paradise Lost is more grand and sublime than any other epic. This grandeur arises from the moral nature of his theme, from the cosmic vastness of his stage, from the remoteness and immensity of his characters, and from the greatness and loftiness of his style. Milton is the great master of the great style in the English language. There are abundant and frequent allusions to classical myth and literature, to Biblical mythology, to contemporary literatures, frequent Latinisms and inversions, and above all

the frequent use of Homeric similes, which contribute to the sublimity and loftiness of Milton's style.

In this way, while writing Paradise Lost, Milton has not only followed but enriched and transformed the epic tradition. It is a curious example of the fusion of 'tradition and individual talent.'

#### 2.4 Character-sketches in Paradise Lost Book I :

Milton lavished all his power, skill, and the greater part of his sympathy on the splendid figure of Satan. According to Raleigh<sup>4</sup> the epic value of 'Paradise Lost' is centred in the character and achievements of Satan. Lascelles Abercrombie<sup>5</sup> also agrees with this view and writes, "It is surely a simple fact that if Paradise Lost exists for any one figure, that is Satan, just as the Iliad exists for Achilles, and the Odyssey for Odysseus. It is in the figure of Satan that the imperishable significance of Paradise Lost is centred; his vast unyielding agony symbolises the profound antinomy of the modern consciousness.

Dr. Tillyard<sup>6</sup> also agrees with the magnificence and grandeur of the figure of Satan, he says that, "Milton did partly ally himself with Satan, that unwittingly he was led away by the creature of his own imagination."

In the Paradise Lost Book I Satan expresses himself very strongly than other characters do. Milton's own heroic energy has been powerfully shown through Satan's character.

He persistently struggles against heavy odds to achieve his aims; there is no doubt that his energy is unreasoning; no doubt it is devoted to his wicked passion for revenge and surely he is carried away by hate and envy but still we cannot help admiring him, for his heroic energy. Throughout his first speech Satan reveals his own character and conveys enormous endurance, splendid recklessness, extraordinary qualities of leadership and striking intelligence. His speech contains such a quality which gave his followers encouragement and inspiration.

"If thou beest he but On how fallen! how changed  
From him!- who, in the happy realms of lights"  
(84-85)

His lamenting heart cries with agony and he left the sentence incomplete, but his aim becomes clear slowly as we go on through his complex sentences here he has used 'beest' for 'are'. His words are bold and the silence is horrid. At once we become familiar with Milton's language that is two contradictory things are here, 'silence must not be horrid' we can notice such points to make clear ideas about the hell. In Hell, ~~si~~ence is horrid felt by Satan. The atmosphere of Hell reveals through two words "horrid silence". This is an instance of collocative clash.

His words are speedy with strong determination and desire to hold himself against Omnipotent. Here Milton uses animation i.e. "speedy words." words cannot be speedy. Satan

addresses the fallen angels and says they must not be weak, for

**"to be weak is always to be miserable." (157)**

Here the complementary word miserable modifies the whole sentence.

**"To do aught good never will be our task," (159)**

To wage war against the God is Satan's aim, he never believes in good but afterwards his revenge and evil takes place or become part of his life. The auxiliary verb 'aught' stands for the perfect will and strange determination of Satan. Satan's sole pleasure consists in his being 'the contrary to His high will. He reconciles himself to his fate in a philosophic way that, "mind is its own place." Satan's love of liberty as well as his pride and envy is forcibly expressed in the memorable lines when he says,

**"Better to reign in hell, than serve in Heaven"**

In this complex sentence the subordinating conjunction 'than' joins the two phrases which are syntactically parallel and convey the meaning forcefully. The sentence topicalizes the adjective 'better' saying how Hell is more comfortable than Heaven. The stress on the word better gives us a hint about Satan's disposition in the sense how he compromises with surrounding nature. Satan addresses his fallen angels as 'princes, potentates, powers and thus appeals to their sense

of pride and reminds them of their former glory. Heaven is lost indeed, "he says, "If you, the flowers of heaven, lie thus object and stupified on the burning gulf of hell". Then follows an expression of bitter sarcasm. It is just possible that God may inflict upon them tortures, so they must,

'Awake, arise, or be forever fallen,'(331)

The speech is a clever piece of oratory, full of irony and sarcasm, hopes and threats shrewdly worded to appeal the hearts of his followers. Milton uses for the special purpose "Awake, arise". There is promise, mockery, shame and menace in Satan's speech. First of all his strong desire to inspire his followers is a necessary thing for him and then he gives them the idea of threat in this complex sentence which is joined with conjunction "or". If they do not now arise, they would be 'for ever fallen'.

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Tillyard writes. "Milton did partly ally himself with Satan, that unwittingly he was led away by the creature of his own imagination--- The character of Satan expresses, as no other character or feature of the poem does, something in which Milton believed very strongly; heroic energy."

There is a close emotional identity between Milton and Satan. Satan is an embodiment of evil and enemy of God, while Milton was a devout Christian having staunch faith in God and religion. His faith in God and religion is seen in his choice of a Biblical subject as his theme and in his purpose.

His grand theme is the Biblical myth of the fall of Man and the original Sin, and his purpose is to justify the ways of God to men and to show that God is the incarnation of mercy, love and generosity. The theme is grand because it revolves around the universally known subject which is not specific.

It is clear that each character portrayed by Milton conveys the message of his grand theme. Each line contributes to the specific style of Milton. Throughout the speeches of Satan, his grand style is revealed.

"All is not lost - the unconquerable will  
And study of revenge, immortal hate,  
And courage never to submit or yield  
And what is else not to be overcome ? "(106-109)

The words like 'unconquerable will', 'courage' bring forth Satan's courageous figure which is revealed through Satan's conversation with his followers. 'All is not lost,' Satan forcefully addresses his followers in very brief words but these four words are sufficient to inspire Satan's followers. Satan's optimistic way is seen from this brief line. Though everything happened contrary to the will, Satan's optimism is revived by Beelzebub's advise. Milton has used condensation in the above line with an impressionistic manner. Satan's heroic character emerges and impresses the reader. The grandeur, loftiness, Latinism, complexity, figures of speech, foregrounding of deviations all these things come together to make his work rich and ornamented.

In Paradise Lost Book I, Milton introduces the God Grand parents, Muse, Son of God in very brief manner but draws elaborately the character of Satan and his followers. We have already seen the character of Satan in brief. Now let's look at the other characters in brief. There are Beelzebub, Moloch, Belial and Moemmon, the chief fallen angels.

Beelzebub, next to Satan in importance and his trusted lieutenant, has 'Atlantean shoulders', and is, 'fit to bear the weight of mightiest monarchies. His very first speech to Satan brings out the salient traits of his character - his wisdom, resourcefulness and foresight. He is not a coward, he is brave, heroic but his courage is not rash and unthinking. He would like to think before he leaps, like a clever statesman. Thus he cautions Satan against waging a rash war, for it is just possible that the strength and energy which they still retain may be on account of sufferance of God. Probably he can work as a good guide whose direction should not be false.

"--- Beelzebub  
Thus answered :- "leader of those armies bright  
Which, but the Omnipotent, none could have folied  
If once they hear that voice, their liveliest pledge  
Of hope in fears and dangers - heard so off  
In worst extremes, and on the perilous edge  
Of battle, when it raged, in all assaults  
Their surest signal-they will soon resume  
New courage and revive, though now they lie  
Groveling and prostrate on you lake of fire." (271-80)



I have mentioned earlier in Beelzebub's character that he is a trusted lieutenant, this is revealed through his speech. When he (Beelzebub) inspires his leader Satan, he addresses Satan with words of praise. Such as Satan is "Leader of those armies bright". He sets inside Satan a new courage and inspiration. His brave personality is revealed through his speech. He could persuade his leader with his words and further instils inspiration in him. Beelzebub gives inspiration to Satan by saying that his voice is their surest guarantee of hope in times of fears and dangers. If he addresses them in the same voice, they will soon revive their courage, though now they lie flat, upside down and are writhing with agony on the fiery lake.

Moloch is a plain, blunt soldier who does not know diplomacy or the use of guile. But he is brave and heroic and expresses himself all in favour of open war; he has no fear of death, for they are immortal. He represents rash, unthinking courage. He is blood thirsty, essentially a man of action, rather than of words. Anger, blind fury, consuming hatred are the basis of his ferociousness. He came to be worshipped as the 'God of cruelty' and human sacrifice was offered to him.

Belial, the God of lust, loves vice and wickedness for its own sake. He is the worst and most depraved of the fallen angels. A lustful person is lazy and he dislikes action, work or effort, and voids a course of action. So his

opinion is that they must not stand against the Almighty. They might again be defeated, and so lose the freedom which they at present enjoy in hell. No doubt they suffer torture in Hell, but in course of time they would get used to it. Something even worse may result from war. He rebuts Moloch's arguments point by point in favour of war.

Mamonon, the God of wealth and covetousness in later times, is so greedy that even before the fall he always looked downwards and admired,

"floor of Heaven paved with beaten gold." (680)

He is a clever architect and designs and helps to build the Pandemonium in Hell. He, too is opposed to war. His thinking is different from Belial. According to him they must not wage another war against God, for they can make themselves happy and comfortable in hell. They can dig the gold and diamonds out and build a grand empire for themselves. He believes that Hell can be made into a substitute for heaven. They must be content with their present abode and enjoy the riches which Hell offers. In this book Satan occupies the central position and against his foregrounded personality, we notice in the background a few characters.

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## **Chapter-III**

# **A STYLISTIC ANALYSIS OF PARADISE LOST BOOK - I**

CHAPTER - III

A STYLISTIC ANALYSIS OF PARADISE LOST BOOK I

3.1 Milton's Style: A Brief Survey.

3.2 Versification.

3.3 Lexis.

3.4 Syntax.

3.5 Similes.

3.6 Imagery.

## CHAPTER III : A STYLISTIC ANALYSIS

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### 3.1 Milton's Style: A Brief Survey

The first feature of Milton's literary work that meets the eye, is its extremely difficult nature, and this difficulty largely lies in his style. 'An appreciation of Milton,' Mark Pattison<sup>1</sup> said, " He is the last reward of consummate scholarship." He is a poet not for the masses, but for the learned few. A whole treasury of allusions and references to classical myth, to history and literature to the Biblical mythology, and contemporary literatures, lies scattered all over his works. For example, in order to describe the vastness of Satan's troops, he brings the names of the mightiest armies known to history and legends."

Milton's work is further heightened by the extreme condensation and terseness of his style. Raleigh<sup>2</sup> says, "The packed lines introduced by Milton are of a greater density and conciseness than anything to be found in English literature before it. It is our nearest native counterpart to the force and reserve of the High Virgilian diction; he is surrounded with sense; it rises in every word and he studies economy in every trifle. A reader of Milton must be attentive to every line, every word is to the purpose. There are no lazy intervals; all has been considered and it demands and merits observation." I am going to give here examples of packed lines as Raleigh has pointed out.

"As being the contrary to his high will  
whom we resist."

is also packed line where Satan wants to say, if His (God) intentions are to bring forth some good out of our evil, then our efforts shall ever be to frustrate his designs and out of that aimed or intended good still brings out some evil. Here is one more example to illustrate "packed line".

"----- But these thoughts  
Full counsel must mature. Peace is despaired  
For who can think submission? War, then, war  
Open or understood, must be resolved." (659-62)

Milton has used 'packed line' with 'Personification' while saying that "Peace is despaired", Here subject requires that its noun must be animate but it is non-animate. Now we can turn to packed line, Satan is addressing his followers, The idea of peace or to remain calm with good thoughts is a sign of despair for them. Our plans need full discussion and delin~~er~~ation. For none among us would like to submit and remain a slave of God. The only alternative is war. When we read "Peace is despaired" then automatically we can guess that Satan wants to speak about his revenge and the only alternative is war. In this way reader can guess one or more meanings from Milton's packed line.

Each and every word is purposefully set in the text. The words used by Milton not unnecessarily set but every word possesses some value of its own, so that Milton's lines are called packed lines.

Instruct me, for Thou know'st: Thou from the first  
Wast present, and, with mighty wings outspread  
Dove like sat'st brooding on the vast abyss,  
And mad'st it pregnant: what in me is dark  
(19-22)

Here the poet invokes the Holy Spirit, who was present when the universe was created. Milton has not mentioned in the very first line 'Holy spirit' but only a pronoun 'Thou' and 'Instruct me' mean 'he invokes the Holy spirit for inspiration. Instead of She was present this Milton has used 'wast present' to reinforce the compactness in the line. She sat on the vast vacant space, with her mighty angelic wings outspread, as a dove sits over its eggs to hatch them. She is the only person who can throw light on whatever is unknown to the poet. 'What in me is dark' here the poet has used condensation. He can transfer the line with more comfort but he wants to write it impressively. Whatever is unknown to me, is the meaning of this line.

Milton expresses himself so concisely, employs words so sparingly, that whoever will possess his ideas must dig for them, and often times far below the surface. Connectives and conjunctives are used skilfully and the poet continues to move forward giving the reader no rest. Each word is of value; there is no mortar between the stones, each held in place by the weight of the other, and helps, to uphold the building. He can enclose vast concepts within little space. Thus in the following example, from Paradise Lost, Book I, the mightiest army one can imagine is rendered in less



than six lines:

All in a moment through the gloom were seen  
Ten thousand banner rise into the air,  
With orient colours waving ; with them rose  
A forest huge of spears ; and thronging helms  
Appeared and serried shields  
In thick array of depth immeasurable(544-49)

His use of connectives and conjunctions is one more characteristic of grand style. These connectives and conjunctions are used to make sentences complex.

" Thrice he assayed, and thrice, in spite of scorn  
Tears, such as angels weep, burst forth; at last"  
(619-20)

From these two lines we can collect the conjunctions : and, in spite of , such as, and at last. His use of words in their original Latin sense, Latin constructions, and inversions is not pedantry or vulgar show of knowledge. Through his Latinisms, the poet achieves conciseness as well as that elevation and remoteness, that distancing from the speech of everyday life, which are the keynotes of grandeur sublimity. That is why he uses old English words or words in their original Latin sense. Thus the quaint expression 'sounding alchemy' is used for 'trumpets of brass,' 'landskip' for 'landscape', 'highth' for 'height', and 'strucken' for 'stricken'.

Latin constructions :

(1) 'pernicious' has been used in its original Latin sense of 'tremendous'.

(2) 'Since created man' is an outstanding example of

Milton's Latinism, while saying, since the creation of man, no embodied army could in any way match this force (Satan's troops).

