



RESEARCH PAPER

Stylistic Analysis of Milton's Invocation of Paradise Lost Book 1

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Received: May 17, 2021 Accepted: August 15, 2021 Online: August 21, 2021 Keywords: Invocation, Paradise Lost, Stylistic Analysis, The Bible, The Quran *Corresponding Author	Poetic diction is very important to understand a writer's literary style, and this unique poetic diction separates it from prose. The writer's selection of graphic words and other stylistic devices not only affect the reader's attitude but also convey his feelings toward the literary work. The researcher chose the Invocation [the opening lines: 1 – 26] from Paradise Lost Book-1 for many reasons. These reasons are the outstanding status of Paradise Lost in English literature, its complex narrative ingenuity, its grand style, its religious theme, its graphological, phonological, grammatical, lexical and semantic features, and the use of these features collectively to enhance the religious theme of this epic poem that is the relationship of man and God. This research tried to explore different levels of stylistic deviations, Milton's lexical choices from the Bible and the Quran, his religious and historical references. It focused on analyzing the unique stylistic features of the Invocation, levels of deviation, lexical choices and features through Milton's literary work, the King James Bible Online (1611) and the Corpus of the Quran for deeper understanding of this outstanding narration and the religious theme.
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Introduction

A creative writer enjoys an exceptional freedom among the language users... (Leech, 1969). Thus, we can say when a writer wants to make his language creative, he makes it different from the conventional language. In this way, he gives his readers an unexpected surprise by knocking on the subconscious parts of their brains. Poetic language refers to a more artistic form of ordinary language, and its goal is to convey a deeper meaning... It may include rhyming, metaphors, similes, assonance and many other poetic devices. Poetic language may deviate from the language norms, and it allows readers to unpack a poem and make meanings. Stylistic analysis reveals writer's artistic skills, creative ingenuity and enables the

readers to appreciate his literary work through investigating different levels of linguistic variations and functions of language. Milton's *Paradise Lost* concerns the biblical story of the Fall of Man: the temptation of Adam and Eve by fallen angel Satan and their expulsion from the Garden of Eden. This prologue of *Paradise Lost* clearly shows that the subject matter was derived from the opening chapters of the Book of Genesis. Milton's purpose, as stated in this Invocation, is to 'justify the wayes of God to men,' but the formally declared subject is: 'humankind's first act of disobedience toward God, and the consequences that follow from it' (Milton's *Paradise Lost: Summary, Theme, and Quotes*, 2019). The poem is packed with artistic skills, creative ingenuity, linguistic variations, stylistic deviations and functions of language. This research article focused on analyzing the unique stylistic features of the Invocation, levels of deviation, lexical choices and features through Milton's literary work, the King James Bible Online (1611) and the Corpus of the Quran for deeper understanding of the outstanding narration and the religious theme.

Literature Review

Poetic License

Leech (1969) uses a term of poetic license for the poetic traditions. This poetic license demonstrates its power to go against the norms at phonological, graphological, grammatical, semantic and lexical levels.

Foregrounding

Foregrounding is achieved in language by introducing extra-regularity. It consists of parallelism and deviation. The examples of such deviations can be phonological deviation, graphological deviation, morphological deviation, syntactical deviation, lexical deviation, semantic deviation and discourse deviation (Short, 1996).

Graphological Deviation

It is related to abnormal English composition including textual orthography, typography, parenthesis, capitalization, punctuation and bold-faced letters which are often seen in poetry. For example, E. E. Cummings writes: "I carry your heart (i carry it in my heart)."

Lexical Deviation

Lexical deviation refers to nonce-formation. Neologism, the invention of new words, is one of the more obvious ways in which a poet may exceed the normal resources of the language. It is called nonce-formation if the words are made up for the nonce i.e. for a single occasion only. The most common processes of word-formation are affixation, compounding, blending, nonce words and unprecedented

combinations (Leech, 1969). He quotes: '*the widow-making unchilding unfathering deeps.*' It can also be done by infixes such as 'abso-bloody-lutely' and 'per-bloody-haps' (McMillan, 1980).

Grammatical Deviation

Two types of grammatical deviations are expected at this level, and they are morphological and syntactical. Morphological deviation is an intentional deviation from the ordinary spelling and formation of words. The last sentence of the last paragraph of James Joyce's '*Finnegan's Wake*' ends with outa punctuation mark like this: (*A way a lone a last a loved a long the*). Syntax deviations can be incorrect grammar, syntactical rearrangement, compound or complex sentences, parallelism and various clauses. The simple examples are 'Beauty is truth, truth beauty.' (Keats).

