

Sri Aurobindo's Savitri and John Milton's Paradise Lost: A Comparison

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Abstract

In this article, we compare Sri Aurobindo's Savitri and John Milton's Paradise Lost by examining aspects of language, style and symbolism, and while deeply different in context, cultural setting and philosophical bent both books are epoch-making in epic poetry and deeply metaphysical. Milton's Paradise Lost is a Christian theological text about the fall and free will and redemption whereas Aurobindo's Savitri is about spiritual development, in which Vedantic and integral philosophy take place and we can understand that all of our beings at once are born with the same destiny. It's at this time and again of our own, and we must always understand our history for those kinds of a spiritual knowledge to build our universe in such a way as this. Through intensive textual analysis and comparison we argue in this work as though there are two poets (and while their diction and epic customs are close in style (the poets' diction and epic customs), the techniques for both actors' stylistic and symbolic techniques differ due to different metaphysical assumptions. Milton's dualistic interpretation of consciousness is unlike Aurobindo's integrative and evolutionary way in terms of consciousness; while Milton sees him as dualistic, Aurobindo sees everything from the perspective of a multidimensional perspective as consciousness. This paper serves to compare literary literature through the introduction of these epics to the theme of spiritual poetics in the world in general. All these poems are not

merely so, to make a point about spiritual poetic practice in the world as that of philosophical theory, but of spiritual literature.

Keywords: Epic poetry, comparative literature, Sri Aurobindo, John Milton, Savitri, Paradise Lost, symbolism, language, style, metaphysics

1. Introduction

Epic poetry is, without a doubt, a great medium for communicating the philosophical and spiritual concerns of civilizations over time. Everything from Homer to Dante evolved and changed according to contemporary social and intellectual trends. These days, *Paradise Lost* and *Savitri* take different, yet similar, roles in that genre.

Milton's *Paradise Lost* (written in 1667) is one of the most important works of English literature. It is a work of “justifying the ways of God to men” (Milton, 1667/2005) and tackles theology regarding divine justice, human free will, and the nature of evil. From the Christian perspective, the poem reinterprets the biblical version of how man’s life has ended up in hell as a matter of obedience and rebellion (not to mention redemption). Sri Aurobindo’s *Savitri: A Legend and a Symbol* (1950–1951) is a modern epic that recasts a brief version of the *Mahabharata* into a larger narrative. But Aurobindo deepens this story until it is a vast philosophical and spiritual exploration of human development and divine consciousness. Unlike Milton, whose concerns reside in theology, Aurobindo’s view is metaphysical and evolutionary with a focus on Integral Yoga. The two texts are still essentially similar in that they share an ambition to examine fundamental questions relating to existence, consciousness, and the divine. A study of language, style, and symbolism in the poems of Milton and Aurobindo should help in answering that question—to find the parallels and contrasts in each one.

2. Literature Review

The work from this generation of scholars and poets have primarily discussed and addressed the theological, political and stylistic aspects of Paradise Lost. Lewis (1942) emphasized that the poem is faithful to classical epic norms of poetry while Fish (1967) wrote that it is about the process of reading the poem for the reader toward spiritual insight through interpretation. Gender, authority, ideological concepts and power structure have long been topics of interest in recent research on the text.

Although lesser known, Savitri also had literary and spiritual significance by way of studies that have already developed on Savitri in some of these same terms. Iyengar (1985) has called it ‘mantric epic’: it is said to appeal to spiritual consciousness. Pandit (1969) emphasizes that it is complex in symbolic and philosophical aspects too, and not an easy reading in contemporary literary literature that has been a literary tradition or philosophy itself. There are very few scholarship comparisons of Milton and Aurobindo that have been based on this. In this article, it can be attempted to resolve this gap by comparing both authors in a comparative manner; we will focus on their language, style as well as symbolism.

Methodology.

This study employs a qualitative and interpretative approach based on comparative literature. We study some examples of the literature and study linguistic nuances from the book (diction, syntax, rhythm): Stylistic traits: narrative structure, epic conventions. Symbolic patterns: recurrent motifs and metaphysical constructs. Our approach is hermeneutic; meaning should be seen at larger scales. Secondary sources inform and frame the discussion.

Language: Diction, Syntax and Poetic Function.