(3) 'Mighty Cherubim' is used for the troops of Satan and his followers.

(4) 'out-flew' , is used for went up.

(5) 'scummed the bullion- dross', scum that rose on the surface of the melted metal.

(6) Pandemonium is also a Latin word.

'sublime' is constantly used by him in the Latin sense of 'aloft' or 'in the air', 'sovrán' is used instead of 'sovereignty', and 'auther' is used in the Latin sense of 'informant'. Many of his elisions and contractions also result from his passion for conciseness, for e.g. 'advent'rous', 'O'erpowered', 'O'erblown' 'leave i' the midst'.

Similarly the construction of his sentences is not the normal, familiar construction of ordinary speech. His construction aims at maximum of condensation and loftiness. In his sentences, says Raleigh<sup>3</sup>, "You cannot guess the adjective from the substantive, nor the end of the phrase from its beginning. He is much given to inverting the natural English order of epithet and noun, that he may gain a greater emphasis for the epithet."

For instance, he places a noun between its two qualifying adjectives, though the English idiom requires both

to be placed before the noun: 'the dismal situation waste and wild', 'the upright heart and pure', 'ever burning sulphur unconsumed'. Sometimes he prefers the Latin idiom to English, as in

**Never, since created Man  
Met such embodied force.**

Here, as in Latin, the past participle 'created' and the noun 'man' both combined, mean an event --- "the creation of man", and the preposition 'since' governs the event.

Inversion often forces on our attention a specific point which the poet wishes to stress. Take for example the following opening lines of Paradise Lost, Book I :

"Of man's first disobedience, and the fruit  
Of that forbidden tree, whose mortal taste  
Brought Death into the world, and all our woe  
With loss of Eden, till one greater man  
Restore us, and regain the blissful seat,  
Sing heavenly Muse---" (1-6)

Normally the words 'sing heavenly Muse' should open the poem. But Milton brings the object just in the forefront, and stresses in one breath man's first disobedience' 'the fruit', the 'Forbidden Tree', 'mortal taste', these are central to the poem. Thus by inverting the normal order, he is able to focus our attention on the theme and raise before our imagination the dramatic and historical dimensions of his cosmic stage.

He inverts the normal word order to make the communication more effective and to focus our attention exactly where he wishes. "The violations of the normal English, which have upset some purist" says Daiches<sup>4</sup>, "are carefully and systematically employed in order to achieve different kinds of emotional pitch, to effect continuity and integration in the weaving of epic design and above all, to sustain the poem as a poem and to keep it ~~from~~ disintegrating into isolated fragments of high rhetoric."

To influence the reader Milton inverts the normal words-order. While inverting the sentence mostly he prefers to give intiality to verb and then the subject. Here is an example of inversion.

"Is this the region, this the soil, the clime." (242)  
"Say, Muse their names then known, who first, who last"  
(376)

From the beginning of the text, ever when Milton wants to introduce Holy spirit, he gives the first preference to her. According to Milton, Holy spirit inspired him to write about the fall of Grand parents or the disobedience of Man to God. In this example Milton starts with invocation to Muse. ~~beacuse~~, since the creation of world, she was present and she knows each and everything that happened in this universe. Now Milton wants the names of devils from her, and which of them, after rousing himself at Satan's call from his sleep on that bed of fire, came first and which came last. Holy spirit is working as Milton's inspiration so he gives her first

preferance and starts with 'Say, Muse.'

Closely allied to condensation, is suggestiveness, another important characteristic of Milton's style. Milton suggests much more than he actually states or describes. His poetry must be read imaginatively. The works of Milton cannot be comprehended or enjoyed, unless the mind of the reader co-operates with that of the writer.

While describing the character of Satan, Milton has used language suggestively. He throws out broad hints and leaves the readers to imagine the rest. Thus the huge bulk of Satan is conveyed through a few apt and suggestive strokes. As he lies "head uplift above the wave", he is likened to a sea-monster.

The use of Homeric or epic similies help the poet a great deal to secure the co-operation of his readers. Milton's epic similies are more arresting, more grand and more numerous than they are even in Homer. Such similies impart variety, grandeur and expressiveness to the poet's style. Milton's similies are elaborate and learned. Thus Walter Raleigh<sup>5</sup> writes: "from Herodotus and onward to the the latest discoveries in geography, and astronomy given by contemporary travellers in geography, and astronomy, the researches travellers of China and the Chinese, or of the North American Indians, Milton ~~copies~~ the authors he had read, both ancient and modern, to contribute to the gracing of his work."

Research of Galileo :

"--- The broad circumferece  
hung on his shoulders like the moon, whose orb  
Through optic glass the Tuscan artist views  
At evening from the Top of Fesole,"  
(286-89)

The huge disc of the shield which hung on Satan's shoulders was large like the sphere of the moon, which Galileo watched with his telescope, in the evening from the top of Fesole. Such a way Milton has mentioned research done by Galileo.

Reference from geography :

Milton compared Hell with volcano, while giving reference of volcano of Etna, Milton has used a simile from which we recognise that Milton is familiar with geography. The place of Hell is compared to the torn side of the volcano Etna whose explosive interior, catching fire from the subteranean wind and turned into steam by its heated minerals, helps the wind to shatter the will. In this way Milton gives the reference from geography. We can say that he is a good observer and well studied writer because his knowledge is thoroughly based on, what is going on surrounding them. Contemporary researches in geography or in astronomy appear in his writing because of his all round knowledge and keen observation.

A word may now be said about Milton's verbal music. He chooses words both with reference to their sound and their sense. Many of the proper nouns used by him have a grand

sonorous music, many of his Latinisms as 'resounding-  
alchemy', are also accounted for by his fondness for sound  
effects. The music both of polysyllabic Latin words and of  
monosyllables is fully exploited. The music in the following  
lines arises from skilfull balancing of vowel sounds.

**Brushed with the hiss of rustling wing. (768)**  
**They anon with undreds and with thousands trooping**  
**came.**

Use of alliteration, assonance (correspondence in  
sound) onomatopoea (sound - echoing sense), repetition,  
etc., are some other devices used by Milton to impart music  
and melody to his diction.

**Brushed with the hiss of rustling wing.**

Milton has used at-a-time more than one devices in the  
above line because Milton compares the crowd of Satan's  
followers with swarming bees. Here a simile is used. Then  
natural hissing sound of bees is compared with the hiss of  
rustling wings of Satan's followers, gathered in the  
Pandamonium. Here the 'hissing sound of bess' and 'hiss of  
rustling wings' represent examples of onomatopoea. Then the  
words 'hiss' 'rustling' produce the sound 's' effectively.  
The words 'rustling' 'wing' create the musical effect because  
of consonance present here.

There are a number of other ways, such as syntactic  
inversions, use of figuers of speech, foregrounding etc. are  
introduced with great art and skill. Sometimes though not  
frequently, we get an extra syllable at the end of a line a

in the following :

/ x x / x / x / x / x  
Cornice! or frieze! with bosy sculp!tures grav!en

In this line the extra syllable is 'en'. Sometimes these extra syllables are inserted not at the end, but somewhere inside the line.

In this line extra syllable is 'ce'.

x / x / x x x / / x /  
the ple!asant vailly of! Hinnom.!tophet!thence.

In the first example, "Brushed with the hiss of rustling wings. The words 'hiss' 'rustling' produce the sound 's' And actually while saying 'hiss' and rustling' we release long breath to pronounce the words more effectively. The hissing and rustling sound of wings create music. it is purposefully chosen by Milton while describing how the fallen angels crowded on the ground and in the air and their wings rustling or brushing against one another created a continuous hissing sound. The swarming of bees is compared with fallen angel's rustling wings. Milton has used the appropriate words 'hiss of rustling' to imitate swarming of bees.

As well as in the second example 'with hundreds' and 'with thousands', 'with' appears twice in one line; the sound is repeated while pronouncing 'hundreds' and 'thousands' very strongly and creates music.

Elision (the sturring over of an unaccented syllable)



is frequently used by Milton. Thus 'labouring' becomes  
5  
'labring' and 'adventurous' becomes 'adventrous'. As Raleigh  
says, "His verse, even in its least admirable passages, does  
not sing, nor trip with regular alternate stress; its  
movement suggests neither dance nor song, but rather the  
advancing march of a body of troop skilfully handled, with  
incessant changes in their disposition as they pass over  
broken ground."

6  
Prof Waldock has described the presentation of Hell  
in a rather different way. We are sure that the hell is a  
place of perpetual punishment but here we are chiefly struck  
by the fact that, 'the atmosphere of busy planning, of life  
nearly as lively as ever, of energies unquenched.' We can  
certainly say that though the devils seem comfortable they  
are really feeling bad inside, it conveys through the line

**'But the hot Hell that always in him burns'**

There are occasional obstacles, it will not get us  
past, for instance, 'suspended hell' means what it says, then  
the torture without end account of Hell really must be  
exaggerated.

**'Hope never comes'**

The failure is particularly inflicted upon us in relation to  
the feeling of hope. If it means hope of some specially  
authentic kind, it differs from 'fallacious'. In the feeling  
itself the difference lies. Milton's devils talk as if they  
feel ordinary hope, like the rest of us. The mistiness is

attached to Satan's hope. He is said to be 'beyond hope' and 'farewell hope' is put into his mouth.

The eighteenth century arguments about Milton are in many ways a mirror of the modern one. Bentley, had a great gift for getting hold of the right thing - by the wrong end. He sees exactly what is happening in the passage of Milton. He is quick to notice the kind of clash which Milton is so fond of and which is not carelessness.

**"Uplifted imminent one stroke they aim"**

Uplifted and imminent are two contradictory things; for 'uplifted' has a motion upwards and 'Imminent' a tendency downwards. How the style works here is rightly put by Bentley. But its value is wrong because 'Uplifted' is a motion upwards already uplifted, and imminent is what hovers and it is ready to fall. The two words very lovingly meet together. And the sense awakes us to a boldness, a violence, a tendency paradox in Milton's imaginative phrasing which the splendour and majesty of his style in Paradise Lost tend to mask. Whenever contradiction presents in the sentence each image brightens and vivifies the other. The two images act, and react by strong repulsion and antagonism.

His style opens out vast vistas before the readers. He throws out broad hints and leaves the reader to imagine the rest. Thus the idea of the huge bulk of Satan is conveyed through a few apt and suggestive strokes. His most important device in style is suggestiveness, become obvious.

"With head uplift above the wave, and eyes  
That sparking blazed." (193-94)

His other parts besides prone on the flood, extended long and large, Lay floating many a rod, in bulk as huge Satan's head was raised up above the waves of the lake and his eyes were shining brightly. And to imagine Satan's other parts of body he gives us hints to think. His body lay prostrate on the lake of fire in all their length and bigness, covering up the lake upto a long distance. As he lies, "head uplift above the wave", he is likened to a seamonster. The powerful vivid imagination has here sublimated his style and diction.

The consistent care for loftiness, and grandeur may be seen in the character of similies that he frequently employes. He prefers to maintain dignity, chooses comparisons from ancient history and mythology, or from great and strange things in Nature. Here is an example from Nature." His spear - to equal which the tallest pine hewn on Norwegain hills, to be the mast"

Titanian of Earth-born, that warred on Jove Briareos or Typhon, whom the den to achieve complexity and grandness in style, he uses the diction from Greek and Latin languages. Pernicious has been used in its original Latin sense of 'tremendous', 'since created men' outstanding example of Milton's Latinism. 'embattled Seraphim' ; 'Heaven's azure'; 'gehenna for Hell'; 'Cherubim', 'grunsel-edge', 'peerage',

all these words include Latin sense in themselves.

All these elements contribute to the loftiness and grandeur of Milton's style. Rhythm, vocabulary, sentence structure, imagery, all unite in indistinguishable combinations to form the majestic garment of Miltonic thought and feeling.

### 3.2 Versification

Milton was a great metrical artist, one who has a number of metres and verse forms with great art and skill. Milton's early poetry reveals his mastery over the use of rhyme; his later poetry including Paradise Lost brings out his skill in the handling of blank verse. Before him, blank verse had been effectively used by the dramatists, like Marlowe and Shakespeare, but it had not been used with any success by the poets. Milton's originality is seen in his boldly adapting blank verse for the purposes of poetry. In the hands of the dramatists themselves the blank verse had become degenerate and loose and was hardly to be distinguished from prose. At the time when blank verse was yielding to decay, Milton took it up, and used it neither for conversational nor for rhetorical purposes. In the interests of pure poetry and melody he tightened its joints, stiffened its texture, and one by one gave up almost all the licences that the dramatists had used.

A blank verse line is a line of ten syllables or five

feet without rhyme, with the accent falling on the second syllable in each foot, and with a pause about the middle, i.e. after the fourth or the fifth syllable. There is also a longer pause at the end of each line, equivalent to the full stop in prose. To impart variety and avoid monotony variations are introduced, and Milton's greatness as a metrist is seen in the skill with which he imparts variety to his blank verse.

#### Milton's Versification

Milton's Paradise Lost is written in blank verse. It is the first English epic written in blank verse. So Milton wrote in a note appended to Paradise Lost. "The measure in English heroic verse without rime as that of Homer in Greek, and of Virgil in Latin." Milton made bold experiment at a time when nobody could think that an epic could be written in blank verse. Before him great tragedies had been written in blank verse, but not an epic or even a narrative poem. So in form Milton was original. For there was no precedent which he could follow, or which could serve as a warning. And he had handled blank verse at his own peril and by his own ingenuity.

Milton's object was to compose periods with the sense variously drawn out from one verse into another not in the jingling sound of like endings. For this purpose he has united all the artifices employed by his predecessors like

Marlowe and Shakespere, and carried them to artistic and architectonic perfection. His individual lines do not stand disjoined, but they are all combined in order to produce a harmonious pattern. It is the period, the sentence, and still more, the paragraph that is the unit of Milton's verse. Milton's supremacy as a metrist lies in his ability to give a perfect and unique pattern to every paragraph, so that the full beauty of the line is found in its context. The long periods of Milton's poetry communicate a peculiar feeling, almost a physical sensation of a breathless leap, which cannot be procured from rhymed verse. The ability to control so many words at once is surely the evidence of most exceptional energy. The total result is that in the absense of the rhyme the sense of the rhythm is made to depend increasingly upon the sense, or to use the phrase, " The stress declares its supremacy. " The verse paragraphs thus formed not only the essential rhythmical pause, but also the grammatical one.