Phonological Deviations

These deviations can be of two types. They are: (a) Conventional licenses of verse composition that include apheresis ('tis from It is and cute from acute), syncope (ne'er, pow'r in writing and *medsin* for medicine and *laibri* for library in speaking) and apocope (oft from often, exam from examination, caps from capital letters and lab from laboratory). Many segmental features such as assimilation, assonance and rhyme are also prominent at this level. (b) Special pronunciation for the convenience of rhyming includes 'wind as w`ind, 'present as pre`sent etc.

Semantic Deviation

Semantic deviations show meaning relations through figures of speech that are logically inconsistent or paradoxical in some ways. The images used in the figures of speech suggest denotative and connotative meanings. Leech (1969) describes the former as either absurd or redundant and their contrast and the hidden wit surprises the readers, and the related text, in this way, becomes foregrounded.

Biblical Stamp of Lexical Choices

The readers can also try to understand Milton's character, personality, religious knowledge and writing skills through his references and lexical choices from the religious books. The biblical stamp of lexical choices is on every verse of *Paradise Lost* and most of his early poems. We can quote many examples from his early poems and *Paradise Lost*. For example, Milton's word '*disobedience*' has been used in the Bible (Romans 15:19), (2 Corinthians 10:6), Ephesians 2:2, 5:6)...and in the Quran (5:3:30), (61:21:10), (6:145:25). The words '*man's disobedience*' are written as 'man's disobedience' in (Romans 5:19), and these words, in this sense, are not in the Quran. In the Bible, the words '*forbidden tree*' have not been used together. The word '*Sinai*' has been used in the Bible such as '*Sinai*' (Exodus 16:1, 19:1, 19:2, 19:11, 19:18) and '*mount Sinai in Arabia*' (Galatians 4:25), but it has also been used in the Quran such as '*Mount Sinai*' [سَيْنَاء] (23:20:4 - 5) and (95:2:2). The word '*seed*' has been used many times for people such as '*O ye seed of Israel ...*' (1 Chronicles 16:13). The

words 'chosen seed' as used by Milton are not in the Bible, but 'chosen men' and 'chosen people' have been used many times. In the Quran, we find 'the chosen' (37:160:4) and 'the chosen ones' (37:40:4). The 'chosen seed' means 'the Jews' (Lewalski, 2009), and the same idea is in the Quran [وَأَيُّ فَضْلَتُكُمْ عَلَى الْعَالَمِينَ] 'I preferred you over the worlds' (1:2: 47), and we also find some similar words such as 'chosen slaves' (012:024). *Siloh's* brook is a pool mentioned in the Bible as 'the pool of Siloah' (Nehemiah 3:15), 'Oracle of God' are from (2 Samuel 16:23), *Aonian Mount* may have been a district of ancient Boeotia that is a region of Greece. The word '*Spirit*' may have come from 'And the Spirit of God ...' (Genesis 1:2), 'the Spirit of the LORD ...' (Judges 3:10), and it has been used 557 times in the Bible. It has also been mentioned in the Quran such as 'the Holy Spirit' (2:87:16), 'with Spirit' (2:253:20) and 'My spirit' (15:29:6). Milton also highlighted the word '*Argument*' as some other modern scholars of the Bible did. For example, 'the Argument from the Bible' (Drange, 1996) discusses the religious philosophy and beliefs in Christianity. In the Bible, the word has been used only once such as 'I would order my cause before him, and fill my mouth with arguments' (Job 23:4), but we find this word 'argument' nine times (18:22:27, 42:15:27...) in the Quran. It is important to note that the words 'eternal providence' have been used in the Bible only once (Wisdom of Solomon 17:2), and Milton also used 'Eternal Providence' only once in *Paradise Lost*. Milton's '*justify the wayes of God to men.*' may have come from 'the way of God' (Matthew 22:16, Mark 12:16...), 'the ways of the LORD' (Samuel 22:22, 2 Chronicles 17:6...), 'the ways of God' (Job 40:19) or 'the right ways of the Lord' (Acts 13:10). This expression has also been used in the Quran such as 'the ways of your Lord' (016:069).

