



## Exploring the Depths of Archetypal Characters in "Paradise Lost" and "The Devil's Cabinet": A Comparative Approach

<sup>1</sup>Zubair Ahmad, <sup>2</sup>Yaseen Hayat, <sup>3</sup>Maaz Alam

<sup>1</sup>MA English University of Peshawar, Khyber Pakhtunkhwa, Pakistan, [zubairswat7@gmail.com](mailto:zubairswat7@gmail.com)

<sup>2</sup> BS Graduate (English) from the University of Malakand, Khyber Pakhtunkhwa, Pakistan, [Englishlover873@gmail.com](mailto:Englishlover873@gmail.com)

<sup>3</sup> M.Phil. Scholar Abdul Wali Khan University of Mardan, Khyber Pakhtunkhwa, [Maazalam667@gmail.com](mailto:Maazalam667@gmail.com)

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\*Corresponding author: Z. Ahmad

[zubairswat7@gmail.com](mailto:zubairswat7@gmail.com)

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### Abstract

The character of Satan is the representation of evil. How he went against God. How, with such great intellect, can someone defy the authority of God? How ego and the self-proclaimed self can curse a once an angel. This research conducts a comparative investigation of archetypal characters in Iqbal's "The Devil's Cabine" (1938) and John Milton's "Paradise Lost. The study aims to uncover unique perspectives on righteousness, wickedness, and ethical ambiguity depicted in these significant literary works, featuring a rebellious character challenging divine authority. The research explores the depths of archetypal characters in these poems, analyzing motivations, perspectives, and underlying reasons characterizing the rebellion against higher authorities. Using a qualitative technique, the research utilizes a comparative method and textual analysis to explore the mythological archetypes in the works. The study uses archetypal criticism as a theoretical framework. By connecting linguistic, political, and character similarities between the two works, the research contributes to understanding timeless themes and portraying archetype characters in these poems. The results highlight the worldwide resonance and timeless importance of these literary creations.

### Introduction

As our world becomes more interconnected and technology continues to shape our daily lives, it is impossible to ignore that we live among diverse demographics, spanning different races, genders, cultures, and religions, all coexisting together (Harari, 2015). The imperative to embrace this diversity becomes evident, particularly when scrutinizing the expansive needlepoint of human culture, within which literature serves as a reflective microcosm of this diversity. Pradopo (1997) posits that literary works function as tangible manifestations of an author's intellectual creation, capturing a life moulded by the author's attitudes, background, and beliefs. This conceptualization implies that literary creations constitute imaginative products complicatedly entangled with the subjective experiences of authors within specific temporal and contextual bounds. An author's imaginative pursuits mirror subjectivity, condensing individual perspectives and societal affiliations (Said, 1978). This acknowledgement prompts a realization that, amidst the kaleidoscope of diversity, a universal thread exists woven into our collective literary heritage (Fish, 2021).

In ancient civilizations, poetry played a crucial role as a creative means of preserving cultural heritage. Poetry, characterized by its musicality, diverse sound patterns, and symbolism, served as a vivid expression of ideas akin to a tapestry of colors woven into a cohesive whole. Among the Kagan tribes, poetry reflects a rich imagination and deep connection to their community, embodying ethnic significance rooted in ancestral experiences passed down orally through generations (Bascon, 2012; Yu, 2017). Appreciating poetry becomes a way to uncover aspects of human life, demanding creative prowess and literary techniques. However, despite its importance, native literary expressions face a grim reality in the new millennium, with the risk of extinction looming (Brown, 2010).

The present study explores two distinct poems authored by individuals from disparate epochs. Specifically, the analysis centers on Dr Iqbal's "The Devil's Cabinet" and John Milton's "Paradise Lost," both of which feature a

rebellious character challenging the authority of God and ensnaring adherents. Milton's composition dates back to the 17th century, contrasting with Iqbal's work from the mid-20th century. A focal point of this study involves elucidating the unique perspectives presented in each work concerning the notions of good, evil, and moral ambiguity, particularly about the underlying rationales and motivations characterizing the rebellion against higher authorities.