The opening verse paragraph in Paradise Lost Book I contains sixteen lines. The sense, the rhythmic period, and the grammatical pauses are so beautifully linked together that they produce an excellent musical effect. Such verse paragraphs are a regular feature of Milton's versification

Of man's first disobedience and the fruit --->  
 Of that forbidden tree whose mortal taste --->  
 Brought death into the world all our woe --->  
 With loss of Eden, till One greater man --->  
 Restore us and regain the blissful seat  
 Sing Heavely Muse that on the secret top (1-6)

The above verse paragraph is too much lengthy, and it is regular characteristic of Milton's blank verse. The complexity brought in the style through many ways but lengthy verse paragraph can be used successfully is shown by Milton. While reading this verse paragraph we can take pause after short phrases then whenever comma appears as well as semi-colon appears, and then full stop is used. But in the above verse paragraph after fifteen lines, full stop comes.

Milton has used very skil/ful method in arranging words and phrases where reader can take pauses. The very first line tells us about the theme of the epic. It is about man's first disobedience, but this event is related with only one restrain, that they were forbidden/ to eat the fruit of the tree of knowledge. To relate these events consequently Milton has used many pauses but the link remains constant and is not disturbed till the full-stop. There are grammatical pulls, by using these pulls Milton brought the reader to his various themes and his message. After adverbial phrases like 'into the world' 'in the beginning' 'secret top' pause occurs prominently. Then after short noun phrases 'and the fruit' 'forbidden tree' 'Sing heavenly Muse' 'One greater man' pause appears outstandingly. Adjectival and prepositional phrases are also important where we take slight pauses, whenever they appear in the verse paragraphs.

In this verse paragraph the use of grammatical pull is

necessary because in the absence of this we cannot go further. So at the end of the first line 'and the fruit' the reader automatically goes further to give the answer of which things is related to 'the fruit'; curiosity leads him to go forward, and finally he gets the appropriate information about the fruit in the next line 'the fruit of that forbidden tree whose mortal taste brought death into the world.' Ten times Milton has used grammatical pulls in the verse paragraph. In a long poem variety is indispensable. The same pause and rhythm, however musical or effective, if repeated too often, will grow stale and monotonous. Milton guards against this kind of monotony by introducing a large variety in rhythmic pause. He continuously varies the stress in the line, their number, their width, and their incidence, letting them fall, when it pleases his ear, on the odd as well as on the even syllables of the line. In a line of ten syllables the pause may fall anywhere from the second to the ninth syllable. Milton's chief concern is to vary the word in relation to the foot, and the sentence in relation to the line. No other metre allows of such a variety as blank verse, and no other metrist makes a more splendid use of this freedom than Milton. But he never forgets the basic pattern in spite of the infinite rhythmical variety he uses. Milton's verse is like 'slow planetary whellings' because it revolves on the axis at every line, but it always has another motion, and is related to a more distant centre. The normal line, of course should have ten syllables and five stresses.



/ x x / x / x x / x /  
**Back to/the gates/of/Hea/ven/:the sulp/hurous hail**

But Milton, like all other poets of importance, used this merely as a basic pattern to be varied infinitely, not repeated exactly, in the composition of the complete design : otherwise the result would be unbearable monotony.

Thus he aims at rough equivalence, not exact similarity: there may be more than ten syllables, fewer than five stresses, variations of accent. So, since there is a natural tendency to pause slightly at the end of a line, an extra syllable may be introduced there in the time generally given to the pause. Again in quick speech he slur certain unimportant vowels, especially before r, l and n followed by a vowel, or before another vowel, so that the syllable in which they occur and the following syllable together take only as long to say to a normal syllable : in these cases the two syllables count as one, and the little ripple due to the slurring gives variety so we get.

/ x x / x x / x x / x /  
**terror/of Heav(e)n/though fall(e)n/intend/at home**

x / x / x / x / x x /  
**Their spa/cious deeds/on earth/which glor/(y) exc/ites**

Most other devices, however, are used not merely or mainly to prevent monotony, but help the sense. So we get inverted stress, which throws emphasis upon the syllable not normally

accented, e.g.

/ x x / x / x / x /  
Into/the burn/ing lake / their bale/ful streams,  
  
/ x x / x x x / x /  
Into/this Deep;/and,in/the gen/eral fall.

lines, with more than five stress, which mean extra emphasis and slowing down of the normal pace.

On that/oppro/brious hiss/and/made/his grove  
Or in/this / object post /ure have / ye sworn.  
Who now / is sovran / can dis/pose / and bid  
As whom / the table/s name of / mon/strous size.

Milton's verse is by far more musical than that of any other English poets. The music of his verse is superb. Some critics go to the extent of saying that the meaning of Paradise Lost is entirely irrelevant and unessential when its music is so enchanting. Properly read, his verse produces exceedingly delicate and sweet music. Milton's blank verse is the only blank verse in the language ( except Shakespeare's ) that deserves the name of verse. We can find out more perfect examples in Milton of musical expression or of an adaptation of the sound and movement of verse to the meaning of the passage, than all other writers, whether of rythme or blank verse, put together. The sound of his lines is moulded into the expression of the sentiment, almost of the very image. They rise and fall, pause or hurry rapidly on, with exquisite art, but without the least trick of affection, as the occasion seems to require.

A very remarkable quality of Milton's music is its wonderful harmony between sense and sound. Milton's verse is sure and flawless perfection of rhythm and diction. Though Tennyson himself was the king of harmonies wrote in praise of Milton,

" O mighty - mouth'd inventor of harmonies,  
O skill'd to sing of time or Eternity,  
God - gifted organ - voice of England,  
Milton, a name to resound for ages. "

Here I have given some examples of harmony presented between sense and sound.

The followers of Satan were as large in number as the swarm of locusts. They are compared with locusts. A simile is used here. The dark swarm of locusts came in a zigzag course on the eastern wind, and spreading like night over the territory of the wicked Pharaoh, darkened the whole land of Egypt.

Here 'warping on the eastern wind' brings forth the repetition of consonant 'n' nearly for three times. The sound created from the musical instrument is just like sound created by the locusts. The 'warping' sound is just like the sound created by organ. Then the word 'warping' also produces sound of locusts fly in a zigzag course. Again in the last line, the consonant 'n' is stressed most effectively in the capital letters "Night" and "Nile" to reinforce the sound.

" ----- a pitchy cloud  
of locusts, warping on the eastern wind,  
That over the realm of impious Pharaoh hung  
Like night, and darkened all the land of Nile. "

(340-43)

Again here is an example where the wings of fallen angels are compared with the hissing sound of bees.

" Thick swarmed, both on the ground and in the air  
Brushed with hiss of rustling wings. As bees."

(767-768)

The exact sound created by bees is described to compare the sound created by the wings of fallen angels. The sound is 'hissing', the word 'rustle' is taken from onomatopoeic words. When the wings brushed against each other, 'rustling', sound is produced. This sound is produced when the birds soar in the sky from the ground.

The striking thing is that the constant printed elision of the definite article, and the substitution of an apostrophe for the final 'e' whenever the syllable is not absolutely required to make up a disyllabic foot, thus

**Fast by the oracle of God;**

But in other places " th'upright ", " th'infernal ", " th'Ethernal ", " th'Aonion. "

Afterwards we can observe that apostrophation is not confined to this ----- that " Heav'nly " and " heav'n "

occur regularly, and that some words are syncopated, without even an apostrophe, form the forms he knows best (advent'rous). At the same time we will, or should, remark that not merely are two syllables in words like "disobedience. " Aeonian " allowed to count as one often, but that in others where there is not the same -----"Siloa's brook ", " Tempestuous fire " ----- syncopation is typographically indicated.

If we read first paragraph carefully then we will find that the lines are very regularly decasyllabic, exhibiting no redundant syllable at the end, and nothing that requires the supposition of such one at the caesure. In consequence of the above mentioned fashions of spelling, there are no even apparently trisyllabic feet except those due to the juxtaposition of vowels as indicated above, and one where the word " Spirit " occurs. The sense is " variously drawn out from one verse to another " after the most artful fashion, and that thus, by " verse periods " there is fashioned a "verse paragraph", which, according to choice, may be extended to the whole forty - six lines as printed in the original, or broken at pleasure into a minor paragraph and a kind of coda. The main instrument of this arrangement is the manipulation of the pause, which in the first six lines is respectively in the middle of the fourth foot, at the end of the third, in the middle of the third, in the middle of the second, and at the end of it, while in the seventh there are

two pauses, of equal value, at the middle of the second and fourth. We cannot find any instances where he will fail to discover any pause at all; the last three lines running except at their ends.

The continued and careful examination of the First Book will make considerable additions to this stock of observations, and will perhaps introduce some important modifications in it. Two hasty generalisations that Milton always inclines to the pronuciation of "Spirit" as "Spir't" or " Sprite " and that he invariably makes " Heav'n " monosyllable - will be corrected by the following line.

Innumbrable force of spi!rits armed  
On Hea!ven's a!zure; and the torried clime

We will further observe certain matters which interfere with similar generalizations of another kind. From the frequent crisis on the strict decasyllabic system - of adjacent vowels, " Siloa'a brook " meant to be scanned "Sylwa's brook." And that many other juxtaposed vowels are fully valued in similar names, "peor"; "Baalim", etc. One more examples is there

" Of glory obscured ; !as when the sun ris'n "

By the ugliness of " Glor!yobscured ", and at " glory extinct " as " glor!yextinct ". He suppresses not merly the weak e, but a strong vowel like o in,

" Whom reason hath equalled, " and even doubt whether

Milton regarded the e itself before an 'r' as negliable when we read.

" Whom thunder hath made greater," as well as whether he really meant to call " Emperor " " Emp'ror," on the modern principle of " guv'nor " for " governor."

The epic measure of Milton's Paradise Lost, the most accomplished, magnificent, and wide - ranging of all types of blank verse, was rooted in the dramatic blank verse of the Elizabethans, and Milton himself early practised the measure before he moulded it to be the instrument of his great masterpiece.

Milton increases the proportion of trisyllabic feet, particularly of anapaests, admitted into the iambic line, but at the same time limits himself to glide anapaests only, we can notice that vowel suppressed before 'n' 'r', and 'i' :

"Whom reason hath equald, force hath made supream."  
"His Temple right against the Temple of God. "  
"In am/orous dit/tyes all a Summers day."

or having one light vowel which approximates to the value of 'w' or 'y' :

" For we have al|so our Eev|ning and our Morn. "  
" To set himself in Golr|y above | his Peers. "

Where glide or supperssion takes place, Milton also allows an occasional amphibrach within line :

" of riot|ascends above their loft|i|est Towns

The second important subject which must call our

attention in dealing with Paradise Lost is the poet's management of pause and major rhythm. That pause may occur anywhere in a line, and that there need be no pause at the end, is a common allowance which Milton shared with Shakespeare and most of the dramatists, but one of the distinguishing characteristics of the movement of Milton's verse is the frequency of lines with two or more breaks.

**Regions of sorrows,||doleful shades,||where peace**

Whatever the strain on the reader's breath, it is essential to the effect of continuous and unimaginable descent that there shall be no pause till Lucifer arrives in the Hell. But such long unbroken phrases are rare, and generally, in a passage where a long phrase does occur, phrases of gradually increasing length lead up to it, and unless it closes a paragraph or marked division of matter, the descent is made in the same way.

**Him the Almighty Power  
Hurl'd headlong flaming from th'Ethereal Skie  
With hideous ruine and combustion down  
To bottomless perdition, (44-48)**

Where there is overflow, the line break generally comes between two grammatical divisions of the sentences, such as subject and predicate, or where a slight pause is made for the introduction of an adverbial or adjectival phrase.



## Prosody

The standard line in Paradise Lost has ten syllables, with stresses on those of even numbers :

"United thoughts and counsels, equal hope;"

Naturally such lines are not in an overwhelming majority ; but departures from the norm are subject to certain restrictions. Most scholars agree that the verse is syllabic, not accentual ; which is to say that while the number of heavy speech accents a line contains is variable, the number of theoretical syllables is not. ( In accentual verse, on the contrary, there is a fixed complement of accents, but the number of unaccented syllables may vary widely. ) It is probable, though not certain, that a distinction has to be made, in the verse of Paradise Lost, between accent and stress. The line,

      /                          /                  /          /  
" Stirred up with envy and revenge deceived "

has only four heavy accents; while

      /          /  /  
" Fallen cherub, to be weak is miserable "

has only three accents. But and, to, and -able, though they bear little accent, seem either to have had actual quantitative length, or to have been regarded as bearing theoretical stress.

Thus the line always has five stresses, but may have fewer than five accents.

As for the number of syllables, it is very often

greater than ten. But it has to be reducible to a theoretical ten by one or other of the customary procedures that had been imported into English prosody from Italian. By far the most usual of these are elision, synalopha and contraction, in the line.

" Till, as a signal given, the uplifted spear " given is contracted to a monosyllable, while the uplifted is run together by synalopha to give th'uplifted : so that the syllables theoretically number ten. Synalopha may or may not involve the complete loss of one of the vowels concerned in the former case it is often called 'elision'. It can occur within word ( of Man's first disobedience ) also when the vowels are separated by 'h'. One exception to the theoretical limit of ten syllables should be mentioned namely the occasional excess of a final extrametrical syllable. Milton seems to have regarded this variation as a definite licence ; and the licence is introduced mimetically.

In the opening line of Paradise Lost, if Milton were following Gill's system, in which prefixes such as 'dis-----' had to be short whenever position allowed, we would get the scansion :

" Of Man's first disobe'dience and the fruit "  
always supposing that the grammatical accents didn't decide the matter otherwise. The inverted second foot here is of some interest; for strong grammatical accent on first is in fact by no means inevitable. Until more is known

about the rules governing syllable, indeed it is probably vain to bother with more difficult and delicate problems of scansion.

### 3.3 Lexis

In order to justify the 'grandeur' noted in Milton's style by a number of critics, it is necessary to have a close look at the use of Milton's diction; Milton uses 'lofty' words beside using a number of allusions giving references to classical mythology and Biblical story.

He also gives references to contemporary literature and sciences. This "majesty" of expression matches the "lofty" thought that it is supposed to convey. Let us, now consider the use of archaic expressions.

The expressions like 'didst', 'dost', 'wast', 'sat'st', 'mad'st', 'ken', 'spake', 'hath', 'straitened', 'beest' these verbs appeared in Paradise Lost in archaic way. Some pronouns have also been used in archaic way, just like, 'thee', 'thy', 'thou', 'thence', 'ye'.

