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**THE NARRATIVE STRUCTURE OF JOHN MILTON'S *PARADISE LOST***

By

JULIUS CAESAR FOSU

(10506655)

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LEGON IN PARTIAL FULFILMENT OF THE REQUIREMENT FOR THE AWARD OF  
**MPHIL ENGLISH DEGREE.**

INTEGRI PROCEDAMUS

JANUARY, 2018

DECLARATION

I declare that this thesis is the product of my original research, and it has not been published or presented, in whole or part, for the award of a degree anywhere in the world, and that all references to other works have been duly acknowledged.

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Date.....

Fosu Julius Caesar

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Date.....

Prof. Albert A. Sackey

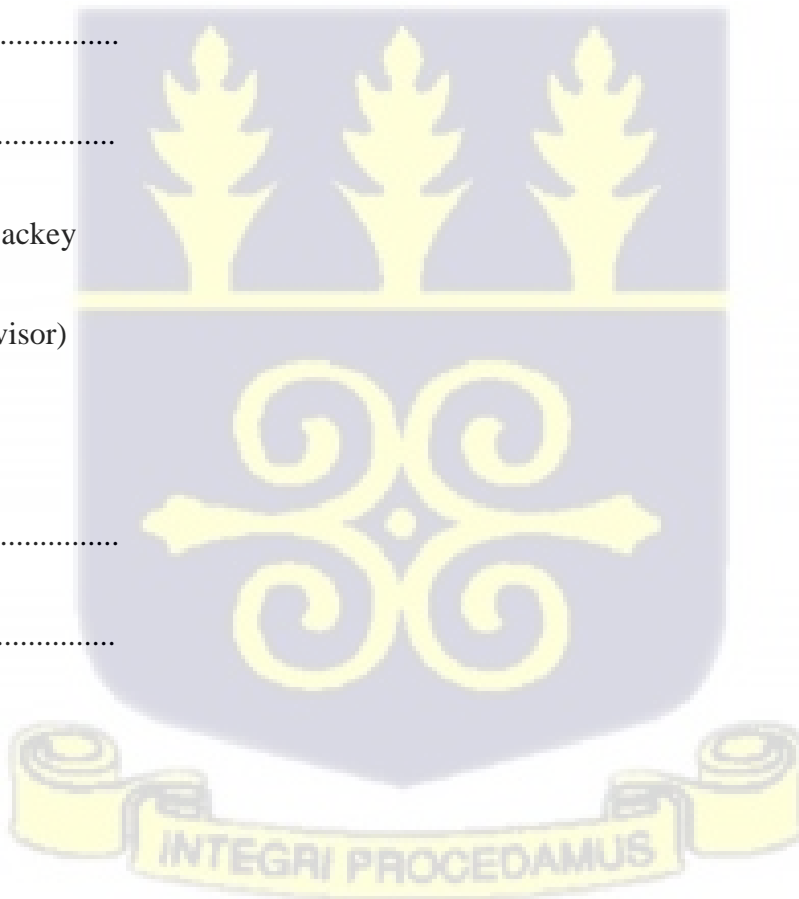
(Principal Supervisor)

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Date.....

Dr. S. Sackey

(Supervisor)



## DEDICATION

This thesis is dedicated to my three gods:

(1) The bones of Prof. JEA Mills

(2) Prof. A. A. Sackey, who is “the onlie begetter” of this prose

(3) Dr. M. Adjei.



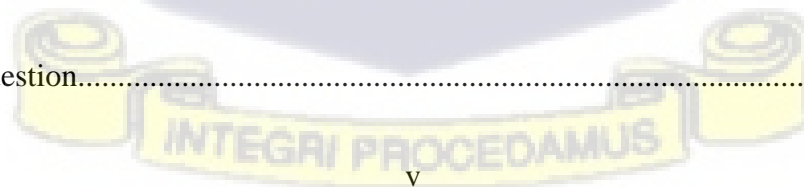
ACKNOWLEDGMENT

The mind of A A Sackey, to you I owe my thoughts and being.



TABLE OF CONTENTS

CONTENT	PAGE
TITLE PAGE.....	i
DECLARATION.....	ii
DEDICATION.....	iii
ACKNOWLEDGEMENT.....	iv
TABLE OF CONTENTS.....	v-vii
<b>INTRODUCTION</b>	
1.0 Background of Study.....	2-5
1.1 Literature Review.....	5-29
1.2 Theoretical Framework.....	29 37
1.3 Objectives of Study.....	37
1.4 Limitation of Study.....	38
1.5 Significance of Study.....	38-39
1.6 Methodology.....	39
1.7 Research Question.....	39-40



1.8 Organisation of the Thesis..... 40-41

**CHAPTER ONE: THE LINEAR TIME ORDER**

2.0 Summary of the Linear Narrative Level..... 42-43

2.1 Summary of the Anachrony..... 43-44

2.2 The Genettean Time Oder..... 44-45

2.3 Story Time.....45-46

2.4 Narrative Time..... 46-47

2.5 Summary in Duration..... 47-50

2.6 Scene in Duration..... 50-55

2.7 Ellipsis in Duration..... 55-56

2.8 Slow-Down-Scene in Duration..... 56-58

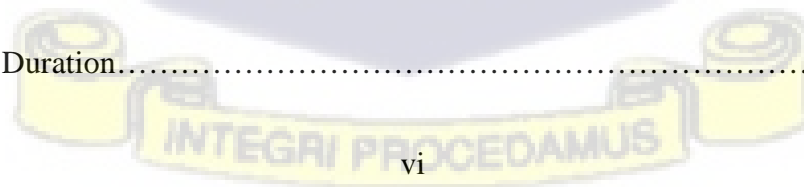
2.9 Pause in Duration..... 58-61

3.0 Frequency in Duration..... 61-62

**CHAPTER TWO: THE ANACHRONOUS TIME ORDER**

3.1 Scene in Duration..... 63-68

3.2 Summary in Duration..... 68



3.3 The Epic Plot..... 69-71

**CHAPTER THREE: MOOD & VOICE**

3.4 Mood Perspective..... 72-73

3.5 Non-Focalization & Narration of Events ..... 73-74

3.6 Narration of Speech..... 75-76

**CHAPTER FOUR: SURFACE STRUCTURES AND DEEP STRUCTURES IN  
*PARADISE LOST***

3.7 The Surface Structure..... 77-79

3.8 *Paradise Lost* and its Palimpsests..... 79-80

3.9 Intertextuality of *Paradise Lost*..... 80-81

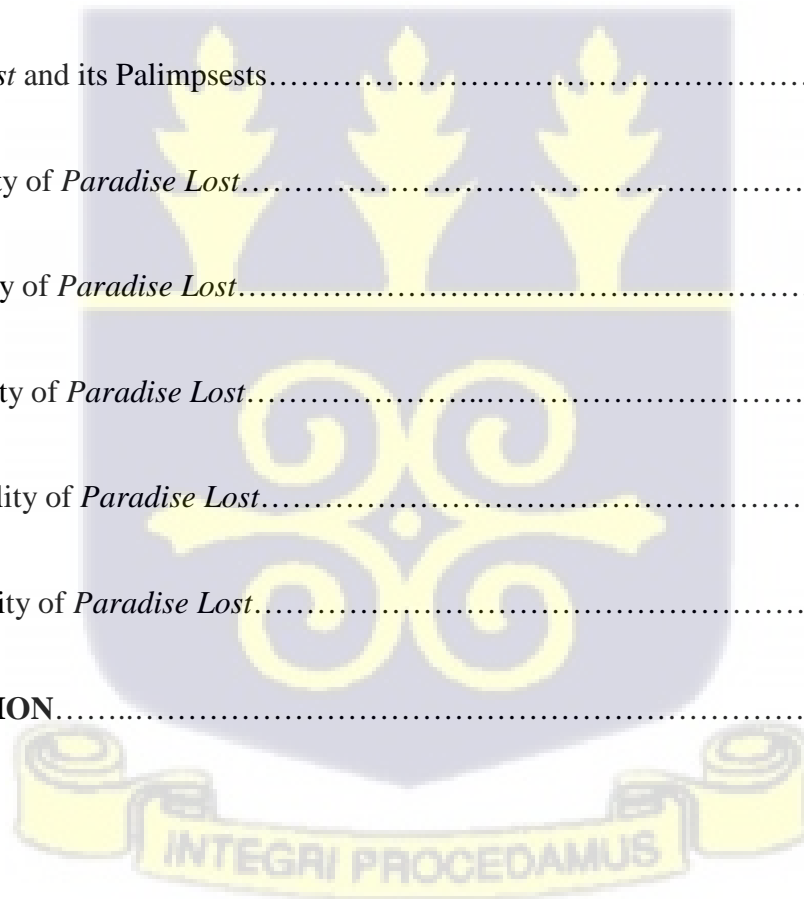
4.0 Paratextuality of *Paradise Lost*..... 81-82

4.1 Metatextuality of *Paradise Lost*..... 82

4.2 Hypertextuality of *Paradise Lost*..... 83

4.3 Architextuality of *Paradise Lost*..... 83-84

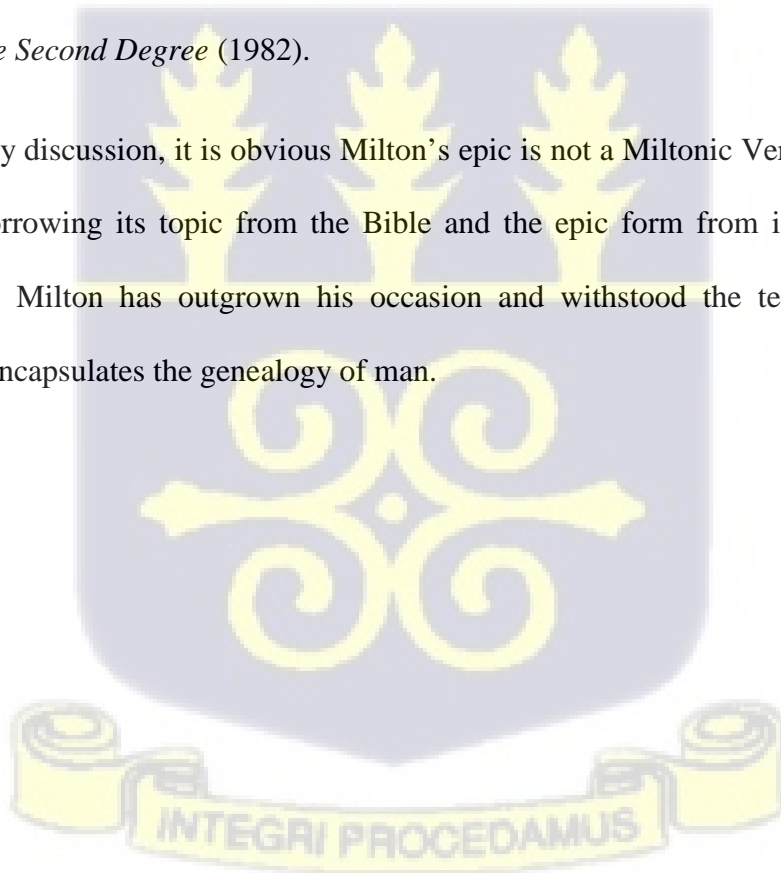
4.4 **CONCLUSION**..... 85-86



**ABSTRACT**

*Paradise Lost* was written sometime in the 17<sup>th</sup> Century by John Milton as a Christian epic with a Christian redefined meaning of heroism. Using the epic structure, Milton successfully outlines the genealogy of man, even the state of the world before man was brought into it by God. Milton does this by tracing the linear stories of man from Genesis, through the Messianic and redemption stories, and the introduction of the eschaton by Jesus Christ in the New Testament. In *Paradise Lost*, Milton talks about three objectives. They are: the fall of man, an epic aiming to surpass all other epics, and justifying God's ways to men. My thesis is a structural discussion of the three objectives by way of narratology. In order to prove Milton's three objectives, my research discusses the structure of the narrative using Gerard Genette's *Narrative Discourse: An Essay in Method* (1980). At the second level, my research focuses on the "Intertextual" elements of *Paradise Lost* using Gerard Genette's *Palimpsest: Literature in the Second Degree* (1982).

At the end of my discussion, it is obvious Milton's epic is not a Miltonic Version Bible, but a work of art, borrowing its topic from the Bible and the epic form from icons Homer and Virgil. Indeed Milton has outgrown his occasion and withstood the test of time since *Paradise Lost* encapsulates the genealogy of man.



## INTRODUCTION

### 1.0 BACKGROUND OF STUDY

#### Preliminary Remarks

John Milton's *Paradise Lost* in sibylline words professes about man's rebellion in Eden that degenerates into "sin" and "death," till the "Son" restores man. In "theoditic poetry" (Hillier 2011), *Paradise Lost* manifests as a "hypertext" (Genette 1982) of the Christian Bible and the ancient Homer, Virgil, etc as its "hypotext" (Genette 1982). This implies that, the epic of John Milton, called *Paradise Lost*, whose title is a replica of the story of the lost Christian Paradise as we know it since antiquity, is as a whole written to the likeness of the Christian Bible (by topic and subject matter), but in an art form, following the epic forms and traditions of the ancients. *Paradise Lost* was read sometimes in the churches in Milton's contemporary as a replica of the Christian Bible until later its study was limited to the classroom.

Using Genettean three category models especially Time and its various subcategories, John Milton in *Paradise Lost* foregrounds the essential events and professes to his readers why man falls and why there is the need to justify the fall. For instance, the "War in Heaven," which consequentially sends Satan and his "apostates" to suffer in Hell-fire, is told in "Analepsis" (flashback/retrospect), that is supposed to have happened outside the "Linear Time Order" of *Paradise Lost*. In *Paradise Lost*, we encounter a three-tier Satan: Satan in Heaven as Seraphim (Bk. V, VI), Satan in Hell as a fallen angel (Bk. I, II), and a victorious/antagonist Satan in Eden who causes the fall of man but later transformed into a snake walking on his belly (Bk. IX, X). He persuasively tells us why he is rebelling against God, thereby throwing more light on the past events and the reason why we need to sympathise with him in his fallen state. In Genesis 3:6,

And when the woman saw that the tree was good for food,  
she took of the fruit thereof, and that it was pleasant to the  
eyes, and a tree to be desired to make one wise, she took

of the fruit thereof, and did eat, and gave also unto her husband with her; and he did eat (*King James Version*).

But in *Paradise Lost*, Eve tastes the “Forbidden Fruit” without the immediate knowledge of Adam until later after a sustained dialogue the latter also tastes the fruit in solidarity with the former.

In the exordium of Book IX, Milton claims that every night, Urania, the “Celestial Patroness,” the Muse of Christian inspiration comes to dictate the Biblical story of the *tragic* fall of Man to him in his sleep:

If answerable style I can obtain  
Of my Celestial Patroness, who deigns  
Her nightly visitation unimplor'd,  
And dictates to me slumb'ring, or inspires  
Easy my unpremeditated Verse. (IX.20-24).

By all standards, Milton in these lines is comparing himself to the Biblical “Exodutic Moses,” the first “Hebraic Messiah” (Hillier 2011), who was inspired and given the Ten Commandments by God on Mount Sinai or “Oreb.” Like Moses, “prophet” Milton wants to write Urania’s own words, because his project, as he claims, is unattainable unless inspired. Therefore to remain steadfast and by his topic, Milton invokes Urania to direct his course in the telling, so that he will not derail into upholding pagan culture with its overemphasis on bellicose heroism.

The question then is: is Milton merely filling the *gaps* in the Bible? Is *Paradise Lost* a Miltonic Version Bible? The answer to these questions is No. Milton in his “distinctive theology” (Hillier “2011) may have a Christian mandate as part of his grand agenda but the resultant product called *Paradise Lost* transcends its Christian Midrashim. It is a work of art in dualistic “great argument,” whose artistry aims to surpass any other literary enterprise before or after. This is evident in its tripartite objectives (the topic of the fall of Man, whose

artistic projection aims to surpass its pace-setters, in a way of justifying God's grace and providence to man), discussed in "poetic theodicy" (Hillier 2011).

### **Milton's Purpose**

Milton has structured his purpose into three objectives. My thesis is based on structural discussion of the three objectives by way of narratology, using structuralist narratologist, Gerard Genette's narrative categories: time, mood and voice, articulated in his structuralist text, *Narrative Discourse: An Essay in Method* (1980) and Gerard Genette's "Palimpsest," that is, the concept of a text within texts, or a text evoking other texts before it, articulated in his *Palimpsest: Literature in the Second Degree* (1982).

The tripartite objectives of *Paradise Lost* as proposed in the proem of Book I are: (i) Man's first sin of disobedience which results in the loss of Eden till Man's restoration by "one greater Man;" this is a moral/ethical and thematic objective (I.4); (ii) a grand epic aiming to surpass any other literary enterprise (I.12-16); this is a literary and artistic objective; and (iii) asserting everlasting love of God and His providence thereby justifying God's ways to Men; this is a theological and religious objective (I.26).

Of the tripartite objectives, the first objective is a trajectory: transgression consequences restoration, which is thematic, because it is the main thrust of Milton's epic. The second objective is a proposition aiming at surpassing any other literary enterprise, hence an aesthetic objective, because it backgrounds the poem's "theology" and foregrounds its artistry and literary merit. The third objective is the dualist "great argument" of (a) asserting Eternal love of Providence thereby (b) justifying God's ways to men; this third objective is theological in conception (religious/Christian), because it aims at explicating the scriptural message of God's supremacy. I will therefore examine the first and third objectives in the

context of thematic signals emanating from the surface structure, while I discuss the second objective in terms of the artistic signals gleaned from the same macrotext.

In his *Palimpsest: Literature in the Second Degree* (1982), Genette developed the idea of interrelationships in texts and argue that a text cannot exist without the influence of texts before it. In Genettean palimpsest, a text that borrows from earlier texts is referred to as a “hypertext” and the original text on the other hand is the “hypotext.” Genettean palimpsest argues that no text can exist without the influence of other texts. Genette’s concept of Transtextuality will be one of my focuses in the last chapter as I anatomise the palimpsestual elements of John Milton’s *Paradise Lost* to see how far the narrative is influenced by texts before it.

## 1.1 LITERATURE REVIEW

Two categories of literature are envisaged here: Literature Review on *Paradise Lost*, and Literature Review on narratology, my major critical approach.

### Literature Review on *Paradise Lost*

*Paradise Lost* explores the question of why evil is in the world; it is a poetic philosophy into the evolution of all the things we consider in Christian sense as evil, including aging, ailment, etc, and finally death. It is also about Love. It offers love to us in diverse ways (agape, storge, philia and erotic loves). It is a massive poem which runs into thousands of lines of verse in unrhymed iambic pentameter. It is a piece of literature very much obsessed with “linear time order” (Genette 1982), closely related to the structure of the *Holy Bible* or the “History of Christians” (Hillier 2011).