Dr. Muhammad Iqbal (1877-1938) wrote *Iblees Ke Majlis Shurah* (The Devil's Cabinet) in 1936, but it was published posthumously in "Armaghan-e-Hijaz" in 1938. This poem consists of sixty-four lines. In Urdu, it is called "Iblees Ke Majlis Shurah". It has been translated into many languages across the world. In English, it is known as "The Devil's Cabinet", or "The Devil's Advisory Council". We have chosen the name "The Devil's Cabinet" for this analysis. In this work, the main character, who is known as Satan, in *The Devil's Cabinet* tries to mislead humans. Satan discusses the world and its politics with his five councilors. They all take turns and discuss the matters intellectually. They are afraid of the reality of Islam; they want Muslims to stay asleep and be busy with worldly things.

*Paradise Lost* was written by John Milton in 1667. *Paradise Lost* consists of twelve books. It has been translated and interpreted in many languages. It will go down in history as one of the greatest epics ever written in English. It explores profound themes such as the fall of man, free will, the nature of good and evil, and theodicy. The narrative centers on the tragic story of Adam and Eve's disobedience and expulsion from Eden, prompting the exploration of theological questions regarding human free will and divine predestination. The poem also portrays the complex characters of Satan and God, challenging traditional moral perspectives. Milton's work raises questions about the existence of evil in a world created by a benevolent God while emphasizing the power of human imagination and language. These enduring themes contribute to the lasting significance and complexity of "Paradise Lost."

### **Purpose of the Study**

This study investigates the relationship between our interconnected world, cultural diversity, and literature's role as a reflection of diverse perspectives. Emphasizing the imperative to embrace diversity in the face of technological globalization, the research draws on Harari's insights and Pradopo's conceptualization. The focus includes the historical role of poetry in preserving cultural heritage, with a specific exploration of two poems, Dr. Iqbal's "The Devil's Cabinet" and John Milton's "Paradise Lost." The analysis centers on unique perspectives regarding good, evil, and moral ambiguity, exploring motivations characterizing rebellion against higher authorities. By exploring these literary works, the study contributes to understanding the enduring themes and the portrayal of archetypal characters in the poems.

### **Objective of the Study**

The objective of this research is to conduct a comparative exploration of archetypal characters in "Paradise Lost" by John Milton and "The Devil's Cabinet" by Dr. Muhammad Iqbal. The study aims to analyze the unique perspectives, motivations, and underlying rationales characterizing the rebellious figures challenging divine authority in these distinct works, both authored in disparate epochs. Through this comparative approach, the research seeks to uncover and compare the depths of archetypal characters in these two significant literary compositions.

### **Literature Review**

Sultio and Gomez (2022) explore the diverse cultural fabric of the Kagan tribe in Tagum City, Davao del Norte. This was done through qualitatively exploring selected Kagan poems, utilizing archetypal criticism and phenomenological approaches. The researchers examined data gathered from credible online resources and the insights of 14 Kagan tribespeople. The archetypal analysis yielded a wide range of symbols deeply rooted in Kagan culture, including elements such as marriage and work and animals like tigers and elephants. The study focused on several themes, such as preserving poems, the tribe's aspirations for literature and cultural practices, and the importance of Kagan identity. Notable findings included the cultural significance of archetypal features, universally accepted symbols, and themes emphasizing the importance of passing down Kagan literature to future generations, using modern technology for archiving, and fostering appreciation for Kagan cultural practices. The research comprehensively explores the Kagan cultural narrative woven into their poetic expressions.

Balan, Rathore, and Suryawanshi's (2022) study presents a compelling comparative study on the Archetypal Concepts of Jhumpa Lahiri and Manju Kapur, shedding light on the broader context by including insights from writers like Annis Pratt and Chitra Banerjee Divakaruni. The focus predominantly centers on female writers eloquently portraying the enclosed household space and their personal experiences. The study highlights the significant role played by women in preserving a rich oral legacy through storytelling, encompassing myths, stories, songs, and fables. Moreover, it explores women-related issues throughout various life stages, framing their narratives akin to Bildungsromans. According to the study, the works of Jhumpa Lahiri and Manju Kapur can be aptly categorized as Bildungsromans, wherein protagonists undergo moral, psychological, and intellectual growth from childhood to old age. The study offers a nuanced understanding of archetypal themes and literary development within the works of these accomplished writers.