Paradise Lost has different versions that are not the same; for example, the versions (1667) and (1674) are not the same (Rushworthy, n.d.). If the writer and the readers have different versions, the readers cannot understand and appreciate the articles on stylistic analysis. Moreover, Samuel Johnson, T.S. Eliot and F.R. Leavis blamed Milton for damaging the English language' (Rushworthy, n.d.) because of such deviations on purpose...some biographers assume that Milton knew about ten languages, had a range of linguistic knowledge, used Edenic language, dark Satanic language and the fallen language of the readers (Rushworthy, n.d.). They are not ready to believe that such a learned person did not know about *Arabic and the Quran*. It is interesting to note that it was 19 March, 1649 when there was an announcement in the parliament that the first translation of the Quran into English 'THE ALCORAN OF MAHOMET' was about to be published. This announcement was just a day before Milton was inducted into his new role under Cromwell as Secretary of Foreign Tongues to the Council of State (Akhras, 2017) which means Milton knew about this historical announcement, about the Quran, and he might have taken some references and lexical choices from the Quran.

The literary critics, researchers, stylisticians and research students have been writing critical appreciations of this masterpiece. Jamal (2016), Islam (2016), Ann (2017) and Sathyaveti and Vaavilala (2018) wrote about the Invocation in different contexts and perspectives. Some of them; for example, Eid (1987) and Akhras (2017)

raised questions about Milton's knowledge of the Quran or Arabic language when he composed *Paradise Lost*. I really appreciate their critical, intellectual and philosophical efforts to contribute to the present knowledge on *Paradise Lost* by discussing its different linguistic features and looking at it from different perspectives, but this article has a different approach of looking at the Invocation for stylistic analysis. It dives down deep in Milton's lexical choices and religious references through his own literary work, King James Bible Online (1611) and the Corpus of the Quran.

Text: Invocation

¹Of Mans First Disobedience, and the Fruit
²Of that Forbidden Tree, whose mortal tast
³Brought Death into the World, and all our woe,
⁴With loss of *Eden*, till one greater Man
⁵Restore us, and regain the blissful Seat,
⁶Sing Heav'nly Muse, that on the secret top
⁷Of *Oreb*, or of *Sinai*, didst inspire
⁸That Shepherd, who first taught the chosen Seed,
⁹In the Beginning how the Heav'ns and Earth
¹⁰Rose out of *Chaos*: or if *Sion* Hill
¹¹Delight thee more, and *Siloe's* brook that flow'd
¹²Fast by the Oracle of God; I thence
¹³Invoke thy aid to my adventrous Song,
¹⁴That with no middle flight intends to soar
¹⁵Above th' *Aonian* Mount, while it pursues
¹⁶Things unattempted yet in Prose or Rhime.
¹⁷And chiefly Thou, O Spirit, that dost prefer
¹⁸Before all Temples th' upright heart and pure,
¹⁹Instruct me, for Thou know'st; Thou from the first
²⁰Wast present, and with mighty wings outspread
²¹Dove-like satst brooding on the vast Abyss
²²And mad'st it pregnant: What in me is dark
²³Illumin, what is low raise and support;
²⁴That to the highth of this great Argument
²⁵I may assert Eternal Providence,
²⁶And justifie the wayes of God to men.

Material and Methods

The author analyzed the Invocation of *Paradise Lost* by observing the role of graphological, grammatical, semantic and lexical features and deviations through Milton's literary work, the Bible and the Quran.

Stylistic Analysis

After reading this Invocation, my intuitions were of different nature. The subject matter of the Invocation has been derived from the Book of Genesis, and it is about, as Milton believed, the first disobedience of man and its consequences, but it is also related to the Quran, religious and historical references and lexical choices, complex syntactic structures and the stylistic deviations *on purpose*.

Graphological Features & Deviations

At graphological level, we can note the following deviations that are intentional because the writer used the same words in other poems differently. Milton, as an iconoclast, used extra regular patterns in the Invocation because of the importance of the theme, or he wants the readers to focus on these words to understand the importance of the theme of his 'adventurous Song' as mentioned in line-13. The first sentence is of 16 lines, and the second one is of 10 lines. These long sentences have been knitted artistically by using commas, semicolons, colons, conjunctions and complex relative clauses that is an irregular pattern in writing. Most of the words in these two sentences such as Mans First Disobedience, Seed, Beginning, Prose, Argument, Eternal and Providence have been written in upper-lower cases. He used the same pattern of considerable deviation from the start; for example, 'OF,' and 'Of' in the first and second line.

