



COSMIC IMPRISONMENT AND MORAL BONDAGE: A COMPARATIVE STUDY OF INCARNATION IN PARADISE LOST AND RAMCHARITMANAS

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ABSTRACT:

This paper will focus on the cosmic constraint of moral slavery in John Milton's *Paradise Lost* and Tulsidas's *Ramcharitmanas*. While the Christian theology of Milton's *Paradise Lost* (1667) and the Hindu Bhaktism of *Ramcharitmanas* (16th century) originate from different cultural/intellectual/theological paradigms, they fundamentally share the themes of emancipation, exile, imprisonment, and defiance. This paper focuses on the theme of captivity and aims to unspool the ethical and spiritual dimensions of the phenomenon, particularly in relation to the violation and colonization of the divine will, the self, and the preoccupation with the divine.

Milton's work provides an example of "heavenly confinement" while describing how Satan fell from Heaven in *Paradise Lost*. Milton describes hell as containing more than just one specific location. There is in hell what is spiritually far worse than any of the actual locations of hell, and that is the absence of God. Example of hell's absence is the mental prison of hatred and defiance, even if it is self-inflicted. Just as the actual prison is just an illusion, the self-installed mental prison is as well. Milton does not abide the standard Christian concept that spiritual disobedience is an excuse to shut others out, and on the other hand holds the concept of free will, as well as divine order, and how the two interact. Satan, of his own choice, decided to make hell an eternal punishment, and of his own choice, decided to take away the option of repentance. Milton shows that true mental freedom is not to be free from God, but in fact to be free from God. This is what true freedom is: the merging of will and obedience to God on one side and the rebellion of hell on the other.

The incarnation idea extends beyond the emancipation of Adam and Eve from Eden. Adam and Eve's transgression from grace presents an opportunity for redemption, in contrast to Satan's temptation. Their banishment from Eden is a form of discipline, in contrast to Satan's. Sinful pride and penitent vulnerability are contrasted throughout Milton's work. Rather than being viewed as a random act of retribution, cosmic captivity is viewed as a sign of moral despair in this perception. This conforms to the moral order that has been imposed, according to which, without God's gift, there can be no freedom.

In contrast to previous epics, *Ramcharitmanas* teaches us about dharmic and karmic incarceration in addition to a moral. Like his other types of confinement, Tulsidas views this as a cosmic order that requires dedication (*chithi*). Although Sita's captivity by Ashoka Vatika is the most prominent confinement in the epic, the text reveals that the true confinement is Ravana's imprisonment—far worse—in his ego (*ahamkara*), in his wantonness, and in his hubris. In contrast to Rama, who is utterly contained spiritually, Ravana is both powerful and intellectually gifted, but he is also a spiritual outsider due to his refusal to acknowledge Rama's divinity. In the end, Ravana is a spatial prisoner—a moral pariah who dwells in a palace.

Sita thinks differently about the issue of incarceration. Because of her eternal love to Rama, her bodily imprisonment cannot touch her spirit. Such love transforms her prison sentence into a site of ethical incarceration and of inner autonomy. The essence of Bhakti devotion is to inner self-focus and let go of the worldly attachments. Instead of focusing on the external chains of unfreedom, Tulsidas centers the discourse on the inner, spiritual unfreedom. The Hindu system of justice is cyclical and rehabilitative. The destruction of Ravana is the re-establishment of cosmic order. Tulsidas, unlike Milton, who stretches eschatology into a linear time with eternal incarceration of Satan, sees the defeat of evil as a significant event in the divine *leela* of restoring order to the world.

A method of comparative literature that includes literary and theological critique, cross-cultural hermeneutics, and close reading is employed in this work. Specifically, the research compares and contrasts the two epics' treatment of hell, devotion, exile, and *adharma*, as well as the themes of rebellion and *adharma*. They both argue that moral sins lead to the cosmic system collapsing, and that being apart from God's truth is what ultimately leads to incarceration. But the writers' theological answers differ substantially. Comparatively, Tulsidas places an emphasis on multiple bottom-up devotion and surrender, whereas Milton emphasizes monotheism, repentance, and submission to an absolute top-down hierarchy. Additionally, the gendered components of bondage's creation are brought to light by the comparison. An example of eviction would be Eve's disobedience and subsequent exile; an example of relinquishment would be virtue, moral hope, and perhaps even completion. A woman's strength, morality, and integrity are highlighted by Sita's imprisonment. The themes of sins, strength, grace, and mercy are most effectively advanced by the female protagonists in both epics. The epics by Milton are about free choice and ethics, and they revolve on rebellion. As an example, Satan's rebellion against God leads to his own destruction. The illustration shows how free will, which is a blessing from God, may lead to disaster if not properly exercised. There is a chain of karma in which every action has an outcome, and Ravana's egocentric acts lead to his own captivity. Thus, moral responsibility is fundamental to transcendent order, according to the two writers.