Hammoudi's (2022) research examines the extensive study of Badr Shaker Al-Sayyab and T. S. Eliot from diverse angles, particularly focusing on the inspiration Al-Sayyab drew from T. S. Eliot and his poetry. Prior investigations have predominantly explored myth and mythical patterns in Al-Sayyab's and Eliot's poetry, often interpreting Al-Sayyab's use of myth as a product of Eliot's influence. While recognizing Al-Sayyab's revival of traditional Arab and Iraqi mythology, the research contends, with reference to Carl Jung's concepts and ideas of myth and archetypes, that the presence of myth in the poetry of Al-Sayyab and T. S. Eliot transcends mere influence. Instead, it posits that the utilization of myth by Al-Sayyab involves a technique of amalgamation, blending elements from both the West and the East to infuse his poetry with a touch of universality. This perspective frames the presence of myth and mythical forms in their poetry as a universal human and archetypal literary phenomenon.

Deli (2023) explores the portrayal of women in two distinct eras, the Elizabethan period and the Modern era, as depicted in the plays *King Lear* and *A Doll's House*. The research highlights the transformation of women's roles from being perceived as "subordinate" in the Elizabethan era, conforming to societal norms and restricted in their rights, to becoming revolutionary figures in the Modern era, challenging societal norms and even abandoning traditional roles. The study investigates the differences and similarities in portraying women, emphasizing their evolving roles in various aspects such as work, education, politics, and marriage. Despite historical oppression, women emerge as resilient figures, achieving noteworthy accomplishments.

Kurasova (2018) conducts a comparative analysis of the works of two influential Modernist poets, Anna Akhmatova and T.S. Eliot, focusing on their last major poems, "Poem Without a Hero" and "Four Quartets," respectively. The study explores the poets' shared perspectives on time and modernity, particularly in response to the challenges posed by World War II. Despite differences in background and experiences, Akhmatova and Eliot converge in their view of time as a complex continuum, with the past complicatedly interlaced with the present and the future. Both poets emphasize the active role of history in shaping contemporary existence, rejecting a fragmented past. Themes of sin, guilt, and responsibility are explored, highlighting the enduring connection between different temporal dimensions. The poets' portrayal of modernity as a time of lost individuals who must acknowledge and reconcile with their past for a meaningful future resonates in both works. Ultimately, in the face of an incomprehensible eternity, Akhmatova and Eliot advocate for acceptance and humility as crucial facets of the human experience.

Muslihiddinova and Fatkhiddinova (2019) present a comparative analysis of the main characters, Farhad and Majnun, in two epic poems, "Farhod and Shirin" and "Layli and Majnun." The study delves into the characters featured in Alisher Navai's "Khamasa" (Quintuple), emphasizing the unique features of his work compared to earlier poems. The epic poems within this Quintuple, especially "Farhod and Shirin," are considered literary masterpieces, recognized for their enduring significance. The authors highlight the importance of exploring these characters to understand the progressive philosophy, ethical values, and the poet's perspectives on the beliefs of his era. Notably, "Farhod and Shirin" has garnered acclaim within Uzbek literature and achieved global recognition in Eastern literature since the 15th century.

Ganapathy et al. (2023) investigate Northrop Frye's archetypal critique, which posits that literature is a form of displaced mythology. The study centers on the symbolic importance of the forest in mythology. It explores how Nathaniel Hawthorne's "The Scarlet Letter" and Cao Yu's "The Wilderness" both utilize mythological archetypes, despite their distinct cultural origins and thematic intentions. Using myth and archetypal analysis, as well as qualitative research techniques such as comparative analysis, biographical examination, and textual analysis, the authors examine similarities and differences in the forest imagery of the two works. Highlighting the intersection of human culture, psychology, and literary creation, the results demonstrate a displacement of archetypes from the Bible and Greek mythology, emphasizing themes of redemption and atonement. Lah and Ganapathy's study emphasizes the importance of mythology in literature, demonstrating how authors incorporate archetypal elements to convey their messages and narratives.

### Methodology

This research employs a qualitative approach, incorporating the comparative method, biographical approach, and textual analysis to investigate the mythological archetypes of the forest in John Milton's "Paradise Lost" and Dr. Muhammad Iqbal's "The Devil's Cabinet". The comparative method is essential due to the cross-cultural nature of the study, which involves comparing works from different nations and epochs. Secondary data is collected through public publications and online databases, encompassing two key aspects: the life experiences of Milton and Iqbal and the contextual background of their works, as well as the texts and interpretations regarding the forests in the two compositions. The biographical approach involves exploring the artists' biographies and socio-cultural milieu to understand the social, cultural, and intellectual contexts influencing their works. The hermeneutics method is utilized to analyze literary works, treating texts as data sources to interpret the meanings of written words. This study acknowledges the subjective nature of hermeneutics, emphasizing the importance of rich contextual descriptions to establish the credibility of interpretations.