Phonological Features & Deviations

At phonological level, we can also note the following deviations because of the conventional license of verse composition...the phonological foregrounding is related to the surface structure by the poet as mentioned by Leech (1969). Milton also used the syncopical [the omission of a medial part] device such as *Heav'nly*, *Heav'ns*, *flow'd* and *know'st* which creates phonological effects. He used the same words 'Heaven' and 'Heavenly' in complete forms in his poem ON THE MORNING OF CHRIST'S NATIVITY (1629). He used the word 'know' in THE PASSION (1630); for example, 'My sorrows are too dark for day to know:' and the word 'flowed' in other poems including different books of Paradise Lost. Apocopic [the omission of a final part] device has also been used such as definite article *th'* in line-15 and 18 instead of 'the' while the article 'the' has also been used 9 times in many other verses of the same text instead of 'th' as in line-15 and 18. There are meaningful alliterations of 'World ... woe with,' 'First ... Fruit ... Forbidden' and 'restore ... regain' that also have their important phonological effects. Liturgical dialect of a clergyman is also remarkable in the text.

Grammatical Features & Deviation

At grammatical level, the closed class (grammatical) words such as determiners, which are the modifying words and determine the kind of reference a noun or a noun group has; for example (this, that, a, the, every), prepositions are

words such as (in, on, at, from, with) usually used in front of nouns or pronouns, and they show the relationship between nouns or pronouns and other words in a sentence, auxiliary verbs (be, do, have, may, might, can, could, would, must) that add grammatical meaning to express tenses, aspects, modality, voice, emphasis etc. They usually accompany a main verb, and then the main verb provides the main semantic content of the clause. We can also note the following deviations at grammatical level as mentioned by Leech (1969), and they are (i) Morphological Level and (ii) Syntactical level. The words such as (tast, didst, Rhime, dost, satst, know'st, mad'st, highth, justifie, wayes, and th') are the intentional morphological deviations as Milton wrote most of these words without elision in his other work.

The poem begins with a simple and direct four-word phrase 'OF Mans First Disobedience.' The unusual syntactical patterns of the two opening sentences are complex, and the complex clauses have been used throughout these sentences. The first sentence; for instance, goes on for five lines when the verb 'sing' comes. Prepositions, conjunctions, subordinating clauses and relative pronouns such as 'whose, and, with, till' have been used skillfully to develop the idea (Mukherjee, 2010). The simple past verbs such as 'Brought, didst, taught, flow'd and satst have been used in complex clauses for past narration of this religiously important theme.

The simple present tense without an addition of *-s* or *-es* with third person singulars has been used intentionally in lines-4 and 5. For example, he wrote: '*... one greater Man Restore us, and regain the blissful Seat*' and '*or if Sion Hill Delight thee more*' in lines-9 and 10, but the simple present structures such as 'flight intends' in line-14 and 'it pursues' in line-15 have an addition of *-s*. So, we find these regular and irregular grammatical patterns in Milton's Invocation and other literary work.

Second sentence begins with *And* to show grammatical and thematic connectivity with the first one in the same way as in 'And thou shalt go to thy father in peace' (Genesis 15:15) etc. The imperative expression 'Instruct me' has been used in line-19 as a supplication. It also shows that the poet is talking to someone using the words 'Instruct me' as he knows the importance of these words through biblical context such as 'who would instruct me' (Song of Solomon 8:2), 'who instructed him' (Isaiah 40:14) etc.

The modal verb 'may' has been used for expectancy, necessity or prediction with the first person in line-25; for example, 'I may assert Eternal Providence' to show possibility just as in 'that I may declare all thy works' (Psalms 73:28). These two words are semantically different. The word 'may' expresses possibility, but the word 'assert' means 'state a fact or belief confidently and forcefully.' These semantically important lexical choices express the possibilities to receive heavenly inspiration in a confident manner. Double verbs such as 'dost inspire' and 'dost prefer' have also been used to emphasize the action as in many biblical verses such as 'do bring' (Genesis 6:17), 'do set' (Genesis 9:13), 'did bring' (Exodus 12:51).

