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ANALYSIS OF HELL IN PARADISE LOST- BOOK I

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ABSTRACT

In this thesis, there is depiction of hell in John Milton's 'Paradise Lost Book I'. It will describe what hell is in general and how differently Milton depicted hell in his work. It is also mentioned that how Satan and his fallen angels were thrown out of Heaven. In last, there is a contradiction between John Milton and C.S. Lewis regarding the features and characteristics of Hell they presented individually.

Keywords: John Milton, Paradise Lost, Hell, Satan, C.S. Lewis.

Introduction

John Milton (9 December 1608 – 8 November 1674) was an English artist, polemicist, man of letters, and a government worker for the Commonwealth of England under Oliver Cromwell. He composed during the time of religious transition and political change, and is best known for his epic poem 'Paradise Lost' (1667), written in blank verse.

Milton's poetry and prose reflect profound individual feelings, a passion for freedom and self-determination, and the urgent issues and political turbulence of his day. Writing in English, Latin, Greek, and Italian, he accomplished worldwide prestige inside his lifetime, and his celebrated *Areopagitica* (1644) - written in judgment of pre-distribution restriction - is among history's most compelling and energetic protections of free discourse and opportunity of the press.

William Hayley's 1796 biography considered him the "best English writer", and he generally regarded "as one of the overwhelming essayists in the English language", however basic gathering has wavered in the hundreds of years

since his passing (regularly by virtue of his republicanism).

Milton's poetry was slow to see the light of day, in any event under his name. His first published poem was *On Shakespeare* (1630), secretly incorporated into the Second Folio release of William Shakespeare. In the midst of the excitement attending the possibility of establishing a new English government, Milton gathered his work in 1645 Poems. The mysterious release of *Comus* was distributed in 1637, and the production of *Lycidas* in 1638 in *Justa Edouardo King Naufrago* was marked J. M. otherwise, the 1645 accumulation was the only poetry of his to see print, until *Paradise Lost* showed up in 1667. (Lumen Learning)

Paradise Lost

Milton believes in Monism (one God), so Satan and Jesus are children of God. The epic poem starts with the fall of Satan from heaven: he is an anti-savoir who needs to harvest changes over to hell utilizing his daughter Sin and son Death. The epic at that point proceeds onward to the creation of the world. Next, Man (Adam) is told to be careful

with the sin by the angel Raphael. At that point, Adam and Eve sin in the Garden. This is the focal point of the poem: the fall and inevitable reclamation of humanity. Jesus accepts the type of man to cross over any barrier among man and God after the fall. At last, Adam and Eve are predicted their future by the angel Michael. They are driven out of heaven, however they are cheerful. In general, Milton champions the supreme opportunity of man and individual to decision: "to the pure, all things are pure; to the impure, all things are impure."(mstultz72)

Paradise Lost I

The first Book proposes, first in a nutshell, the entire subject, Man's disobedience, and the misfortune immediately of paradise wherein he was put: Then contacts the prime reason for his Fall, the Serpent, or rather Satan in the serpent; who, revolting from God, and attracting to his side numerous armies of Angels, was, by the direction of God, driven out of heaven, with all his group, into the great depth. Which action disregarded, the Poem hurries into the middle of things, giving Satan his Angels presently falling into Hell portrayed here, not in the inside (for heaven and earth might be assumed so far not made, absolutely not yet loathsome,) yet in a position of absolute murkiness, fitliest called Chaos: here Satan with his Angels lying on the copying lake, thunder-struck and surprised, after a specific space recuperates, as from perplexity, calls up him who next all together and pride lay by him: They give of their hopeless fall; Satan stirs every one of his armies, who lay till then in a similar way puzzled. They rise; their numbers; exhibit of fight; their central heads named, as indicated by the icons known a short time later in Canaan and the nations connecting. To these Satan coordinates his discourse, solaces them with expectation yet of recapturing Heaven, yet lets them know in conclusion of another world and new sort of animal to be made, as indicated by an old prediction or report in Heaven; for, that Angels were some time before this obvious creation, was the feeling of numerous old Fathers. To discover reality of this prescience, and what to decide consequently, he alludes to a full chamber. What his partners thus endeavour. Pandemonium, the castle of Satan, rises,

all of a sudden worked out of the profound: The diabolical companions there sit in chamber.(Over)

What is Hell?