The theoretical framework for this study is anchored in archetypal criticism, comparative literature, and cultural studies. This is inherently subjective, posing challenges in establishing the credibility of data analysis. Qualitative researchers argue that assessing the credibility of interpretations requires a rich and thick description of the context under which these interpretations were made (Ponterotto, 2006). Therefore, the study thoroughly describes the life experiences of the authors, Milton and Iqbal, and the context of their works before interpreting the forest imagery. This thorough exploration contributes to the credibility of the data analysis, providing a solid foundation for understanding the motivations and perspectives that shaped the literary compositions.

## Discussion

### The Devil's Cabinet

Dr. Muhammad Iqbal, a renowned philosopher and poet, portrays Satan's character as simultaneously inspiring and cunning in "The Devil's Cabinet" scenario. In this chosen setting, Satan exudes intellectual inspiration while maintaining a cunning demeanor. He always introduces himself as the greatest, a figure who has everything under control as evident from the following lines are the English Translation of The Devil's Cabinet:

“This ancient game of elements, this base world!  
The frustration of the longings of the great Empyrean's dwellers  
Upon its destruction is bent to day that Fashioner of things,  
Who gave it the name, "The World of Be it So.”  
(Iqbal, 1938, p.213)

“I taught the destitute to believe in Destiny:  
I infused into the wealthy the craze for Capitalism.  
I inspired in the European the dream of Imperialism:  
I broke the spell of the Mosque, the Temple and the Church”  
(Iqbal, 1938, p.214)

“Who dare extinguish the blazing fire in him,  
Whose tumults are stimulated by the inherent passion of Satan?  
Who could summon the courage to bend down the old tree,  
Whose branches their height to our watering owe?”  
(Iqbal, 1938, p.214)

In the above verses, it is mentioned that he is the most egoist person. He always talks of himself and what he has done for humanity. Again and again, he says that I have caused all this and everything is going according to his plans. A universal literature reader always thinks of Milton's Satan and his characteristics. They are the same in this regard. Iqbal depiction of Satan is more intellectual and is about the inner struggle. He mostly metaphorically talks about Satan, the struggle between good and evil.

The Devil's Cabinet serves as a dramatic vehicle for Dr Muhammad Iqbal to articulate his staunch opposition to the detrimental designs of imperialists. In this literary piece, Iqbal expresses his reservations against Western powers and their governing systems, highlighting their inherent propensity for dominance across spiritual, intellectual, economic, and physical domains. Central to the narrative are themes of power struggle and the evolving dynamics of power, echoing similarities with Milton's *Paradise Lost*. Following the culmination of the First World War, Iqbal's prolific works gained momentum, with his keen observation of the purported humanism advocated by the West raising alarm among intellectuals, including himself. Perceiving it as his duty to forewarn his nation, Iqbal, in a somewhat proactive manner, presented his noteworthy works like *Ramoz-e-Khudi* (1918) and *Payam-e-Mashriq* (1923) during the contemporary age. Much akin to Milton's endeavour in justifying the ways of God in *Paradise Lost* (1667), Iqbal assumed the role of a spiritual leader for Muslims in his time.

A reader can see his vision. Iqbal was a very far-sighted man, and with such qualities, readers look for such predictions in his poetry. The beauty of Iqbal is that, like Milton he addresses every problem meaningfully. Milton uses a conversational tone in his poetry. This dramatic technique is very similar to *Paradise Lost*. In *Paradise Lost*, a reader visualizes the action through Milton's words; the same is true in *The Devil's Cabinet*. In these sixty-four verses, a reader sees how the devil talks with his six advisors, how they take turns, how they let each other take turns and make points, and how they argue rationally as everything is happening in front of the reader. Any reader can sense the same in Milton's *Paradise Lost*.

Satan in Milton's *Paradise Lost* is the most egoist character ever written in English literature. Where the emphasis is on the self and how to stand for yourself no matter who is against you. There we also find the concept of "Khudi" in Iqbal works, or one can say that self, ego, or Khudi is one of the building pillars in Iqbal's poetry. of Iqbal's

philosophical and poetic works are inspired by the Persian word *Khudi*, which is sometimes translated into English as "self," "ego," or "individual."