4.1 Milton's Grand Style.

Milton's language is called “grand style,” which is characterized by syntactic complexity and Latinate vocabulary with formal structure. Without an end to the whole structure, his blank verse is open to variety, and rhythmically disciplined. The lack of rhyme represents his desire to find an affinity for English epic poetry like Homer and Virgil. Milton's phrasing is usually all one way and frequently in an inversion pattern with certain structures. That complexity is not only ornamental, but it also contributes to its intellectual and theological import. His diction borrows heavily from Biblical and classical sources to lay the foundation that makes for a richer framework for the story.

4.2 Aurobindo's Mantric Language.

Aurobindo's language is different in both form and function. A poem in his style can come across as “mantric”: a rhythmic or spiritual style to heighten people's experience of that higher power—higher experience. Unlike Milton's structured blank verse, Aurobindo's lines change in form and rhythm; in fact, there is an evolution of the lines. He mixes the concrete and the abstract with an exuberant rhythm and is often able to marry physical description and metaphysical experience more fully, often without a second thought to express the words we are talking to them or reading.

4.3 Comparative Analysis.

Both poets utilize elevated diction, but the aims of Milton's and Aurobindo's discourse are not the same. Milton's language is a didactic and rhetorical statement: to describe divine justice. Aurobindo's language is experiential and evocative with the goal of spiritual understanding.

Thus, language in *Paradise Lost* is a tool of theological articulation, which transforms in Savitri.

5 Style:

5.1 Narrative technique and epic form.

Milton's adaptation of classical epic. Milton consciously considers his own creation the epic work of fiction, as it has always to be the epic in the beginning. He has well established some of the standard conventions like: invocation of the muse, epic similes, in medias res narrative. But he reconfigures these things for a Christian mindset. The "hero" of this epic isn't a fighter, but rather a moral one and the struggle is spiritual rather than physical.

5.2 Aurobindo's Transformation of the Epic Form.

Aurobindo, however, is an exception from traditional epic literature. Savitri's plot is not typically action led; its story centers around inner transformation instead. The story moves through spiritual experiences, in both poetry and philosophical conversation. The structure of the poem is not linear and indicates the complexity of consciousness. It takes in ideas of myth, symbolism and metaphysics—i.e., mixed metaphors as well as symbolism with myth to bring the story to life; thus it defies genre categorization.

5.3 Comparative Insight.

So Milton's style is structured and formal and clear in focus; Aurobindo's style is fluid and wide-ranging where depth and change are emphasized. Their philosophies are the basis for such differences.

6 Symbolism: Structures of Meaning

6.1 Symbolism in *Paradise Lost*

Milton's symbolism is rooted in Christian theology. There are three key symbolic oppositions: Light vs. darkness, Heaven vs. Hell, Rebellion vs. Obedience. These symbols reinforce a moral hierarchy in practice and also support a dualistic lens for things. Characters are used allegorically to represent concepts of theology as a whole.

6.2 Symbolism in Savitri

Aurobindo's symbolism is more complex and integrative. The characters and the situations correspond to states of consciousness and not to categories that govern one. For example: Savitri represents divine consciousness, Satyavan is the human soul, and Death is a symbol of ignorance. Instead of opposing forces, the three types of symbols interact dynamically, and so reflect evolution.

6.3 Comparative Analysis

Milton's symbolism is hierarchical and static, while Aurobindo's is dynamic and evolutionary. In spirit, they both take the metaphysical assumption on board.

7 Philosophical and Metaphysical dimensions.

Milton's worldview was founded on Christian theology and he stressed: There is a divine authority, that is, that moral order does not exist and, Redemption through obedience. Aurobindo's philosophy is the evolutionary type;

Growth of consciousness.

In unity of matter and spirit.

Evolution.

The transformation of human existence.

From each side of these points of view everything is considered in the poetic work.

8 Discussion.

Both poets consider questions which are universal that unite a lot of people, though have different answers. Milton presents a world governed by divine morality, where our salvation depends on obedience. Aurobindo imagines a universe that is in progress where humans are part of the unfolding universe's spirit of divine consciousness. Milton's work is structured, hierarchical and dualistic. Aurobindo's is fluid, integrative and evolutionary.

Conclusion.

This study has shown that *Paradise Lost* and *Savitri* are two worlds of epic poetry. Milton describes the completion of the classical-Christian tradition to come, whereas Aurobindo is a kind of spiritual epic that combines poetry with philosophy. Text, style, symbolism, and language, as well as the philosophical aspect that affects writing form, are discussed. In some ways, we can compare them at length in the book. As a lesson in global literature, the comparisons highlight how rich the international literary canon is, as well as how epic poetry is used to address the most complex questions related to human existence.

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