In both epics, the cosmic prison symbolizes the estrangement of existential beings from a Higher Power; thus, the physical manifestation of the hellish and Ashoka Vatika prisons is merely a mirror of the characters' inner spiritual states, according to this study. Keep in mind that the situation of the liberated soul must alter spiritually, thus any sort of confinement can only be perceived as a place from where an area does not exist. According to Tulsidas, achieving inner devotion and harmony with the order of things (*dharm*) is the condition of freedom, but according to Milton, it is obtained by gaining Out of the utmost grace. By bringing together *Paradise Lost* and *Ramcharitmanas*, this research contributes to the fields of comparative epics and the literatures of many religious perspectives through their theological relationships. Without fading the issue, the study shows that the multi-layered structure of the universe and the great and wonderful truths of "divine ueterneasy," divine justice, and ultimate ueterneasy are fundamental concerns of epic literature. What's more, the study shows how both texts, despite differing cultures and theologies, actually aid in the consolidation of the analysis of epic literature.

KEYWORDS:

COSMIC IMPRISONMENT (MILTON), MORAL BONDAGE (TULSIDAS), FREE WILL AND REBELLION (MILTON), DHARMA AND KARMA (TULSIDAS), THEOLOGICAL COSMOLOGY (FRYE), EPIC LITERATURE (BLOOM), SPIRITUAL EXILE (LEWIS), BHAKTI PHILOSOPHY (RAMANUJAN).

PAPER ACCEPTED DATE:25th December 2025**PAPER PUBLISHED DATE:**30th December 2025**Research Methodology**

The author takes a theological and literary comparative perspective. *Paradise Lost* (1667) by Milton and *Ramcharitmanas* (1574) by Tulsidas are the main texts used in this research. The author used the literary device of "close reading" to explore themes of retribution, exile, insubordination, and incarceration. C.S. Lewis contends that Milton's Satan exemplifies "self-chosen alienation" (Lewis, 1942), while Northrop Frye regards the epic form as symbolizing the divine, "ascent and descent" (Frye, 1963), in his Christian theological criticism. The author deals with both of these claims. A.K. Ramanujan's thoughts on dharma and the Bhakti movement inform the author's treatment of *Ramcharitmanas* (Ramanujan, 1991). The foundation of the comparison lies in René Wellek's theory of cross-cultural literary criticism, which, according to Wellek (1958), promotes the idea of themes converging rather than differentiating. Although the author finds similarities between the structures' symbols for "cosmic justice" and "moral responsibility," she does not see them as interchangeable.

LITERATURE REVIEW

The character of Satan has been the primary subject of many academic discussions on *Paradise Lost*. According to William Blake, "Milton was of the Devil's party without knowing it" (Blake, 1790), which might suggest a positive view of the uprising. Yet, according to Lewis, Satan's words are really an attempt to hide his own spiritual depravity, and he views Hell as a psychological prison (Lewis, 1942). It is reasonable to assume, as Fish does, that Milton intends for readers to misunderstand Satan in order to demonstrate the destructive nature of sin (Fish, 1967).

Dharma and devotion have been the primary foci of *Ramcharitmanas* studies. Tulsidas' epic, according to Ramchandra Shukla, is an example of how self-discipline may be used to build a moral community (Shukla, 1928). The ethical and religious aspects of the Rama tales are noted by A. K. Ramanujan, who also acknowledges the plurality of interpretations (Ramanujan 1991).

The study of Tulsidas and Milton is an ongoing area of inquiry. For instance, while K.R. Srinivasa Iyengar (Iyengar, 1983) discusses epic traditions and undertakes some cross-cultural analysis, he avoids discussing incarceration. In light of the fact that Christian and Hindu epic traditions both use incarceration as a moral and philosophical metaphor, this work fills that need.