Hillier (2011) proposes that the proem of Book I of *Paradise Lost* “projects” God’s providential love to man:

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 (I.1-5).

Let me state concisely here that Milton's *Paradise Lost* is an epic in all respect, and it follows closely Virgil in his style of long sentences before a break. Hillier (2011) states that all epic poem functions on a "taxonomic" tripartite structure. It begins with "the declaration of subject," followed by an invocation to a "Muse," and finally a discussion of the "subject." Hence the poem of the *Iliad* identifies "Achilles' anger;" the *Odyssey's* Odysseus' adventures; and the *Aeneid*, Aeneas' Odyssey. To Hillier (2011), Milton's *Paradise Lost* does a lot more. That is, "the single heroic action" of Adam is "divided into two" heroic parts: "the catastrophic fall and compensatory rise" of Adam and the Son respectively. The former initiates the "fall" and the latter "accomplishes its restoration" (38). It also includes the Son's restoration of the lost Eden, "His redeeming work on the cross," and finally, His resurrection and regaining the Heavenly throne, and sits at the right-hand of God.

Hillier (2011) further argues that Milton brings on board "oxymora" to explain the complexity of the "theanthropic" nature of the Son, who is "Son both God and Man" III.316; He is "human face divine" III.44, to champion his "Christology." Hillier (2011) adds that Milton's "Cosmos" functions by an "oxymoronic" axiom in many ways. In Book I, Hell is described as: "black fire" II.6, "darkness visible" I.64, "fiery Deluge" I.68, "wide womb of uncreated night" II.150, "darkness light" II.220; Eternal anarchy is described as: "hot," "cold," "moist," "dry" chaotically; the stars are like "living sapphire" II.1050. In Eden the fruits are like "vegetable Gold" (IV.220) etc. To Hillier (2011), these oxymora cause Milton's readers to accept the "Incarnation mystery" in place of "reasoning."

*Paradise Lost*, like all other epics is, as the poet himself indicates, a “heroic song,” sung by its host to glorify its hero. Critic Andrew Snider, in an essay “Milton and the Muse: Was *Paradise Lost* Lovingly Ripped Off?” (2014), asserts that, “music” and “images” play essential role in *Paradise Lost*. That is, in the proem of Book I, the host, invokes the Holy Ghost to aide him to “sing” his subject; in the Heavenly Council of Book III, God the Father declares that Man shall fall but gracefully rise after “divine justice,” and the Angels sing “loud Hosannas filled/ Th’eternal Regions” III.348-349. In Book V, Raphael relates to Adam the appointment of the Son by the Father as Heir to Heaven, and the Heavenly Angels celebrate and sing songs of joy. Also, in Book VII, Raphael relates the creation of the World to Adam and, and how the Angels sing Hymns and glorify God and His creation. To Snider,

With visions of muses, angels singing of Christ’s being born and cherubs playing golden harps while lifting their voices into song, ...it is evident Milton is trying to bring his worlds together to show that music, literature and religion can go hand in hand (“Milton and the Muse: Was *Paradise Lost* Lovingly Ripped Off” 2013 pp. 2).

Snider further argues that, music “furthers” and “imaginers” *Paradise Lost*. That is, in Hell where Satan and his fallen Angels dwell, in Heaven where God and the Heavenly Angels dwell, in God’s creation, or the solitude of Eden, the dwelling place of Man, and finally the contrast of “light” and “darkness” are all used to dichotomise the struggle between God who represents Good, and Satan who represents Evil. To Snider, these literary elements transform Milton’s epic into a “masterpiece.”

*Paradise Lost* is a poem that is also very much obsessed with time. That is, from Satan’s destined journey from Hell to Eden in Books I and II (the “prelapsarian”/pre-fallen state of Adam and Eve in their state of innocence), through Adam and Eve’s transgression and subsequent fall in Books IX and X (the lapsarian/fallen state), to Michael’s revelations in Books XI and XII (the “postlapsarian”/post-fallen state of Adam and Eve after their expulsion

from Eden/their progeny), all these Books manifest the passage of time like an arrow moving on a straight line. It stretches from Genesis to Revelation, where the interval between man's creation, man's fall and man's restoration, till the "Second Coming," or the passage "from the beginning, to come Lord Jesus" (John Lightfoot, *Erubhin* 1629 pp. 115), or from "the first Adam's Fall to the second Adam's (Jesus') redemption, that is, His suffering, death, resurrection, and ascension, and, implicitly, His glorified session, interceding for humanity until the *eschaton*" (Hillier 2011 pp. 38), man's fate is filled up with suffering, loss and death.

To clarify Milton's notion of time in *Paradise Lost* further, I refer to the writings of both Christian Philosopher Saint Augustine of Hippo and philosopher Sir Thomas Browne. Saint Augustine in his *Confessions* (AD 397) argues that, even though man does not know what is ahead of him, there is no doubt the passage of time in man's life is filled up with aging and death:

Who can deny that things to come are not yet  
Yet already there is in mind an expectation of things to come  
(*Confessions*: Book XI).

Also, Thomas Browne in his *Religio Medici* (*The Religion of a Doctor* (1642) on the discussion of the nature of time in man's life argues complexly and he concludes that, time is linear and finite, metaphorically echoing the life stages of humanity (childhood maturity decay death):

"Before Abraham was, I am" is the saying of Christ, yet is it true in some sense if I say it of myself; for I was not only before myself but Adam, that is, in the idea of God, and the decree of that Synod from all eternity. And in this sense, I say, the world was before the Creation, and at an end before it had a beginning. And thus was I dead before I was alive; though my grave be England, my dying place was Paradise; and Eve miscarried of me, before she conceived of Cain (84).

This inevitability of time as an arrow travelling on a straight line is well entrenched in Milton's *Paradise Lost*. They are (1) the creation of the world including man (first told by Satan in the debate in Pandemonium in Book II):

There is a place  
(If ancient and prophetic fame in Heav'n  
Err not) another World, the happy seat  
Of some new Race call'd Man, about this time  
To be created like to us (II.345-349).

This is the first life stage of Adam and Eve. (2) Gaining consciousness (told by Eve and Adam in Books IV and VIII respectively). Eve's speech is presented first:

That day I oft remember, when from sleep  
I first awak't and found myself repos'd  
Under a shade on flow'rs, much wond'ring where  
And what I was, whence thither brought, and how.  
...  
... 'What thou seest,  
What there thou seest fair Creature is thyself,  
With thee it came and goes (IV.449-469).

Adam's speech:

For Man to tell how human Life began  
Is hard; for who himself beginning knew?  
Desire with thee still longer to converse  
Induc'd me. As new wak't from soundest sleep  
Soft on the flow'ry herb I found me laid (VIII.250-254).

This is the maturity stage of Adam and Eve. (3) The main action of the temptation and subsequent fall of man (dramatised in Book IX): Satan's speech to Eve:

these, these and many more  
Causes import your need of this fair Fruit.  
Goddess humane, reach then, and freely taste (IX.730-732)

The omniscient narrator's telling on the fall:

He ended, and his words replete with guile  
Into her heart too easy entrance won:  
Fixt on the Fruit she gaz'd, which to behold (IX.733-735)

her rash hand in evil hour  
Forth reaching to the Fruit, she pluck'd, she ate:  
Earth felt the wound, and Nature from her seat  
Sighing through all her Works gave signs of woe,  
That all was lost (IX.780-784).

This is the beginning stage of decay. The sin of man is the beginning of man's deterioration.

(4) The last and final stage of man is death. This is alluded to by the omniscient narrator in Book XII where Adam and Eve are expelled from Eden after their first disobedience of tasting the forbidden fruit:

The World was all before them, where to choose  
Their place of rest, and Providence their guide:  
They hand in hand with wand'ring steps and slow,  
Through Eden took their solitary way (XII.646-649).

Here, it should be observed that, man's Adam and Eve's life have travelled its journey to the end, because sin has caused their deterioration and death in the future. Hence the narrative unfolds on the finiteness of time, invoking a sense of an ending.

Milton's distinctive artistry is found in his theoditic topic, which begins from man's rebellion in Eden to the Son's saving grace on Earth. That is, its idiosyncratic nature of critiquing the ancients after identifying itself in their canon. This is immediately realised by John Dennis in his book *The Grounds of Criticism in Poetry* (1704), where he argues that, in order to outgrow its occasion, Milton's *Paradise Lost* needed to isolate itself from the ancient thematic preoccupation, which it rightly does:

That great Man had a desire to give the World something like an Epick Poem; but he resolv'd at the same time to break thro' the Rules of Aristotle... he had discernment enough to see, that if he wrote a Poem which was within the compass of them, he should be subjected to the same Fate which has attended all who have wrote Epick Poems ever since the time of Homer; and that is to be a Copyist instead of an Original... Milton was the first who in the space of almost 4000 Years, resolved, for his Country's Honour and his own, to present the World with an Original

Poem; that is to say, a Poem that should have his own Thoughts, his own Images, and his own Spirit (274).

Milton's epic does not glorify war like the ancients, rather it condemns it, establishing a new identification by glorifying the Son whose act of saving mankind (after the linear story ends), in Milton's terms, is more heroic than the brute force of Achilles or Odysseus or Aeneas.

Milton in Book IX explains his concept of heroism:

Not sedulous by Nature to indite  
Wars, hitherto the only Argument  
Heroic deem'd, chief mast'ry to dissect  
With long and tedious havoc fabl'd knights  
In Battles feign'd;  
...  
or to describe Races and Games,  
Or tilting Furniture, emblazon'd Shields,  
Impresses quaint, Caparisons and Steeds;  
Bases and tinsel Trappings, gorgeous knights  
At Joust and Tournament; then marshall'd Feast  
Serv'd up in Hall with Sewers, and Seneschals  
(IX.27-31, 33-38).

Milton's rejection of a martial theme in place of forbearance, patience, inaction, etc, is because of his theodictic Christian topic which to him is nobler and a "higher argument" in comparison with the pagan "Valour.../ To overcome in Battle, and subdue/ Nations, and bring home spoils" (XI.690-692).

Let me proceed to explain Milton's concept of heroism in the Son and how it differs from the pagan form of heroism. There are three distinct characteristics to be discussed. They include leadership skills, wisdom and strength. In the aspect of strength, the Son Jesus as hero is different from the pagan hero with his vaunts. The Son does not have any reason for boasting as Satan does, because He is totally dependent on His Father for His ability and grace to do all things as hero. Hence with His Father all things are possible, and without Him He could not have risen to the ability of saving man since those who depend on their own ability like

Satan, in the end, fail. Brute force alone then, would not be enough or even important for the Son in His saving mission. Rather, another aspect of strength is emphasised by Milton which is found in the Son. That is, the Son's strength of being passively patient in time of suffering or temptation. In the proem of Book IX of the lapsarian/fallen state of *Paradise Lost*, Milton refers to this attribute of the Son as more heroic long "Unsung" (IX.33). This idea of strength while in weakness is evident in the Son's saving mission Earth. This heroic attribute of the Son is echoed by the Apostle Paul when he said in his speech that "When I am weak, then I am strong" (II Cor. 12:10).

Hence, there are two types of strength described here: physical strength brought about through brute force like that found in the ancient heroes in their military campaigns, and then there is another form of strength; that is, strength in weakness in the Son when He patiently faced suffering and death, even though He could have avoided it (since he is God and He can do everything), yet He goes ahead and willingly accepts death and wins Paradise for the greater glory of man.

In the aspect of wisdom, the pagan hero is a man of calculations, wildness and brutalities. Satan in *Paradise Lost* is calculative, always scheming a way to cause the fall of others. In Book I when he rises from the lake of fire in Hell, the first thing he begins thinking about is perversion:

Fallen Cherub, to be weak is miserable  
Doing or Suffering: but of this be sure,  
To do aught good never will be our task,  
But ever to do ill our sole delight,  
As being the contrary to his high will  
Whom we resist. If then his Providence  
Out of our evil seek to bring forth good,  
Our labour must be to pervert that end,  
And out of good still to find means of evil;  
Which oft-times may succeed, so as perhaps  
Shall grieve him, if I fail not, and disturb  
His inmost counsels from their destin'd aim (I.157-168).

There is no doubt Satan keeps deteriorating from speech to speech till he finally changes into a snake before the story ends.

On the contrary, the Son as hero of *Paradise Lost* exemplifies spiritual wisdom. That is to say, in the utterances of the Son, we can clearly deduce right reason which is under the control of passions at all times, and as a result of this, we see clearly divine revelation in establishing truth, humility and the vast differences between the creature and the creator. In Book III, we see clearly exemplary wisdom in the speech of the Son when He says He shall become man and die and restore Paradise when it is lost:

I offer, on mee let thine anger fall;  
Account mee man; I for his sake will leave  
Thy bosom, and this glory next to thee  
Freely put off, and for him lastly die  
Well pleas'd, on me let Death wreak all his rage;  
Under his gloomy power I shall not long  
Lie vanquisht; thou hast giv'n me to possess  
Life in myself forever, by thee I live (III.237-244).

Therefore the truly smart hero is the one who realises his reason is under the control of a greater power, trusting in God even if he does not understand His ways, rather than displaying malicious opposition.

Lastly, leadership aspect of heroism as conceived in *Paradise Lost* is in conformance with the pagan heroes: heroes must be unique, outstanding, etc. However, the Son's heroic endeavour goes beyond this. In accepting His outstanding characteristics, the Son in the back of his mind is also aware His uniqueness is the making of His Father, not His own. Therefore instead of exhibiting sheer pride, the Son on the contrary is obedient to His Father, which is why He accepts humiliation, suffering and death nailed to the cross, thereby redeeming man from his fallen state.

Primarily, it can be observed that Milton's conception of heroism is emphasised by patience, which is steadfast loyalty to God the Father, exhibited in times of temptation, trial, suffering and even death. Hence patience is deemed the highest form of obedience to God and it is proven in times of trials.

Patience, then, is the motivation of the Son, and resistance to it is the underlying mode of heroic action. This is a paradox, because, it demands inaction, abstention, etc, from evil deeds meted out to Him. Hence, the soul plays a key role in the heroic action of the Son, because to get victory means that His soul must be pure. As a man on Earth, Jesus Christ has to struggle throughout life and be prepared to accept any fate that befalls Him in conformance with the will of His Father and the greater glory of redemption.

Heroism to Milton is an essential characteristic in his *Paradise Lost*, which is why he begins clearly defining his conception of it just from the beginning lines of his epic in Book I. And in doing this, the obvious thing is to condemn the pagan conception of it and replacing it with the Christian hero. Something continuously sustained throughout his epic, especially in Books I to III where he emphasises these two contrasting heroes. In the invocation in Book I, Milton describes to us the essence of villainy in Satan and the basis of heroism in Christ. He begins with the negative first:

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 Heav'nly Muse (I.1-6).

The salient need for the words "Disobedience" and "Forbidden" are significantly emphasised here. That is to say, evil, emanating from disobedience, is the refusal to obey the laws of a society one belongs to, and in this case, man's transgression of the authority of God. And the

end result is “Mortality,” “Death,” “Woe,” and “Loss.” This suggests the results of such heinous acts.

Heroism is then concisely and categorically expressed, that, we have lost Paradise

till one greater Man  
Restore us, and regain the blissful Seat (I.4-5).

In these lines “Restore” and “regain” are emphasised here: they are the words which sum up the basic and essential act of heroism, that is, the restoration of man to the lost paradise, demonstrated in Christ. The result of Christ’s heroic redemptive act is bliss.

The contrasting characters of Satan and Christ are used over and over again to delineate heroism in Books I to III by Milton. Milton travels expertly from the opening invocation to the main body of *Paradise Lost* by a bridge in the form of a direct question which needs our attention since it concerns “our Grand Parents:”

Say first, for Heav’n hides nothing from thy view  
Nor the deep Tract of Hell, say first what cause  
Mov’d our Grand Parents in that happy State,  
Favour’d of Heav’n so highly, to fall off  
From their Creator, and transgress his Will  
For one restraint, Lords of the World besides? (I.34-44)

It should be observed that, in just 11 lines of narration, Milton is able to recount to readers a concise description and the attributes of Satan in the serpent form, they are: guile (34), envy (35), deceit (35), pride (36), rebelliousness (37-41), ambition (41), and impiety (43). Not only is he the root of man’s misery, Satan also trampled on the fundamental rights of his peers then in Heaven, and Even Hell, for he tried “To set himself in Glory above his peers” (I.39). The blatant act of injustice by Satan is here equalled and even surpassed in the following lines:

He trusted to have equall'd the most High  
If he oppos'd; and with ambitious aim  
Against the Throne and Monarchy of God  
Rais'd impious War in Heav'n and Battle proud  
With vain attempt (I.40-44).

Inferior Satan who attempts to equal “the most High” God (I.40) who created him, is as morally unjust just as it is logically the most absurdist attempt and physically impossible in human society.

In order to ensure Satan is made a villain and a no Christian hero, Milton destroys all evidences of a repentant Satan, lest we may feel we are dealing with a prodigal son who is hopefully returning back home. Milton does this by calling the attention of readers to the characteristics of Satan in the serpent form:

round he throws his baleful eyes  
That witness'd huge affliction and dismay  
Mixt with obdurate pride and steadfast hate (I.56-58).

The hanging tough and adamant nature of Satan's villainy, which is made evident by his eyes (“witness'd”), rules out the possibility of his repentant intention.

It can be observed in these lines that Satan merits no other place than the adamantine “Prison” (I.71) to which, for his heinous “crime” (I.79), he has been sentenced by “Eternal Justice” (I.70). It can also be observed that, only at the end of this enormous portrait of the evil nature of Satan does Milton reveal his name. Even before he even does that, he adds one more epithet: “th' Arch-Enemy” (I.81). By not stating whose arch-enemy Satan is, Milton has given the epithet a universal application. The serpent, or Satan, whom we are now at last informed is “in Heav'n” (I.81), is not the enemy of God and of those loyal to Him only, he is an enemy of man, he is an enemy even of his own compeers. In short he is everyone's enemy

as well; hence everyone should beware of his intrigues, his deception, his evil nature because he is on a quest to ruin the world.

It should again be observed that, Milton without necessarily depending on the value judgment the name “Satan” evokes in Christians, he has emphatically and coherently and obviously built up the case against Satan. So we will ask: why will Milton try to jog our memory in a kind of logical examination? Why not simply tell us we are here dealing with Satan, the enemy of God and man, so that our previous knowledge of him in the Bible will guide us? The answer to these questions is that, Milton is attempting something “unattempted yet in Prose or Rhyme” (I.16), as a way of justifying “the ways of God to men” (I.26), with the story of “Man’s First disobedience” (I.1). This Milton does by clothing the classical hero and Christian villain of his epic in the garb traditionally worn by the Achilleses, the Odysseuses, and the Aeneases of the ancient epics. This is clearly emphasised by Davis Harding in his *The Club of Hercules: Studies in the Classical Background of Paradise Lost* (1962). According to Harding (1962):

For criticizing the brand of heroism which the life and death of Christ had relegated to a position of the second order, what more telling device was available to Milton than to embody the old heroism in Satan and then to discredit it by exposing its deficiencies and inadequacies? (50).

