Title: Mythic Qualities of Space and Time in John Milton's Paradise Lost

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Abstract: John Milton's presentation of his epic, Paradise Lost, represents an attempt to extend to the seventeenth-century reader an explanation of a world in need of understanding. In religion, politics and science there was perceived, justifiably, an uncertainty due to transition and innovation. An epic, by definition, purports to relate the decisive, paradigmatic event of human history. Utilising the Bible as his primary source, and with the addition of other forms of discourse as diverse as classical allusion and contemporary science, Milton attempts to render the chaotic calm, the inexplicable explicable, through a belief system proffered in the form of myth. Thus, Paradise Lost can be read as both emerging from a sense of anxiety in the seventeenth century, and as an attempt to alleviate that anxiety.

The extraordinary complexity and density of Paradise Lost would seem to require a careful, close reading of the text. Thus, it is necessary to thoughtfully select representational passages from Milton's epic in order to observe how this seventeenth-century anxiety is being addressed. A consideration of these passages will reveal patterns and strategies delineating how certain devices and aspects of the text can be read metaphorically. In turn, these metaphors can be seen as being in service of the myth which Milton is presenting to assuage the anxiety of the contemporary reader. The two aspects of the text to be discussed in this thesis are space and time.

The metaphorical strategies that John Milton applies toward his creation of myth are evident in any number of the disparate aspects which constitute Paradise Lost. Space and time, while crucial, are representative elements of an overall, comprehensive scheme on the part of the poet. Space, and the dermination of this term, undergoes a significant metamorphosis in the text. Paradise Lost is a text which contains cosmic themes, and the historical evolution of the understanding of space as "a distance between two separate points" to space as "the firmaament beyond the Earth's atmosphere" is demonstrated in this text. Milton is eager to derme knowledge and the limits placed on the acquisition of knowledge in order to provide his reader with a means of understanding reality. Both demitions of space, described above, provide the poet with opportunities for his pedagogy. Time, along with being a concept naturally complementary to space, is of utility for understanding the structure of Milton's myth. How the poet addresses the anxiety inherent in an awareness of human mortality, combined with discussing the importance of linear time in relation with human history, is instructive. The prelapsarian world was one of circular time, with with the possibility of change being viewed optimistically. The postlapsarian world initiates linear time. This concept of human history as linear, and the consequences that this linear time has with respect to man's mortality, are incorporated in Milton's retelling of the Christian myth.
PARADISE LOST BOOK I. 4. That witnessed huge affliction and dismay, mixed with obdurate pride. Paradise In Search of Lost Time. 605 Pages·2010·1.73 MB·6,923 Downloads. MARCEL PROUST. Marcel Proust was born in the Parisian suburb of . Proust had already begun In Search of Lost Paradise Lost By John Milton. J. B. Kennedy 2003. This book is copyright 2 Einstein in a nutshell. 7. 3 The twin Appendix C Space, Time The Art of Photography. 232 Pages·2010·11.7 MB·25,938 Downloads. of photography and provide practical instruction in the use of equipment and — a further dividend The Art of photograp “Powerful Persuaders”: A Rhetorical Analysis of John Milton’s Characters in Paradise Lost. 120 Pages·2017·1.35 MB·18 Downloads. Paradise Lost encompasses a little more of the biblical story. In heaven, Lucifer (who became Satan after his being thrown to the hell), was unable to accept the supremacy of God, and led a revolt against His divine authority. After a terrible war with His Angels, he was finally thrown into hell, where they lay nine days in a burning lake. John Milton (1608-1674). Just after eating the forbidden fruit, the couple knew lust for the first time. They knew sickening shame. Milton’s style in writing the Paradise Lost has been called a ‘grand style’, which means it is an elevated, serious, highly crafted, and different from common speech. It is in fact so unfamiliar to common language, even the usual literary language, that Dr. Johnson accused Milton of ‘pedantry’. Paradise Lost is obviously political poem. The text conceals the historical traces of its own composition so skillfully that readers are likely to forget its political significance. While Paradise Lost was evidently composed over the long period before and after the Restoration, it saw new political problems in post-revolutionary society. Milton’s celestial battle transcended the conflicts of Milton’s own time and expressed the larger conceptions of holy war, conceptions that are both cosmic and apocalyptic. The historical orientation of Paradise Lost in the political context of Restoration society requires a juxtaposition of the brief epic not so much with Milton’s political pamphlets before the Restoration, like Eikonoklastes (1649) or The Readie and Easie Way (1660).