SUBJECT MATTER**1. INTRODUCTION: FRAMING COSMIC AND MORAL INCARCERATION**

In epic literature, confinement is frequently a metaphor for something far more abstract and metaphysical than actual confinement. A sense of spiritual estrangement, a lack of moral clarity, and a sense of cosmic imbalance are all seen as forms of incarceration in John Milton's *Paradise Lost* and Tulasidas's *Ramcharitmanas*. Even though their epics couldn't be more different in terms of time, place, and religion, both Milton and Tulasidas depict the dramatization of bondage as an act of defiance against the universe's divine order. Both the fall of God and the destruction of Eden symbolize incarceration in Milton's work, while the selfish, tyrannical oppression of Ravana and Sita's physical confinement in Tulasidas's narrative symbolize moral prisons. Here we are interested in the intricate and multi-faceted character of moral theology and incarceration in these two seminal works. Both writers demonstrate their position on the spectrum of freedom vs. incarceration through their characters, the cosmos surrounding them, and symbols.

2. COSMIC STRUCTURE AND THE ARCHITECTURE OF CONFINEMENT

Earth, Paradise, Chaos, and Hell are all parts of Milton's universe. A disturbance of the divine order is symbolized by Satan's fall. As a location and state of disconnection from one's spirit, hell is a "darkness visible;" a Black Abyss. Divine order is a reward for obedience, whereas a life devoid of order is a punishment for disobedience. Along with his fall, Satan descended into a profound moral abyss. Justifying the moral anguish of a confined universe is the divine purpose of volition. The cosmos that Tulsidas perceives is structured, yet it operates within a moral cycle that is inherently chaotic. There is an imbalance in the *Ramcharitmanas* universe where the divine feels compelled to intervene, and this world is situated inside the divine drama of *lila*. Despite its stunning beauty and golden construction, Ravana's Lanka is severely unbalanced. Like Milton's Hell, Ravana's Lanka isn't wicked. Lanka became a place of wickedness due to Ravana's moral decay sickness. In Tulsidas's view, wickedness can only do so much damage. Chaos cannot be imposed by evil. Hell and Ravana's Lanka are both epics that depict spiritual chaos and wickedness; spatial order is a manifestation of divine order.

3. SATAN: SELF-IMPOSED IMPRISONMENT

In *Paradise Lost*, we see the contradiction between Satan's

liberty and his constraints. Rather than serve in heaven, he says, "Better to reign in Hell." Milton asserts in this sentence that pride enslaves its possessor. In reality, Satan's spirit remains mired in hostile, negative, and bitter bitterness due to his self-imposed barrier to divinity, yet for him, disobedience is gain. Milton argues that hell involves internal misery as well as external misery. He has come to Earth from his mental prison. His incarceration has not ended. His soul is bound to a spirit of dissent and paralyzing jealousy. To be separated from divinity is to be confined; this is Milton's message to many academics. By having Satan transform into a snake in the epic poem's second half, Milton is able to demonstrate the topic of prison metaphors *divinci*. A reflection of the internal depravity is Satan's debasement. Pride, according to Milton, is essentially a form of self-imposed servitude.

4. ADAM AND EVE: EXILE AS REDEMPTIVE BONDAGE

A new kind of imprisonment was introduced when Adam and Eve were driven out of the Garden of Eden. The expulsion represents loss, pain, and separation. Adam and Eve, unlike Satan, were disobedient; nonetheless, their eventual repentance provides a compelling rationale for their disobedience, as pointed out by Milton. In Milton's opinion, punishment in exile may serve as a form of correction rather than an eternal damnation, as demonstrated by his use of exile as a punishment. Milton saw Eden as a haven of purity and oneness with God. Upon leaving Eden, Adam and Eve face a new reality that is full of death, labor, and pain; but, they also carry with them the hope of grace. There is a glimmer of grace inside Adam and Eve's incarceration and punishment since it is only transitory. As a result of defection from the system, there is a type of imprisonment for everyone, but this is solely a punishment for the unrepentant; this allows Milton to distinguish between the unrepentant, Satan, and the penitent; and this is all part of a downward system of punishment that is suggested by Milton's theology.