The Christian faith in hell has created throughout the hundreds of years, impacted by both Jewish and Greek thoughts of the afterlife.

The most punctual pieces of the Hebrew Bible, around the eighth century B.C., depicted the afterlife as *Sheol*, a shadowy, quiet pit where the spirits of all the dead waited in an insignificant condition of quiet presence, perpetually outside of the nearness of God. By the 6th century B.C., *Sheol* was progressively seen as a temporary place, where all the left anticipated a substantial restoration. The righteous would then stay within the sight of God, and the devilish would endure/suffer in the searing torment that came to be classified "Gehenna," portrayed as a cursed place of fire and smoke. (Robertson)

Early portrayals of the afterlife in old Greece, a black market domain called "Hades," are comparative. There, the listless spirits of the dead waited in an underground dusk presence, governed by the divine force of the dead. Evildoer's endured desolate detainment on a much more profound dimension called "*Tartarus*."

Starting in the fourth century B.C., after the Greek King Alexander the Great vanquished/conquered Judea, components of Greek culture started to impact Jewish religious idea. By time of the main accounts, somewhere in the range of 65 and 85 A.D., Jesus refers to the Jewish belief in the everlasting flame of Gehenna. Somewhere else, he makes reference to criminals' expulsion from the kingdom of God, and the "blazing furnace" where the wicked would endure distress and give up and "where there will weeping and gnashing of teeth." Jesus likewise makes reference to the Greek Hades while depicting how the powers of evil – "the Gates of Hades" – would not win against the church.

Today, these pictures appear to be a piece of a past that the 21st century has outgrown. In any case, the official course book of Catholic Christianity, the "Catechism of the Catholic Church," reaffirms the Catholic faith in the unceasing idea of

damnation. It overlooks the bloody subtleties found in before attempts to depict the loathsome experience, however restates that the main agony of the hell is external partition from God. (Pierce)

The Vatican demanded that the pope was misquoted by the columnist. However, scholars have called attention to that Pope Francis has focused on the reality of hell a few times as of late. In fact, for the present Catholics in any event, damnation still methods the sad anguish of God's nonappearance/absence. (Robertson, CBN)

Hell Depicted in book I

Of all the story entries in Paradise Lost, Book-I, John Milton's depiction of Hell emerges remarkable by ethicalness of its graphics pictorial quality and its inspiration of a feeling of desolate fear. In spite of the fact that Milton knew about the Renaissance idea that heaven and hell are no points of interest geographical local people, however conditions of the mind itself, he sticks to the medieval idea of Hell of having land substance. Milton presents Hell as a place intended for the external punishments of the fallen angels' attendants. Hell is a place for expelled from the heavenly seat of delight. It is situated in the nethermost depth of abyss, and it takes nine days and evenings to fall into this awful pit from heaven. Hell is a collection of all the mediation human feelings – pain, lose hope, envy, anxiety, heartlessness, heartburn and so forth. This scene of fruitless destruction is in this way portrayed by Milton –

“A dungeon horrible, on all sides round,
As one great furnace flamed; yet from
those flames
No light; but rather darkness visible
Served only to discover sights of
woe” (Milton, Paradise Lost Book I)

Here is evil wild, ‘a dismal situation waste and wild’. While Satan studies Hell to the extent he can see and watch, He discovers it a tremendous, miserable and dismal region. It resembles a giant underground prison house awful to observe.