Finally, it can be observed that, Satan’s portrait in *Paradise Lost* constantly shifts from appearance to reality and as it does so, it reveals over and over again Satan’s characteristics, which are: hypocrisy, lies, deception, pride, villainy, disobedience, etc. On the other hand, the Son who is Jesus Christ, is the antithesis of the attributes of Satan mentioned above. Hence while Satan displayed pride towards God by rebelling, the Son was obedient by coiling Satan’s rebellion in Heaven; while Satan deceives the mother of mankind and causes her and Adam to also rebel against their “Maker,” the Son on the contrary becomes man’s “intercessor” and

“mediator” and “restorer.” In short, man’s restoration to the lost Eden after it is lost is made possible by the “better fortitude/ Of Patience and Heroic Martyrdom” (IX.31-32) of all time, Christ.

A critic of Milton’s God, William Empson, in his *Milton’s God* (1961), argues that, Milton’s God is a “bad God” because “He rules Heaven badly.” He creates a Heaven in which a quarter of the heavenly angels become defiant and rebels against His authority. He creates a Heaven in which Satan and other angels ignobly kowtow to His orders, yet they succeed in planning a rebellion to get Him overthrown. He fails in His attempt to win-over Satan’s obedience. Instead, He allows Satan to rebel against Him even though He foreknows of the rebellion. The end result of Satan’s rebellion is a chain of events leading to man’s fall in Paradise. Empson (1961) argues also that, God the Father deliberately allows Satan to break loose in Hell and journeys to Paradise and causes man to also rebel against his Father, and he falls from his Father’s grace. Empson (1961) continues that God puts offspring of Satan, Sin and Death in control of the gates of Hell and they allow their sire easy exit and he flies to the Earth. God the Father willingly lets Satan travel across Chaos to Paradise without letting a whiff of His divine breathe blow him back to Hell where he belong. That when Satan gets prospect of Paradise the first time, he is discovered by Gabriel and his subordinates, but God obsequiously creates an exit route and asks Gabriel to let Satan escape. God foreknowingly loosens the ability of Adam and Eve’s guards (the angels) and He makes them stooges to His whimper, and the consequences is the fall of man, which is God’s own calculated plan to execute. Hence a parent who plants a fatal tree in the midst of His loving children, foreknows the extent of damage that tree could cause to His children, yet looks on inactively when His children embark on the fatal action of tasting that fruit, is completely out of His senses, and that parent is Milton’s God. Empson (1961) continues that, God asks Raphael to expose Adam and Eve to the nature of the forbidden fruit as an obscured way of letting Satan exploit

them to successfully cause their fall. Empson (1961) goes further and says that, a God who punishes His first time offenders with everlasting suffering, woe, death, etc, is wickeder than any known society.

Another critic of Milton's God, Thomas Altizer, in his *The Contemporary Jesus* (1997) takes a contemporary revolutionary stand against God. Altizer (1997) calls Milton's God an absolutist Father who permits a non-divine Son (the Son) to suffer the pain of death nailed to the cross in human form, not His divinity. However, Altizer (1997) emphasises the artistry of *Paradise Lost* which he says lies in man's necessary fall, through which man gets redemption by the Son's saving act, which has become a revolutionary epic discussion since then. To Altizer (1997):

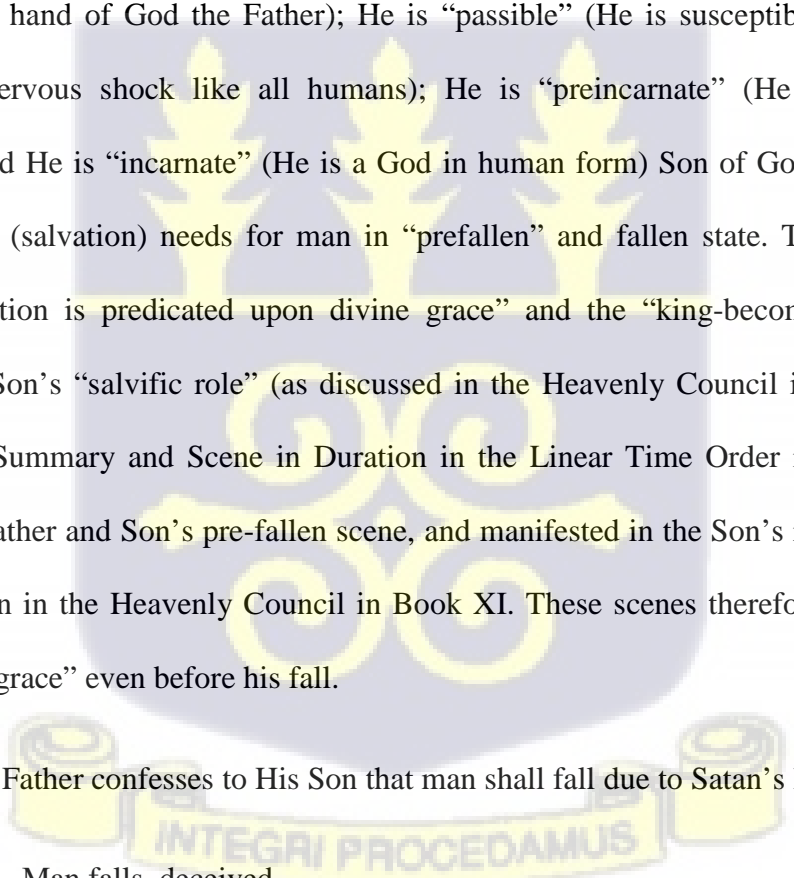
Even if Christ's nature is both divine and human, Christ totally died upon the cross, and not only both his soul and body died, but his divine nature succumbed to death as well as his human nature. At no point was Milton more revolutionary theologically, a theological revolution inseparable from the epic revolution of *Paradise Lost*, as for the first time in both theological thinking and poetic language itself death is known not only as an ultimate but as a divine event, and an event that is the sole source of redemption (118).

Again, another Miltonist, Michael Bryson, in his book, *The Tyranny of Heaven: Milton's Rejection of God as King* (2004) argues that, Milton's "Incarnate" Son in *Paradise Lost* is not a saviour as an exemplar whose life is a pacesetter for mankind. That is, the Son's way of life on earth is a prototype example of how all Christians should live. To Bryson (2004), the Son is the Father's "first born," therefore He is "subordinate" to His Father. Further again, another Miltonist, Gregory Chaplin, in his book, *Beyond Sacrifice: Milton and the Atonement* (2010) also argues that, Milton's *De Doctrina Christiana* reveals hidden secrets of "Arianism" in Milton's portrayal of the Son of God in *Paradise Lost* and other works of art. According to Chaplin (2010) "The Son of God is a finite being, generated in time, whose exalted status depends on the will of the Father" (354). "Arianism," is a heterodox heresy – as

we know it, – it is a Christology that does not believe in the Trinity (The three-person-one-God: the Father, the Son, and the Holy Spirit) as the Bible teaches. Rather, Arians believe the Son is a create thing by the Father; therefore the He has a beginning and He is subordinate to His Father.

However, Russell Hillier in his book, *Milton's Messiah: The Son of God in the Works of John Milton* (2011), in converse exposition, professes that Milton textually believes in Orthodoxy, and his Son in *Paradise Lost* is *homo-ousios* (Father and Son are the same). To Hillier (2011), the Son does not only show the way: He is a “pre-existent” (He existed before nature); He is “hypostatic” (He is distinct from His Father God and all the Christian angelology); He is “theanthropic” (He is God and human both at the same time, because He was born by a woman, grew, crucified, died, resurrected and ascended back to Heaven and sits at the right hand of God the Father); He is “passible” (He is susceptible to sensation, emotion and nervous shock like all humans); He is “preincarnate” (He existed before incarnation); and He is “incarnate” (He is a God in human form) Son of God who provides “soteriological” (salvation) needs for man in “prefallen” and fallen state. To Hillier 2011, “human restoration is predicated upon divine grace” and the “king-becoming graces” is evident in the Son’s “salvific role” (as discussed in the Heavenly Council in Book III and anatomised in Summary and Scene in Duration in the Linear Time Order in Chapter One below) in the Father and Son’s pre-fallen scene, and manifested in the Son’s role in the post-fallen discussion in the Heavenly Council in Book XI. These scenes therefore suggest man already found “grace” even before his fall.

In Book III, the Father confesses to His Son that man shall fall due to Satan’s lies:



Man falls, deceived  
By the other first; Man, therefore, shall find grace;  
The other none. In mercy and justice both,  
Through Heaven and Earth, so shall my glory excel;

But mercy, first and last, shall brightest shine'  
(III.130-134).

But man's redemption has to be through someone who would have to die and redeem him. To do that the only begotten Son takes it upon Himself to die and restore man. Milton in an aftermath commentary (anatomised in Scene in Duration in the Linear Time Order in Chapter One below) on the Father and Son's discussion in the Heavenly Council in Book III exclaims the Son's redemptive love as "unexamp'l'd love/ Love nowhere to be found less than Divine" (III.410-11). Again, Milton in his theopathy confesses that "without redemption all mankind/ Must have been lost" (III.222-223).

In Book XI, man sends his repentant prayer to the Father up. The Mediatory Son receives and presents it to His Father for consideration. The Father out of "grace" for man accepts it, but on condition that man is banished from Eden till his death and rebirth, which will be made possible by the Son's death and resurrection. Back in Eden, in the aftermath of Adam and Eve's intercessory prayer, Eve in her post-fallen emotional outburst confesses God's divine grace to Adam: 'infinite in pardon was my Judge' (XI.167). Hillier (2011) therefore assert that:

An exemplarist soteriology is insufficient to explain the exclusiveness of the Son's saving work for Milton's theology – (11).

To Hillier 2011, "Mercy" is a very important attribute of God, and the only channel to God's mercy is by the Son, who is, as it is, the "avatar and agent" who is working to bring redemption and total overhauling of humanity even before man's fall, in man's fallen state and after man' fall, till in the Second Coming, when Jesus' *battle* with Sin and Death would be *won*, uniting both Heaven and Earth in everlasting bliss. In simple terms, man in the fallen state is saved by grace and strengthened against Sin by Him who made him pure through the only begotten Son who doubles as both "Mediator" and "Intercessor" on behalf of fallen man,

lost Eden is restored to man. Hillier (2011) goes further in its defence of the Satan's oneness with His Father and His saving grace:

In *Paradise Lost* the Son exercises his privileges of primogeniture on behalf of a fallen world and ventures his worthiness as an atoning sacrifice for 'Man / Thy creature late so lov'd, thy youngest Son' – pg 16 (III.150–51).

Therefore "the Son's intimacy and oneness with his Father secures human salvation and forms the basis for reconciliation between God and humanity" (16).

According to Hillier (2011), man's rebellion in Paradise is seen as a form of depravity that causes degeneration into sin, and then weaknesses, resulting in decay and death, before man is restored:

In Milton's works sin is represented as enervating and pestilential. In *Areopagitica* sin is endemic, ungovernable, and ineradicable by human effort alone (17).

In his *Theological Milton: Deity, Discourse and Heresy in the Miltonic Canon* (2006), Michael Lieb, another Miltonist, dedicates his thesis as a systematic investigation into especially Milton's *De Doctrina Christiana* and *Paradise Lost* and concludes with a finding that, Milton is a heterodox, is extra-textual. To Lieb, Milton is an Orthodox, and evidence of Socinianism or Arianism in his texts, as argued by other Miltonists, are marginally insufficient. Lieb (2006) argues therefore that, Milton's God is ontological; He "is beyond our knowing in any form, discursive or otherwise" (114), a *dues absconditus* ("hidden") unknowable to human reason and His Son is "the embodiment of the passible in its sublimest form" (p. 31).

William Poole in his *Milton and the Idea of the Fall* (2005) argues-out Milton's own mind on the idea of the fall in *Paradise Lost* by locating "the dynamic, potentially dangerous Milton...against a contemporary background of countless other dynamic, potentially

dangerous projects.” Miltonists like Stanley Fish have argued about the story of man’s fall in Genesis 2 and 3, as retold in Milton’s grand style in *Paradise Lost*. Poole argues that Milton’s God uses a “certain circularity of phrasing when He comes to discuss the origins of disobedience” and that:

Milton’s Arminian insistence on free will is balanced against his rather guarded estimation of man’s ability, even unfallen man’s ability, to use this freedom wisely (159).

Desmond Hamlet in his “Recalcitrance, Damnation, and the Justice of God in *Paradise Lost*” (1976) argues that:

One fundamental reason for our failure to appreciate Milton's fusion of dogma and drama in *Paradise Lost* and for our insistence on the “inexplicability of God's justice” in the poem is the evidently desperately felt need to fit God's ways into our own concepts of justice (271).

In any case, why is here a need to justify God’s ways when He is, – Milton refers to Him as, – the author of all things? The answer is obvious. God’s ways need to be justified in order to better understand Him, so that, as God Himself says, His “Mercy first and last shall brightest shine” (III.134). God creates man and gives him free will as evidence of His infinite power and wisdom, not a contradiction of His own self. In creating man He knows he will fall, yet in his fallen state and the introduction of evil into the world, man’s transgression is turned into a greater good, made possible by the Son’s crucifixion and resurrection and the promise of the Second Coming when man is promised a seal to his woes, with everlasting bliss.

Scholars on the issue of heroism have taken predominantly two entrenched positions, each arguing their case as who is the hero of Milton’s *Paradise Lost* (Satan or the Son). Those who argue on behalf of Satan are the Satanists and those who argue against Satan (for the Son) are

the Anti-Satanists. Satanists believe that, by all standards, Satan is the hero of the epic because, he rebels against God by defying His dictatorial style of ruling. One such Satanist is Raphael Jehuda Zwi Werblowsky who in his *Lucifer and Prometheus: A Study of Milton's Satan* (1952) argues that Satan is the hero of *Paradise Lost* because he rebels against "the tyranny of Heav'n" (3). Werblowsky (1952) continues that, Satan, who he refers to as the "Great Enemy," has

nobler qualities, his loyalty to leadership, fortitude in adversity, unflinching courage and splendid recklessness usually comprehended by the adjective Promethean (3).

To Werblowsky, these attributes of Satan is in conformity with Aristotle, hence they qualify him to be the hero of *Paradise Lost*.

On the other hand, the Anti-Satanists believe Satan is no other person than a fool to be classified as hero. One such arguer is John Carey who in his "Milton's Satan" (1989) argues that, Satan's "hostility to Almighty powers" (135) is too frivolous and highly unnecessary, because God is omnipotent and omnipresent and He knows all things. Another Anti-Satanist, C. W. Lewis in his "Satan" (1965) argues that to "admire Satan, then, is to give one's vote not only for a world of misery, but also for a world of lies and propaganda, of wishful thinking" (203).

Katharine Fletcher, a blogger on the blog titled "The Son:" The Characters of *Paradise Lost* (2008), argues that the Son is the hero of *Paradise Lost*, since He accepts to suffer the pain of death nailed to the cross and atone and redeem man and restore the fallen Paradise:

Behold mee then, mee for him, life for life  
I offer, on mee let thine anger fall;  
Account me man (III.236-238).

Fletcher states that the Son's heroism in *Paradise Lost* is a "quiet one," because it happens (in the prelapsarian/prefallen state) when man is still in his state of innocence. That is to say, the Son's heroism is foretold by word of mouth; it does not form part of the major and minor actions in the linear story, hence not a "dramatic act." It will be left to the Son to accomplish the saving act of heroism in human form "death for death" (III.212) on Earth (in the postlapsarian/postfallen state) after man is fallen and expelled from Paradise.

To crown it all, R. H. McCallum in his "'Most Perfect Hero: The Role of the Son in Milton's Theodicy'" (1969) argues that, by all standards, the Son most fits Milton's conception of heroism. This is so because, unlike the Son, Satan has many flaws which make him more of a villain than a hero. Satan's speeches throughout the poem are full of incoherencies and vaunts. He is deceitful, lies, ever ready to subdue, pervert, defy God's authority, which he does. He took up arms and battled his creator (God the Father), which is a kind of insubordination unacceptable even in any human society till today. Hence, he best fits the pagan conception of heroism found in Achilles, Odysseus, Aeneas, etc. On the other hand, the "the better fortitude/ Of Patience and Heroic Martyrdom" (IX.31-32) – who is the Son – He is obedient, nobler, patient, redeems and intercedes on behalf of fallen man, etc; hence He is fit to be called hero, much more, a Christian hero.

### **Literature Review on Narratology**

There are two types of narratological discourse, a study of: story structure and narrative structure. The key essays to be discussed on the structure of the story are Vladimir Propp's *Morphology of the Folktale* (1928) and Tzevan Todorov's *Grammar of the Decameron* (1969). For literature review on the structure of the narrative, we zero in on Roland Barthes' *S/Z* (1970), Gerard Genette's *Narrative Discourse: An Essay in Method* (1980) and Gerard Genette's *Palimpsests: Literature in the Second Degree* (1982).

Vladimir Propp, a Russian folklorist, in his *Morphology of the Folktale* (1928), analyses the basic plot components of many Russian folklores and fairy tales and groups them into 31 morphemic narrative functions called naratemes. He suggests that all the stories have these structural components, though not almost always, yet sequential. First, an initial situation is depicted and then the tale is categorised in the following sequence:

1. Absentation, (2) Interdiction, (3) Violation of Interdiction, (4) Reconnaissance, (5) Delivery, (6) Trickery, (7) Complicity, (8) Villainy or Lacking, (9) Mediation, (10) Beginning counteraction, (11) Departure, (12) First function of the donor), (13) Hero's reaction, (14) Receipt of a magical agent, (15) Guidance, (16) Struggle, (17) Branding, (18) Victory, (19) Liquidation, (20) Return, (21) Pursuit, (22) Rescue, (23) Unrecognised arrival, (24) Unfounded claims, (25) Difficult task, (26) Solution, (27) Recognition, (28) Exposure, (29) Transfiguration, (30) Punishment, (31) Wedding.

According to Propp (1928), some of these functions can be inverted. With this structure, Propp was able to place Russian folklore and fairytales into “syntagmatic” and “paradigmatic” axes. In the syntagmatic, the linear structure of the folklore is chronological (diachronic), while in the paradigmatic, the folklore is a-chronological, that is, binary opposites (synchronic).

It can be observed that Propp's structure is of the story of the tale. Moreover, it concerns itself with what Roland Barthes, Tzvetan Todorov and Gerard Genette refer to as the *what* of the story (what the story is about), not the *how* of the narrative (how the story is narrated).