One of the reasons why he chose such diction is possibly that he wants to create music and rhythm in the poem. He has omitted 'u' and 'v' sound for e.g.

" Invoke thy aid to my advent'rous song " (13)

The above line starts with Predicate 'Invoke'. 'Invoke' verb is highlighted because only holy spirit can inspire the poet. Again adjectival phrase is preceded by

Noun. "adven'trous song" this adjectival phrase is within prepositional phrase.

(to my (advent'rous song))  
PP NP

" There the companions of his fall, o'erwhelmed "

In the above line adverb 'there' comes first. There takes the place of Hell. Here we find grammatical inversion, after adverb, subject appeared in the line, again at the place of verb, Milton kept complement " of his fall," and lastly main verb " overwhelmed ". "There" this word is stressed because the place was ordinary where these fallen angels were overwhelmed. They were overthrown in the Abyss of Hell. The word order is irregular and the last word also is stressed effectively to create rhythm. "V" syllable is omitted.

" So Satan spake : ----- "

Milton was a student of classisism. He brought archaic words in his diciton. Here "spake" is used for 'spoke'. Holy spirit sat on the vast vacant space is referred in the following line :

" Dove-like sat'st brooding on the vast Abyss."  
(21)

Holy spirit's sitting on the vast vacant space is compared with Dove's hatching over its eggs. "Dove-like" is a compound word. Here "Sat'st brooding " verb phrase appears after subject and after verb, adverbial phrase set by Milton. Though Dove appears as a noun it is related to the

adjective 'like'.

**" Into what Pit thou see'st" (91)**

Here is also grammatical deviation. We can write the line as follows, 'Thou see'st into what pit', but Milton stressed the prepositional phrase "Into what Pit" to reinforce the meaning, it sets initially in the line. 'Pit' in the context appeared for 'depth of misery'. Into the depth of misery we have fallen is the meaning of the above line "We have fallen" possesses secondary importance, but 'depth of misery' possesses prominent value in the line.

**" That were an ignominy and shame beneath "**  
(115)

In the above line the word 'ignominy' is archaic ; its meaning is 'disgrace or humiliation'. In the above line ignominy and shame, these synonymous words are used. The meaning of these two words are same. In the above line an adjectival phrase is used "an ignominy and shame ". Satan thinks that to bend knees in prayer to God is shameful for him.

**" so spake the apostate Angel "**

Milton has used lexical deviation here. The structure of the line is irregular. We can write the above line in regular word-order.

**" The apostate Angel Spake so"**

But Milton purposefully arranges words, here "spake" is stressed because Satan's speech is important. To catch the attention of the reader Milton starts with the 'verb' 'spake'

means 'spoke'. Here apostate is an adjective and is related to Satan. Apostate Angel means rebel angel. After the verb "spake" Milton has used, a noun phrase " the apostate angel ."

" Too well I see and rue the dire event "(134)

Milton begins with " Too well ", here Satan is speaking with his companions. We can translate the line as follows because there is inversion of lexical items.

' I see, rue the dire event too well .'

To highlight ' the very well known matter of Satan' the phrase " Too well " is used. This phrase acts as an adverbial phrase. The event is dire. 'dire' is an adjective and 'rue' acts as a verb in the line. Satan is lamenting over the disastrous result of overthrown or defeat. He knows very well the result of his disobedience to God. So that "Too well" is stressed by Milton.

" ----- the sulphurous hail,  
Shot after us in storm, o'erblown hath laid "  
(171-72)

The above lines describe the sorrowful situation of fallen angels and Satan in Hell. The rain of sulphurous fire was poured upon and has now subsided is the meaning of the above line. The second line starts with the verb 'shot' and this is motion verb. Milton has used adverb 'after' which works like preposition in the same line. The verb 'overblown' is also motion verb. The motion verbs are used by Milton to show the reader that the action is slowly going on. Here the verb 'laid' is used for 'calm down'.

Let us see some contemporary expressions which have appeared in Paradise Lost Book I by Milton. Though the Paradise Lost is full of Milton's archaic and ornamented expressions, he is conscious about the fact that his readers demand contemporary expressions. Awareness of present is also important thing for any poet, though he belongs to classicism or restoration or renaissance or romanticism. After choosing the specific word, he places it in the context and he leaves for the readers to guess, through this source he wishes to create the curiosity as well as imaginative power. Here is an example of contemporary expression,

" Him, haply slumbering on the Norway foam"  
(203)

Here is lexical deviation, 'Him' pronoun is used for the hugest animal i.e. whale. 'haply' is adverb and the exact meaning is 'by chance'. But the word order is disturbed. 'Him' pronoun is used initially in the line but actually in the regular sentence it may appear as 'object' in the sentence. 'Haply' appeared in the line with secondary importance. The pilot, haply slumbering upon him on the Norwar foam, is the regular sentence.

It is not easy to find out the exact meaning of the word. I would therefore say that while reading Milton's Paradise Lost, the reader must be conscious about Milton's diction which is decorated with different concepts such as it should be technical or archaic or biblical or it should be Latinate.

Latinate.

" He lights - if it were land that ever burned ."  
(228)

The pronoun 'He' appeared in the above line for Satan. The word 'lights' is used as the verb and the exact meaning of this word is 'alights' or 'descends'. Satan descends, as if it were land that ever burned. Here the word 'as' is omitted by Milton only hyphen is there. Milton has used the verb 'were' in the place of 'was'; 'that' is co-ordinating conjunction related to the land of ever burning Hell. Relative clause is used successively in above line. The verb 'lights' and 'ever burned' are motion verbs. They are not static.

" ----- The broad circumference  
Hung on his shoulders like the moon, whose Orb "  
(286-87)

After the Noun phrase 'The broad circumference' there is grammatical pull, the circumference is broad, And again the circumference is broad like moon. The use of adjective works like the modifier in the noun phrase, in the very first line, "whose Orb " is related to the moon. These two words appeared in the above lines as the relative clause. The word "Orb" is used for circumference. This word occurred twice in these lines so that Milton has changed the word that the meaning is same.

" Or in valdarno to descry new lands "

Here 'Or', the co-ordinating conjunction related with the



Tuscan artist. He views in Valdarno to discover new lands. 'Or' acted just like the relative conjunction to bind the meaning cohesively. 'to descry' is infinite verb used for 'discover'.

Milton has discovered many new meanings for the familiar words, for a word like 'below' he uses 'nether' Milton stands in the middle, he combines the old with the new and the blending is superb loftiness of thought. 'Infamous' or 'shameful' takes the place of new word 'opprobrious' in the following line,

" On that opprobrious hill ----- "

Milton has used prepositional phrase to modify the "Opprobrious hill" again "opprobrious" is used in the line as "hill's" modifier. 'Opprobrious' works as an adjective in the noun phrase (Opprobrious hill) but this NP is take place within prepositional phrase.PP(On that NP(Opprobrious hill)).

Let us see next example of the contemporary expression,

" His eye surveyed the dark idolatries '  
(456)

Milton's way of expressing his diction is really marvellous. Here from the above line we note that the word-order of lexical items is regular. But he has used a 'lofty' word for 'saw' i.e. 'eye surveyed'. His eye refers to Ezekiel. Then the adjective 'dark' is used for the wicked or false creature. 'idolatries' means 'wanton rites'. In this way we can put " the dark idolatries" as an 'object' in the line. 'idolatries' is modified by the adjective dark.

Now here is one excellent example where the words are used for its contradictory meaning,

" ----- : the love-tale  
Infected Sion's daughters with like heat ."  
(452-453)

Here the verb "Infected" is stressed because the impact of the love-tale Milton wants to narrate so that the verb is highlighted then 'object' takes place because it is secondary in importance. Then 'with like heat' this phrase functions as a prepositional phrase.

( WITH      LIKE      HEAT )  
PP   P        adj        n

But the meaning of this phrase is condensed by Milton i.e. love. So this prepositional phrase works as modifier in the line.

In the Paradise Lost Book I, Milton proceeds further with his own concepts, thoughts and language. Every poet tries to soar high with his imaginative power and he doesn't suppose himself alone at that time because he knows well how to utilize the fancy with inevitable reality.

Now let's give a close look at some poetic expressions in Paradise Lost I. Some words occur frequently in the works of poets, but the use of such words is not a new thing for the writer. Because they are familiar with the poet as well as with his readers. I have given a list of such poetic usages as follows,

**"Belial came last; than whom a spirit more lewd."**  
(490)

First of all I have noticed that " Belial came last " is meaningful sentence but it is related to further discussion about his character. "more lewd" means 'more licentious' is used in the line as a modifier, because it functions as an adjectival phrase in the line. This adjectival phrase is closely related with Belial. "more lewd" this adjectival phrase modifies the noun 'Belial'.

In the next example, the second characteristic of Belial's character is described, he has seen already that he is more lewd.

**" Fell not from Heaven, or more gross to love "**  
(491)

Belial is 'more gross', no other devil is gross like him, overthrown from Heaven, 'or' this coordinating conjunction connects the 'more gross' with 'fell not from Heaven '. 'more gross' is an adjective, functions like a modifier in the line 'more gross' is used for 'vulgarity'. 'more gross to love' is a condensed phrase. To influence the reader he uses condensation in his style. We can write the above phrase in our style as: 'Belial loved to be more gross'. Because of the use of condensation he got much more purpose to be a craftsman, expert word-player, great blank verse writer and so on.

**" His mighty standard "**  
(533)

In the above line the word 'standard' is used for

'flag'. It is a noun and this noun 'standard' is modified by the adjective 'mighty'. The pronoun 'His' is referred to Satan. "Satan's mighty standard." Milton is expert in using packed lines. We can write the above condensed NP, in our own way as 'Satan's standard is mighty'. One of the most important things we can notice is that Milton uses the adjectives to modify nouns as above.

" Shone like a meteor streaming to the wind,  
 With gems and golden lustre rich emblazed. "  
 (537-38)

Satan's mighty standard is shone like 'meteor' means 'a shooting star'. The word 'meteor' functions like an object, it is closely related to Satan's flag. The word 'streaming' is used for 'flashing' ; both are verbs. But Milton has used the verb 'streaming' with secondary importance in the line. The main verb initially used by him is i.e. 'shone'. Milton has used the prepositional phrase in his own way ' to the wind', instead of 'in the wind'. This is an irregularity in lexical items. In the next line the use of adjectives is noticeable. In the prepositional phrase

(with gems and golden lustre rich)  
 PP P n cj adj adj adj

Though the word 'lustre' comes under the 'adjective' word class, it is used as noun in the above phrase; it is also used for the jewels of gold. Milton has transferred the noun 'gold' into adjective 'golden'.

" ----- since created man,  
 Met such embodied force as, ----- "

The first line is condensed by Milton. Here the phrase 'embodied force' is used for 'gathered force'. But in the context the verb 'met' presents initially and we can say that Milton wants to comment on Satan's mighty or powerful force. So instead of using any adjective Milton uses the verb 'embodied' but contextually it represents an adjective. The 'force' means 'army' ; it is 'embodied' means it is very powerful.

Lexical deviation permits the poet to go through any phrase as he wants. He can select his diction, according to his wish he can change the meaning of the words to set it conveniently in his own diction.

" Their dread commander ".

The above phrase is a noun phrase but the pronoun 'their' is used for the fallen angels, it is also condensation. Then the adjective 'dread' functions as a modifier in this noun phrase. "dread" means 'respectful'. This adjective works as a modifier of the noun 'commander'. The commander is Satan.

" There went a flame in Heaven ----- "

In the above line lexical items are not dislocated but the use of 'flame' is unusual/irregular for the reader. In the context, the word 'flame' is used as an object. Its meaning also works as an object in the line i.e. rumour. But in the place of 'in' preposition 'from' suits accurately. At the place of Hell, Milton used an adverb 'There'. The rumour went in Hell from the Heaven is actual meaning of the line.

The use of a bombastic words is a well known thing for the reader of Milton's poetry. To make the diction rich he produces bombastic words e.g.

" A generation whom his choice regard ".

The word 'generation' is used for 'man'. The word is highlighted because God was in favour of creation of man. The word 'whom' functions in the line as relative clause. 'His' pronoun refers to the almighty. The choice of God is to create generation (man). Generation is not a new word; it is contemporary but Milton set the words with new meaning and with new style.

" For this infernal pit shall never hold "

Milton's use of lexical items with pack of meaning is seen from the above example.

" For this infernal pit " is highlighted or stressed by Milton because Satan doesn't prefer to stay for ever in this infernal pit. Again the use of bombastic words is referred through 'infernal pit' which means Hell. The phrase 'infernal pit' contains adjective and noun in itself. 'infernal' is adjective which modifies the noun 'pit'. Again the verb 'hold' requires its subject should be animate but it is inanimate i.e. Hell. So the deviation of lexical item occurs in the above line.

" Meanwhile the winged Haralds ----- "

Now 'harald' spelt as 'herald' means messenger. The noun phrase "the winged Haralds" comes after "meanwhile", it

is used as an adverb. The noun 'heralds' is modified by the adjective 'winged'. It seems to any reader that the word 'winged' is used as a verb. But in the context it works as an adjective and the modifier of the noun 'heralds'.

Milton's style in Paradise Lost becomes grand, lofty and rich because he has taken many words from the Bible and Greek Mythology. Milton's Paradise Lost Book I is richly adorned with Mythological and Biblical references. The very first line refers to the Bible.

#### " Of Man's first disobedience "

The act of disobedience is by the first man. So that "Man" is stressed and his act of disobedience put lastly in the line. First man's first disobedience is the theme of the poem so it is highlighted and put initially. The line starts with a preposition because who was the actor of disobedience? Man was the first creature by whom the act of disobedience was performed.

#### " That forbidden tree "

The above example is also taken from the Bible. The tree of knowledge is forbidden to man. The word 'forbidden' is actually a verb but in the context it appeared as an 'adjective'. 'forbidden tree', the tree is forbidden to man. The word 'forbidden' modifies the noun 'tree' in the context. The pronoun that is extended quality because it is not essential, is related with tree. This pronoun 'that' is used for 'tree' in the context.

### " One greater Man "

This Biblical reference is taken by Milton for 'Jesus Christ'. Here the numerator 'one' is stressed because no other man is "greater" is an adjective, it modifies the noun 'man', in the context.