Hell is a burning region, a place of sultriness, a consuming stove, a place where one is

caught and gaoled far ever. From the burning heater of Hell the always glinting flames issue no light. They just gives phantasmagoria of diminish visibility. The medieval idea that the fire of Hell give no light is inferred by Milton instigates that the accursed and the bound are denied of seeing God, who is the type of light. It is where fire exists without light and haziness is practically substantial and this darkness itself uncovers seeing misery. Hell is an area of distress and hopelessness, weakness and unceasing torment. A gander at Hell uncovers:

“Regions of sorrow, doleful shades where
peace And rest can never dwelt, hopes
never comes, that comes to all, but fortune
without end”. (Milton, Paradise Lost Book I)

Expectations being absolutely missing, there are just endless torments. Also, there is no discharge from here for the fallen angels. It is not normal for the place from whence they fell.

Hell is a lake of ever burningsulphur, a surge of fire, which continually overpowers and overwhelms the unfortunate victims detained in this shocking misery. Such a place, embodied by absolute darkness has been structured by God for the fallen angels as a characteristic of punishment for their foul revolt. The 'floods and whirlwinds of tempestuous firelame' make it most torrid clime. It is altogether enveloped with smoke and foul smell. Like a volcano of liquid magma it impacts vapor and brushed off rocks. Here is the burnt surface at the base.

The lakes of consistently burning fire are, therefore, one piece of the Hell as it were. On another portion of this horrendous cell exposes a space, an immense tract of strong ground of 'burning marl'. Such a position obviously, heat and horrendous anguish is Hell where harmony and rest are unthinkable. Harmony, rest expectation and quiet, what make life charming and worth living, one totally missing in Hell. This is a position of impeccable condemnation where to exist is to encounter the most exceedingly bad passing in a deathless world. (Adhendude Blogspot)

Milton's Hell is portrayed incompletely as the readers may see it and somewhat through

Satan's eye. The target and emotional torments of Hell are in this way blended where from we can encounter ours' as well as Satan's psyche.

Towards the finish of the Book-I Milton has another view to show of Hell. On the close side of the burning ground stands an enormous structure of architectonic brilliance, the capital and place of Satan, Pandemonium, in the midst of the entrails of valuable revile, gold. It is a marvel of engineering. Milton depicts how this military of manufacturers gets ready numerous calls from which excellence plated forward in each structure.

C. S. Lewis sees that Milton's depiction of Hell is never concrete, there being no meaning of such things as the extent of Hell, the definite idea of its torments or the level of warmth that Satan feels. Eminent faultfinder Prof.Hellen Gardiner has properly watched –“Its all enclosing dreadfulness typifying dwarfing awareness of remorse, distance from God, pain from which its inhabitants can never escape. Though terrible, it is not formless sea and land exist and from its soil issue forth destruction unavoidable”. One ought to likewise recollect that Milton's realistic depiction of Hell heightens the awful force and overpowering impact. Here is the solid world for the unique thought. Here is the inverse of Heaven however 'mind is its very own place' for Satan who is even prepared to overcome the hell.(Adhendude Blogspot)

Conclusion

Contradicting the features of hell with John Milton's Paradise lost and other writers work. Here are many common features but also there appear to be much more differences.Milton's Paradise Lost is loaded up with very symbolism in the majority of its numerous books, however Milton's depictions of hell are particularly distinctive, and keep in accordance with our general comprehension of hell just like a position of flame and discipline. In paradise Lost, the first situation is clearly a place of terror and torment. There they are suffering in the fires that they cannot escape from.

The dismal Situation waste and wild,
A dungeon horrible, on all sides round

As one great furnace flamed, yet from those flames No light, but rather darkness visible. (Milton, Paradise Lost Book I)

But according to other writers, for example in C.S. Lewis's The Screwtape Letters, he had different features and characteristics of hell in his creation. Lewis leans towards straightforwardness and lucidity. He interests the pursuer with 'simple' stream of thoughts, welcomes the pursuer to trespass on the Devils' protection, to peruse their letters.(licencjacka)

“We must picture hell as a state where everyone is perpetually concerned about his own dignity and advancement, where everyone has a grievance, and where everyone lives with the deadly serious passions of envy, self-importance, and resentment.” (Lewis).

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