However, none of these expressions adequately capture and convey one of the most important ideas in Iqbal's writing, thoughts, and all of Sufi Islam. The Sufi tradition observed *Khudi* by self-neglect, believing that one must destroy one's identity to become close to the truth and divine.

According to Iqbal's historical account, these concepts were incorporated into Islamic philosophy when Muslim intellectuals interacted with Greek philosophy in the ninth and eleventh centuries. In particular, Neoplatonism viewed the self as something that needed to be "overcome" and eventually "annihilated". Iqbal maintained that Muslims had declined in India and other countries because of Neoplatonism, which had removed them from an active kind of existence (Gvili, & Nawaz, 2023). Satan in *The Devil's Cabinet*, when appearing in front of his advisors, creates a very positive image of himself. He tells his advisors that I have been successful in my mission so far as I have taught evil things to the West. Now they are following my doctrine, which includes secularism, communism, pre-destination, and capitalism. I have the power over whatever they are doing; between good and evil, evil has taken a high turn. Here again, there is a similarity with *Paradise Lost* where Satan tells God that the people will follow Satan's crafted way. Satan, with this, considers himself a winner in front of his advisors.

After Satan's speech, his first advisor appears, commencing with flattery towards Satan. He discusses how both Mullah and Sufi are under their control. He satirizes Muslims, stating that they are preoccupied with singing and have ceased to make progress. According to him, Muslims are engaged in discussions about unimportant and irrelevant matters, lacking the zeal of their ancestors. In this context, Iqbal criticizes the modern world, highlighting that while they once colonized the weak, they now employ new tools like the contemporary banking system. The devil is depicted as having assumed control over everything.

"Stable is the Satanic system, no doubt there is!

It has further strengthened in the commoners their slavishness indeed. "

(Iqbal, 1938, p.215)

The third advisor came into the discussion that they need to worry if the monarchy system is present in the world. says that;

No cause for anxiety then, if the spirit of imperialism be preserved:

But what counter measure to the mischief wrought by that Jew have you?

That Moses without Light, that Jesus without the Cross:

No prophet is he, yet with him a book he carries.

I can hardly explain what significance do the infidel penetrating vision possess:

It is, methinks, the day of reckoning for the peoples of the East and the West.

(Iqbal, 1938, p.218)

The fourth advisor comes with a statement that they have given them fascism. Mussolini can counter socialism;

"Watch its counteraction in the palaces of Imperial Rome:

Again did we inspire in the ...

Who is coiled round the waves of the Mediterranean?

That now expands like a pine, and then wails like a rebeck!"

(Iqbal, 1928, p.219)

The fifth advisor speaks to his leader Satan my lord, you have taken control of everything related to human nature and their deeds. He tells him my lord you have taken out all the veils; you are now almost everywhere. You have done it of what you have promised, and now you have become equal to God. All the Europeans are under your control. Here, he has given reference to the 5th Century Persian philosopher Mazdak, whose views are the same as socialism regarding the equality of humans (Shaki, 1985).

The fifth advisor openly talks about the situation of European society in that they cannot control socialism. Here, Iqbal has predicted that things will get worse in the future. Several revolutions took place like the Russian revolution (1917), German (1918), Mao (1949), and Latin American revolution Cuba (1959).

"O you! The fire of whose breath lends stability to the world process:

Whenever you wished, everything hidden presently did you reveal.

It is your fire that has transformed dead earth and water into a world of beauty and endeavour:"

(Iqbal, 1938, p. 220)

The fifth advisor says that the world is about to end my lord. The residents of this world have lost confidence. Here we need to note that there are both similarities and dissimilarities between Milton's *Paradise Lost* and Iqbal's *The Devil's Cabinet*. The similarity is that, in both works, Satan is lobbying against God and tries their level best to

downgrade God and its creation. But the dissimilarity is that, in Milton's work, Satan goes quite openly against God. In that scenario, they are fighting against God's army. In Iqbal work, the struggle is the internal and intellectual one.

After listening to his advisors, the mighty Satan returned to the discussion;

“Absolute command have I of the world of scent and hue!

The earth, the sun, the moon, and the firmaments all...

Our safety lies in that the Believer remains a slave till Doomsday:

Renouncing this transitory world for others' sake”.