Tzvetan Todorov, in his *Grammar of the Decameron* (1969), proposes a “narrative grammar” broken into “units of syntax” with which Boccaccio's 100 short stories in *The Decameron* (1886) can be read. Todorov proposes that all the tales in Boccaccio's novella and other such tales can be grouped into propositional sequences, though not all the components are present

in all the stories, yet they appear sequentially. According to Todorov, there are three aspects of the narrative: semantic, syntactic and verbal, but he is much interested in syntax. Todorov in the tales observed that, there is a proposition and sequences in sentences and paragraphs evolving round characters, in terms of characters as nouns, their attributes as adjectives, and their actions as verbs. Todorov's work is an exploration into the general grammatical structure of all narratives. In conclusion, Todorov asserts that, since there is a recurrence of certain grammatical plot structure, which is "a shift from one equilibrium to another" (75) in all the 100 tales in Boccaccio's novella, all narratives bear these attributes in terms of their grammar.

In *The Grammar of the Decameron* (1969), Todorov states that three types of Attributes (states/situation, internal properties/character, and external conditions/external forces) and three Actions are evident in *The Decameron*. Todorov identifies three basic actions in *The Decameron* which a character may undertake: he may either modify a situation or transgress it or suffer in a form of punishment. Todorov's propositions like Propp's also concerns the structure of the story (the *what*), not the structure of the narrative (the *how*).

Roland Barthes in his essay *S/Z* (1970) provides us with five codes of reading a text: "proairetic code," "hermeneutic code," "semic code," "referential code," and "symbolic code." The proairetic code is the code of action and it is made up of the plot and the events of the text. That is, everything pertaining to the function of the message of the text. The hermeneutic code is about the meaning behind the action. That is the theme of the text. The semic code is about semes of a character or the voice that creates a character in the text. The referential code refers us to life, or it is an exploration into science. That is, an explanation of real life matters of geography, culture, etc, in a chronological order. And finally, the symbolic code seems to present language and events in the text symbolically.

Barthes also compares the “traditional text” to the “modernist text.” The former he calls the “lisible,” and the latter he calls the “scriptible.” The lisible is the “readerly text” with fixed meaning. The scriptible is the “writerly text” which includes the reader in creating meaning. A modernist text is an example of a writerly text while a traditional text is a readerly text. To Barthes, the reader has a role to play in creating meaning for the text.

Unlike Propp’s and Todorov’s, Barthes’ narrative structure concerns itself with the *how* of the narrative. However, for my present purpose, Barthes’ codes are too linguistically centred (microtextual) to be useful in my study of the narrative structure of *Paradise Lost*. For such macrotextual study of the organisation of the story, we must turn to Gerard Genette in his study of the major categories of narrative discourse.

In Gerard Genette’s structural text, *Narrative Discourse: An Essay in Method* (1980), he divides a narrative structure into three categories: “Time,” “Mood,” and “Voice” and argues that all narratives have these macrotextual elements.

In an expansion of his macrotextual system, Genette in *Palimpsest: Literature in the Second Degree* (1982), compiles a list of recurring elements that can be found in almost always all texts and he proposes that a text cannot exist on its own without the influence of texts before it. This he calls “Transtextuality.” Roland Barthes in his essay ‘The Death of the Author’ (1967) puts it this way:

A text is...a multidimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations... The writer can only imitate a gesture that is always anterior, never original. His only power is to mix writings, to counter the ones with the others, in such a way as never to rest on any one of them (223).

Genette's Transtextuality is categorised into five elements: "Intertextuality," "Paratextuality," "Metatextuality," "Hypertextuality," "Architextuality," all also divided into various sub-categories. Genette's structural elements would be somewhat useful in my study, especially since I intend to find out how far "th'Aonian Mount" represents the palimpsest of *Paradise Lost*. In other words, in Milton's second objective ("to soar above th'Aonian Mount" I.14-15), he intends to outdo all the ancient epics, and one of my intentions in this project is to find out how far is his epic not only influenced by Homer and Virgil the arch-type models of the epic genre, but to what extent he achieves his objective of "soar(ing) above" them.

Of the five narratological essays discussed above, Propp's and Todorov's anatomised the structure of story, that is, the *what* of the narrative. On the other hand, Barthes' and Genette's *Narrative Discourse* dissect the structure of the narrative, that is, the *how*, whilst Genette's *Palimpsest* is a combination of the *what* and the *how*.

My main theoretical approach is a focus on the *how* of Milton's narrative, and my main framework will be Genette's *Narrative Discourse* especially the exposition on "Narrative Time" and its various categories and sub-categories. In my discussion of Milton's second objective (the literary agenda), I will employ both Genette's *Narrative Discourse* and *Palimpsest* as I place the various hypotexts side by side and juxtapose them all with Milton's hypertext to determine whether he does "soar above th'Aonian Mount" or he takes a "middle flight" on his long epic journey.

## 1.2 THEORETICAL FRAMEWORK

This thesis uses Gerard Genette's narrative categories: Time, Mood and Voice as a preferred system of inquiry into the three objectives of John Milton's *Paradise Lost*. Secondly, the last chapter will use Genette's *Palimpsest* to discuss the deep and surface structures of *Paradise Lost*. My justification for using Gerard Genette's *Narrative Discourse: An Essay in Method*

(1980) and *Palimpsest: Literature in the Second Degree* (1982) is based on the content of my topic. I intend to discuss the three objectives (1) man, (2) art, (3) God of *Paradise Lost* with emphasis on Time and how time is organised in the narrative. This is because *Paradise Lost* is very much obsessed with the linear History of Christians (the Holy Bible), from Genesis to Revelation. However, Milton mixes the sequence of events in a synchronic present, past, future. Hence the obvious theoretical framework which explains how time is concisely organised in a narrative is undoubtedly Gerard Genette's *Narrative Discourse* (1980). At the second level I intend to look at *Paradise Lost* as a "palimpsestual" Christian epic, different from the iconic epics of Homer and Virgil whom it borrowed from. That is, while the iconic epics the *Iliad*, the *Odyssey* and the *Aeneid*, glorified men, Milton on the other hand glorified God. My thesis therefore also explores the intertextual elements of *Paradise Lost* and how Milton was successful in converting the pagan form into a Christian form. In that respect, the obvious theoretical framework will undoubtedly be Gerard Genette's *Palimpsest: Literature in the Second Degree* (1982).

### TIME

The first narrative category in Genette's macrotext is Time. Under Time, Genette sketches how time is organised in various ways in the narrative. He divides time into three parts: Order, Duration and Frequency.

#### Order

"Time Order" is described as the ordering or arrangement of time in the narrative ("recit" or "signifier") as against the way the story actually occurred ("histoire" or "signified"). Under normal circumstances every story has a beginning, middle and an end, following a chronological order of occurrence. However, when the same story is narrated by a narrator, its chronology as a matter of necessity is likely to be broken (the end coming in middle way

through, the beginning coming in the end, etc), as a way of foregrounding the essential episodes of the story. For example the war in Heaven happens before Satan's punishment, but in *Paradise Lost* (in terms of Narrative Time), it is recounted by Angel Raphael in Books V and VI in flashback (analepsis), after Satan's fall has been narrated. This means in Narrative Time the war in Heaven is recounted after Satan leaves Hell for Eden, but in Story Time, the war in Heaven precedes Satan's fall and his journey to Eden. This break in narrative chronology is what Genette calls "anachrony." He defines anachrony as the "discordance" in the two temporal orders of "Story Time" and "Narrative Time." Genette says there are many conditions for anachrony to occur in a narrative. The two main forms he refers to as "analepsis" (flashback, retrospection) and 'prolepsis' (flash-forward, anticipation). Analepsis is taking the story back in time (narrative time), to recount an incident which precedes the current, and prolepsis is a flash-forward, telling part of the story in time (ahead of those preceding it), just to break the chronology. The analepsis and prolepsis can be "Exterior" or "Interior" or "Mixed;" "Repetitive" or "Completive;" "partial" or "Complete." "Exterior analepsis" is a flashback of an incidence outside the main narrative level; "interior analepsis" is a flash-back of an incident which was elided but retold; "mixed analepsis" is a flashback of an earlier event joining it to another told in the present. The same applies to prolepsis which advances an event later to occur in chronology as happens in Story Time but is told earlier in Narrative Time. Both analepsis and prolepsis as described above can be repetitive (be repeated several times) completive (the whole events told once), partial (telling bits of the events), complete (the whole events can be told).

Other subcategories under Time Order are: "Homodiegetic" and "Heterodiegetic." The former, Genette defines as any analeptic information on a character by the character himself; the latter he refers to as any analeptic information of a character narrated by an omniscient narrator who is not part of the story. In *Paradise Lost* for example, the omniscient narrator

introduces the characters to us and the characters speak and tell their own stories to a narratee.

### DURATION

The second subcategory of Time is “Duration,” described as the narrative pace or speed by which the story moves. Genette divides Duration into five sub-categories: “Pause,” “Slow-down Scene,” “Scene,” “Summary,” “Ellipsis.”

At Pause the narrator pauses to describe something that is not actually related to the narrative, thereby putting a stop to the Story Time in order to make way for the thing to be described.

Slow-down-scene like a Pause is an authorial intrusion. But unlike Pause, Slow-Down-Scene is a pause which is not descriptive.

Scene is an episode dedicated for dialogue. In *Paradise Lost*, the entire narrative is mainly segmented in scene and summary.

Summary is a summation in few words of an episode.

Ellipsis is said to occur when a large portion of the Narrative is elided, not talked about at length, or is alluded to. There are many types:

Definite Ellipsis is when the ellipsis is indicated.

Indefinite Ellipsis is when the ellipsis is not indicated.

Explicit Ellipsis is when the ellipsis is unequivocal.

Characterising Ellipsis is when the ellipsis is characterised or described.

Implicit Ellipsis is when the ellipsis is not declared in the text and the reader has to infer from the gaps in chronology himself.

### FREQUENCY

The last subcategory of Time is what Genette calls “Frequency.” Genette describes Frequency as the number of telling of an incident. There are three types: “Singulative frequency,” “Repetitive Frequency,” and “Iterative Frequency.”

Singulative Frequency is subcategories into two: type 1 and type two. Type one is described as telling once what happens once; and type two is described as telling in times what happens in times.

Repetitive Frequency is described as telling in many times what happened just once.

Iterative Frequency is described as telling once what happened several times.



### **MOOD**

The second category under Genettean *Narrative Discourse* is “Mood.” A narrative uses the indicative mood, because its function is basically to tell a story. Mood is therefore described as the name given to the different forms of the verb that are used to affirm more or less the thing in question, and to express the different points of view from which the action is viewed. Mood is subcategorised into “Distance” and “Perspective.”

### PERSPECTIVE

Under Mood Perspective there are three things to bear in mind: “Point of View,” “Narrator” and “Character.”

Mood as Point of View has three subcategories in terms of Narrator and character: “Non-Focalization,” “Internal Focalization” and “External Focalization.” Focalisation simply means to bring to focus or view, hence Mood in terms of seeing, which is, the point of view. The three classifications of Focalization are the points of view from which the narration can be presented.

“Non-Focalization/Focalization Zero” is where the focalizer (normally an omniscient narrator) narrates a story without restriction. Like in *Paradise Lost*, where the narrator is all-knowing therefore intrudes at every point in time to comment and continue the telling.

Internal Focalisation either “fixed” or “variable” occurs where the narrator (sometimes a character in the story) tells as much as he/she knows. The character cannot tell what he/she has no idea about.

External Focalisation occurs where the point of view is from outside, hence the narrator knows less than the character.

### DISTANCE

Distance is referred to as how much or how little is told directly or indirectly. It is the distance between the Narrator and the Information. Under Distance we can talk of Mimesis and Diegesis. Whilst the former means what is shown, the latter means what is told. Diegesis is in drama where characters are imitated; hence they speak their own words and act their own actions. But a narrative can only tell from a point of view, (diegesis), even though some narratives tries to “show” the story by using the “Free Indirect Discourse,” and “Reported Discourse,” to achieve realism.

Two things are narrated in a narrative: Events and Speech. In order words, in narrative, there are “Narration of Events” and “Narration of Speech.”

Genette refers to “Narration of Events” the conversion of the “non-verbal into the verbal.”

Narration of Speech is an imitation of speech. Genette identifies three main types of indirect speech in relation to Narration of Speech: “Narrativized Discourse,” “Transposed Discourse,” “Free Indirect Discourse,” and “Reported Discourse.” Narrativized or Narrativized Discourse is described as the most distant and reduced, because of the presence of the narrator; Transposed Discourse is also indirect discourse but here the speech is altered but at the same time keeping the essential features (Indirect Transposed Discourse); Free Indirect Discourse or FID is where the character’s words or action is reported by the narrator without using the subordinate conjunction. “Direct Discourse” or “Reported Discourse” or “Immediate Discourse.” Here the narrator gives the floor to the character; and his/her words are cited verbatim.

### VOICE

Voice is the voice of the narrator, not that of the author. Genette subcategorises Voice into three: “Time of Narration,” “Narrative Levels,” and “Person,” all operating at the same time in a narrative.

### TIME OF NARRATION

Since a story cannot be told without stating when it took place, Time is therefore an essential element in a narrative, because the tenses of the verb have to be used. Genette distinguishes four types of Narrative Time: “Ulterior Time of Narration,” “Anterior Time of Narration,” “Simultaneous Time of Narration,” and “Interwoven Time of Narration.”

Under Ulterior Time of Narration, the narration is in the past tense.

Under Anterior Time of Narration, the narration is in the present tense throughout, like in football commentary.

Interwoven Time of Narration depends on the infinite forms, example: infinitive, participles, etc in the telling.

### NARRATIVE LEVELS

Narrative Levels describes the various levels of narration and how the various characters in the narrative relate to these levels. Some characters may be described as being inside the story, while others are outside. There are three Narrative Levels: 'Extradiegetic,' 'Intradiegetic,' and 'Metadiegetic.'

Extradiegetic Level of Narration is when the level and characters are outside the story, like the preamble to a story.

Intradiegetic Level of Narration is the level of events as they unfold in the story.

Metadiegetic Level of Narration is the level of story within story. For example, in *Paradise Lost* Eve tells her own story of how she came to being. According to Genette, "Metalepsis" occurs when all three or one of them is not used in the normal way.

### PERSON

"Person" under Voice is the voice of the speaker (Narrator), not the author. Person is divided into two: "Heterodiegetic," and "Homodiegetic." Heterodiegetic is an omniscient narrator (narrator outside the story), telling the stories of the characters.

Homodiegetic is a narrator in the story telling his own story or that of others.

The Palimpsest of Genette is made up of five elements he calls “Transtextuality,” all elements of texts in a text. They are: “Intertextuality,” “Paratextuality,” “Metatextuality,” “Architextuality” and “Hypertextuality.” Intertextuality is the presence of one text in an earlier text in the form of quotation, plagiarism and allusion. Paratextuality is in the form of textual transmission. They include titles, subtitles, prefaces, forewords, etc. Metatextuality embodies commentaries and other such things which are critical elements of the text. Architextuality is “the entire set of general or transcendent categories – types of discourse, modes of enunciation, literary genres” (pg. 10). Hypertextuality which is the main subject of Genette’s Palimpsest, is referred to as

Any relationship uniting a text B (which I shall call the hypertext) to an earlier text A (I shall, of course, call it the hypotext), upon which it is grafted in a manner that is not that of commentary (10).

Hence hypertext “evokes” or is derived from hypotext in a form of “transformation” without necessarily citing it.

### **1.3 OBJECTIVES OF STUDY**

Although the complex clauses of the Invocation in Book I begin with “Man” first (I.1-2), art second (I.12-16), and God last (I.26), it certainly does not follow that this represents Milton’s scale of priority. My thesis therefore intends to find out which of the purposes is primary. Therefore, under the ethical objective, I intend to show the ethical basis of man’s fall (who is the cause, man or Satan?); under the literary agenda, I intend to show how far Milton’s epic “soar(s) above th’Aonian Mount” as I compare it to the ancients; and under the theological issue, I shall find out how far *Paradise Lost* is doctrinaire in its theology, hence worthy to be considered a Christian text.

#### **1.4 LIMITATION OF STUDY**

A project of this nature, which discusses the macrotextual recit, in the context of a tripartite objective, cannot examine in in-depth all 12 Books of *Paradise Lost* since that will lead to tedious duplication and replication. Therefore there will be judicious and relevant selection and suppression of Books in order to treat in detail those Books whose relevance is evident in discussing the three objectives of the poem. Besides, the Books that help in discussing the objectives cannot be dealt with at the same depth. Six of the twelve Books therefore (Books I & II of the prelapsarian/prefallen state, Books IX & X of the lapsarian/fallen state, and Books XI & XII of the postlapsarian /post-fallen state) which I consider as being the most germane in Milton's three objectives, will be used as focal centre of my discussion.

Finally, Milton is writing an epic in the tradition of Homer and Virgil; therefore the structure of his poem is influenced by the epic structure as stipulated by Aristotle and practised by the two ancient poets, Homer and Virgil. However, this thesis concentrates on the general narrative structure of Milton's epic which focuses on the discussion of the narrative discourse. By this method, it is hoped that the epic structure may be more profoundly discerned as the texture of the whole epic body is anatomised and revealed narratologically.

#### **1.5 SIGNIFICANCE OF STUDY**

Milton's purpose of writing *Paradise Lost* is to justify God's ways to mankind. Three objectives are his path to achieve this purpose: thematic (man's ethical status), aesthetic (Milton's artistic status), and religious (God's theological status). Of these three, Milton's invocation places man's status first, Milton's own status second, and God's status last not deliberately in order of relevance but as situated within his grammatical taxonomy.

My narratological study will ultimately arrange the objectives in an order which will best appear to reflect Milton's own determinism. And that will be one of the findings of this project. The significance of the study then will reflect the place of Milton's work in the area of ethics, literary excellence and Christian religion.

## 1.6 METHODOLOGY

In order to achieve the set objectives, my research follows these two procedures.

(1) A textual analysis of the three objectives of the epic *Paradise Lost* in the light of Genettean "Time," "Mood" and "Voice," with emphasis on Time since time is a crucial element in the entire narrative, using Gerard Genette's *Narrative Discourse an Essay in Method* (1980), in order to find out which of the three objectives "man," "art," "God" Milton places premium on.

(2) It is also an intertextual discussion of *Paradise Lost* in the light of its hypotexts basically the *King James Bible*, and the iconic epics of Homer's *Iliad* and *Odyssey*, and Virgil's *Aeneid*. By so doing, I used Gerard Genette's *Palimpsest: Literature in the Second Degree* (1982) to find out how far Milton borrows from the iconic epics and the Bible and how far he differs in his ambitious epic journey. Other primary sources that will be of importance will be consulted.