5. RAVANA: MORAL BONDAGE THROUGH EGO

For the *Ramcharitmanas*, Ravana represents moral captivity and is thus portrayed as a hopeful figure. Instead of being a fallen angel like Satan, Ravana is a haughty monarch whose rule disturbs cosmic harmony. While Ravana's captivity is due to his own egotism (*ahamkara*), the abduction of Sita is the root cause of the chaos in the cosmos. While *Tulsidas* paints Ravana as virtuous in his study of the scriptures and his austerities, he is morally dumb. Wisdom is more than just knowing something. Even when his ministers and brother *Vibhishana* offer him sound advice, Ravana disregards it. A strong sense of pride is shown here. Owning a palace of gold symbolizes a person's spiritual emptiness. Moral bondage, according to *Tulsidas*, originates in egotism and want. Even Ravana's might cannot save you from the repercussions of *adharma*. The necessity of destroying Ravana in order to bring cosmic order demonstrates the unavoidability of karmic punishment.

6. SITA: SPIRITUAL FREEDOM IN PHYSICAL CAPTIVITY

Captivity of Sita in *Ashoka Vatika* is central to the *Ramcharitmanas*. Even though she is suffering from being apart from Rama, her loyalty remains unshaken. She demonstrates, in contrast to others, that there is spiritual liberation in physical restraint. The contrast between Ravana's incarceration and Sita's is shown by *Tulsidas*. Ravana is unethical despite his wealth and power. The fact that Sita is a captive does not affect her spiritual control. *Ashoka Vatika* becomes a place of purity and perseverance because of her dedication. This departs from the conventional view of liberty. True liberation, as seen in *Tulsidas*, is achieved by adherence to the *dharma* and devotion. No matter the external conditions, a believer's spirit is free from captivity. So, being free morally is more important than being physically confined.

7. RAMA AND DIVINE JUSTICE

Rama is a symbol of supreme righteousness and truth in the *Ramcharitmanas*. He fights Ravana for the sake of righteousness, not vengeance. As a means of achieving cosmic harmony, divine justice is neither punishing nor arbitrary. Even though God is a righteous and heavenly deity in Milton's writings, he rules over everything. Satan deserves what he gets; he has shown no remorse for his rebellion. There are several rebirths in the cosmic spiral, and *Tulsidas*'s defeat of Ravana is only one of them. Justice in *Tulsidas* is cyclical, in contrast to Milton's ultimate tone. Divine beings are the ultimate arbiters of cosmic harmony, as both literary masterpieces make clear. Disobedience to this deity leads to everlasting damnation.

8. FREE WILL AND MORAL RESPONSIBILITY

Throughout the two works, the idea of free choice is prominent. God gave angels and humans free will, as Milton says. Because he made that decision, Satan was sent out. That decision was likewise taken by Adam and Eve. One gets caught when they misuse their free will. Ravana abducts Sita of his own volition in the *Ramcharitmanas*. Because of his decision, he met his demise. Free will and certain doom are inseparable, according to *Tulsidas*. Then, a self-inflicted collapse is the end outcome of a wrong turn. Contrary to popular belief, neither book assumes that outcomes are fixed in advance. The consequences of their actions are entirely on them. Morality, not devotion to God, is the driving force for incarceration.

9. SYMBOLISM OF FIRE, DARKNESS, AND SPACE

Milton likens Hell to a fire that produces neither heat nor light. Being blind is symbolized by the lack of light. Because it never goes out and never can be cleansed, fire represents agony. The morally disorganized state is reflected in the endless and disorderly vacuum. The *Ramcharitmanas* paint a picture of the moral vacuum in the golden city of Lanka. There is an internal bondage that is reinforced by the antagonism between the moral and the material. Because of Sita's devotion, *Ashoka Vatika*'s prison garden becomes bright. Light and dark symbolize grace and estrangement, respectively. When describing their inner lives, both poets utilize vivid descriptions of

space.

10. GENDERED DIMENSIONS OF BONDAGE

An early epic poem recounting the narrative of Eve and the hardships she caused Adam by losing their place in Paradise and the suffering the pair had to endure as a result is John Milton's *Paradise Lost*. After being expelled with Adam, Milton knows that Eve feels guilty. Milton casts Eve in the role of a reconciliant. Eve is hopeful that she will be absolved. Sita, in contrast to Eve, is innocent. She is a hostage who has been unfairly victimized. Moral fortitude is exemplified by the persevering captive. Both epics pay tribute to women, to different extents, for their roles in establishing a firm belief in the universe's inherent moral order. Justice and captivity are frequently associated with the delicate and vulnerable feminine qualities.