(Iqbal, 1938, p.222-228)

Here, the reader witnesses the beautiful dramatic technique in Iqbal's poetry. Through the words of Iqbal, the ego of Satan is portrayed. He repeatedly asserts control over everything he desires, including the sun, moon, earth, and all systems within this orbit. Satan claims to have instigated turmoil within a European nation, suggesting a foretelling of the Second World War. Egoistically, Satan contends that revealing his true identity would render ideologies like socialism and communism irrelevant, deeming them incompatible with human nature in the long run due to their imposition of equality on inherently diverse humans. Satan dismisses socialism as a negligible threat, emphasizing Islam as the real danger. He concedes that Muslims need not worry as long as they deviate from following the Quran.

Satan declares that the world has reached its pinnacle, urging his councilors to conceal the true essence of Islam from the world. He views it as advantageous that Muslims have obscured the genuine meaning of Islam, preventing them from gaining the confidence to effect positive change. Drawing a comparison to Milton's *Paradise Lost*, where Milton aimed to justify the ways of God by disseminating true Christianity, Iqbal similarly endeavors to educate fellow Muslims about the devil's machinations. Iqbal and Milton share the same purpose, albeit in different geographical contexts—the East and West.

In this last section, he talks about the tricks in which they have to indulge Muslims in, the things which have nothing to do with reality. Things like attributes of God are God or they stand different from God. The things like which doctrine (Aqedah) is better than the other. Advises his fellows to keep them out of action. Keep them run behind the worldly things and let them not see the actual world.

"Keep him well absorbed in the thought and contemplation of God in pre-morning hours: Ye all make him grow stronger in his monastic disposition! "

(Iqbal, 1938, p. 228)

Iqbal poetry can uplift a lazy and unenthusiastic person to stand and take action. Several organizations control Muslims all around the world. Previously it was physical and direct colonization but now things have taken a different turn and several organizations like the IMF, and World Bank are deciding the fate of Muslim nations, which Iqbal predicted in his works long ago.

Iqbal exhibits a keen sense of the dramatic, consistently incorporating dramatic devices into his poetry, as elucidated by Mustansir Mir's (2011) analysis of Iqbal's poetic elements. Many of his poems follow a play-like structure, wherein the initial segment introduces a theme, subsequently addressed or resolved in the latter part, thus creating tension or conflict. Examples such as "Gabriel and Iblis," "The Dew and the Stars," "The Hour and the Poet," and "Fatimah bint Abdullah" are highlighted in the analysis by Muhammad et al. (2021). Like Milton's *Paradise Lost*, where actions unfold initially and are subsequently resolved, Iqbal's poems employ a comparable narrative approach. For instance, an initial reading of the first book may lead the reader to perceive Satan as the hero. Still, the resolution in the concluding sections clarifies Satan's true nature as evil and merely a demagogue.

Iqbal uses symbolic figures like angels and devils as his mouthpiece to express rare, uncommon, and sometimes extremely difficult concepts like the annihilation or extermination of one's self and the unrestrained declaration of one's self. In these poems, tension between two opposing forces is resolved by the dominance of one over the other. While Satan is said to have an unbridled ego or Self, Jibril is said to have none (Muhammad, et. al, 2021). Iqbal uses his power over language. Six characters can be named metaphorically for what they stand for: greed, ego, desire, fear, doubt, and indulgence. These are the characteristics of each advisor or what they symbolize and stand for.

### **Satan in John Milton's *Paradise Lost***

In *Paradise Lost*, John Milton begins by evoking a muse and defying the conventional rules of an epic poem. A significant celestial battle unfolds, with the armies of God triumphing over the forces of Satan. Consequently, Satan and his companions lose confidence. Satan then emerges and delivers some of his iconic speeches, initiating a conversation with Beelzebub, one of his closest allies. He expresses a bond forged in their prime, asserting their unity even in adversity, pledging to endure together regardless of their challenges. Egoistically, Satan claims that even angels have chosen him over God. Despite harbouring dissent towards God, angels refrain from openly opposing Him due to fear, though inwardly, their sentiments align with Satan's.