Secondary sources that are relevant to my topic will also be consulted. They include critical works, scholarly articles, journals, essays, interviews, papers, discussions, etc, with emphasis on the structure and how time is of the essence in the poem.

## 1.7 RESEARCH QUESTION

Milton outlines three objectives in *Paradise Lost*: (1) he intends to explain the reason why man fell from God's grace until his restoration (I.1-5), (2) he intends to write an epic that according to him will "Soar above th'Aonian Mount" (14-15), and finally, he intends to use the story of the fall of man to "justify the ways of God to men." (26). My research questions

then are: Is Milton writing another version of the Bible such as a Miltonic Bible? Which of the three objectives comes out most strongly in his epic (man, art, or God)? Finally is Milton successful in justifying God's ways to men?

## 1.8 ORGANISATION OF THE THESIS

The thesis has been organised and presented in Four Chapters. Preceding the chapters is the Introduction, and following the fourth chapter is the Conclusion.

The Introduction explores Background of Study. That is, Preliminary Remarks and Milton's Purpose in writing *Paradise Lost*. It also includes Literature Review on *Paradise Lost* and Narratology. Literature Review on *Paradise Lost* focuses on critics and scholars who have examined various aspects of *Paradise Lost*, especially as relates to its structure and epic theme. Literature Review on Narratology encapsulates some selected narratological and structural works of some writers most especially Genette. The Introduction also includes Theoretical Framework, Objectives of Study, Limitation of Study, Significance of Study, Research Methodology and Research Question.

Chapter One discusses the Linear Narrative Level, the Anachrony and the Linear Time Order; Chapter Two discusses the Anachronous Time Order and the Epic Plot in *Paradise Lost*. Chapter Three discusses Mood & Voice (Narration of Events/Narration of Speech), contrasting the presence of Narrator/Character, and also emphasising Mimesis/Diegesis duality. And Chapter Four discusses Surface Structures and Deep Structures in *Paradise Lost*; that is, the epic architecture of the entire narrative edifice in the light of the three objectives and the palimpsestual influence on the work.

The thesis ends with the Conclusion of the study. It offers the researcher's concluding remarks on the structure of the narrative, with the findings that *Paradise Lost* is not a

Miltonic Version Bible (first and third objectives), but a work of art borrowing from the *King James Version* of the Bible with a foundation firmly rooted in the best tradition of the classical epic, hence upholding the vision of Milton's second objective ("to soar/ Above th' Aonian Mount"). I conclude that *Paradise Lost* above all things is a great work of art, a masterpiece by all standards and stands supreme as one of the greatest works of art ever written anywhere and at any time, and this puts Milton among the greatest poets ever.

Conclusion will try to reiterate the reasons for these findings and suggest recommendations and the way forward.



CHAPTER ONE

**THE LINEAR TIME ORDER**

**Summary of the Linear Narrative Level**

The linear narrative level (story time) begins with Satan's rise from the burning lake of Hell sometime after his expulsion from Heaven, followed immediately by the building of Pandemonium and the debate in Hell where the demons plan against man (Bks. I & II). The linear narrative continues in Books III and IV with Satan's journey out of Hell into Paradise. The level continues in Bk. IX where man falls into temptation, disobeys God and falls from Paradise losing grace as a consequence (Bks. IX & X). The Fall results in Expulsion (Bk. XI) and Book XII ends the story with prediction of the future and future redemption by Christ. Hence six books constitute the linear story: Books I, II, III, IV, IX and X; that is, half the twelve books. The other six books are anachronous in the form of Analepses (V, VI, VII and VIII) and Prolepses (Books XI and XII). We may however observe that Book IV is not all linear, only half the book fall within the scope of story time. The first major analysis begins in line 561 of Book V through to the end (line 907) and continues in Book VI through to Book VIII.

Story time may be summarised as follows: Satan and his legions, now fallen, assemble to a council in Hell (Book I). In the "Council of Pandemonium" in Book II, they settle on the fall of man. As the session ends, Satan flies to the gates of Hell to negotiate passage to the "new world." In Book III, Satan arrives in the new world, and his presence is not unnoticed in Heaven. In the Heavenly Council, the Father tells His Son that Satan shall "pervert" man, because man will listen to his "glozing lies" (III.93). The Father adds that, after man's fall, man shall be restored by "grace" in Him if someone intercedes on man's behalf. The Son agrees to be man's intercessor and mediator. Meanwhile on Earth, Satan transforms himself

into a “stripling Cherub” and implores Uriel’s assistance and she directs him to Paradise. In Book IV Satan arrives in Paradise and finds Adam and Eve. He envies them and wishes they were fallen. Adam and Eve come under the “Tree of Knowledge” and they begin to converse. Meanwhile, Satan hidden on that same tree eavesdrops in their conversation and learns they are forbidden to taste of the fruit of the Tree of Knowledge. Later, Adam and Eve go to sleep and Satan whispers in Eve’s ear. A while later, Satan who is spotted by Eve is driven out of the Garden. In part of Book V (line-560), Adam and Eve wake up. The latter tells the former of a bad dream she had in the night and the former soothes her. After their daily devotion, they go out together to work. Back in the Heavenly Council, the Almighty Father instructs Raphael to go to Eden and warn Adam and Eve to beware of Satan who intends to deceive them and cause their fall.

In Book IX, Satan now emboldened in guile steals himself into Paradise again and transforms himself into a “Serpent.” On the eighth morning, Eve requests they go to work in their separate ways. Satan finds her alone and he deceives her to taste the “Forbidden Fruit.” She takes the same fruit to Adam who out of solidarity for his partner also tastes it. Their appetite for sex becomes sharpened and they have a sexual encounter. In Book X, Adam and Eve’s disobedience is immediately known in Heaven and the Son is dispatched to Eden to pronounce judgment on the fallen pair and Satan. This ends the linear time order.

### **Summary of the Anachrony**

The narrative structure of *Paradise Lost* is such that, outside the two major anachronies of analepsis and prolepsis, there are several minor anachronies in analepsis and prolepsis scattered all over the narrative. But the major analepsis (Book V-VIII) and prolepsis (Book XI and XII) are the dominant features of the anachrony.

### **ANALEPSIS**

In the middle of Book V, the major Analepsis begins. Raphael recounts the enthronement of the “only Son” as the “Messiah anointed,” heir to Heaven. In Book VI, he recounts the rebellion in Heaven between the “Militants of Heaven” versus Satan’s “Legions.” Satan lost the struggle and he and his rebels were “hurled headlong” down to “bottomless perdition,” in “ever-burning sulphur.” In Book VII, Raphael recounts the story of the creation of the World by the “Messiah anointed king” in six days; created on the instruction of the “Eternal Father,” In Book VIII, Adam tells his *original* story.

### PROLEPSIS

In Books XI and XII, Michael reveals the outcome of man’s disobedience to Adam, till the Son’s restoration mission on Earth is accomplished, and His promise of the *Eschaton*.

### **The Genettean Time Oder**

Genettean Time Order is the order in which time is ordered in the narrative. That is, “Narrative Time” as against “Story Time,” since an event occurs at a particular time and narrated at a different time. Genettean Time Order includes “Linear Time Order” and “Anachronous Time Order.” In the epic tradition, narration is done through a mixture of linear and anachronous order because of the unity of action. The epic being a grand project contains several actions, and unity of action is designed to separate the main (central) action from the many other actions. Hence the story starts in “the middle of things” so as to isolate the main action as the starting point of the story, then through flashbacks the story is thrown back to earlier times and actions so as to explain how we get to where the story starts. Through this synchronic time order the reader or audience never loses sight of the central action and is able to focus on it throughout the narrative despite the up and down movements of time and action.

This synchronic time order is evident in *Paradise Lost*, in its manipulation of time to ultimately achieve a synchronisation of time to give an illusion of simultaneity in which new events are constantly being explained by old events with the main action always on the mind of the reader due to propinquity. Because of this crucial place of time in the overall thematic preoccupation of the epic, my analysis of the narrative structure of *Paradise Lost* will focus on Time, starting with the Linear Time Order, which is the direct story, and then the Anachronous Time Order, being the indirect story.

### Story Time

In a preface to his *Silent Poetry: Essays in Numerological Analysis* (1970), literary critic and numerologist Alastair Fowler places numerology in metrical patterns and structure and proposes that “most good literary works...were organised at this stratum from antiquity until the eighteenth century.” On page thirty-two of his book, Fowler (1970) argues that the Story Time of *Paradise Lost* is thirty-three days and “is an allusion to the years of Christ’s life.” Fowler’s argument is emphasised by Sherry Lutz Zivley in her essay “The Thirty-Three Days of *Paradise Lost*” (2000) in which Zivley clarifies Fowler’s findings by stating in sequential order the everyday incidents as they unfold in the story.

Out of the thirty-three days and nights of Story Time, Gabor Ittzes in an essay “Satan’s Journey through Darkness: *Paradise Lost* 9.53-86” (2007) argues that, “Satan travels at least three and as much as ten full days and have located him on the surface of the earth as well as on the celestial poles” (12). That is to say, Satan’s ups and downs journey from Hell to Eden takes ten days before he finally gets prospect of Eden in his second attempt and causes man’s fall.

Direct references to Satan’s ten days journey to Eden as part of Story Time in *Paradise Lost* are as follows: in Book III, Satan who earlier breaks jail in Hell arrives in the ‘opacous

Globe' at night (III.418-441). On that same night, Satan keeps traversing the 'Globe' until 'dawning light' appears (III.500). On that day, after Uriel warns Gabriel of Satan's jailbreak, evening falls (IV.598). In the night, Satan who is spotted in Eden is driven out of the Garden, and together with "the shades of night," he "fled" (IV.1013-1015). When day breaks in the following morning Adam wakes up (V.1-3). In Book IX, following his first attempt on Eve, Satan's movement in Eden is described by Milton as follows:

The space of seven continu'd Nights he rode  
With darkness, thrice the Equinoctial Line  
He circl'd, four times cross'd the Car of Night  
From Pole to Pole, traversing each Colure;  
On the eighth return'd, and on the coast averse  
From entrance or cherubic watch, by stealth  
From unsuspected way (IX.63-69).

Finally, on the following day, Satan deceives Eve and she tastes the "Forbidden Fruit" at "Noon" (IX.739).

### **Narrative Time**

A poem in Latinate style, made of ten thousand lines and allusions, with movements from Heaven to Hell to Eden, and shifts from present to past again and again, *Paradise Lost* is an extremely difficult poem because of its language. Therefore it will take a careful reader to follow Milton's elaborate sentence structure. 'Narrative Time' therefore is determined by the pace of the individual reader.

The Linear Time Order starts from Satan's rise from Hell in the prelapsarian/prefallen state (Books I, II, III and IV), which is "in the middle of things" and continues in the lapsarian/fallen state (Books IX and X) where Satan gets prospect of Eden and causes the main action of 'man's disobedience.'

In my discussion of Time Order, Linear and Anachronous, I will explore the two other subcategories of Genettean Time – Duration and Frequency, to examine Milton’s thematic purpose. I shall first observe Milton’s application of Time Duration. In the linear time order the dominant use of Duration is Scene and Summary followed by Ellipsis, Slow-Down-Scene and Pause.

### SUMMARY IN DURATION

The author’s use of summary in the prelapsarian and lapsarian stages of the linear time order is EXTENSIVE, especially in the narrators’ (omniscient and internal) use of various flashbacks on Satan’s rebellion in Heaven and the prolepses that foreshadows man’s rebellion in Eden which is the main action of the poem. However, the profound summaries are manifested in the prelapsarian Book One lines 128-132, Book Two lines 689-695 and Book Three lines 80-95.

In the prelapsarian Book I Satan speaking to Beelzebub says:

O Prince, O Chief of many Throned Powers  
That led th’imbattled Seraphim to war  
Under thy conduct, and in dreadful deeds  
Fearless, endager’d Heav’n’s perpetual King;  
And put to proof his high Supremacy, ... (I.128-132).

The characters Satan and Beelzebub rise up from the burning lake of Hell fire and they begin to lament about their fallen state. Satan tells Beelzebub that his fallen state has not changed him in any way. Beelzebub through analeptic summary responds that, Satan rallied the Angels together for the war in Heaven which they lost to the tyrant God. In his summary, Beelzebub accords Satan the epithet “Prince,” “Chief,” under whose command the rebellion was staged against “Heav’n’s perpetual King” (I.128-132).

In the prelapsarian Book II Satan’s offspring, Death, says:

Art thou that Traitor Angel, art thou hee,  
Who first broke peace in Heav'n and Faith, till then  
Unbrok'n, and in proud rebellious Arms  
Drew after him the third part of Heav'n's Sons  
Conjur'd against the highest, for which both Thou  
And they outcast from God, are here condemn'd  
To waste Eternal days in woe and pain? (II.689-695).

In this conversation, Satan flies to the Gates of Hell to find a way to the earth. He meets Sin and Death and they converse. Satan speaks first. In his speech, Satan disguises himself as “Spirit of Heav'n” II.687 who wants an exit. However, Death exposes his deception. Death through summary goes back in time to recall the story of Satan rallying a quarter of the angels to a rebellion in Heaven. By so doing, Death refers to Satan as a “Traitor Angel.../ Who first broke peace in Heav'n and Faith” (II.689-695).

In Book III God the Father speaks for the first time to His Son:

Only-begotten Son, seest thou what rage  
Transports our adversary, whom no bounds  
Prescrib'd, no bars of Hell, nor all the chains  
Heapt on him there, nor yet the main Abyss  
Wide interrupt can hold; so bent he seems  
On desperate revenge, that shall redound  
Upon his own rebellious head. And now  
Through all restraint broke loose he wings his way  
Nor far off Heav'n, in the Precincts of light,  
Direct towards the new created World,  
And Man there plac't, with purpose to assay  
If him by force he can destroy, or worse,  
By some false guile pervert; and shall pervert;  
For man will heark'n to his glozing lies,  
And easily transgress the sole Command,  
Sole pledge of his obedience... (III.80-95)

In the Heavenly Council summary in Book III, God goes forward in time to tell of Satan's success in perverting man. In His flashforward summary, God indicates in His “foreknowledge” that, man's rebellion will be staged due to Satan's “lies,” and He God Himself allows the fall.

The summaries in the prelapsarian form a paradigmatic axis: the first two (Books I and II) focus on Satan's past action (Satan's rebellion in Heaven) and the third (Book III) focuses on Satan's role in causing the main action (man's rebellion in Eden). In the first two summaries, we build a clear understanding of what Satan has been through (rebelled and consequentially fell), and why he is on a quest to cause man to also rebel against his maker. Since Satan's search for revenge against man sometime when he has been expelled from Heaven, begins the linear time, the theme of Book I is the fall of Satan and the beginning of rebellion. The summary in Book II gives us additional information about Satan's ambition ("Drew after him the third part of Heav'n's Son") II.692 in his military campaign, which though failed, yet upholds him as God's antagonist at the highest level. In Book II, Satan's mission to cause a rebellion has already begun and his flight to the gates of Hell where a flashback summary on his past rebellion is told by Death, informs us about his intention against man. In view of this, the theme for Book II is Satan's journey to Eden. In Book III, the Summary of the Heavenly Council foretells the future incident (the fall of man), which is the main action of the story. Book III summary continues to build the character of Satan as a hero whose ambition transcends any depiction of heroism by all ancient standards. Hence the subject for Book III is Satan's success foretold.

It can be observed therefore that, these thematic summaries are manifested in scenes, all narrated by characters other than those in discussion, and all are in the prelapsarian. And since this is a linear time order, the summaries of the first Two Books go to a time outside the story (exterior), to fill in the elided story (Satan's rebellious action), which is the precursor to the main action (man's rebellious action); and Book Three summary goes to a time internal to the story (interior) foreshadowing the main action. The first two Books have undetermined "reach" (we do not know when Satan staged the rebellion) and an "extent" of a few lines of narration (it took seconds to read); and Book Three has a reach of eleven days (from the day

the first Heavenly Council is held to the day the main action is done) and an extent of a few lines of narration (it took seconds to read). The shortness of the extent of the first two books indicates the author does not place premium on the past rebellion, because that is not his main action, rather premium is placed on the shortness of the future action (Book III summary) which is the main action and eleven days reach. Books I and II introduce the character of Satan as a fallen but vengeful pagan hero bent on destroying man; they are Books of summaries foreshadowing the cause of the main action (Satan), since all the summaries are a discussion of Satan who will influence the fall by deceit. Book III summary is a flashforward of Satan's accomplished mission of influencing the main action which is the tasting of the forbidden fruit.

In these summaries, the characters within the story especially God gets us to understand in capsule form, the essence of man's free will, fall and predestination. That, the author of all things, God, knows best and at His own time, the evil deed of man, will, perhaps, in the end, be turn to good. That even though man will fall, by grace will rise, because the ultimate loser is not him, but he who causes his fall, Satan.

I will conclude then that the poet uses story within story analeptic and proleptic summaries especially in the prelapsarian of the linear time order to inform his readers about the past action (Satan's rebellion) which is the reason for the main action (man's rebellion) thereby filling the gaps and foreshadowing the future as a way of advancing the story; hence, enhancing the first and third objectives (man and God).

#### SCENE IN DURATION

Milton's overwhelming use of Scene in *Paradise Lost* is in all three stages of prelapsarian, lapsarian and postlapsarian. But the major thematic scenes in the linear time order are in Book Two lines 681-870, Book Three lines 80-343 and Book Nine lines 532-833.

In prelapsarian Book II Satan, Sin and Death converse:

Whence and what art thou, execrable shape,  
That dar'st, though grim and terrible, advance  
Thy miscreated Front athwart my way  
To yonder Gates? through them I mean to pass,  
That be assur'd, without leave askt of thee;  
Retire, or taste thy folly, and learn by proof,  
Hell-born, not to contend with Spirits of Heav'n ' (II.681-687).

...

The key of this infernal Pit by due,  
And by command of Heav'n's all-powerful King  
I keep, by him forbidden to unlock  
These Adamantine Gates; against all force  
Death ready stands to interpose his dart,  
Fearless to be o'ermatcht by living might.  
But what owe I to his commands above  
Who hates me, and hath hither thrust me down  
Into this gloom of Tartarus profound,  
To sit in hateful Office here confin'd,  
Inhabitants of Heav'n, and heav'nly-born,  
Here in perpetual agony and pain,  
With terrors and with clamours compast round  
Of mine own brood, that on my bowels feed:  
Thou art my Father, thou my Author, thou  
My being gav'st me; whom should I obey... (II.850-865).

In the immediate aftermath of the “Stygian Council,” Satan takes flight to the ‘Gates of Hell’ to get passage to the World. At the gates he realises they are guarded by Sin and Death. Satan commands Death to allow him passage through the gate. Death commands him back to return to Hell where he belongs. Satan gets furious and the two are about to engage in a duel when Sin intervenes. Sin calls Satan father and tells him he is their sire. She says she sprung from him when he was still a Heavenly angel and had conceived the idea of rebelling. Sin says through their incest she conceived Death who was born in Hell where the keys to its gates were given her to keep forever. Satan concludes that he is on a mission to stir a rebellion on earth and will bring them (Sin and Death) to possess it. Sin convinced by Satan’s mission, takes the keys to the gate and opens it and Satan flies out.