Semantic Features & Deviations

At semantic level, the semantic harmony and oddness should be studied carefully for semantic relationship in the text. The first important thing, at this level, that we note is the name 'Invocation' given to these opening lines. As we know, the word 'invoke' has been used by the writer himself in the beginning of line-13. It means 'call on (a deity or spirit) in prayer, as a witness, or for inspiration.' According to lords-prayer-words.com, an opening prayer in a Christian devotion is usually called 'the Invocation.' It is a prayer for opening a church service. This type of prayer usually includes two elements: the first one is the worship – an awareness of greatness of the living God – and the second one is the petition – a request for God's presence and blessing on the meeting. The word 'Invocation' is a nominalization derived from a member of another lexical category that is a verb 'invoke.'

The same pattern of Invocation is also in the Quran that is called (Sūrat al-Fāti ah [Arabic name]:), and it is the first chapter (surah) of the Quran. It is a prayer of seven verses for the guidance, lordship and mercy of God. It is a devotional Invocation Prayer to show the complete submission to God, and this 'philosophy of complete submission' is common in all revealed religions; other things as many people believe, if there are, mixed up later in this 'pure belief of complete submission to God.' This opening chapter of the Quran says:

i) *In the Name of Allah – the Most Compassionate, Most Merciful*

ii) *All Praise is for Allah – Lord of all worlds*

iii) *The Most Compassionate, Most Merciful*

iv) *Master of the Day of Judgement*

v) *You 'alone' we worship, and You 'alone' we ask for help*

vi) *Guide us along the straight path;*

vii) *The path of those You have blessed – not those You are displeased with, or those who are astray*

We do not find this Quranic pattern of devotional and inspirational Invocation Prayer in the opening of the Bible. We do not find the words 'invoke or invocation' in the Bible. The words 'prayer or prayers' have been used in the Bible 181 times. We do not find any devotional and inspirational Invocation in the opening chapter of the Bible as we find in Milton's Paradise Lost as well as in the Quran. All images that can suggest a great beginning have been brought together by using some important words such as 'secret top of Oreb and Spirit because these words are associated to the Prophet Moses and the Prophet Jesus. Reciting these words in a prayer creates great psychological, physical and emotional impacts on the reciters and the listeners. The lexical choices such as 'World ... woe,' 'First ... Fruit ...

Forbidden,' Mans First Disobedience,' 'loss of Eden,' 'restore' and 'regain' etc. are also meaningful. They suggest the idea that what is first for humans, what is essential to humans as humans, is their attitude toward what is forbidden and their expectations to profit from what is forbidden.

According to a BBC article titled Original Sin (BBC, 2009), original sin is the result of Adam and Eve's disobedience to God when they ate a forbidden fruit in the Garden of Eden, but the Quran does not talk about any sin committed by Adam and Eve. The Quran says (فَوَسْوَسَ إِلَيْهِ الشَّيْطَانُ) 'The Satan whispered to him [Adam]' (20:120) and (وَلَقَدْ عَهِدْنَا إِلَى آدَمَ مِنْ قَبْلُ فَنَسِيَ وَلَمْ نَجِدْ لَهُ عَزْمًا) 'And We had already taken a promise from Adam before, but he forgot; We found not in him determination' (20:115). The Quran used the word 'forgot' instead of 'Disobedience.' According to the article "What Does the Bible Say about Obedience and Disobedience?" published by CBN.com, "... Disobedience is caused by rebellion and distrust of God that we cannot see in this case. Unfortunately, Milton did not differentiate between *forget and disobedience*. Religious scholars also have different opinions about the 'Forbidden Tree' as used by Milton, and the Bible mentions it as 'And the LORD God commanded the man, saying, Of every tree of the garden thou mayest freely eat:' (Genesis 2:16) and 'But of the tree of the knowledge of good and evil, thou shalt not eat of it: (Genesis 2:17). These words 'Forbidden Fruit' as used by Milton and the words 'Forbidden Tree' are not in the Bible. In the Quran, we find the words such as (وَقُلْنَا يَا آدَمُ اسْكُنْ أَنْتَ وَزَوْجُكَ الْجَنَّةَ وَكُلَا مِنْهَا رَغَدًا حَيْثُ شِئْتُمَا وَلَا تَقْرَبَا هَذِهِ الشَّجَرَةَ فَتَكُونَا مِنَ الظَّالِمِينَ) 'And We said, "O Adam, dwell, you and your wife, in Paradise and eat there from in [ease and] abundance from wherever you will. But do not approach this tree, lest you be among the wrongdoers.' (1:2:35).