### " Heavenly Muse "

The above reference is also to the Bible. Muse is heavenly. The word heavenly is actually an adverb because of its suffix 'ly'. But in the context 'Heavenly' modifies the noun 'Muse'. It acts as a modifier in the context.

### " Mortal Taste "

It is referred by Milton in Paradise Lost from Biblical references. Actually this is an adjectival phrase. "Mortal" an adjective, modifies the 'noun' 'taste'. But the noun 'taste' requires its modifier relevant to the animation. But it is inanimate. This is an example of personification.

The words like 'Creator', 'Will', 'World', 'Internal serpent', 'Almighty power', 'Heaven', 'Hell', 'Chaos', 'Holy spirit' appear in the Bible. Then the name of the ancient places such as 'Sion hill', 'Siloa's brook', "Oracle of God" are also referred from Bible.

Now let's see some Mythological references taken from Milton from Greek Mythology. In the text Paradise Lost Book I the character of Satan can be called by other names also,



these names asre, " the apostate angel ", "the Arch-fiend", "commander", "the internal serpent" etc. Then there are other figures from old legends, such as 'Titanians', "Earth born", "Leviathan", "Beelzebub", "Moloch", "chemos", "Astoreth", "Thammuz", "Dagon", "Belial". Milton has taken all these figures from mythology.

Now let us give a close look at Milton's Latinism.

Latinism in Paradise Lost has been overestimated, it is quite reverse with the ambiguities and ironies. There are far more instances of such effects than any critic has led us to expect. They may almost be said, indeed, to form the general texture of the style. The effects range from double syntax, through puns, ironies and double entendres to outright radical ambiguities changing a choice of attitude on the part of the reader. Double syntax occurs when three word groups a,b,c are connected in such a manner that ab forms one chain of discourse and bc another .For instance ,

" That shepherd, who first taught the chosen seed  
In the beginning how the heaven and earth  
Rose out of chaos. " (8-10)

In the beginning seems linked with first taught, until we find a better connection with rose, such double syntax has a large role in the drawing out of the sense through the poem's verse paragraphs. The reader is constantly led on by the flute movement of phrases or even clauses that relate first retrospectively and then prospectively. But this grammatical illusionism is not so emphatic as to constitute

full ambiguity.

The study of the thematic words in Paradise Lost seems to be at its most interesting when it concerns itself with the semantic fields surrounding objects or events literally present in the physical world of the poem. Naturally the important themes, to which Milton would give most attention, gain an expression beyond the merely verbal. Thus the study of the key words becomes at its best a study of key images and objects : of the symbolic organization of the especially striking with one of the earliest key words announced in the poem, fruit. When Milton's exploitation of the semantic fields of fruit is reviewed, it is found to account for no small proportion of the poem's content. It extends not only to innumerable concrete and abstract uses of fruit itself but also to almost every other reference to vegetable nature.

" That shepherd who first taught the chosen seed "  
" His legions --- Angel Forms, who lay entranced "  
" Thick as autumnal leaves that strow the brooks  
In vallombrosa ----- " (8-11)

But none of these images would have half so much force if it were not for the actual presence of the trees that dominate the physical landscape of the poem. The sacred Biblical Trees of life and of Knowledge, the emblematic trees and plants of virtue, the ordinary wild natural trees that complete the grotesque surrounding frame everywhere in Paradise Vegetation burgeons luxuriantly.

Here is an example of Latin sense,

**" ----- into what pit thou seest "**

The construction of word-order is not English but Latin. The phrase begins with prepositional phrase(into what pit). The use of 'thou' and 'seest' are also archaic. The verb 'see' appeared lastly in the line.

**" Since, by fate, the strength of Gods,  
And this empyreal substance, cannot fail . "**

The word-order 'since by fate' has a Latin sense. We can write it in a normal word-order. Here is lexical deviation. The adverb 'since' is used in the line which has not any significant meaning. But it appeared because Milton was under the influence of classic Writer, like Homer, Virgil and so on.

The word " Heaven's azure" contains Latin sense its meaning is " The blue vault of Heaven". The words like "mighty cherubim " 'cherub' 'cherubim' contain Latinism.

**"----- and Doric Pillars overlaid  
with golden architrave ; nor did there want  
Cornice or frieze, with bossy sculptures graven ."  
(714-16)**

The words like " Doric ", "architrave", "bossy", "graven" contain Latin sense. The use of prepositional phrases occurred frequently. We can notice that there are many adjectives used by Milton, just as 'Doric' 'golden architrave', 'bossy 'graven' etc.

**" ----- by command  
of sovran power, ----- "**

The usages such as 'by fate', 'by command' are used by Milton outstandingly. In the prepositional phrase 'of sovran power' contain the Latin sense in the word sovran instead of supreme power.

**" A solemn council farthwith to be held  
At Pandemonium ----" (755-56)**

The word used for Satan's capital is thoroughly Latin sense. 'Pandemonium' means the hall of all the demons. ('pan' meaning 'all' and 'demon').

**" since created man "**

This is one of the most important example in the text and its meaning is, " Since the creation of man ". At many places the phrases starts with the adverb 'since', it is the most outstanding feature of Latinism.

In this chapter we have seen prominently, through which sources Milton's style become grand and rich ? His expressions of archaic, contemporary, Poetic, Biblical, Mythological and Latinism adorned Milton's style and made it rich.

### **3.4 Syntax**

I would like to consider here the use of syntax which has built the structures of meaning effectively in Book I. Occasional references to the use of syntax while discussing the use of diction and metre in the preceding chapter could not be avoided as there cannot be water-tight

compartment between the two.

The opening paragraph is worth paying attention to the philosophical purpose of the poem (to justify the ways of God to Man). It is here of quite secondary importance. The real function of the first twentysix lines is to give us the sensation that some great thing is now about to begin. If the poet succeeds in doing that sufficiently, we shall be clay in his hands for the rest of Book I and perhaps longer ; for in this kind of poetry most of the poet's battles are won in advance. Firstly, there is the quality of weight, produced by the fact that nearly all lines end in long, heavy monosyllables. for e.g.

" Restore us, and regain the blissful **seat**. "

" Dove-like sat'st brooding on the vast **Abyss**. "

" Invoke the aid to my advent'rous **song**. "

These lines end with long and heavy monosyllables which are "seat", "Abyss", "song". Secondly there is a direct suggestion of deep spiritual preparation at two points -----

" O Spirit, who dost prefer " (17)

" What in me is dark. "(22)

The poet invokes the Holy Spirit, who prefers to dwell in the heart of pure man. She should throw light on whatever is unknown to the poet, and elevate whatever is low in him, so that he may be able to do justice to his lofty theme, and prove the wisdom of God, and justify, 'His ways to men.' But

notice how cunningly this direct suggestion of great beginnings is reinforced by allusion to the creation of the world itself (Dove - like sat'st brooding) and then by images of rising and lifting (with no middle flight intends to soar ----- raise and support - Highth of this great argument) and then again how creation and rising come potently together when we are reminded that Heaven and Earth rose out of Chaos, and how in addition to this we have that brisk, morning promise of good things to come, borrowed from Aristotle (things unattempted yet).

Milton's technique is very like that of some moderners. But unlike the moderners he always provides a logical connection. The virtue of this is that it lulls our logical faculty to sleep and enables us to accept what we are given without question.

This distinction between the logical connection which the poet puts on the surface and the emotional connections wherby he really manipulates our imagination is the key to many of his similies. The Miltonic simile does not always serve to illustrate what it pretends to be illustrating. The likeness between the two things compared is often trivial, and is, indeed, required only to save the face of the logical censor. At the end of Book I the fiends are compared to elves. Smallness is the only point of resemblance. To provide contrast and relief the smile is used and secondely

to refresh us by transition from Hell to a moonlit English lane.

Milton avoids discontinuity by an avoidance of what grammarians call the simple sentence. He compensates for the complexity of his syntax by the simplicity of the broad imaginative effects beneath it and the perfect rightness of their sequence. For us, this means in fact that our receptivity can be mainly laid open to the underlying simplicity, while we have only to play at the complex syntax. Milton uses complex syntax in order to convey the meaning implied effectively. For instance, let us consider the following lines :-

"If thou beest he - but O how fall'n! how chang'd  
From him who in the happy Realms of  
Light cloth'd with transcendent brightness didst outshine  
Myriads though bright : If he whom mutual league,  
United thoughts and counsels, equal hope  
And hazard in the Glorious Enterprise,  
Joynd with me once, now misery hath joynd in equal ruin :  
into what pit thou seest from what highth fall'n  
( line Nos. 84-92 ).

This is a pretty complicated sentence. On the other hand, if we read it without bothering about the syntax, you receive in their most natural order all the required impressions the lost glories of heaven, the first plotting and planning, the hopes and hazards of the actual war, and then the misery, the ruin, and the pit. But complex syntax has not been useless. It has preserved the cantabile, it has enabled us to feel, even within these few lines, the enormous onward pressure of the great stream on which we embarked.

And almost any sentence in the poem will illustrate the same point.

" The infernal serpent " : he it was whose guile  
Stirred up with envy and revenge, deceived  
The mother of mankind, what time his pride  
Had cast him out from Heaven, with all his host  
Of rebel Angels, by whose aid, aspiring  
To set himself in glory above his peers,  
He trusted to have equalled the most high,  
If he opposed, and, with ambitious aim  
Against the throne and monarchy of God,  
Raised impious war in Heaven and battle proud,  
with vain attempt. " (34-44 )

If we read the above passage continuously and without taking any pause then it would be an excellent complex sentence. The theme of disobedience of man to God and its main cause revealed to us in the first two sentences. The character of Satan and his diplomatic nature have been disclosed to us. All the main incidences have been brought before us clearly in the passage. Because of Satan's deceptiveness the grand Parents become prey of wrath of Almighty and Satan's daring to set himself against God and its consequences, his punishment, he is bound in unbreakable chains into Hell, have been neatly explained in these ten lines. The plot of Paradise Lost with its beginning, middle and end briefly but most effectively conveys the meaning. As we go on from line to line automatically we come to know that different elements combined in one chain.

" Meanwhile the winged, by command  
Of Sovran power, with awful ceremony  
And trumpet's sound, throughout the host proclaim  
A solemn council forthwith to be held  
At Pandemonium, the high capital  
of Satan and his peers." ( line No 752-57 )



Satan's striking intelligence and extraordinary qualities of leadership are described through his speeches. His skill in inspiring and encouraging his followers and getting their devotion and admiration, is marvellously described throughout the Paradise Lost Book I. Swift Moving messengers are gathered under the command of Satan. The important meeting would be held in the Pandemonium. Satan wants to take revenge so he wages war against God and he wishes to deceive the mother of mankind so he held meeting to discuss all above things in the capitol i.e. Pandemonium. In this complex sentence the word - order is normal and with its sequence we can get the meaning easily. The ' Pandamonium ' is taken form Greek language. In the place of sovereign, Milton placed only 'sovrán'.

In order to bring complexity Milton is always interested in playing with words. In Paradise Lost Book I it is seen that very rarely simple sentences occur.

7

Dr. Donald Davie doesn't really think of Milton as English poet. ' In order to get syntactical closeness, Landor treats the English language as if it were Latin. Then in his later study in (The living Milton ) Dr. Davie licidly deplored most of the syntax in Paradise Lost. The essay seems more successful, but it provides a useful critical base. It is a very interesting piece of criticism in its own right, but it is also devoted to a subject where there is all too little useful criticism.

" Him the Almighty power  
 Hurl'd headlong flaming from th'Ethereal Skie  
 With hideous ruine and combustion down  
 To bottomless perdition, there to dwell  
 In Adamantine Chains and penal fire,"  
 (44-48)

The success here described as muscular : 'The placing of  
 " Him ", " down ", " and ", " to ", in particular, gives us  
 the illusion as we read that our own muscles are tightening  
 in panic as we experience in our own bodies a movement just  
 as headlong and precipitate as the one described. '

The fact is that Milton often uses half lines like ' in  
 whirlwind ' to jar against the previous line, as in the final  
 phrase of

"and with ambitions aim against the Throne and  
 Monarchy of God, Rais'd impious War in Heav'n and  
 Battle proud with vain attempt." ( 41-43 )

Milton is often a master of meaningful incongruities.  
 Our horrified wonder at the fallen angles is elicited by the  
 grotesqueness of a multitude which pours from frozen-loins  
 as above.

Milton uses syntax and alliteration in the way they  
 allow him to suggest things which he doesn't actually say.  
 In the account of Mulciber's Fall, for example, we move  
 through ' he fell ----- he fell ----- dropt ' to

" He with his rebellious rout  
 Fell long before ;nor aught avail'd him now  
 To have built in Heav'n high Towrs:nor did he scape.  
 By all his Engines, but was headlong sent -----"  
 (747-50)

Alliteration and word-order tie 'Heav'n' and 'high'

together, though the plain sense is 'high Towrs', enforced as it is by the rhythm as well as by the earlier reference to a toward structure high; But Milton is not satisfied with the plain sense alone. The feeling of high Heav'n is important to the sense of Mulciber's fall from that height, Mulciber who fell headlong down to Hell. To say that Heaven is high would be to risk cliché; but to suggest it while saying something else is another matter.

Here I have mentioned one of the examples from the description of the Satan's followers. Alliteration and word order tie 'fell' and 'flat' 'together' rhythm is enforced. The degradation of Dagon's figure shown by Milton. To catch reader's attention he stresses the words 'fell flat'. The hands and head of Dagon's idol were broken. As this broken image lay on the threshold, all his worshippers were put to shame. To make the atmosphere contemptuous he forced on the words 'fell' and then 'flat'.

**" In his won temple, on the grunsel edge, where  
He fell flat, and shamed his worshippers  
Dagon his name ". (460-62)**

Satan spoke some words in severe pain. He boasted loudly. although, at the same time, he was tortured by deep despair. Though he possesses strong, strange determination his mind is filled with full of despairity. Here Milton has used alliteration to give true meaning to Satan's despair. This despair should not convey through words which is so

deep. Grief is immeasurable and this great agony is revealed by the word-order, ' deep despair .'

" So spake the apostate Angel, though in pain.  
Vaunting aloud, but racked with deep despair."  
(125-26)

### Conjunctions

To maintain the continuity his lengthy sentences serve much more than essentials. They sustain music by using various sound patterns, grand style by using figures of speech and deviations and most important thing, reader's interest. While reading those lengthy sentences we keep our breath and not release it till the end of that period. We read every long paragraph with great reverence towards the great master Milton. At every mode we should be able to find some novelties such as inversion, simile, personification etc. regarding his grand style. His use of conjunctions in lengthy paragraph is an outstanding characteristic I have noted. In the following eleven lines, there are many phrases in one complex sentence structure. We should be able to find a number of conjunctions in it.