In prelapsarian Book III God and His Son converse about the future of the accuser Satan and his causing the man action of man's transgression:

And Now  
Through all restraint broke loose he wings his way  
Not far off Heav'n, in the Precincts of light,  
Directly towards the new created World,  
And Man there plac't, with purpose to assay  
If him by force he can destroy, or worse,  
By some false guile pervert; and shall pervert;  
For man will heark'n to his glozing lies,  
And easily transgress the sole Command,  
So pledge of his obedience: So will fall (III.86-95).

In the 'Heavenly Council' dialogue in Book III, God confirms to His Son how Satan broke loose from Hell, now flying across the gulf in between Hell and Earth, to seek man whom he intends to deceive; and he shall succeed, because man will listen to his "glozing lies" and rebel against Him. God adds that because man falls as a result of Satan's deception, man shall be restored by 'grace' if someone dies for man's disobedience. In His speech, the Son declares He will die and restore man.

In the lapsarian Book IX Satan arrives in Paradise the second time and in a conversation with Eve deceives her:

Wonder not, Sovran Mistress, if perhaps  
Thou const, who art sole Wonder, much less arm  
Thy looks, the Heav'n of mildness, with disdain,  
Insatiate, I thus single, nor have fear'd  
Thy awful brow, more awful thus retir'd.  
Fairest resemblance of thy Maker faire,  
Thee all things living gaze on, all things thine  
By gift, and thy Celestial Beautie adore  
Withs ravishment beheld, there best beheld  
Where universally admir'd; but here  
In this enclosure wild, these Beasts among,  
Beholders rude, and shallow to discern  
Half what in thee is far, one man except,  
Who sees thee? (and what is one?) who shouldst be seen  
A Goddess among Gods, ador'd and and ser'd

By Angels numberless, thy daily Train.  
(IX.532-833).

Satan in prospect of Eden transforms himself into a snake, hoping to find Eve alone. When he finally finds her, he engages her in a dialogue. Satan praises her and calls her a “goddess amongst gods.” Eve extremely surprised enquires from him how he got language. Satan tells her he got language and expanded intellect by tasting the fruit of the “Tree of knowledge.” After a sustained oratory and lies, Satan is able to win Eve over and she freely tastes the “Forbidden Fruit.”

In the Gate of Hell Scene in Book II, Satan’s heroism is evident in his autobiographical speeches, just like his previous dialogues with the devils reveal. His own action coupled with his arrogance portrays him as an ambitious person on a quest for conquest. The scenes associate him with calculation, ambition, deceit and vengeance, similar in deed to the Pagan heroes Achilles, Odysseus and Aeneas. The mere fact that the keys to the gates of Hell are given to Sin means, though man is not fallen yet, it is predestined he will fall and God allows it (discussed in Summary above). This is because under no circumstances is an offspring of Satan going to disobey him from whom they sprung, and by whom their continuous procreation and empire expansion are rest assured in the lapsarian and postlapsarian, till man is finally restored. In the Heavenly Council Scene in Book III, God combines simultaneously, the past (Satan’s jailbreak), the present (Satan’s location) and the future (Satan’s success) to demonstrate His omnipotence, omnipresence and omniscience, and also to indicate that nothing can escape His lens. Hence man’s rebellion is inevitably forewarned. In this Scene, we hear for the first time, Milton’s portrayal of heroism, which is in the Son who shall suffer the pain of death in order to restore man to the lost Paradise. Even though man is not fallen yet, much less to talk of restoration, the Son demonstrates the magnitude of his bravery by accepting the most painful and lasting death of the nail to the cross. In the lapsarian Scene in

Book IX, Satan's pagan heroism reaches its apogee, as he is able to use flattery to win over Eve. Eve herself is portrayed as 'inferior,' hence susceptible to a fall. Moreover, since God allows man's fall, Eve is the appropriate tool to work with, rather than Adam who is too strong to fall for Satan's cheap lies and flattery.

These Scenes gives us in capsule form, the essence of heroic villainy manifested in Satan's act of causing the main action of man's fall. It is emphasis in detail how man is before his fall and how man will be after his fall. That, the fall, even though unfortunate, it is predestined by God (as discussed in Summary in Duration above), and in fallen brings grace which comes only out of man's fall state. They also emphasis the fact that free will is essential to bringing out catharsis in "our first parents'" act, and the fact that our own fallen state is as a result of their fall. In the end hope, which is in the form of the *eschaton*, is assured us who are the progeny of Adam and Eve.

Ultimately, Milton uses Scene to contrast the pagan depiction of heroism and the 'better fortitude/ Of Patience and Heroic Martyrdom' (IX.31-32) represented by Christ's death and resurrection (the poet's choice of hero). Whilst the former emphasises valour, carnage, battery, deceit, vengeance and individualism, the latter emphasises patience, forbearance and martyrdom. In the end, the former degrades from a gigantic being to a toad then to a snake, whilst the latter rises from being a top hierarch in Heaven to being heir to the throne, then to man's intercessor and restorer. Also, Milton uses Scenes to dramatically liven all Milton's three objectives outlined in the opening invocation: man, art and God. First, the theme of man's rebellion as told by God who declares, is 'foreknown' but inevitably predestined, explains God's grace to man in his fallen state. Second, Milton's theme of 'soaring above th'Aonian Mount' is his embellished topic, and finally a theoditical explanation for the origin of evil, suffering, sin, death, etc and why things happen the way they happen. Milton in his second objective achieves success through characterisation which transcends all characters

the ancients ever wrote on. God and His Son are the ultimate deities in the world; Satan is the Progenitor of all the gods the ancients wrote on in their epics. His heroism does not last to the end, but he deteriorates as events unfold. Milton's depiction of heroism in Christ who saves rather than end lives. Adam and Eve are the first parents of mankind and all humanity owe them parentage. Third, God is the author of all things. He knows Satan will let man fall, yet He allows it in order to show His grace to man in fallen state. This is enough justification that, without the fall, there could not have been restoration and the benefit of restoration.

Ultimately, the poet uses scenes to demonstrate to his readers the real behaviour of the contrasting heroes the Son and Satan. In scenes they speak their characters out and through that we learn more about them than it told us by other characters. Through scenes the long speeches by these characters livens the progress to the main action of man's fall.

### ELLIPSIS IN DURATION

Scarcely is there ellipsis in *Paradise Lost*. However, the manifestation of seven days ellipsis (definite) in the linear time order is evident in the lapsarian Book IX which is used in the traditional way to pass over information in the telling. In Book IX lines 63-67:

The space of seven continu'd Nights he rode  
With darkness, thrice the Equinoctial Line  
He circl'd, four times cross'd the Car of Night  
From Pole to Pole, traversing each Colure;  
On the eighth return'd (IX.63-67).

The omniscient narrator tells us Satan has been hiding in the dark side of the Earth for seven continuous nights before on the eighth he gets prospect of Eden again.

God this time too allows Satan entrance to Eden undeterred. He faces no obstacle, no deterrence whatsoever. Rather, he has a free passage and operation to accomplish his mission

in Eden. This testifies that, in God's own ways, predestination cannot be overruled (as discussed in the previous subtitles).

### SLOW-DOWN-SCENE IN DURATION

Manifestation of slow-down-scene in the linear time order is in the narrator's numerous intrusions and internal monologues found in the story. The major slow-down-scenes are in Book IV lines 358-392, Book IX lines 1-26, and Book IX lines 404-411.

In the prelapsarian Book IV, the narrator intrudes to lament man's rebellion and wish man had escaped Satan's 'mortal snare.' Though the narrator feels sorry for man for being unprepared for the encounter with Satan, he nevertheless blames man for being responsible for his own fall. To the narrator, Satan is

the hell within him; for within him Hell  
He brings, and round about him, nor from Hell  
One step, no more than from Himself, can fly  
By change of place (IV.20-23).

In Book IV lines 358-392, Satan is for the first time in prospect of Eden and sees the first pair in solemnity and innocence, caressing each other, eating the fruits that drop from trees, drinking their nectar, playing with animals, etc:

O Hell! what do mine eyes with grief behold,  
Into our room of bliss thus high advanc't  
Creatures of other mould, earth-born perhaps,  
Not spirits, yet to heav'nly Spirits bright  
Little inferior (IV. 358-362).

Through internal monologue, Satan flashes forward on man's rebellion to be operationalised by him within days. Satan half-heartedly pities man for his fall and the consequences of man's fall, but blames God for the fall. In the lapsarian Book IX, after Adam and Eve separate, the omniscient voice of the intruding narrator laments the beauty and innocence of

the Garden which is about to be lost and the pity of man's fall, which will take place within minutes.

The slow-down-scene in the opening lines of Book IV echoing the agitated voice of the narrator reminds us that Satan is in prospect of Paradise, and he is capable of making Paradise a hell just as he has turned Hell into a haven for himself and his fallen army. Therefore woe betides man as he is doomed to fall by Satan's 'snare,' who is separated from God, and envies and hates both God and mankind forever. Again, in lines 358-392, the slow-down-scene reinforces the fact that man's fall is the design of God, and Satan is only a causative agent. Satan's mixed proleptic monologue which is put in slow-down-scene exposes his deteriorating self; he becomes less and less reasonable. He is taken aback by his admiration for the beauty of the Garden and the solemnity and innocence of man, and for a moment he forgets his hatred of God, but we are reminded by the narrator that all the consequences of the fall will be heaped on Satan's own head ultimately. In the lapsarian eve of man's fall in Book IX, the narrator's slow-down-scene is a cathartic intrusion of sadness, especially as the time of the fall is so near; things are never going to be the same for man again: 'Thou never from that hour in Paradise/ Foundst either sweet repast, or sound repose' (IX.406-407). The consequences of the fall will move things from bad to worse, and from worse to worst, before man is restored.

It is to be observed therefore that the poet uses slow-down-scene to narrate, comment and describe to us in advance the painful rebellion of man, his fall and the dire consequences; and this tone is sustained throughout the narrative by a sustained use of Slow-Down-Scene. In the prelapsarian, the poet uses slow-down-scene solely to reveal the nature of Satan to the reader and the reason why he succeeds in stirring a rebellion in Eden. On the other hand, in the lapsarian, the poet's slow-down-scenes focus more on the act of rebelling itself and the

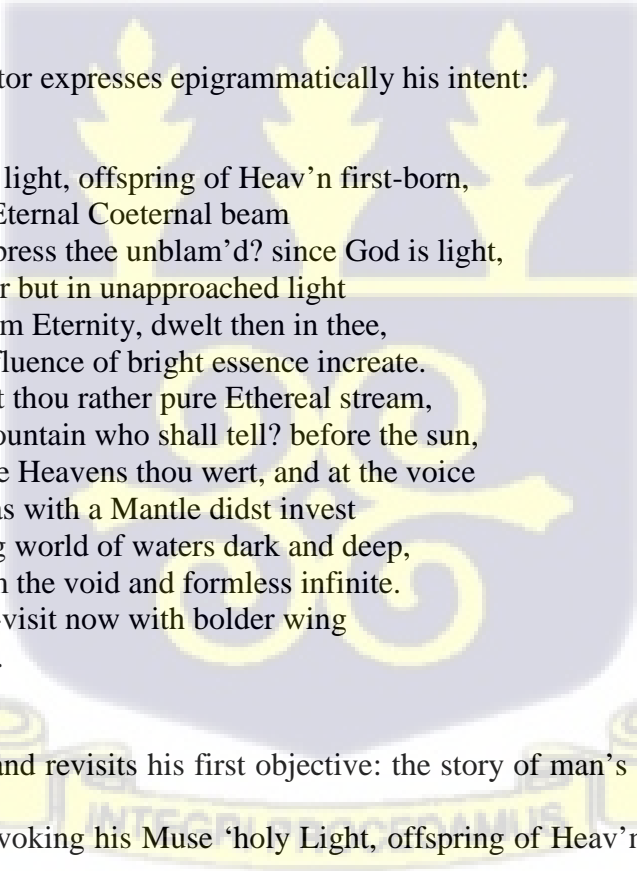
consequences of the rebellion. This clearly makes the poet's use of Slow-Down-Scene an effective thematic device.

### PAUSE IN DURATION

Let me first start my discussion of Pause by distinguishing Pause from Slow-Down-Scene. Slow-Down-Scene continues narration of events; hence the story, whether linear or anachronous is sustained. Pause, however, abandons the linear and anachronous stories and is predominantly and strictly thematic, hence having direct relations with the theme and by-passing the story.

There are few traditional pauses in terms of a descriptive pause in *Paradise Lost* though most of the pauses used manifest as slow-down-scenes. The major pauses are in Book III lines 1-55, Book III lines 410-415 and Book IX lines 1-47.

The omniscient narrator expresses epigrammatically his intent:



Hail holy light, offspring of Heav'n first-born,  
Or of th'Eternal Coeternal beam  
May I express thee unblam'd? since God is light,  
And never but in unapproached light  
Dwelt from Eternity, dwelt then in thee,  
Bright effluence of bright essence increate.  
Or hear'st thou rather pure Ethereal stream,  
Whose Fountain who shall tell? before the sun,  
Before the Heavens thou wert, and at the voice  
Of God, as with a Mantle didst invest  
The rising world of waters dark and deep,  
Won from the void and formless infinite.  
Thee I re-visit now with bolder wing  
(III.1-13).

The narrator pauses and revisits his first objective: the story of man's rebellion in Eden. The narrator begins by invoking his Muse 'holy Light, offspring of Heav'n first-born' (III.1). He then touches on his own physical blindness in comparison to prophet Tiresias of ancient Greece. According to the narrator, his physical blindness is inferior to spiritual blindness.

That is to say, those who have corporeal sight and cannot mentally see are worse off than those who have no sight yet can see God. Also in lines 410-415, in the immediate aftermath of the Heavenly Council where God declares his 'grace' for man in his fallen state through His Son's crucifixion and resurrection, the narrator pauses and proclaims the Son's love for man as: 'unexampled love! Love nowhere to be found less than Divine! (III.410-411). The narrator continues his pause of Story Time with the assertion that matters about Christ are the focus of his epic journey and nothing else. Finally Book IX introduces another important pause where the narrator pauses to tell of the theme of his epic, the fall of man, which he describes as *tragic*:

I now must change  
Those Notes to Tragic; foul distrust, and breach  
Disloyal on the part of Man, revolt,  
And disobedience: On the part of Heav'n  
Now alienated, distance and distaste,  
Anger and just rebuke, and judgment giv'n,  
That brought into this World a world of woe,  
Sin and her shadow Death, and Misery  
Death's Harbinger: Sad task, yet argument  
Not less but more Heroic than the wrath  
Of stern Achilles on his Foe pursu'd  
Thrice Fugitive about Troy Wall; or rage  
Of Turnus for Lavinia disespous'd,  
Or Neptune's ire or Juno's, that so long  
Perplex'd the Greek and Cytherea's Son;  
If answerable style I can obtain  
Of my Celestial Patroness, who deigns  
Her nightly visitation unimplor'd,  
And dictates to me slumber'ng, or inspires  
Easy my unpremeditated Verse (IX.5-24).

To the narrator, still at Pause, the story of the tragic fall of man is more heroic, superior and transcends all themes in Homer, Virgil and other epic forerunners. Here the poet's Muse, his 'celestial patroness' becomes his link with divine inspiration, akin to the one experienced by writers of the Scriptures; and all these 'revelations' are narrated at Pause in Duration.

In these opening lines of Book III, the narrator's Pause is effective in dramatising the theme of the epic, which we are reminded is about God and His justification, not the poet nor man. Again, here, through Pause, Milton revisits the theme of blindness and indicates that physical blindness has nothing to do with 'real seeing' since neither the sighted nor the blind can vividly depict the story of the Fall without the divine afflatus. The Pause in lines 410-415 demonstrates the crucial centrality of the third objective in the overall design of Milton – justifying the ways of God to men:

O unexempl'd love,  
Love nowhere to be found less than Divine!  
Hail Son of God, Saviour of Men, thy Name  
Shall be the copious matter of my Song  
Henceforth, and never shall my Harp thy praise  
Forget, nor from thy Father's praise disjoin  
(III.410-415).

These pivotal lines in Pause in Duration which are a homage to Milton's hero demonstrates the more reason why his hero's deeds transcend the heroism of the ancient heroes. The narrator pauses here to systematically outline the qualities of Christ's heroic deed: His dying on the cross for man, His resurrection, and His promise of the *eschaton*. In the lapsarian Book IX, the poet uses Pause to align his epic with the tradition of Homer and Virgil, yet denounces the themes and concept of heroism they wrote on. According to Milton, the ultimate hero is not measured by valour or physical strength, but by heroism as depicted in moral power and the ability to endure, forebear and endure martyrdom in liberation of the entire humanity, which is found in Christ.

Ultimately, it can be observed that, at the opening of Book III, the narrator invokes his muse to direct the telling, in order to avoid talking of trivial and insignificant matters in his long Christian theoditic epic journey, hence, adding to all three objectives of man, art and God. All these invocations are actually Pauses to highlight his themes, invoke the Holy Spirit and

glorify his hero (Christ), in interior and exterior prolepsis, thereby underlining all three objectives of his poem.

### FREQUENCY IN DURATION

Milton's use of Frequency is evident in all three stages of prelapsarian, lapsarian and postlapsarian of the Linear Time Order. Under Frequency, the dominant feature is the Repetitive type. Repetitive Frequency is manifested in the various Summaries within the Scenes. That is, the analeptic and proleptic Summaries within the Scenes in the prelapsarian where the action of Satan's rebellion in Heaven and the main action of man's rebellion in Paradise are repeated again and again by the omniscient narrator and characters within the story, though they happened once. In Satan and Beelzebub's Scene in Book I lines 84-191, Beelzebub flashes back on Satan's rebellion; in the Council in Pandemonium Scene in Book II, Satan and his fallen angels discuss the war in Heaven and the fall of man; and in the Hell Gate Scene in Book II lines 681-870, Death tells the story of the past action (Satan's rebellion); and in the Heavenly Council Scene in Book III lines 80-415, the Father foretells the story of the main future action (man's rebellion). Repetitive Frequency is also evident in the omniscient narrator's various Summaries on the past rebellious action of Satan and the main future rebellious action of man in Paradise.

The repetitiveness of frequency of the story of Satan's and man's rebellions by the omniscient narrator and characters within the story emphasise the premium the author places on the dire consequences these two 'bad' actions have on humanity, until the Son restores man. Hence, Repetitive Frequency is used by the author in theologising about God's grace for man. To the author, these actions are necessary in order to bring about God's grace to man in the lapsarian and postlapsarian.