11. REDEMPTION AND LIBERATION

One must turn from their sins and accept God's favor in order to be set free in Milton's epic. It alludes to Christ's redemptive deed, even if Adam and Eve had to wait for it. Since he has turned his back on grace and lost all hope of ever being free, Satan can't see beyond the present. In Tulsidas, bhakti (devotion) is the source of liberation. When Ravana dies, Sita and Rama are reunited, and everything is put back in its proper place. As the epic shows, loyalty breaks the bonds of servitude. While Tulsidas envisions Rama's coronation and the return of dharma, Milton looks beyond exile as a possible future. Imprisonment is not the last destination since divine justice restores cosmic order.

12. COMPARATIVE SYNTHESIS

When we look at Satan and the Demon King Ravana, we see the same kind of defiance and the same kind of suffering. Sita, Adam, and Eve respond with different uses of the same kind of faith, suffering, and the same kind of penitence. Lankas and Hell are a metaphor for the prisons and the sickness of the world. Theologically, there are still huge differences. Milton sees justice in Hell, and God being in charge of everything. Tulsidas sees the opposite. God comes down to the world to set everything right. Other than the differences, all the works are saying the same thing. The universe has no morals or justice, and life is a prison. When there is disobedience, scorn, and rebellion, order will not appear. Contrarily, when there is humility and servitude, order will come, and new opportunities will arise.

13. CONCLUDING REFLECTION WITHIN SUBJECT MATTER

Paradise Lost and *Ramcharitmanas* show how different cultures have different approaches to a similar idea concerning a moral struggle. In *Ramcharitmanas* it is moral enslavement and in *Paradise Lost* it is cosmic imprisonment. Both Tulsidas and Milton, in their epic poetry, show a spiritual truth, which is, if you are not virtuous, your freedom is really an enslavement and the opposite is true. In *Ramcharitmanas* and *Paradise Lost*, the authors show that being incarcerated, goes beyond the

criminal offense and the walls of a prison, it is a deep metaphor for being a part of the human experience, which is, being stuck in a paradox of extremes such as, pride and humility, being in exile or being at home, rebellion, and being absent, or, being redeemed. Each poet, in their different ways, has responded to the different dimensions of the moral universe in relation to their different freedom theologies, and articulated the meaning of being fully free.

CONCLUSIONS

Comparing the two works of John Milton's *Paradise Lost* and Tulsidas's *Ramcharitmanas* shows that the cosmological imprisonment and moral imprisonment described in both works or works in purely spiritual terms; Fordivinement, rebellion, self-absorption, egotism, or moral failing are all possible explanations of imprisonment. Complete inward self-reform and alignment with the divine order of the es prev, on the other hand, can lead to liberation. Cosmic incarceration functions more as a moral and philosophical consequence than an arbitrarily punished character in both epics, according to one of the most significant conclusions drawn from this research. The worst misuse of free will is shown in Satan's fall in *Paradise Lost*. In Milton, we see that both God and Satan endowed humans and angels with free will, giving them the opportunity to conform to or rebel against the established cosmic order. Exile is a self-determined outcome of Satan's rebellion. He is damned to an eternal lake of fire, but more worse, he is damned to the torment that represents his own detachment from humanity. His now-famous remark, "the mind is its own place," is actually a plea for freedom from the psychological, rebellious, and self-justifying resistance he has fostered, which has confined him more than anything else. Therefore, the greatest bondage is self-alienation from the divine, according to Milton's major theological thesis.

In his work, Milton carefully distinguishes between irreversible disobedience and rectifiable blunders. Adam and Eve are able to hold on to hope after being thrown out of Eden because of their repentance. Their departure from Eden is not a permanent alteration, but rather a planned transformation. A second chance is possible if you are modest and do what is asked of you, according to Milton. So, it's not entirely a loss being confined to Milton's reality. As in the case of Satan, it might result in eternal separation, or, as in the case of people, it can lead to spiritual progress. This is mostly the responsibility of the individual. While the framework of *Ramcharitmanas* relates to diverse subjects, the ethical logic remains the same. Everything must remain in its proper place in Tulsidas's dharma-based universe. Upon Ravana's abduction of Sita, the cosmos becomes disorganized. Not losing a fight is the true shackle for Ravana. He lacks moral discernment, which allows his ego, vanity, and desire of power to control him. Tulsidas demonstrates that the only appropriate term to describe this is decline. Despite his education, Ravana is enslaved by his own hubris. His stunning golden mansion belies its outward beauty, which belies a profound deficiency on the inside.