The word pregnant as used by Milton in line-22 also comes under the umbrella of semantic deviation, for it is not generally used in such contexts as used by Milton. The word 'pregnant' has been used 4 times in the Quran related to women, but we cannot find this word in the Bible. In his literary work, Milton also used this word 4 times. The model verb 'may' has been used with the first person in line-25 such as 'I may assert Eternal Providence' to show expectancy, necessity or prediction just as in the Bible 'that I may declare all thy works' (Psalms 73:28). Milton's desire that 'I may assert Eternal Providence' is unusual and beyond the imaginative and physical power of humans because the human knowledge, imagination and expressive power are too limited to express or 'assert Eternal Providence.' Providence is the guardianship and care provided by a deity or God. In Lutheran theology, Divine or Eternal Providence refers to God's preservation of creation, His guidance and cooperation with everything in the Universe. These semantically important lexical choices express Milton's confidence in the possibility of an impossible act that he expresses in 'I may assert Eternal Providence' that is impossible for a human being. I do believe that it is only an emotional and wishful poetic expression of a religious person who had his official association with the Church of England in order to convince and motivate his readers to understand and realize the importance of what he is talking about in his devotional and inspirational Invocation. In this context, the Quran says (وَلَوْ أَنَّمَا فِي الْأَرْضِ مِنْ شَجَرَةٍ أَقْلَامٌ وَالْبَحْرُ يَمُدُّهُ مِنْ بَعْدِهِ

بَعَّةٌ أَبْحَرُ مَا نَفِثَتْ كَلِمَاتُ اللَّهِ إِنَّ اللَّهَ عَزِيزٌ حَكِيمٌ) 'And if whatever trees upon the earth were pens and the sea [was ink], replenished thereafter by seven [more] seas, the words of Allah would not be exhausted. Indeed, Allah is Exalted in Might and Wise.' (31:27).

Lexical Features & Deviations

Concerning the lexical features and deviations, there are many interesting and notable points in the Invocation, which we can understand better if we study the same lexical features in Milton's other literary work, in the verses of the Bible and in the Quran. The words such as 'Thou know'st' are archaic words. The word 'Thou' means 'you' when speaking to one person, and the word 'know'st' is a second-person singular form of 'know' from 'knowest' (Your Dictionary, 2013). The same expression 'for Thou know'st' has been used as 'for Thou knowest' in (Genesis 30:26). This lexical feature is also intentional because Milton used the word 'dove' five times in all his literary work, and one of them is 'The Spirit descended on me like a Dove;' in *Paradise Regain*. The uses of words 'satst' such as 'Where he had mutely sat two years before' in *AT A VACATION EXERCISE AT THE COLLEGE, PART LATIN, PART ENGLISH* (1628), 'mad'st' such as 'Glory to Him that made them to transform' in *Book I* and 'flow'd' such as 'Where fountain or fresh current flowed' in *SAMSON AGONISTES* (1667 - 1671) show that Milton used all these lexical choices on purpose to show his strong belief in the Bible as well as his sincere association and affiliation with the Church of England.

Conclusion

Milton's inspirational Invocation Prayer in *Paradise Lost Book I* is one of the prominent and creative literary pieces of the epic, and it was knitted artistically using various linguistic features and intentional stylistic deviations at graphological, phonological, grammatical, lexical and semantic levels. Liturgical language, the Biblical and the Quranic references focus on the subject of 'Mans First Disobedience' and its sorrowful consequences of bringing struggle, tragedy, death and woe into the world. This significant unit is a poise address that focused on asking the Holy Spirit to fill him with knowledge of the beginning of the world. Milton believed that the same force inspired Moses to write the Book of Genesis, so he associated his Muse with the Holy Spirit which is a part of Trinity and a force in the creation of the Universe. He also asked for divine inspiration so that he could justify the ways of God to men. He wanted to show that the fall of humankind into sin and death was a part of God's greater plan, and that God's plan is justified. Most of Milton's lexical and semantic choices for this inspirational Invocation Prayer do match the biblical and the Quranic references, and a few of them are just traditional and poetic expressions that he used to express his religious thoughts.

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