In conclusion, one can clearly remark that in his narrative in Linear Time Order, the Poet is most focused on the third objective, that is, his theology. His concern with man's rebellion seems to be his next major preoccupation, with his second objective – the vigour of his artistry, taking a distant third.



CHAPTER TWO

**THE ANACHRONOUS TIME ORDER**

There are a lot of Anachronies in the Analepsis and Prolepsis in *Paradise Lost* but the major Anachronies are from lines 361 to the end of Book V, the entire Books VI, VII and VIII, continue in lines 251 to the end of Book XI and end in lines 1-605 of Book XII. Hence the Anachrony extends half of the Twelve Books. Under Duration in the Anachronous Time Order Scene and Summary are the major subcategories used.

SCENE IN DURATION

The author's use of Scene in Duration in the Anachronous Time Order is manifested in the Analeptic Scene where Raphael in a conversation with Adam narrated the story of the build-up to the past action (Satan's rebellion in Heaven) which is the appointment of the Son in lines 361-907 of Book V, the past action and its consequences in lines 1-912 of Book VI, the creation of the world in lines 70-640 of Book VII and Adam's own story in lines 5-643 of Book VIII. Another is the Proleptic Scene where Michael reveals to Adam in series the consequential effects of the main action (man's rebellion in Eden) in lines 251- 901 of Book XI. And in lines 6-605 of Book XII, Michael summarises the remaining build-up stories up to the final and the most heroic action of man's restoration by Christ.

The thematic aspects of Raphael and Adam's Scene are the dialogue prior to Satan's insurgency held in Satan's assembly at the North of Heaven where Satan garnered the rebel angels and they planned their war strategy in Book V. Another is the Heavenly Council held by God and His Son who also planned repelling Satan's impending rebellion also in Book V. And the thematic aspect of Michael and Adam's Scene is the summary in Book XII of Christ's future action of restoring man to Paradise after its loss.

In Book V lines 657-892, Raphael tells Adam that in the very night God appointed His Son to the throne, Satan ordered his second-in-command Beelzebub to gather a quarter of the angels at a meeting in the North of Heaven. At the assembly, they arranged themselves according to rank, with Satan as their monarch. Meanwhile God and His Son being aware of Satan's plans thought it an opportunity for the Father to show His unlimited power and the Son to also prove to Satan His might. Satan on his throne on a hill addressed his Legions. Satan said God has been unjust in His ruling therefore they must oppose to worshiping the Son by creating their own sovereignty. That though they may not be equal to God in power, they are His equal in freedom. Abdiel amongst all the angels condemned Satan and called him blasphemous. Abdiel responded by telling Satan God was the creator and rightful king of Heaven. Therefore instead of exhibiting sheer pride against Him, they should repent whilst they could. However, they refused. Satan responded that he was self-created and 'self-begot,' hence he has as many rights as God and deserves to try his strength against that of the Heavenly throne.

In Book VI, Raphael continued that the rebellion started. Satan's Legions were led by Satan himself and the Militants of Heaven were led by Michael. Satan's Legions held the Militants of Heaven fiercely for two days. On the third day, when the Son took the frontline and did battle, in the end, Satan and his rebel angels were defeated and were thrown out of Heaven down to 'bottomless perdition' and 'locked' in 'adamantine chains' and 'penal fire.' The next is the creation stories in Books VII and VIII. In Book VII, Raphael narrates that after Satan and his rebel angels had been expelled from Heaven, God decided to create a new world which would be controlled by a 'new race' and they would people it. On the verbal instruction of the Father, the Son created the world in six continuous days. The Heavens and the Earth, Light and Darkness, the Waters, small and big animals etc, were created in the first five days. On the sixth day, the greatest amongst God's creation Adam and Eve were created

to the likeness of God Himself. Man was tasked to 'Be fruitful...and fill the earth. In Book VIII, Adam, the overlord of all God's creation told his own story. According to Adam, he woke up one day in the sun, looked up to Heaven and started exploring the plants and animals. He realised he had language and the ability to name all things. He continued that the vision of God explained God's creations and his own creation and was tasked to have dominion over the entire creation. But one thing was forbidden him: to eat the fruit of the Tree of Knowledge. Adam realised all the animals moved in pairs apart from him so he complained to God and God put him to sleep. His rib was taken to form Eve as his soul partner.

In the Prolepsis in Books XI and XII, Michael exposes Adam to the future consequences of man's disobedience. Michael begins his series with the story of Cain and Abel. Cain killed Abel because God valued the latter's present most. Cain and Abel's story is followed by other sinful acts by humans including pillaging, warring, lustfulness, etc, and then the story of Noah and the flood. Noah was one righteous man amongst his people. He was asked by God to build an ark to contain his family and a pair of all animals on earth. He did exactly that and God sent flood to sweep away all living things and descended from him (Noah) a new generation. Nevertheless, man continued with his sinful ways. This story is followed by the story of one tyrant who ruled over people with iron fist. He even let people attempt building a tower whose height would rise to Heaven, but they lost focus as a result of immediate babbling due to language barriers even before the tower was complete.

From the story of Abram (Abraham) and his leadership of the Chosen People and his journey to the Promised Land descended successors who lead his people to Canaan. But they continued their sinful ways and therefore suffered tyrannously in the hands of foreign empires. One such tyrants were the Romans. It was in this same time the true Messiah was born. In Book XII lines 347-371, Michael continues that the Messiah was born by a virgin

mother and His Father will be God in Heaven. Jesus the Messiah was the saviour of men and through His death on the cross and ascension into His throne in Heaven with a promise of the Second Coming (the *eschaton*), man is restored to Paradise.

Through the war in Heaven Raphael is trying to teach Adam and us the readers about obedience and Heavenly power. The rebellion in Heaven by Satan and his demons is the first sin of pride. It should be observed that there is no real conflict in Heaven as God already is aware of Satan's plan of rebellion, therefore the war is metaphorical. Also, Satan's throne reflects God's own throne. Satan's form of freedom is idiosyncratic to Milton's own form of political freedom as manifested in the monarchical world. To Milton, earthly throne is suppressive, bullying and tyrannical in comparison with the Heavenly throne which he saw as divinely ordained. Therefore Satan's rebellion is evil in that it goes against the order of Nature. Abdiel is the only dissenting version of Satan's ways and it indicates how easily Satan persuades millions of angels to his cause. Abdiel's voice represents millions in a way that it justifies God's own ways. On the creation story in Book VII and Adam's original story (Book VIII), Milton uses his poetic powers to describe vividly the beauty of God's creations, their rank and geographical landmark. They are Heaven above, Earth below the dome and Hell beneath the ground. On the issue of Adam and Eve being fruitful and multiplying, God deliberately put sex in unfallen Eden to prefigure the fall of man (as discussed in Summary in Duration in the Linear Time Order above) in order to bring His grace on fallen man in the postlapsarian.

In the Prolepsis, it should be observed that Milton's epic is gradually being transformed into the future. This is evident in Michael leading Adam to the mountain top where he is not tempted as Satan will do to Jesus, but to test his ability to withstand the challenges posed by his own disobedience and fall from grace. Michael at this stage reaches the final build-up and

the pinnacle of human's history – that is the incarnation of the Messianic Jesus, and the *eschaton* which is to unite the world.

When we meet Satan in Books I and II in Hell (discussed under Scene in Duration in the Linear Time Order), we see him a victim of the tyranny of God. But when we go to his past (Analepsis) in Book V and VI where we learn the details of his rebellion, we come to terms with the reason he and his demons were cast to Hell. A proud and vainglorious messiah of doom, Satan is given all the qualities of a good speaker and freedom with which he does as he pleads just to represent the opposite to God. It can be argued therefore that Satan's voice is dynamic and artistic in that Milton gives him a persuasive and charismatic voice with which he convinces millions to his side. Milton places the Anachrony in the middle of the Linear. That is, the Anachrony comes in between the Linear Time Order in a way of filling in the gaps in the Linear to achieving a synchronic time. This part of the Scene clearly shows how Satan declines in the sense that he thinks of himself as self-created and self-begot but when he first gets prospect of Eden, he acknowledges God's total authority and omnipotence.

It should be observed that all the Scenes either go to a time before the linear story starts (Analepsis) or to a time after the linear story ends (Prolepsis), and both the Analepsis and the Prolepsis are chronological in order. In the Scenes we observe again that Satan's speeches are artistic, especially in respect to his ability to rally millions of angels to his side. And even though we see him as a victim in the prelapsarian Books I and II, he is actually a calculating, scheming villain when we go to his past in the Analepsis. These are evident in his own speeches where we learn about his failed attempt in taking Heaven, hence his punishment into Hell. On the part of God and His Son, we are exposed to the omnipotence of God who allows things to happen as a way of promoting freedom of obedience and freewill in Heaven. The Messiah Jesus' ability to bruise the serpent's head is not a physical battle as happens in the ancient epics, but His ability of patience, forbearance and enduring mortal pain on the

cross in liberating the entirety of all humanity. The Scenes in *Paradise Lost* therefore enhance the third objective, that is, justification of God's ways. Scene also articulates both the second and first objectives in a descending order of emphasis.

### SUMMARY IN DURATION

The author's use of Summary in the Anachronous Time Order is manifested in both the Analepsis (Books V, VI, VII and VIII) and Prolepsis (Books XI and XII). The major Summaries are Book V lines 577-615 and Book XII lines 353-385.

In Book V Summary, Raphael moves to a time before the story starts (Exterior Analepsis) to summarise the past event of the coronation of the Son. In Raphael's summary, there arose a day when God called a council of all his millions of angels and declared to them the appointment of His 'only begotten Son' who was to serve as heir to the Heaven throne; anyone who disobeyed Him, according to God disobeyed Him God. In Book XII Summary, Michael moves to a time after the story ends (Exterior Prolepsis) to summarise the future event of the heroic action of the Christian Hero (Christ).

In Book V Summary, it is observed that the event of the Son's appointment was what triggered Satan's rebellion. The heroic action of Christ is not captured in military terms like manliness, warring, genocide, manslaughter, valour, etc like in the ancient epics of Homer and Virgil (as discussed in Scene in Duration in the Linear Time and Anachronous Time above), but in Christ's ability to endure the mortal pain of the cross and His forbearance which to Milton is 'the better fortitude of patience and heroic Martyrdom' (IX.31-32).



THE EPIC PLOT

According to Aristotle in his *Poetics* and critical canon, the epic plot is made up of the Opening Invocation, the Machinery of the Gods, Extensive Geographical Travelling, a Visit to the Underworld, Catalogue of Troops, and Division into Books or Cantos.

Milton's invocations are in Book I lines 1-26, Book III lines 1-55 where he invokes the Holy Spirit (Heav'nly Muse) to instruct him because It was present when the world was created. In Book XI lines 1-47, he invokes his Muse as being Urania, the Celestial Patroness who he says visits him in the night and dictates the story of the fall of man to him. In Book I invocation, the 'Shepherd' alluded to as being Moses in the end of the invocation is transformed into Jesus Christ. The first main verb 'Sing' (I.6) and the mention of 'Oracle' (I.12) mean Milton is associating himself with Homer and Virgil, and the mention of 'Sion Hill' (I.10) is Hebraic, hence creating tension between Classicism and Christianity. In the first five lines of Book I (I.1-5), Milton summarises what action his epic is about (man's rebellion) and in the remaining invocation lines he decreases his intention to make his epic surpass the ancients, all in an attempt in 'justify God's ways to men' (I.6-26).

The complexity of Milton's invocation and the subject matter of his epic enhance the third objective (God) and he demonstrates his artistry (art). In his art he actually soars above his predecessors in the way he handles his objectives.

In Milton's epic, the machinery of the gods is fully operational. In the Anachronous Time Order of Book V prior to the war in Heaven, God in a council with His Son made Him aware that Satan's plan of rebellion was foreknown, yet he allowed it in order to show him His powers (discussed in Scene in Duration in the Anachronous Time Order). In the prelapsarian of the Linear Time Order in Book III of the Heavenly Council, God tells His Son that Satan has broken jail and is in the world on a quest to cause man to rebel, and he will succeed. God

adds that man is predestined to fall and He God will allow it, all in order to show his grace to man (discussed in Summary in Duration in the Linear Time Order).

The epic hero Satan journeyed to the North of Heaven with his angels where they planned a rebellion. They lost the rebellion and were hurled down to bottomless perdition (Hell). In his rising from the inferno he flies to the Gates of Hell where he negotiates passage to go looking for man in the world. In the world he is directed to Paradise and on his arrival he is thrown out by the guardian angels. He journeys back to the world again and then back to Paradise before succeeding in deceiving man to rebel. He finally flies back to Hell where his punishment takes effect. The real hero of the epic is Christ whose journey entails rising to go and create the world, leaving Heaven to pronounce judgment on man in Paradise, back to Heaven, and in the postlapsarian, He will be born by a mortal woman on earth, crucified and incarnated and leaves back to Heaven to take the right seat by His Father, with the promise of the *eschaton* which will unite both the Heaven and the Earth.

It can be observed that these geographical travellings extend almost everywhere in the universe: Heaven to Hell, to Eden and back to Heaven by both heroes Satan and Christ. Their combined journeys far transcend all the odysseys of the ancients, – both Homer and Virgil.

In the war in Heaven, Satan catalogues millions of angels representing a quarter of the population, with the remaining fighting on behalf of God. This population size of troops represents the highest of any military formation, and it transcends anything the ancients ever composed.

Milton's epic is divided into Twelve Books, the same as Virgil's *Aeneid*. However they are loaded with numerous allusions, elaborations, illustrations, etc, all pointed to the one main action of man's transgression in Paradise and subsequent fall. It is also loaded with

explanations for the reason of the fall, in a way of justifying God's actions and inactions, and judging them as good, because everything happens, in God's mind, for a reason. That is, Six of the Twelve Books: Books II, IX, X, XI and XII tells the real story and Books III, IV, V, VI, VII and VIII on the other hand, form the elaboration and illustrations on the remaining Six Books.



CHAPTER THREE

**MOOD & VOICE**

MOOD PERSPECTIVE

*Paradise Lost* has a traditional narrative perspective; hence Mood Perspective is mainly in the area of Non-Focalization. In other words, the omniscient third person narrator's all-knowing posture manifests in narrating and summarising and evoking the past action (Satan's rebellion) and the main action (man's rebellion) and also intruding and entering into the minds of characters to tell us what their thoughts are and what action they intend to embark on. Outside Zero-focalization, the next major use of Mood Perspective is the Internal Focalization (Multiple Type). This is manifested in conversations by characters who give us eyewitnesses' accounts of the past action and the main action in which they were participants or observers in both the Linear narrative and the Anachronies of Analepsis and Prolepsis. Under Mood Distance, Narration of Events by the omniscient narrator is the major subcategory. A less application but still evidently used symbolically is Narration of Speech which, is in the subtle form. In Time of Narration under Voice, Ulterior and Anterior Time of Narration are the major subcategory used. The latter manifested in simple past tense is mostly used. Anterior Time is also manifested in the omniscient narrator's use of the historic present found throughout the narrative in reliving the past story of man's fall as told in the Christian Bible and making it understandable to readers. Under Narrative Levels, Intradiegetic is used in occasioning the events as they unfold chronologically and build up in positioning the main action to occur. Another is Metadiegetic which is manifested in the various story within story episodes found in both the Linear Time Order and the Anachronous Time Order. And under Person, Heterodiegetic and Homodiegetic (Autodiegetic and Alterdiegetic) are the dominant features. Heterodiegetic is manifested in the omniscient narrator's all-knowing ability in

telling both the past and the main actions (as discussed in Mood). There are several Alterdiegetic Persons in *Paradise Lost* who tell the story of others. A few of them are: Beelzebub, Death, Raphael, Michael, etc. A typical Autodiegetic Person is Milton's depiction of heroism in Christ who tells His own story of restoring man to Paradise as He narrates it in the first Heavenly Council in Book III.

#### Non-focalization & Narration of Events

The thematic parts of the Narration of Events by the Zero-focalizer are in the prelapsarian Books I, II and III and the lapsarian Book IX.

In Book I, the omniscient narrator sets the narration in motion by summarising the cause of the main action which is Satan whose past action still lingers in his memory, hence his quest for revenge on man. We are then taken to Hell to meet with Satan with his fallen angels who in rising from chains will journey to Eden to cause the main action. And then the monstrous size of Satan who is compared to a whale and a Greek Titan is described. The Zero-focalizer adds that Satan's plan to cause the main action will in the long run benefit man, because man will find 'grace' which he (Satan) will be denied.

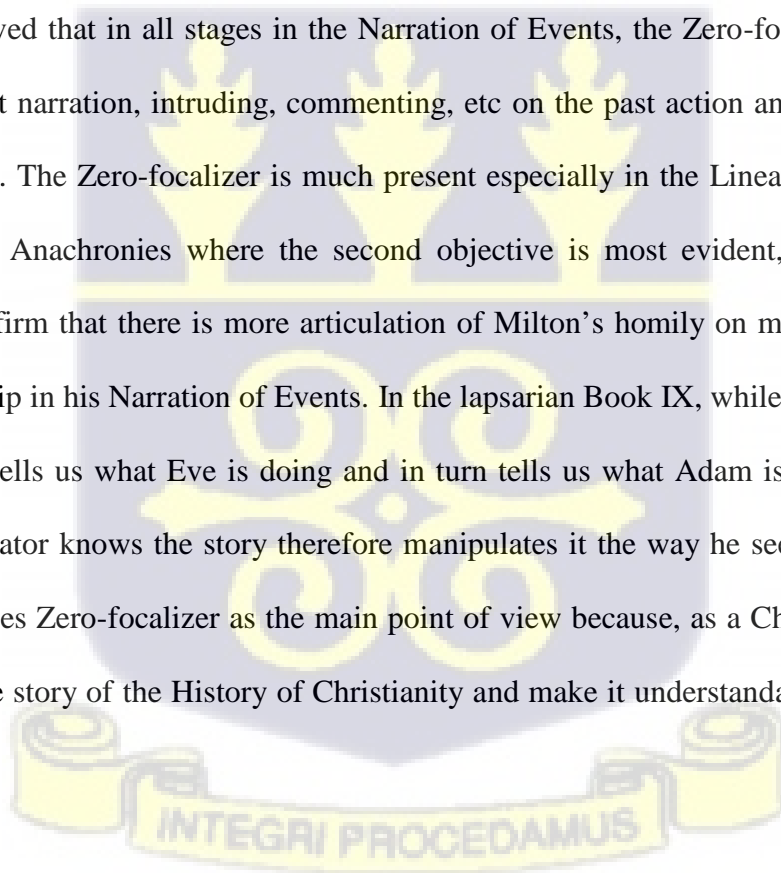
In Book II, Satan with his fallen angels hold a council in a magnificent building they construct called Pandemonium to debate how to go on the offensive against God. The Zero-focalizer sits back and informs readers every time a turn is to be taken by a speaker (the demons). As the session ends the Zero-focalizer informs us Satan takes flight to the Gate of Hell where he seeks exit to go looking for man.