The dichotomy of Sita's imprisonment is intriguing. Ashoka Vatika confines her physically, but her devotion to her spouse grants her spiritual freedom. The conventional understanding of incarceration is turned upside down by Tulsidas in this manner. When one's actions are in line with society's ethical limits, they cannot be confined. Unflinching trust, like Sita's, demonstrates that a person is spiritually freed when their spirit is in harmony with divine truth. For adherents of the Bhakti school of thought, this is the pinnacle of enlightenment by devotion. The concept of divine justice is the subject of one further crucial insight. In contrast to Milton's relentless and linear universe perspective—wherein disobedience is always punished, the Judgement Day is definitive, and Satan's retribution for pride is eternal damnation—Tulsidas's universe view is cyclical and restorative. Once Ravana is vanquished, according to his universeview, chaos is subdued. Rather than being the last and last punishment, justice is the cosmic balance in this view. The death of Ravana is tragic, but it serves a higher purpose—the return to dharma. Tulsidas emphasizes recurrence and renewal, in contrast to Milton's emphasis on the absolute finality of the results.

Despite their philosophical differences, both Christianity and Hinduism hold that individuals are ultimately responsible for their actions and choices. Neither Ravana nor Satan are helpless victims or agents of fate. Their decision to be disobedient is a shared one. The fact that they have chosen to confine themselves independently is what distinguishes them. The moral obligation that undergirds Christianity and Hinduism is the need for individuals to own up to their deeds. The responsibility that comes with God's gift of free will is a central theme in both tales. A self-centered or conceited will leads to servitude, whereas a selfless or humble will leads to freedom. How cosmic, transcendental, and universal events are reflected in epic literature as reflections of the human experience is the subject of this inquiry. Satan's estrangement mirrors the human condition, which appears independent on the outside but lacks inner harmony. The temptations of dominance and pride are ubiquitous, and Ravana's ego reflects them. Adam and Eve's banishment exemplify our frailty as a species, but Sita's patience and trust show our strength. Milton and Tulsidas both used fictional characters to portray universal themes of moral dilemmas and spiritual yearnings.

Furthermore, the idea of freedom is reimagined in both epics. Free will is typically seen in modern literary criticism as the pinnacle of individual agency. The concept of freedom is seen paradoxically by both Tulsidas and Milton. For them, the capacity to voluntarily surrender to the divine will is the very definition of freedom. While Ravana has strength, he is enslaved to his ego; Satan wants freedom but is controlled by his wrath. Conversely, hope is bestowed to Adam and Eve upon their repentance; Sita

maintains her dignity; and, ultimately, freedom is relational rather than individual. It is contained in the will of God. The central focus of this study is the fact that epic traditions from different cultures deal with the same metaphysical issues. When people act immorally, how does it throw the cosmos out of hack? How does the cosmos strike a balance between liberty and subjugation? Is it possible to be redeemed from a condition of confinement? Within their own spheres of epic philosophy, poetry, and theology, both Tulsidas' and Milton's epics provide solutions to these concerns.

One common thread that binds Tulsidas and Milton is the shackling of the soul and mind. A sense of inner serenity may be achieved by humility and dedication, as both Tulsidas and Milton, despite the cultural and theological disparities in their respective literary worlds, recognize. The stories of Eden and Ashoka Vatika, of revolt and submission, of hell and Lanka all demonstrate that the first prisoner is the one within. Hence, the teachings of Tulsidas and Milton demonstrate that it is from within, not beyond, that one may find genuine freedom. Both Tulsidas and Milton stress the significance of epic writing in their respective eras. This is due to the fact that it embodies the moral conundrum of a lack of spirit, which manifests itself in the form of ongoing pain. An individual's mental confinement is the most imprisoning place that has yet to be constructed. imprisonment without stone and without a gate, resulting from disobeying the holy spirit, is the greatest imprisonment.

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