This first book briefly discusses man's disobedience and the ensuing loss of Paradise, where he was placed. It then explores the primary cause of his downfall, the serpent—or more accurately, Satan within the serpent—who defied God's orders, resulting in his expulsion from Heaven along with his entire crew. Gathering countless legions of angels to his cause, Satan orchestrates a rebellion. Following the resolution of this action, the poem abruptly immerses itself in the midst of things, portraying Satan and his fallen angels in Hell. This depiction of Hell is described here, rather than in the center, as Heaven and Earth may or may not have been created at this point (definitely not yet accurate), existing in a state of complete darkness akin to chaos. In this setting, Satan and his angels rest on the blazing lake, appearing astonished and thunderstruck.

After a while, they recover from their astonishment and summon the person who is next to them in order and dignity. They then grant a terrible fall. Satan awakens all his legions, which had been similarly confused until that point. They rise, numbering in the battalion, with their senior leaders named after the idols later discovered in Canaan and the nations assembling. addresses these people with his speech, giving them hope that they will one day return to Heaven but also informing them of the creation of a new world and a new kind of creature based on an old prophecy or account in Heaven; many ancient Fathers believed that Angels existed long before this visible Creation. He refers to a full Counsel to ascertain the veracity of this prophecy and what decisions should be made based on it. What did his associates try from this point on? Pandemonium, the Palace of Satan, appears out of nowhere, with the demon peers seated in council (Milton, 1887).

Satan proudly says that they have shaken the higher authorities. The experience that came from the war is of great value. Satan says we will gather up our armies again and plan the war with a new strategy. Satan wanted to become the king. Satan openly admits that we will go against the higher authority and will do what he does not like. Beelzebub is the First person Satan addresses " and till then who knew the force of those dire arms?" Satan says that God eventually proved stronger because of his power of Thunder. He then says that he is not repentant of his rebellion against God, and his mind is "fixed". "What though the field be lost? All is not lost: the unconquerable will, and study of revenge, immortal hate, and courage never to submit or yield"- This speech gives Satan a true heroic stature, he says that they did not lose everything, they still have their unconquerable willpower, and courage never to submit or surrender (Tvrtković, M. (2019).

Satan with his drawing speeches tries to uphold the morale of the fallen army. He says  
 "A mind has of its place, and in itself it can make a heaven of hell, a hell of heaven."  
 (Milton, 1667, book, 1)

These are the most famous words by John Milton spoken by Satan in *Paradise Lost*. The similarity between Iqbal's *The Devil's Cabinet* and Milton's *Paradise Lost* is that both works contain lines used by literary and non-literary people in general and specific contexts of their lives. Being said, Satan is unquestionably not a flat figure. While many literary experts dispute who the true hero of *Paradise Lost* is, they can all agree that Satan is one of the most complicated characters of all time due to the complexity and change—or perhaps better said, degradation—of his character. So, it is advisable to start from the novel's beginning to track his steady change. If someone were to do that, they would discover that the action in the first three volumes revolved around Satan and him alone. Additionally, even though more individuals are mentioned or introduced, the central character of the whole story is still Satan.

However, given his omnipotence and capacity to foresee and initiate everything, one can wonder whether God is involved in all that occurs. Consequently, can Satan be considered a rebel at all if God previously knew of his treachery and his retaliation? Did Satan truly act on his own free choice throughout? Nevertheless, despite everything, Satan remains the most memorable figure in *Paradise Lost* out of all the others. one that is most spoken about and active. Heroic character does not make Satan a hero, as in Iqbal's work, a reader can sense the power of language used by both writers to stand for something that is metaphorically obvious.

Satan is more into the power of his mind and its use. It can be said that Milton Satan is more in direct conflict with God and Iqbal Satan is in an intellectual struggle. But here, Milton Satan is emphasizing that the actual heaven of God is overrated, as it is in our mind to be in heaven or hell. capacity for self-delusion is at its peak. Satan believes in his brand, his freedom, and his individuality. Apart from all, evil is always attractive not repulsive, that is why most people like the heroic abilities of Satan in *Paradise Lost* and Iqbal's *The Devil's Cabinet* (Kennedy-Finnerty, 2023). The in-depth analysis shows that Satan is not only heroic but in reality, he is pathetic.