" And put to proof his high supremacy,  
Whether upheld by strength, or fate !  
Too well I see and rue dire event That,  
with sad overthrow and foul defeat  
Hath lost us Heaven, and all this mighty host  
In horrible destruction laid thus low,  
As far as Gods and Heavenly Essences  
Can perish : for the mind and spirit remains  
Invincible, and vigour soon returns,  
Though all our glory extinct, and happy state  
Here swallowed up in endless misery ? (132-42)

In this paragraph nearly every phrase and line starts with

conjunctions. Milton does not want to break the fluency of thought as well as he wants to create imaginative power with enthusiastic reader so that he connects phrase within phrases and clause within clauses in one paragraph. The very first line starts not with noun or article but with a conjunction. Second line also begins with coordinating conjunction 'whether' and 'or' appear twice in the same line. 'Too' and 'that' set in the third and fourth lines. 'As far as', 'for', 'though', such subordinating conjunctions are used by Milton.

One of the noticeable things we can observe while while discussing his uses of conjunctions is that he consciously put conjunction at right places, he doesn't repeat common of them frequently but set new ones which perfectly join phrase to phrase and sentence to sentence. In the following lines we have some subordinating and coordinating conjunction.

" His form had yet not lost  
 All her original brightness nor appeared  
 Less than Archangel ruined, and the excess  
 Of Glory obscured : as when the sun new - risen  
 Looks through the horizontal misty air  
 Shorn of his beams , or form behind the moon,  
 In dim eclipse , disastrous twilight sheds  
 On half the nations , and with fear of change  
 Perplexes monarchs. " (592-599)

In the first line subordinating conjunction yet is placed within verbs , nor appears in the second line again precedes the verb , to compare the likeness than is placed as subordinating conjunction as and when these are also conjunctions and when occurs as conjunctive adverb , it

indicates time as well as occurs in the phrase as comparative conjunction. Or , and are common coordinating conjunctions.

In the following lines we have rather different conjunctions.

A dungeon horrible , on all sides round,  
As one great furnace flamed ; yet from those flames  
No light ; but rather darkness visible  
Served only to discover sights of woe,  
Regions of sorrow , doleful shades , where peace  
And rest never dwell , hope never comes  
That comes to all , but torture without end  
Still urges , and a fiery deluge , fed  
With ever burning sulphur unconsumed. (61-69)

As usual many conjunctions (coordinating) repeated here which are as , that , but , and etc. But yet occur in the phrase which obviously concerns with pessimism , there is no ray of hope and peace found by Satan so the conjunction is important in this view; rather also serve as a conjunction.

" Say first - for Heaven hides nothing from thy view ,  
Nor the deep tract of Hell - say first what cause  
Moved our grand Parents, in that happy state,  
Favoured of Heaven so highly, to fall off  
From their Creator, and transgress his will  
For one restraint, lords of the world besides  
Who first seduced them to that foul revolt ?"(27-33)

In the above lines, conjunctions served as indicator, it indicates or gives some clues which are concerned with the theme. Whenever Milton wants to discuss the serious elements, he starts with a conjunction. Nothing is hidden from the Heavenly Muse, this sentence starts with a subordinating conjunction 'for'. Even the deep tract of hell is quite familiar to her. This phrase also starts with 'nor', a

subordinating conjunctions; 'that', 'and' are common conjunctions. But again 'for' appears as the most important indicator, which indicates one restraint, Man's disobedience to God, There was only one restraint, not to eat the fruit of the forbidden tree. After all the subordinating conjunction who is placed for the infernal serpent, referred in the next line. Previously this conjunction is used to arouse curiosity in the reader's mind.

### Inversion

We have already seen that the construction of Milton's sentences is abnormal and we are familiar with his construction of ordinary speech. To begin with, Predicate or Object focusses our attention on some important word as he wishes. Inversion often highlights a specific point which the poet wishes to stress. Take, for example, the following lines:

"The Infernal Serpent : he it was whose guile  
Stirred up with envy and revenge, deceived  
The mother of mankind,---" (34-36)

Here the wordorder is regular, i.e. we have first subject then pronoun which is joined with a relative clause, then Predicate and then object. Here the noun is repeated, Milton wants to stress the subject, because the mother of mankind is deceived by the infernal serpent and the act of disobedience was performed by our grand parents. All our attention focuses on the subject 'who has done the deed?' For 'The infernal serpent' Milton again uses the pronoun 'he' to

create the impression as to,who has done the act of deception.

We can talk about other lines, where the word-order is irregular and sentence starts with Predicate 'Say first' the first clause and second clause join with again Predicate 'Say first'. Milton wants to put focus 'Say first' that nothing is hidden from the Heavenly Muse.

**"Say first-for Heaven hides nothing from thy view  
Nor the deep tract of Hell - Say first what cause  
Moved our grand Parents, --- " (27-29)**

So he wishes that she should inspire him to sing of the cause which led them to disobey God. He wants inspiration from the Muse, So he addresses Heavenly Muse and starts with Predicate 'Say'. He wants to impress , ' what cause led our grand parents to disobey God.' The cause of disobedience led by Adam and Eve is created by the infernal serpent,Satan, which is described in the next paragraph.

**" Cruel his eye, but cast  
Signs of remorse and passion, to behold "  
(604-05)**

Here the sentence starts with the adjective 'Cruel'; 'his' pronoun refers to Satan, Satan's eyes are cruel, Satan's deceptiveness and cruelty are seen in his eyes; so to put focus on Satan's nature the adjective 'cruel'is used at the beginning of the line .

**" Thither, winged with speed,  
A numerous brigad bastened,as when bands of pioneers,"  
(674-75)**

In the above quoted lines words 'winged' with speed are



highlighted, Milton wants to express the 'speed' of brigad which is great so it is placed at the beginning .The usual word-order is disturbed; here adjectival phrase opens the sentence and the word-order is A S P instead of S P A. In order to focus the Advp and the speed of brigad.Let us consider the example of inversion:

**" The hasty multitude  
Admiring entered, " (730-31)**

We can rewrite this sentence in a different pattern such as the crowd of fallen angels entered hastily, admiring what they saw. Here the adjective 'admiring' modifies the verb 'entered'.

**" The superior Fiend  
Was moving toward the shore; his ponderous shield  
Ethereal temper, massy large and round,  
Behind him cast." (283-86)**

In the above line 'the superior fiend' used by Milton suggests for Satan. But all our attention is focused on Satan's shield, modified by various adjectives like ponderous ( meaning heavy), massy, large and round, ethereal temper. All these adjectives modify Satan's shield. The adjectival phrase which is fronted modifies the subject in this sentence.

**" So stretched out  
Huge in length the Arch-Fiend lay,  
Chained on the burning lake;" (209-10)**

The above lines explain the hugeness of Satan's disposition. And our whole attention is focused on the

'stretched out huge in length' body of Satan, Here the word - order is irregular, we can say that the word-order is like C S P A where we expect S P C A. To highlight the huge structure of Satan's disposition he has placed the Ajp initially.

" But he, his wonted pride soon recollecting, with high words, "  
(527)

Milton, here is talking about Satan's pride so that after Subject, he gave preference to the object and then the predicate. Our attention is focussed on the word 'pride' and this 'pride' is modified by the word 'wonted'. We have word - order of this type which frequently occurs in many paragraphs, S O A P C. We can write the line with regular word-order like this, " But he soon recollecting, his wonted pride, with high words ----, "

### The use of Rhetorical Questions

A rhetorical question is , in a loose sense , a question which is abnormal, in that it expects no answer. More strictly defined, it is a positive question which is understood as if equivalent to a negative statement. For e.g. 'Who cares ? ' is an emphatic way of saying 'Nobody cares'.

It is true that a rhetorical question produces no violent sense of incongruity. None the less, its dramatic effect arises from a feeling that the question demands an answer and is not provided with one. A negation carries more

weight, it seems, if the reader is challenged to question the positive assertion, only to be overwhelmed by the realization that none but a neagative answer is possible.

Here are some examples of rhetorical questions from Paradise Lost Book I.

" ----- till then who knew  
The force of those dire arms ? ---- "  
(93-94)

No one knew that He (God) possessed such terrible weapon i.e. weapon of thunder.

At one place Satan addresses his followers in such an optimistic way to encourage them. It is an outstanding example of rhetorical question.

" What though the field be lost ? " (105)

That means ' It does not matter much if we have lost the battle. All is not lost'.

" ----- this the seat  
That we must change for Heaven ?-this mournful gloom  
For that celestial light ?" (243-44)

Satan spoke the above lines in the optimistic way because he does not want to remain in the hell. So he is saying that this is not the region or the place we have to change for heaven.

Next rhetorical question is related to what they can regain in Heaven, or what more lose in Hell.

" With rallied arms try what may be yet  
Regained in Heaven, what more lost in Hell?  
(269-70)

Satan is speaking more about the secret weapon of thunder in the following rhetorical question.

" And what I should be, all but less than he  
Whom thunder hath made greater ?" (257-58)

He (Satan) is comparing himself with Almighty while saying, I am only slightly less than He whom only the use of the secret weapon of thunder has made greater.

Satan satirically addresses his followers, actually he wants to inspire them, through this satire. Satan's ambition to wage war against Almighty is on the basis of these rhetorical questions as we have seen from the above examples,

" Your wearied virtue, for the ease you find  
To slumber here, as in the vales of Heaven ?"  
(320-21)

Being tired after such a long fight and now you are relaxing here, you seem to find this place as full of ease and sleep as Heaven itself.

" ----- whose exile  
Hath emptied Heaven, shall fail to re-ascend,  
Self-raised, and re-posses their native seat?"  
(632-34)

This rhetorical question is related to the expulsion of countless angels, these fallen angels whose expulsion has emptied heaven shall fail to re-ascend Heaven, and reposses their native place by their own efforts.

In this way, Satan has set question while addressing his followers, but he doesn't accept any answer from them. His only aim was to inspire his followers, to wage war against Almighty.

## Parallelism

Parallelism is a mechanism of foregrounding which can be thought as opposite of deviation. Parallelism consists of extra-regularities, not irregularities in the language.

If we closely observe the text we will get examples of Parallelism scattered under different classes, just as verbal parallelism, repetitions of noun phrases and phonological parallelism. Here are some examples of verbal parallelism.

"----- What in me is dark  
Illumine, what is low raise and support " (22-23)

" What is dark " " What is low " used in the above lines with the same meaning. "What is dark" can be put in the regular language "Whatever is unknown to the poet" and "Whatever is low in him", so these two phrases express the same idea. Besides, the identical grammatical structure reinforces the theme.

" O Prince, O Chief of many throned powers " (128)

The above noun phrases are made for one and the same personality, Satan. One of the bold companions of Satan called him, " O Prince ", " O Chief " for encouragement and to inspire the power which is lurked under him because of the defeat. These noun phrases have an instance of parallelism.

" To do aught good never will be our task  
But ever to do ill our sole delight."  
(159-60)

The mechanism of Parallelism can be seen through the infinite verb phrases " To do aught good " and " to do ill ". The intention of Satan is to bring out evil from good. Then his efforts are also to frustrate his designs. From the above Parallelism we will get the exact picture of Satan's character and his ill intention.

**"Whom reason hath equalled, force hath made supreme  
Above his equals."(248-49)**

The verbs used in the above lines 'equalled' and 'equals' have been used with different meaning in the same context. If the matter is considered in a reasonable manner, but whom force has now made superior to us. But according to Satan, his force is equal to the forces of God.

**" To reign is worth ambition, though in Hell  
Better to reign in Hell than serve in Heaven."  
(262-63)**

" To reign " occurred twice in the context, as well as "in Hell" also appeared twice in the above lines. These similarities are conveyed through parallelism. According to Satan it is glorious also to rule in Hell. To be ruler is glorious thing for him. So he stresses this point very effectively by suggesting that it is better to reign in Hell than serve in Heaven.

**" ----- Princes, Potentates,  
Warriors, the flowers of Heaven ---" (315-16)**

While addressing his followers, Satan praised them using certain noun phrases with parallel meaning, such as they were

once Princes, Potentates meaning rulers, they were flowers of Heaven meaning the best of all angels in Heaven.

**" Awake, arise or be for ever fallen ! " (330)**

"Awake", "arise" these verbs appear initially in the line, to draw our attention to the speech of Satan. His forceful encouragement may inspire the fallen angels. Satan's use of forceful speech brings forth that Satan was acting like a ruler in Hell and he was best orator because the impact of his speech is mighty. Again to inspire his angels he calls them forcefully.

**" O myriads of immortal spirits ! O Powers  
Matchless, but with the Almighty !" (622-23)**

In strength they (fallen angels) are matchless and are unequalled except by the Almighty.

### Repetition

The verbal repetition appears in the context not as a deviation but as extra-regularities. To narrate the important events effectively and emphatically the poet normally uses the device of repetition. In Paradise Lost, the use of repetition is instrumental in creating coherence in the text. Here are some examples of repetition:

**" Our enemy, our own loss how repair " (188)**

Here the pronoun 'our' is repeated twice. Satan who waged war against God was not alone. He was overthrown with millions of angels. His loss was not independent one. They all together suffered for their disobedience to Almighty.

" Is this the region, this the soil, the clime "  
Said the lost Archangel, " this the seat  
That we must change for Heaven ? this mournful gloom "  
(242-44)

'this' word is used for Satan's dislike, He didn't like the region where they are flung from Heaven. He didnot like the land which is ever burning. The climate became hot because of the sulphurous gas and smoke. The whole atmoshpere was gloomy. So to stress the unbearable feelings the stress was given on the word 'this'. Besides, this is an instance of syntactic parallelism which, in the context, reinforces the meaning.

" A mind not to be changed by place or time  
The mind is its own place," (253-54)

Here the word 'mind' is working as a subject and this 'mind' is related to the heroic personality of Satan. " The change of place and situation has not changed me and I remain the same " Satan addresses to his followers.

"----- what in me is dark  
Illumine, what is low raise and support." (22-23)

Once again this is an illustration of syntactic parallelism. The same syntactic frame is repeated in order to reinforce the meaning.

