CHAPTER VI
CONCLUSIONS

In the foregoing chapters I have tried to bring the two poets of two countries together in order to evaluate them and stimulate new thinking on comparative study of the great works of these poets. The scholars in India have long been in contact with the English people and English language. Not only this, English has been treated always on the basis of top-most priority in India, particularly in the Universities and other institutions of learning. English literature has influenced Indian literatures in all the languages to a great extent. In spite of this there has been little work done on the comparative aspects of these two. I have in my own way attempted to present the comparisons between the works of John Milton and Tulasi Das who had written before the two countries and their languages came in contact. They wrote not under the influence of each other, on the contrary they were totally ignorant of each other. But their convictions in the ethical, philosophical, social and theological spheres were so identical that being put together the two poets would seem to belong to one country and one culture only. Milton appears more akin to Tulasi Das than
to many of the poets of England in the same way as Tulasi Das appears more akin to John Milton than to the poets of India. Both could be read together so identically in many ways that one could hardly believe that they had not been directly influenced by each other. In spite of this, not much has yet been done on this subject.

In my introduction I have glanced at the vastness of the subject and have already said that my choice and endeavour has been to study some of the points only. In chapter two I have outlined how the two poets judiciously delved deep into their respective traditions, grasped fully the theology and literature and reproduced the ideas derived from them into new frameworks. It was not a total borrowing or imitation. They attempted and succeeded to a very large extent in bringing about a synthesis between the past and the contemporary values. The holy sources, considered till their times as non-human, were transformed in their contemporary society into codes of religious, political and social ethics. The approaches of both the poets to the holy sources are similar. The unprecedented and perhaps the greatest contribution of these poets was that they inter-related the old concepts of holiness with the human values. They neither rejected nor totally accepted whether it was Bible or Vedas,
but brought them both in human contact and adding their own interpretations gave them a meaning and human relevance. The whole human civilisation seems to have been echoed in their songs with a prophetic forecast.

In chapter three I have dealt with almost the same topic as in Chapter II dwelling upon the process of transformation of ancient literary wealth of aesthetic and historical character. The main purpose of John Milton was to write an epic of unsurpassable length and significance and for this he needed guidance both in style and in content. This was also the case with Tulasi Das. Both of them have described at length, wherever necessary, their indebtedness to poets and philosophers whose works have lent them both style and contents. To narrate a long story in verse with a high theme on a grand scale was not a new thing either in Europe or in India. Milton as well as Tulasi had a strong conviction that the God in Heaven liked songs. In the Rama-caritmanas Tulasi Das has written about the value of good poems and asserted that they are the most befitting and effective means for delighting and persuading God. I have therefore shown how the predecessors of John Milton and Tulasi Das could provide materials. Tulasi Das built the
theme of 'Ramcaritmanas' primarily on two great political works, 'Ramayana' and 'Adhyatma Ramayana' the former written by Valmiki and the latter by Vyasa. There is one story running in both of them but with a great difference of style and purpose. Tulasi Das creates a new epic out of these two works and names it as "Ramcaritmanas". The literal meaning of Ramcaritmanas as translated by W.D.P. Hill is 'The Holy Lake of Acts of Rama'. The meaning of 'Ramayana' in English translation is the abode of Rama and of 'Adhyatma Ramayana' the transcendental abode of Rama. It is clear therefore, that Tulasi Das emphasizes on the acts of Rama which are performed in a world inhabited by human beings involving himself into the various roles of playing and performing social duties while retaining his divine entity intact. The Ramayana of Valmiki shows that everything happens in the life of Rama as a matter of course. A great prince and warrior he is, and his deeds are remarkable, but his birth does not seem to have been predetermined as is found in case of Rama of Tulasi Das. Adhyatma Ramayana is a philosophical work which elevates Rama to a transcendental stage. Tulasi Das had many other historical and poetical sources also and he made use of them to add aesthetic and moral texture to his work.
John Milton selected a theme for his Paradise Lost which was also of transcendental character, but he made it so complex that the Earth, the Heaven, the Hell and all those who inhabited there became the personages; and most of them to personify only the ideologies of the poet on various issues of life. The fall of Man, for that was his subject, is apparently not dealt with in isolation. It is an issue which all the forces of God and angels are seriously concerned with. John Milton had greater advantage than Tulasi Das. He benefited from the works of the poets both of his own country and of the continent. He knew and understood his own country and people well. Beowulf, Spenser, Chaucer and Shakespeare had passed on to him an enriched literary tradition, and to it Milton added his knowledge of a wide range of subjects which he had acquired from study and contacts both in England and outside. England which was getting too hot, at least politically, provoked Milton to formulate his views. His study of the work of Homer and Virgil gave him style, a technique to describe a long narrative story. The third chapter of my thesis discusses and examines how John Milton could transform his acquisitions in Paradise Lost.

In the fourth chapter I have deliberated a topic
which has been controversial for ages and is yet in the modern world unsolved topic. Women have played in literature roles, both mighty and meek. John Milton and Tulasi Das have their own views on women. I have examined how Tulasi Das makes the women play various roles according to their ranks on varying occasions. There are many female characters in 'Ramcaritmanas'. There are female characters not only in human society but in the assembly of gods also. The purpose is not to treat women in isolation or merely as objects of amorous play. They play significant role. Tulasi Das makes them behave as they are expected to behave in a natural position. I have tried to show that the poet is not biased towards female character as has been alleged by some scholars. What I have found is that the scholars themselves seem to have been biased, and with their suspicious reasoning have tried to malign the great poet by placing the female characters in notionally mistaken contexts. Milton's female characters are few in number and though they are the results of his own self-nurtured opinion and experiences he has dealt with them variously. His notion of women is certainly different from that of Tulasi Das, but the difference is conditioned by ethical circumspection of the contemporary society.
As regards the style and approach to characterisation, I have touched upon the two main characters, Satan and Ravan. In stead of writing a separate chapter on the followers of these two eminent characters, which could have possibly been done, I have presented them in association with their leaders. Ravan and Satan have identical inclinations and their followers both agree and disagree with them. They are in categories and can not be grouped all in one class; they are good as well as bad. Some of them are wiser, if physically not lighter, than their leaders. This has been elaborately discussed in the last chapter of this thesis.

It is hoped that my work will open new avenues for further research on comparative literature. I shall consider my effort amply awarded if it provokes scholars to take up such critical projects.