Apostmodern reading of satan as a hero paradise lost by Jhon Milton 1667 and the devil s’ advocate 1997

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Résumé: Studying the mysterious character of Satan within the literary and artistic framework, is of a grabbing concern in a time when the world can no longer see but only the evil. The battle between the good and the evil took place since the early creation of this universe. This dissertation uses a reader-response and reception study framework to discuss the character of Satan in Paradise Lost and the film of the devil's advocates. The basic investigation of the study is determined exactly on how do readers react towards the character of Satan; make meaning from their interaction with the work of Paradise Lost and The Devil's Advocate? And how does postmodernism encompasses all these as one aspect of its revolution on the absolute truth and the conventional. This research project is based on a review of relevant literature and most importantly film reviews that determine the audience’s responses. The findings underline that there are similarities and differences between the old and contemporary readings of Satan as the dominant character in literature and art. The main conclusion to be drawn from this work is that the contact of the reader with Satan reveals the work as an eventually aesthetic production with some hidden reasons that change the thought of the audience.

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In 1667 John Milton published Paradise Lost, perhaps the greatest long poem in the English language. It was recognised as an extraordinary achievement shortly after it appeared, and has, in the three hundred and fifty years that people have been reading and thinking about it, provoked a great deal of critical debate. Despite its current canonical status, a favourable reception for Paradise Lost in the late seventeenth century was no foregone conclusion, and its reputation has fluctuated surprisingly ever since. With the restoration of the monarchy in 1660, Milton was out in the cold: as a staunch supporter of the Stuart Restoration, his political views were unpopular.

Paradise Lost. BOOK I. Of Mans First Disobedience, and the Fruit. Of that Forbidden Tree, whose mortal tast. 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, that on the secret top. Of OREB, or of SINAI, didst inspire. And Devils to adore for Deities: Then were they known to men by various Names, And various Idols through the Heathen World. Say, Muse, their Names then known, who first, who last, Rous'd from the slumber, on that fiery Couch, At thir great Emperors call, as next in worth. Came singly where he stood on the bare strand.