" Say first - for Heaven hides nothing from thy view  
Nor the deep tract of Hell - say first what cause  
Moved our grand parents." (27-29)

Milton wants to say that nothing is hidden from Heavenly Muse and he wants an answer from the Muse as to why Adam and



Eve disobey God. So the repetition of the verb phrase 'Say first' suggests his deep concern.

" One next himself in power, and next in crime." (79)

The word 'next' is an adverb which appears twice in the line. No one was superior to Satan in power and evil where they were overthrown in Hell. The identical syntactic frames used here again emphasise the characteristics of Satan. Beelzebub is known for his glorious deeds and evil.

"----- glorious enterprise  
Joined with me once, now misery hath joined."  
(89-90)

The verb 'joined' is repeatedly used in the context to show contrary things. Initial verb 'joined' is related to glorious deeds of Satan and his followers, but the second 'joined' is related to misery and mournful gloom.

### 3.5 SIMILES

To create the grand style Milton has used many devices. The complex of Paradise Lost is mainly due to the use of complex sentences, archaisms, mythological references, syntactic inversions, imagery and homeric similes profusely used in the poem. I would like to discuss some of them used in the text considering their syntactic make-up as well as imagery. In the following long-tailed simile the image of Satan is compared with different images taken from Greek mythology and nature.

" Thus Satan talking to his nearest mate,  
With head uplift above the wave, and eyes  
That sparking blazed; his other parts besides  
Prone on the flood, extended long and large  
Lay floating many a rood, in bulk as huge  
As whom the fables name of monstrous size,  
Titanian of earth-born, that warred on Jove,  
Briaros or Typhon, whom the den  
By ancient tarsus held, or that sea-beast  
Leviathan, which god of all his works,  
Him haply slumbering on Norway Foam."

{192 - 203}

Here there are three similies used successively and bound together in one describing the same object : Satan's figure is compared with (a) monsters mentioned in the ancient legends of titans and giants who warred against Jove. (b) he is compared with Briaros who helped Jove in the war, or of Typhon who fought against Jove. (c) Satan's figure, his hugeness is compared with the whale whom god made the hugest of all the creatures that swim in the sea. It was exactly like a huge whale that Satan, lay afloat on the burning lake, as if he were chained to it. In this way the first and the second points of comparison are related to the mythological images and the third point is closely related to the image taken from the nature.

To describe the hugeness of Satan Milton has used the adjectival phrase " extended long and large ", here the word 'extended' is not a verb but acting as an adjective in the context. Then " in bulk as huge " this phrase also depicts Satan's disposition or appearance through the word " bulk " " huge ". The word " huge " is adjective and modifier of the

noun " bulk ". Now let's see another adjectival phrase " monstrous size ", here " monstrous " is a modifier of the word 'size'; monstrous is working as an adjective. Many sentences are complex sentences, eg. " extended long and large ", use of coordinating conjunction frequently occurs in the text.

Let us turn to another simile used by Milton.

"----- the superior Fiend  
Was moving toward the shore; his ponderous shield  
Ethereal temper, massy, large and round,  
Behind him cast. The broad circumference  
Hung on his shoulders like moon, whose orb  
Through optic glass the Tuscan artist views  
At evening from the Top of Fesole,  
Or in Valdarno to descry new lands,  
Rivers, or mountains, in her spotty globe."  
{283 - 291}

In the above example Milton has used four similes successively. The shield of Satan is compared with two things. Then Satan's spear and lastly Satan's troops are described spontaneously to convey the exact meaning and to give picturesque quality to it.

- (a) Satan's shield is compared with the Moon.
- (b) The shield is Ponderous, Massy, large and round.
- (c) The spear of Satan is compared with the tallest Pine, and the mast of some great admiral.
- (d) Satan's troops are compared with autumnal leaves.

The point C and D are described as follows :-

" His spear to equal which the Tallest Pine  
Hewn on Norwegain Hills, to be the mast  
Of some great admiral were but a wand ".  
{292 - 294}

" His legions - Angel Forms, who lay entranced  
Thick as autumnal leaves that strow the brooks  
In Vallombrosa, where the Etrurian shades  
High over-arched embower, or scattered sedge  
Afloat, when with fierce winds Orion armed  
Hath vexed the Red-sea Coast ". {301 - 306}

The simile is extended and it binds four images/objects in one chain. For the sake of convenience I have divided them in three parts. Satan's shield and spear are described by Milton, using the images from Nature. The simile is extended by Milton, using adjectival phrases. The phrase ' Ponderous shield ' contains the Modifier ' Ponderous ' as an adjective for the noun ' shield '. Then it is again extended using long adjectival phrase to describe the shield. The extension of such an adjectival phrase brings complexity in the language. " Ethereal temper, Massy, Large and round ". These are all adjectives and are used in the line to modify the noun 'shield'.

The spear of Satan is just like the tallest pine, or like the mast of some great admiral.

(A) The shield of Satan is just like

(B) The Moon ( how it looks like )

which is

(C) Ponderous, massy, large and round.

There is a link in the comparison which is extended beyond one comparison which is why the similes are called long-tailed similes. A is compared with B and B with C and so on.

(A) The Spear of Satan is just like

(B) The tallest Pine which .....

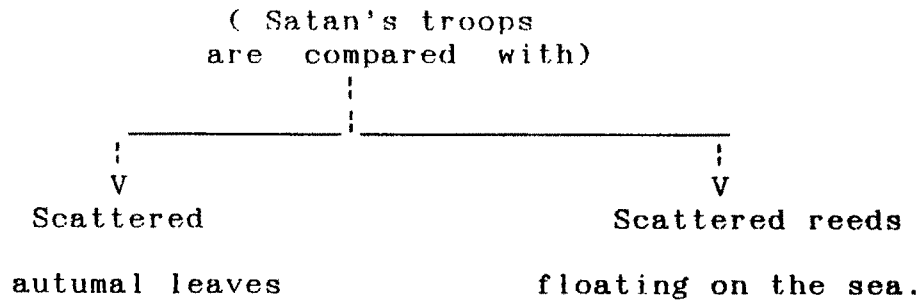
(C) The mast of some great admiral.

In the next simile Satan's troops are described. These troops are compared with autumnal leaves. For the troops of Satan Milton has given an archaic touch. 'His legions' scattered like autumnal leaves on the land of Hell, and those leaves in the Valley of Vallombrosa where the shady Tuscan trees with their arched branches form bowers beneath. In the same simile the sentences become complex because of the use of subordinating conjunctions like, 'who lay entranced', 'leaves that strow', 'Where the Etrurian shades' or 'scattered sedge', 'Afloat when with fierce', are used in the simile.

One of the important things is that Milton has used 'autumnal leaves' to compare troops, to create the atmosphere of gloominess. Because they are also overthrown from Heaven, like these leaves fallen from the trees in autumn.

Then the troops are again compared with the scattered reeds floating on the sea. We can illustrate this simile

diagrammatically, as follows :



Many archaic expressions like ' Over-arched embower', his legion etc have been used to make the language weighty and serious in its tone.

" As when the potent rod  
of Amram's Son, in Egypt's evil day,  
waved round the coast, up called a pitchy cloud,  
of locusts, warping on the eastern wind "  
(338-41)

The troops of Satan are compared with the autumal leaves as well as with the reeds floating in the Sea. But again the fallen angels are compared with the Swarm of locusts. They were as large in numbers as the swarm of locusts. The dark of locusts came in a zigzag course on the eastern wind spreading like the night over territory of wicked Pharaoh.

In this way Milton has extended the simile, here is an outline

- (a) Satan's followers
- (b) Compared with swarm of locust
- (c) Swarm of locust compared with night.

The object a is compared with the object b and b is extended and compared with the object c, as above.

Milton uses in the very first line of the simile, ( the potent rod ) , this actually works as an NP. Here the noun ' rod ' is modified by the adjective ' potent '.) The use of personification is noticeable. Then the noun 'cloud ' is modified by the adjective ' pitchy '. All these adjective modifiers appear in these lines make the sentences complex which results in highly decorated use of language.

" A multitude like which the populous North  
Poured never from her frozen loins to pass  
Rhene or the Canaw, when her barbarous sons  
Came like a deluge on the South, then spread  
Beneath Gibraltar to the Libyon Sands." [351-55]

It is a very striking feature that Milton uses the list of proper names in his verse paragraphs. In the above simile we can observe the names of different cities mentioned by him. Rhene, Canaw, Gibraltar, Libyon are the proper names of cities. These fallen angels were a large multitude like thickly inhabited, snowy regions of the North, never poured forth over the Rhine or the Danube, when their barbaric tribes, the Vandals, came like a ~~strom~~ on Gaul and Spain moved on to Libya in North Africa. Milton's use of such a long-tailed simile using proper names of cities and the complex sentences in it create complexity in his style. The troops of Satan are compared with large multitude like snowy regions. We can say that the comparison of Satan's followers is with images taken from Nature. This is a nature imagery because the words ' frozen ' and ' sand ' are taken from

Nature. The extended simile is as follows:

- (A) Troops of Satan ( are compared with ).
- B1 Autumnal leaves.
- B2 Reeds floating on the sea.
- B3 The swarm of locusts.
- B4 Spread like Night.
- B5 The large multitude like snowy regions.

" A multitude like which " which, creates relative clause in the line, it is a subordinate conjunction. In "When her barbarous sons ", 'when' is closely related to time, but occurs in the sentence as a subordinating ." Then spread " also used as conjunction." Rhene or the Canaw, 'or' is also simple coordinating conjunction joins the names of cities. The proper names of cities and coordinating conjunctions bring complexity in use of language.

**" That Proud honour claimed  
Azazel as his right, a cherub tall :  
who forthwith from the glittering staff unfurled.  
The imperial ensign ; which full high advanced,  
Shone like a meteor streaming to the wind  
with gems and golden lustre rich emblazed".[533-38]**

Satan's flag is compared with a meteor ( shooting star). The words ' Azazel ' as well as ' cherub ' are from mythology. The image of Azazel and cherub, can be traced back to Homer. So it is a Homeric simile. One of the striking feature of this simile is the word ' flag ' that is related to each last word. ' The flag is unfurled ', 'Flag is the sign



of high advanced ' , 'flag is streaming in the wind . And 'the lustre of flags is richly emblazed.'The phrase ' That proud ' word is highlighted because ' the flag now belongs to Satan ' which is the sign of pride for him because it belongs to Azazel. ' Who forthwith ' is subordinating conjunction related to Azazel. ' The imperial ensign ' is highlighted, where the word ' imperial ' is an adjective, working as modifier of the noun 'ensign'. 'which full high advanced', here ' which marks a relative clause, related to imperial ensign.' The verb ' streaming ' is a motion verb.

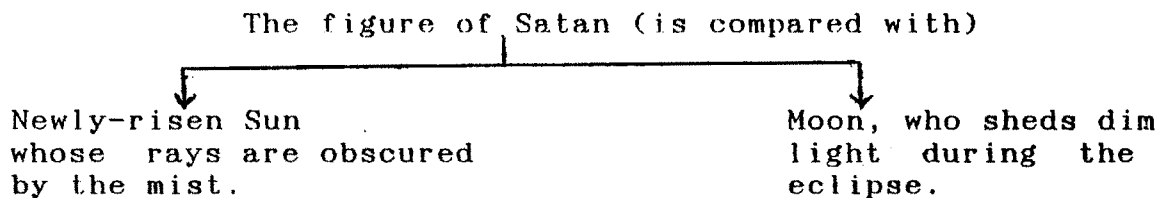
" He above the rest  
 In shape and gesture proudly eminent  
 Stood like a tower ."[590-92]

The use of subjective compliment is an outstanding feature of the above simile. The figure of Satan is compared with Tower. The pronoun ' he ' is highlighted because it is related to the topicalized character of Satan, the most important personality in the Paradise lost Book I. The prepositional phrases like pp ( ' above the rest ' ) and pp ( in shape and gensture ), modify the noun ' He ' i.e. Satan. The deviation of lexical items becomes useful to highlight, Satan's figure which stood like a tower high above them. The static verb ' stood ' is highlighted. To show the difference between Satan and his troops, the phrase ' above ' the rest has been used in the simile. He (Satan) cannot be compared with any troop through them (troops) possess the quality of boldness, braveness and so on.

"His form had yet not lost  
 All her original brightness, nor appeared  
 Less than archangel ruined, and the excess  
 Of glory obscured : as when the sun new-risen  
 Looks through the horizontal misty air  
 Shorn of his beams, or from behind the moon,  
 In dim eclipse, disastrous twilight sheds  
 On half the nations, and with fear of change  
 Perplexes morchs. Darkened so, yet shone  
 Above them all the Archangel." (592-600)

- (a) First of all, Satan's figure is compared with an archangel; secondly,
- (b) Satan looks like the newly-risen sun whose rays are obscured by the air. Then,
- (c) The figure of Satan is compared with the moon, who sheds its dim light on half of the world, during the eclipse.

The above simile is a Nature simile as the images are taken from the nature. It is a long-tailed simile because (a) is compared with (b) and again (a) is compared with (c) as follows:



Now let's see some words which are directly taken from Nature and used to form nature imagery, 'sun new-risen', 'misty air' 'beams' 'moon' eclipse' 'twilight' all these words are useful in forming a nature simile . one of the striking things in the context is the pronoun 'her' is used

for the noun 'form'. The use of prepositional phrases is also an outstanding feature because it helps to expand the length of simile as Milton wishes. 'of glory obscured' initially presented to create the atmosphere of Satan's unglorified appearance. The compound word used is 'new-risen'. The word 'misty' is used as an adjective to modify the noun 'air'. The prepositional phrases are 'form behind the moon' and 'In dim eclipse' 'on half the Nations' 'with fear of change', 'Above them all'. All these prepositional phrases contain the important elements of comparison as in, 'from behind the moon'. Here the image of Satan is compared with the moon. 'In dim eclipse' just like the eclipsed moon, Satan's character is also eclipsed because of his own deeds. Here is the example of personification, 'disastrous' is actually an emotional adjective but it requires its subject to be an animate noun, but here is an inanimate noun 'twilight', which creates 'collocative clash'.

" Millions of spirits for his fault amerced  
Of heaven, and from internal splendours flung  
For his revolt-yet faithfull now they stood.  
Their glory withered ; as, heaven's fire.  
Hath scathed the forest oaks or mountain pines  
With singed top their stately growth, though bare  
Stands on blasted heath". (609-615)

The use of pronouns is striking in all these lines, such as, 'his' ('Satan's') 'his fault' ('Satan's fault'), 'his revolt' ('Satan's revolt'). The pronoun 'they' is used for 'followers of Satan', and 'their glory' ('glory of fallen angels').