In Book III the Zero-focalizer invokes again the Holy Spirit as a source of inspiration in telling of Heaven and God. We are then taken into the mind of God as He views His own creation: from the Son who sits on His right hand to Adam and Eve in solitude on earth and

then Satan who breaks loose from Hell now in a space between the Heaven and the Earth. Prior to the Heavenly Council, the Zero-focalizer reminds us that God knows the past, the present and the future.

In Book IX, the Zero-focalizer invokes the Christian source of inspiration, the ‘Celestial Patroness,’ and requests her assistance to dictate the story of the tragic fall of man to him in his dream. The Zero-focalizer asserts that the story of the fall of man is more heroic than the tales of ‘long and tedious havocs’ Homer and Virgil sing in their epics. We then return to Satan who goes back to Eden on the eighth night after he is driven out from the garden earlier. Then in a Narration of Speech in a Descriptive Pause, we learn that Satan wishes he had not rebelled against God. But due to his hatred of God, he still clings to his ‘bad’ mission of causing man to also rebel against his Maker.

It can be observed that in all stages in the Narration of Events, the Zero-focalizer’s voice is present in direct narration, intruding, commenting, etc on the past action and foreshadowing the main action. The Zero-focalizer is much present especially in the Linear Narrative more than the major Anachronies where the second objective is most evident, so that we can conclusively affirm that there is more articulation of Milton’s homily on man and God than his craftsmanship in his Narration of Events. In the lapsarian Book IX, while Eve is away, the Zero-focalizer tells us what Eve is doing and in turn tells us what Adam is also doing. The omniscient narrator knows the story therefore manipulates it the way he sees is appropriate. Also, Milton uses Zero-focalizer as the main point of view because, as a Christian, he wants to embellish the story of the History of Christianity and make it understandable to his fellow Christians.



Narration of Speech

Hardly is there indirect speech in *Paradise Lost*, but the manifestation of Milton's use of Free Indirect Discourse (FID) in the form of semi-narration of speech is found in the omniscient narrator's narration in Book IV. In Book IV lines 140-166, Satan gets prospect of Eden for the first time and begins lament his fall and how he wishes man was fallen like too. Immediately after Satan's long lamentation, the omniscient narrator comments on Satan's speech and enters Satan's mind:

A Silvan Scene, and as the ranks ascend  
Shade above shade, a woody Theatre  
Of stateliest view. Yet higher then thir tops  
The verdurous wall of Paradise up sprung:  
Which to our general Sire gave prospect large  
Into his neather Empire neighbouring round.  
And higher then that wall a circling row  
Of goodliest Trees laden with fairest Fruit,  
Blossoms and Fruits at once of golden hue  
Appeared, with gay enamell'd colours mixt:  
On which the Sun more glad impress'd his beams  
Then in fair Evening Cloud, or humid Bow,  
When God hath show'd the earth; so lovely seem'd  
That Lantskip: And of pure now purer aire  
Meets his approach, and to the heart inspires  
Vernal delight and joy, able to drive  
All sadness but despair: now gentle gales  
Fanning thir odoriferous wings dispense  
Native perfumes, and whisper whence they stole  
Those balmy spoiles. As when to them who sail  
Beyond the *Cape of Hope*, and now are past  
*Mosambic*, off at Sea North-East winds blow  
*Sabean* Odours from the spicy shore  
Of *Arabie* the blest, with such delay  
Well pleas'd they slack their course, and many a League  
Cheered with the grateful smell old Ocean smiles (IV.140-166).

In these lines the internal monologue of Satan is exposed by the omniscient narrator. These lines are remarkable in the sense that, first, it is the first time Satan arrives in Eden and second, it is the first time a guardian of man is alerted of Satan's guile and deception in the

‘New Created World.’ Uriel, the first Angel finds out Satan has got prospect of Eden bent on destroying man. Therefore he takes steps to get the ‘fiend’ out of it. These lines reinforce the fact that man’s predestination is solid, because God wills it. Hence they reaffirm the first and third objectives of *Paradise Lost*.

It can be observed therefore in Mood and Voice that, the author employs the omniscient narrator in his justification of God’s ways, because he knows the story. Moreover, he wants to make them understandable to his fellow Christians who may not understand the ways of God. By so doing, the author employs characters within the story and makes them eyewitnesses in terms of Mood and Voice to tell various episodes of the stories again and again – since they were present when all the incidents occurred – and the stories converge as an embellishment of the story of man’s rebellion as told in Genesis in the Christian Bible. Mood and Voice therefore enhance the first objective of man with justification of God’s ways to men taking a second meritorious significance.



CHAPTER FOUR

**SURFACE STRUCTURES AND DEEP STRUCTURES IN *PARADISE***

***LOST***

The Surface Structure

This discussion of Surface Structure in this chapter will narrow down on Time. I have already pointed out the workings of other Genettean narrative categories in my earlier chapters, and throughout my analysis, it is clearly evident that time is the major macrotextual device used by Milton in achieving his objectives in his great epic.

This chapter is a structural discussion of the three Miltonic objectives (Deep Structure) in terms of the Genettean category of Time (Surface Structure). Milton's three objectives are carefully articulated in his opening Invocation in Book I (1-26) where he seeks to depict man's disobedience (ethical mission); and in the process to challenge the artistic peak of the ancients (artistic mission) and finally to justify the ways of God to men (theological mission).

In the Abstract to his thesis *Change Dire and Delectable: Time as Meaning in Paradise Lost* (1995), Harry V. Moore argues that 'three kinds of time' structure are evident in *Paradise Lost*, they are:

time that moves in a straight line, time that moves in a circle, and time that does not move at all. These varieties of time interact in rich and complex ways to embody major themes of the poem (1).

Moore continues that:

Time in *Paradise Lost* is linear and virtually absolute, encompassing matters traditionally assigned to a timeless eternity... In this sense, time in all its movements in the poem is meaning (2)

In that sense, chronological Time (linear) is evident in the History of Christianity (the Holy Bible) from the creation stories in Genesis, through the redemption stories scattered all over the New Testament from Matthew, to the eschatonic stories in Revelation. The 'Linear Time' referred to by Moore above encompasses Satan's rise from Hell in Books I & II through to his tempting man to fall from Eden in Books IX & X. Time as cyclical is associated with anachrony in *Paradise Lost's* time structure. And time as static is associated with 'God the Father and his view of all time at once, including the future' (Moore 1995, pg. 2). To make *Paradise Lost* artistic and a deviation from the historical pattern of the Bible, Milton inserts in the middle of the Linear Time a major Anachrony (Books V – VIII and XI – XII) which spans half of the Twelve Books. This break in time order which synchronises the present, past and future together is an artistic way by which the poet orders time in order to place premium on the central action, which is 'man's...disobedience,' in sharp contrast with incidents of the past action, especially the first disobedience (Satan's rebellion in Heaven). Ultimately, Milton's objective is to emphasise man's unflinching obedience to the Almighty God. Hence time is a very crucial element in the poem. This is artistically so well done that within thirty-three days of story time the main action of man's rebellion is committed and complete. The story time therefore pars with 'the years of Christ's life' ('The Thirty-three days of *Paradise Lost*' 2000, Zivley).

Another aspect of Milton's artistic departure from the ancients, as John M. Steadman (1976) notes, is 'the rejection of a martial theme' and 'investing them with Christian matter and meaning' (*Epic and Tragic Structure in Paradise Lost* 1976 pp. 20). Barbara Lewaski also states that *Paradise Lost* contains varieties of genres and it

identifies certain patterns and certain poems as subtexts for portions of Milton's poem, and then to attend to the completion or transformation of those allusive patterns as the

poem proceeds (*Paradise Lost and the Rhetoric of Literary Forms* 2014 p. 20).

Hence the artistry of *Paradise Lost* is strongly manifested in its time structure: Milton's skilful structure of Linear Time in Books I, II, III and IV; the break in the Linear Time which is an insertion of the Anachronous Time (Analepsis) in Books V, VI, VII and VIII; the continuation of the Linear Time in Books IX and X; and the conclusion of the Anachronous Time (Prolepsis) in Books XI and XII. The synchronisation of these two time structures (linear and anachronous time) re-enacts the centuries of the History of Christianity in just thirty-three days, an artistry of Milton's own invention in his preaching of God's grace for man. Hence, *Paradise Lost* has outgrown its occasion because it is a work of art strictly in the tradition of Homer and Virgil, but deviating in its portrayal of heroism which is found not in any humans and their actions such as Achilles or Odysseus or Aeneas, but in Christ's sufferance, forbearance and His ability to withstand lasting pain nailed to the cross and His resurrection and finally the *eschaton*.

It is therefore palpably clear that of the three objectives, the second is the most successful. Our discussion of Surface Structure succinctly shows that Milton does soar above 'th'Aonian Mount' in the way he manipulates the epic structure to tell his anti-pagan story. His palimpsests all pale in the light of the brilliance of his epic experiment. A brief analysis in structuralist Bricolage will help make my points clear here. My theoretical framework will be Genette's work *Palimpsest: Literature in the Second Degree* (1982).

#### *Paradise Lost* and its Palimpsests

The Transtextuality or the Palimpsest of *Paradise Lost* basically evolves round Milton's second objective (his art). How far does Milton's epic succeed in 'soar(ring) above th'Aonian Mount' using conventional Christian stories (Genesis to Revelation) within a pagan structure

(the epic form). One of the ways of revealing Milton's outdoing of the ancients (Homer and Virgil) his Palimpsest in *Paradise Lost*, is in a study of his surface structure. Hence this chapter zeroes in on an exploration of Milton's second objective (his art) and in the process, drops of the first and third objectives (man and God) will be discernible here and there.

### Intertextuality of *Paradise Lost*

Genette defines Intertextuality as all the relations a text is having with all texts before it. *Paradise Lost* borrows extensively in almost every detail of its subject matter from the *Holy Bible*, that is, from the first Book of Genesis to the last Book of Revelation, not by way of plagiarism, but in what Russell Hillier (2011) refers to as 'poetic theodicy,' a process by which Milton tries to explain why things happen the way they happen. In the third objective Milton points out that God allows things to happen as He best chooses. The fall of man, which is the subject matter of the poem, according to the poet, is God's own design. The stories of the creation of the World, Satan's rebellion, man's disobedience, Jesus' crucifixion, death and resurrection and the promise of the *eschaton*, etc, are all anagogically conventional Christian stories dramatised in the Bible. But Milton reorganises their chronology to sing his epic purpose. He arranges them in such a way as to put premium on the rebellion of man as the main action of his epic.

Scholars refer to *Paradise Lost* as a secondary epic. Another secondary epic is the *Aeneid* by Virgil. The primary epics are the *Iliad* and the *Odyssey* by Homer. Primary epics in Genettean metalanguage are the hypotexts to the secondary hypertexts such as the *Aeneid* and *Paradise Lost*. The primary epics are the major influence in nearness of theme, structure, form, style, subject matter etc (that is, both in the deep structure and surface structure) to the secondary epics. The secondary epics (*Paradise Lost* & the *Aeneid*) are patterned upon the primary epics.

But *Paradise Lost* as a secondary epic goes beyond the generic frame of earlier secondary epics like Virgil's *Aeneid*, Lucan's *Pharsalia*, the *Argonautica* of Apollonius of Rhodes, Ovid's *Metamorphoses*, etc in the sense that Milton takes a pagan structure (the epic structure) and moulds it into a Christian scripture in his primary objective to 'justify the ways of God to men.' His subject matter encapsulates the whole of humanity (man) – from the world's beginning ('In the Beginning' Gen. 1.1), through the first coming (the birth, death and resurrection of Jesus) to 'Come Lord Jesus' (John Lightfoot), the *eschaton*.

#### Paratextuality of *Paradise Lost*

According to Genette, Paratexts are the summaries, titles, headings, footnotes, illustrations, prefaces and other such devices in (peritext) or out (epitext) of the book that so profoundly influence the interpretation of the book to the reader, as who published the book, when it was published and what message or messages the writer intended to convey to his readers.

In the Invocation in Book IX of *Paradise Lost*, Milton clearly distinguishes between his conception of Christian heroism ('fortitude,' 'patience,' 'sufferance,' etc, evident in Christ's death on the cross and His resurrection), and the pagan concept of heroism (valour, carnage, war, pride, etc, evident in the actions of Achilles, Aeneas, etc). By this the poet wants readers to see Christ as the hero of the poem who is contrasted with Satan, a pagan hero in the tradition of Homer and Virgil's Achilles and Aeneas respectively. This argument is paratextually sustained throughout the entire Twelve Books by way of summaries which Milton precedes each book with. Milton's summaries to each book are uniquely his own invention and a departure from the ancients, hence, his technical co-intention to the tradition, if not his artistic transcendence of his hypotexts. The poet's prose exposition in the proem of the poem on his use of blank verse is another intervention of a carefully placed paratextuality in the overall design of Milton's project and clearly avers his intention not to allow the fine

details of finesse to interfere with his artistic agenda or his anagogical mission. In his paratextual activity he places his verse side by side with best practices: *The Measure is English Heroic Verse without Rhyme, as that of Homer in Greek and Virgil in Latin*. Finally, the title to the poem is Biblical but it is another paratextual intervention of Milton that helps in the reader's understanding of the poet's justification of God's doings.

### Metatextuality of *Paradise Lost*

The metatextual dimension of *Paradise Lost* is linked to the text's paratextuality in the notion of the true Christian hero. At a certain level, *Paradise Lost* is an explicit explanation of why evil exists in the world; hence Milton's mission is embedded in the main action of man's fall which God allows. The poem as a whole is a justification of God's ways to men. It is an artistic commentary on the genealogy of the root of evil, beginning from the incident of Satan's rebellion in Heaven through the creation of the world and man, to man's fall and man's restoration, and finally to the incident of the promised *eschaton* that the Bible teaches. Metatextually, *Paradise Lost* explicitly manifests as a critique of the ancients' conception of the epic and its hero. Satan in *Paradise Lost* qualifies by all standards of the ancients to be the hero of the poem due to his valour, manliness, his ability not to 'yield' to the whimper of God and his desire for revenge. But the poet's depiction of Christian heroism runs contrary to the ancients'. In the Invocation of Book IX, Milton locates Christian heroism in sufferance, lasting pain, fortitude and deliberate inaction akin to the patient waiting of Christ who died on the cross in His messianic mission for man's restoration. To the poet, this transcends the carnage of the ancients as an act of heroism. In this respect, Milton's artistry is manifested in his moulding a Christian doctrine in a uniquely a pagan structure as he strives to justify God's ways to all humanity. In one sense Milton has adopted the pagan structure (epic) and in another sense he is critiquing the pagan sense of heroism (ethos).

Hypertextuality of *Paradise Lost*

By Milton's own acknowledgement in the main Invocation of his epic, his admission in the opening of the pivotal Book IX, and the internal evidence, all earlier epics are the hypotexts of his hypertext (*Paradise Lost*). Hence where he promises to 'soar above th'Aonian Mount,' the hypertextual context is immediately engaged right from the opening lines of the entire narrative.

Architextuality of *Paradise Lost*

The flora and fauna of *Paradise Lost* details the history of Christianity from Genesis to Revelation. However, as an art form, the poem belongs to the epic tradition and it follows closely Virgil's *Aeneid*, especially in its Latinate style, but generally the major hypotextual inspiration is Homer's *Iliad* and *Odyssey*.

Barbara Lewaski in *Paradise Lost and the Rhetoric of Literary Forms* (2014) argues that '*Paradise Lost* is an epic whose closest structural affinities are to Virgil's *Aeneid*, and it undertakes to redefine classical heroism in Christian terms' (3). Lewalski (2014) goes on to argue that Milton goes further in his artistry. That is, there are features that predate Virgil; they go direct to Homer, the primary source of the epic genre. To Lewalski, the transcendental uniqueness of Milton's style of epic is an

...Iliadic subject, the death and woe resulting from an act of disobedience; the portrayal of Satan as an Achillean hero motivated by a sense of injured merit and also as an Odyssean hero of wiles and craft; the description of Satan's perilous Odyssey to find a new homeland; and the battle scenes in Heaven. The poem also incorporates a Hesiodic gigantomachy; numerous Ovidian metamorphoses; an Ariostan Paradise of Fools; Spenserian allegorical figures (Sin and Death); a romance garden of love in which a hero and a heroine must withstand a dragon of sorts; and a poetic hexaameron in the tradition of Du Bartas (3-4).

It can be observed in Lewalski's argument that Milton borrows extensively from all the traditions before him, however, his artistry is in his ability to mould a pagan form and style into Christian tradition and make the story of man's fall as told in the Bible explainable as a way of justifying God's ways to men and in the process upholds his art. In this regards, judged architecturally, *Paradise Lost* meets our expectations of an authentic epic, proving itself generically as among the best in the genre hence fulfilling his second objective by all standards.



### Conclusion

From our anatomy of the various structural patterns in *Paradise Lost* especially on Genettean three categories of Time, Mood and Voice, and the palimpsests, it can be concluded that, *Paradise Lost* is a work of art; it is an epic in the tradition of Homer and Virgil, and not a Miltonic Version Bible, hence it should be examined not in the context of Christian theodicy but in the light of aesthetic purposiveness. In the Invocation of Book I, Milton states clearly the objectives of his work (man, art and God). However, it will seem that the poet places premium on the sovereignty of the second objective (his art), not in a way of back-grounding man and God, but in such a way as using his artistry to preach the first and third objectives (man and God). In that sense Milton is not in the pulpit preaching a sermon to a congregation, but with pen in hand, he is foregrounding a unique artistry in the tradition of earlier poets like Homer and Virgil, though deliberately deviating from them in his objectives. This manifestation is much evident especially in the Genettean Time Order where Milton's skills are at their peak in his treatment of his main action (man's disobedience) which is fulfilled in linear time in six out of the twelve books taking some twelve days to happen. The Anachronous Time Order, which constitutes especially past events going in two directions – a backward movement and a forward movement – binds events build up to the main action and constitutes the other six books.

Emphatically, of the three categories of Time, Mood and Voice of Genette, the narrative movement of *Paradise Lost* hinges primarily on Time. Milton's aesthetic preoccupation is very much evident in his synchronic manipulation of the Time Category with emphasis on the main Linear Time Order and Anachronous Time Order.

In its palimpsestual borrowing, *Paradise Lost* borrows from all the "great arts" of epic before him but not in the way of plagiarism, but in a way of paying homage to them, criticising the

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marital themes and deviating from them to set a new standard that encapsulates all humanity.

This is evident in his treatment of his themes (man, art and God), especially man whose genealogy serves as a useful narrative tool for Milton's great epic.



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