Satan's speeches are very instrumental and rhetorical. The same is true with Iqbal's poetry, a reader can find a sense of melody in every line. discourse is significant because it captures, in auditory form, the atmosphere within which *Paradise Lost* is set. Satan's heroism is not real but a complete delusion, when Satan escapes hell and arrives at the Garden of Eden we find him more miserable and chaotic;

“And like a devilish engine back recoils  
 Upon himself. Horror and doubt distract...  
 Lay pleasant, his grieved look he fixes sad;

Sometimes towards Heaven and the full-blazing Sun,  
Which now sat high in his meridian tower:  
(Milton, 1667, Book 4, lines 17-30)

Satan cannot escape hell because hell is within himself;  
Which way I fly is Hell; myself am Hell;  
And, in the lowest deep, a lower deep  
Still threatening to devour me opens wide,  
To which the Hell I suffer seems a Heaven.  
(Milton, 1667, book 4, lines 75-80)

Beelzebub tells Satan that God has created a new creature called humans. They promised that they would corrupt the new creature. Through Milton's words, they escape hell, and the reader sees the geography of hell, heaven, and the entire universe. A reader sees the demons and all the creatures. It here symbolizes the colonial and political system of the world. A reader can see similar things and references in Iqbal's *The Devil's Cabinet* too.

### **Connecting the Two Works**

Looking into the bigger picture, these two works have similarities in their political sense. Iqbal critiqued the social and political structures that were in place at the time in his poetry. In his poetry, he delivered scathing critiques of the political and social structures of the Western world, which were displacing many other civilizations. From monarchy to a democracy, he saw all political systems as demonic.

Furthermore, he criticized the Khilafat that was in place throughout the Ottoman Empire up until 1921, referring to it as Islamic imperialism instead of Khilafat. He labeled all of these arrangements as demonic. Near the conclusion of his career, he composed a magnificent poem on Satan (Muhammad, et al., 2021). On the other hand, Milton was also a Puritan and was against the monarchy of Charles the first in Great Britain. He has given heroic qualities to Satan to portray someone who can defy the higher authorities.

Taking the language into action, both Iqbal and Milton have used very strong and grand language. Both poets can say things with grandness and melody. Iqbal's work mentioned here is a translation from Urdu poetry, while Milton's work can be stuck in the ears when listened to. Character Similarity in the poem, every character stands for evil. The characters use nearly the same vocabulary and discuss the same topics. They are also of equal mental and physical quality.

Nadwi (1983), claims that the followers of Satan present their opinions and recommendations, which he considers and then renders his judgment based on a broad experience of men and matters. The things their commander says powerfully impact the benchmarks of Satan, and they readily accept his judgment of the circumstances. The fact that we do not know the characters' gender, age, or colour makes them all similar.

Satan's rebellion against God's authority is the same in both works. Satan, in both works tries his level best to corrupt humans, God's beloved creature. They plan to indulge humans in such activities so that they may forget their real purpose on earth. Both writers have written their works to justify the ways of God and awaken humanity from the devil's trap.

Milton did not necessarily support Satan, despite what Waldock (1961) claims, even if he did harbour compassion for the devil. It merely indicates Milton's ability, to a certain degree, to consider Satan an extension of oneself. In other words, Milton was vulnerable to threats because of how his nature responded to the ideals. It's Satan's defiance of surrender that Milton is admirable and for which he felt sympathy. Bernard Shaw once said to Milton, "A gangster who possesses courage nevertheless possesses courage, and courage is therefore good.". On the other hand, a reader can sense that Iqbal has given great intellectual abilities to Satan but we cannot say that he is someone without knowing but from the devil's party.

### **Conclusion**

This research investigates a comparative exploration of two seminal literary works penned by distinguished poets from the East and West, both complicatedly going around the character of Satan. In Milton's narrative, Satan boards on an overt external struggle against God, laid bare for the reader, while Iqbal's Satan grapples with an internal and intellectual conflict. Despite their distinct contextual origins, both incarnations of Satan rebel against God, employing persuasive language to uplift their followers' spirits while knowing of God's ultimate omnipotence, unable to escape the internal turmoil that overcomes them. The conceptualization of God in both Christianity and Islam unfolds as inherently similar. Satan's formidable adversaries manifest in his pride and ego, ingeniously wielded as catalysts to amplify the conflict with God. In both literary masterpieces, Satan daringly challenges God's authority, tangling divine creatures in multifaceted aspects of their lives. These enduring works, composed beyond the temporal constraints, inscribe themselves in history archives, resonating for as long as humanity perseveres. Within these narratives, readers discover timeless guidance, offering profound insights as long as humans tread the world.



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