We have seen earlier that, the followers of Satan are compared with many images taken from the nature. In this particular simile also we notice the comparison between Satan's followers and nature. These Satan's followers look like the stately forest oaks or mountains with their tops burnt by lightening, as they stand, though bare, on the blasted heath where they were struck with lightening.

The words taken from the nature are 'oaks', 'forest', 'mountain', 'pines'. Now let's see what type of language Milton has used to compare Satan's followers with stately forest oaks or mountains burnt by lightning. The use of prepositional phrases contain spontaneousness. ( whatever placed as important bind in the prepositional phrases by Milton ) " For his fault ", because of Satan's fault, these angels were overthrown from Heaven. So " For his revolt " is stressed and initially placed ( topicalized ) because no one but Satan is responsible for their fall from Heaven. 'eternal splendours ' occurred for ' glory and bliss '. I have observed one remarkable thing, that is, two contradictory things are put together in one line 'revolt' and 'faithful' creating a semantic contrast in the next line 'glory' and 'withered' appears with contrary meaning at the same place, once again creating contrast subordination. The use of subordinating conjunctions, like 'yet faithful', 'as', 'when', 'or', 'though bare' results in complex sentences as in the verse paragraph.

" Thick swarmed, both on the ground and in the air  
Brushed with the hiss of rustling wings. As bees  
In spring-time, when the Sun with Taurus rides  
Pour forth their populous youth about the hives  
In clusters ; " (767-771)

The rush of fallen angels in Pandemonium is compared with bees. They were swarming like the bees during the spring month of May. All the places were thickly crowded with angels. And their wings rustling or brushing against one another created a continuous hissing sound, like bees swarm around their lives in big clusters.

The similie is completely a nature similie. The words 'ground', 'air', 'wings', 'bees', 'spring-time', 'sun', 'hive', 'clusters', form the ingrediants of this simile. The angels thickly swarmed like bees. 'Thick swarmed' phrase is 'adverb' 'Thickly', Milton use the word 'Thick' as an adjective. The phrase 'populous youth' appears in the context for 'youthful bees'. 'Populous' is acting as a modifier for the noun 'youth'. Here is an example of onomatopoea " Brushed with the hiss of rustling wings ". The sound is created by bees while flying to and fro around their hives is exactly like the 'hiss of rustling' where 'S' sound created by the wings of fallen angels.

The perpositional phrases appear as modifiers in the lines, such as, 'on the ground' 'in the air' 'in spring-time' 'with taurus rides' 'in clusters'.

Another device is also useful for creating music and

rhythm. i.e. sound pattern. This is an instance of  
consonance for e.g. " A(s) bee(s)" and " Tauru(s) ride(s).

**" Thus incorporeal spirits to smallest forms  
Reduced thier shapes immense ; and were at large,  
Though without number still, amidst the hall  
Of that infernal court ". (789-792)**

This is the last simile used in the Paradise Lost Book  
I. The comparison is between Fallen Angels and Pigmies and  
faery-elves. For the fallen angels Milton gives the other  
name 'incorporeal spirits'.

Satan's followers (are compared with)

B1 The pigimies

B2 The faery-elves

B3 An incorporeal spirits.

These fallen angels are like an incorporeal spirits. In  
this line to modify the subject (incorporeal spirit), NP  
prepositional phrase is used(to the smallest forms). To  
stress their dwarfness Milton put the verb 'reduced' initially  
in the next line. Because of their dwarfness they could move  
to and fro freely in the infernal court, although they were  
still numberless. The prepositional phrases pp (amidst the  
hall) pp (of that infernal court) used successively as a  
modifier in the context. To bring complexity, the  
coordinating conjunctions are used, for e.g.

" Thus incorporeal spirits "

" Though without number still "

" And were at large "

The use of subordinating conjunction elongate the similes. Besides, a series of objects embodied in a chain to describe the principal object of a simile creates a rich complexity which lends picturesque quality to the whole simile based on Homeric type.

### 3.6 Imagery

The most important characteristic quality of Milton's imagery is its vastness. Milton's poetical faculties and power of imagination were of such great dimensions that ordinary subject of ordinary images could not satisfy them. He demanded a subject infinitely more vast and complex than the mere human world for the full expression of his powers. In fact, the whole of the human world, with all its vast and complex character was too small a subject for his genius. He seems to have been well acquainted with his own genius, and to know what that Nature had bestowed upon him more bountifully than upon others ; the power of displaying the vast, illumination the splendid, enforcing the awful-darkening the gloomy and aggravating the dreadful : he therefore chooses a subject on which he might tire his fancy without the censure of extravagance.

Milton has chosen very grand images which suit his grand theme. In this epic Milton introduces not ordinary characters but God Jesus Christ, Satan, the fallen angels i.e. followers of Satan, Muse etc. He has chosen the superior

beings to bring the grandeur to his grand theme, which has already been mentioned in chapter 2.

Milton's imagination embraces the whole universe. Such a God-like vision of the world can not be seen in any other English Poet. A vision revealed in the great pictures of boundless chaos and warring elements and in constant suggestion of vast distance. He is at his best in the imagery suggestive of vast size, limitless space, abyssal depth and light and darkness. No other thing can be conceived greater than the battle of angels, the majesty of Messiah, the stature and behaviour of Satan and his peers. There is nothing which can be said more beautiful than Pandemonium, Paradise, Heaven, Angels, Adam and Eve. The creation of the world is one of the most strange things, the several metamorphoses of the fallen angels. No other subject could have furnished a poet with scenes so proper to strike the imagination, and no other poet could have painted those scenes in more strong and lively colours.

In Paradise Lost, Milton portrays the supernatural world peopled by God, the angels and the devils. Even the human beings, Adam and Eve being the inhabitants of Paradise, are more angels than human beings in the common sense of the term. In portraying such personages Milton could freely employ all his powers of imagination without being arraigned for extravagance or exaggeration. Milton has purposefully portrayed his personages in vague terms so that he could



freely indulge in flights of imagination. The figure of Satan is compared with newly risen-sun, moon, as well as mythological heroes, hugest creature on the earth i.e. whale. Satan's followers compared with swarm of locusts, the high tops of Oak trees and the bare mountains shone with lightening, autumnal leaves, pigmean race, faery elves. In his pictures of such a world. Milton did not aim at minute details. He portrayed only the generalities so that he could create the impression of vastness, the sense that everything 'run into infinity' which would have been destroyed if he had laid emphasis on the details of his figures.

First of all Satan's image is compared with the monsters mentioned in ancient legends because of his hugeness.

(1) Satan's body ——— extended long and large  
 (imagery taken from Mythology) — it is huge as monsters

(mythological figures)

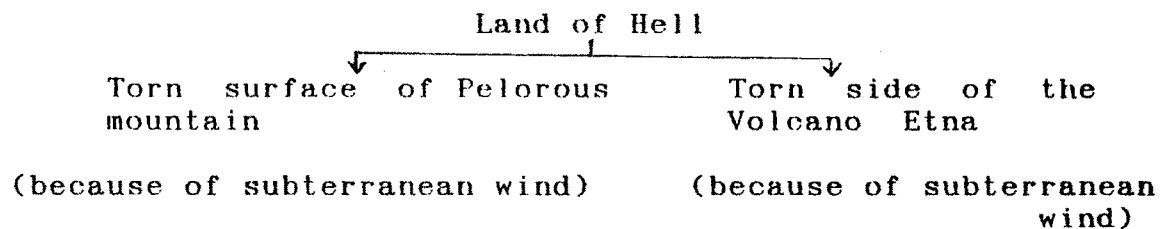
Like Titans                      Like Briaros                      Like Typhon

(2) This imagery is extended to the Nature imagery. Satan's hugeness is compared forwardly with the hugeness of whale to whom God has created the hugest creature.

Satan's hugeness (Images from Nature) ——— Leviathan (sea-beast)  
 ——— Whale  
 (words taken from Nature)  
 (sea, ocean, night, morn, scaly rind of sea-beast)

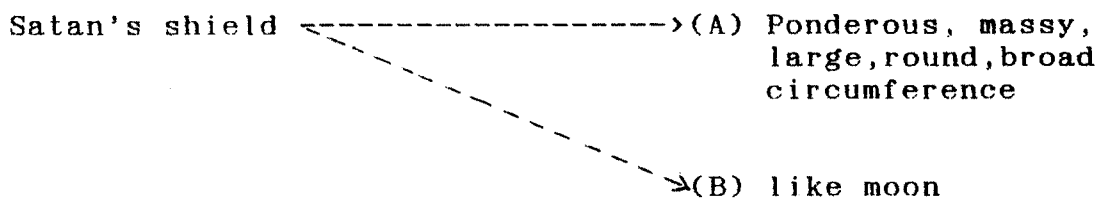
The land where Satan stood was land only in name for it

continuously burned with solid fire, as the lake burned with liquid fire. In colour it was like the torn surface of the Pelorus mountain when a hill is cut away from it by the action of a subterranean wind. Or it could be compared to the torn side of the volcano Etna, catching fire from subterranean wind and turned into steam by its heated minerals.



All the images are taken from the Nature, these are subterranean wind, hill, fuel, fire, mineral, smoke, stench, which create the atmosphere of Nature. The characteristic quality of his poem is sublimity. He sometimes descends to the elegant, but his element is the great. He can occasionally invest himself with grace; but his natural part is gigantic loftiness. He can please when pleasure is required ; but it is his peculiar power to astonish .

Satan's shield is compared with the image of moon.



The spear of Satan compared with, tallest pine, used as the mast of some gigantic ship would appear as a small stick.

Satan's spear <----- tallest pine  
 ----- but the mast cannot  
 ----- be compared with spear.

The Satan's followers are compared with fallen leaves of autumn that lie scattered on the brooks. They are compared to the scattered reeds floating on the sea, which rises in the sky with violent gusts of wind, raises a storm in the Red Sea.

The followers of Satan

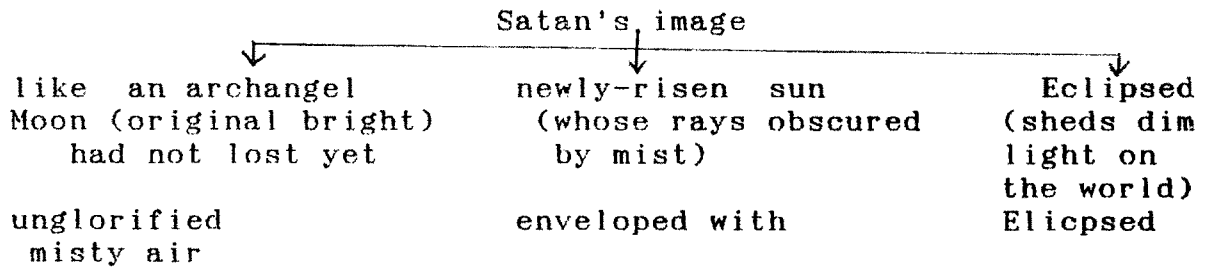
↓ fallen leaves of autumn (leaves, autumn, brook, vale, trees, branches, bowers are of nature images.)	↓ scattered reeds floating on the sea. (reed, sea, sky gusts wind, storm, waves are nature images.)
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Again millions of angels (fallen) look like the stately forest Oaks or mountains with their tops burnt by lightening, though bare, they were struck with lightening.

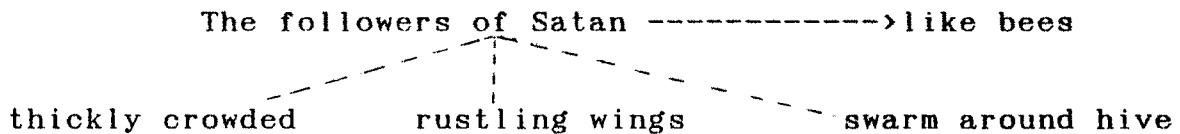
Satan's followers -----> obedient ----> but now unglorified.  
 compared with stately forest Oaks.  
 like mountains.  
 with burnt tops                      struck with lightening

Here Satan's figure or image is outstandingly presented and compared with images from nature. Satan appears like an archangel with original brightness. He looks like newly-risen sun whose horizontal rays are obscured by the air or mist. Next he is compared with the moon which during an

eclipse sheds its dim light on the world.



Again the fallen angels are compared with images from nature. They were swarming like the bees during the spring-month of May. In the capitol, the followers of Satan thickly crowded with their wings rustling or brushing against one another like bees, swarming around their hives in big clusters.



In this way Milton was fond of creating images from Nature to compare the characters he has successfully used in his grand theme. Again Milton was interested in creating images of light and shade. Since he had gone blind, had developed a keen longing for images of light. For several years preceding his blindness, while his eyesight had been steadily falling, Milton saw everything in the hazy glimmer of light and shade. The most famous of such images is the description of Hell.

" A dungeon horrible, on all sides round,  
As one great furnace flamed ; yet from those flames  
No light ; but rather darkness visible."(61-63).

Satan saw the regions of sorrow and of terrible darkness which provided no peace or rest in the dim light spread in the Hell, is highlighted only through two words, "dungeon horrible." 'No light' is stressed because no hope which comes to all mortals was not at all to be found in the Hell. Milton has painted the clear picture of dim light spread surrounded by Satan and his followers.

" Seest thou yon dreary plain, forlorn and wild  
The seat of desolation, void of light,  
Save what the glimmering of these livid flames  
Casts pale and dreadful ? " (181-84)

Above lines are uttered by Arch-fiend Satan. He is asking his followers to look at the dismal and deserted open space where there is no life and no light except the pale and dreadful glimmer of the livid flames of this lake of fire. The weird horror of the scene is enhanced by the fact that the flames were not in colour like ordinary flames, but livid i.e. blue-black. The blue and blackness of the flames must be supposed to be due to the prevalence in Hell of sulphur.

"----- as when the sun new-risen  
Looks throuth the horizontal misty air  
Shorns of his beams, or , from behind the moon  
In dim eclipse, disastrous twilight sheds."

The figure of Satan is compared with the newly risen Sun, whose rays are obscured by the air and misty atmosphere created. Then Satan's figure is compared with the moon which during an eclipse sheds its dim light on half of the world and terrifies the Kings with warning of imminent change. Twilight becomes disastrous because of the eclipse of the moon and the whole atmosphere creates gloominess.

In the light of the above discussion, it can be seen how effectively Milton has selected images from Nature for comparing of his objects / characters . Most of these images are bright, colourful and picturesque.

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