CHAPTER-III

LEGEND AND SYMBOL

This chapter has been analysed on the basis of two factors—Legend and Symbol. Legend is nothing but a story from the past that is believed by many people but cannot be proved to be true. In another words it is a story of a famous or important person who is known for doing something extraordinary in life. The word symbol is an action, object, event that expresses or represents a particular idea or quality. It is something that stands for or to suggest something else by reason of relationship, association, connection or accidental resemblance. Now there emerges a true picture of Savitri as it has been analyzed in the thesis that the character of Savitri has been derived from the text of the Mahabharata for global viewpoints. The Mahabharata might not be a historical documentation but in India it is called the narrative of events and situation that took part in the war of the Mahabharata. Therefore the character of Savitri is convincing and she stands as a legend and because she becomes an example to be followed in society for two main aspects: her marriage as a daughter of warrior clan to a
Brahman Satyavan and to follow the motives of Indian culture and the righteous duty as a wife in order to save the life of Satyavan.

As a symbolic representation, the story stands for a deep social message. Savitri with etimology of our name is equal to Light. Satyavan, her husband represents the Truth but it has been eclipsed by the dark forces, Yama. Savitri as a light and force challenges the power of dark forces (Yama) and saves the life of her husband. Saving the life means to save two things: her husband and the universal truth. She finally symbolizes all that is heavenly, godly and pure on this earth.

It is befitting to analyse this chapter with the words of Sri Aurobindo. The quotation under mentioned is written by Sri Aurobindo in The Future Poetry and it runs thus:

The epic is only the narrative presentation on its largest canvas and, at its highest elevation, greatness and amplitude of spirit and speech and movement. It is sometimes asserted that the epic is solely proper to primitive ages when the freshness of life made a story of large and simple action of supreme interest to the youthful mind of humanity, the literary epic an artificial prolongation by an intellectual age and a genuine epic
poetry no longer possible now or in the future. This is to mistake form and circumstance for the central reality. The epic, a great poetic story of man or world or gods, need not necessarily be a vigorous presentation or external action: the divinely appointed creation of Rome, the struggles of the principles of good and evil as presented in the great Indian poems, the pageant of the centuries or the journey of the seer through the three worlds beyond us are as fit themes as primitive war and adventure for the imagination of the epic creator. The epics of the soul most inwardly seen as they will be by an intuitive poetry, are his greatest possible subject, and it is this supreme kind that we shall expect from some profound and mighty voice of the future. His indeed may be the song of greatest flight that will reveal from the highest pinnacle and with the largest field of vision the destiny of the human spirit and the presence and ways and purpose of the Divinity in man and the universe.¹

Savitri is unusual in both message and music that blows through the nearly twenty-four thousand lines of this legend of the past that has been presented by Sri Aurobindo as a symbol of the
future. Thus, the poem is not only the narrative of a legend but is also a symbol presenting the work of the author. Rich in its spiritual contents and nuances it describes the prospects of a transformed life upon the earth. In a letter explaining the symbolism of the *Savitri* legend Sri Aurobindo writes:

The tale of Satyavan and Savitri is recited in the *Mahabharata* as a story of conjugal love conquering death. But this legend is, as shown by many features of the human tale, one of the many symbolic myths of the Vedic cycle. Satyavan is the soul carrying the divine truth of being within itself but descended into the grip of death and ignorance; Savitri is the Divine Word, daughter of the Sun, goddess of the Surepmie Truth who comes down and is born to save; Aswapathy, the Lord of the Horse, her human father, is the Lord of Tapasya, the concentrated energy of spiritual endeavour that helps us to rise from the mortal to the immortal planes, Dyumatsena, the Lord of the shining Hosts, the father of Satyavan, is the Divine Mind here fallen blind, losing its celestial kingdom of vision, and through that loss its kingdom of glory. Still this is not a mere allegory, the characters are not
personified qualities, but incarnations or emanations of living and conscious Forces with whom we can enter into concrete touch and they take human bodies in order to help man and show him the way from his mortal state to a divine consciousness and immortal life.²

Savitri begins with a picture of darkness passing into day. This transitional hour has a particular appeal for Sri Aurobindo: several of his poems, short as well as long, are a quiver with auroral suggestions. The large degree of spiritual evocativeness in Savitri is remarkable and incomparable. In Savitri the passage of darkness into day is the last dawn in Satyavan’s life, a dawn packed with the significance of the immortal light which Savitri has to win for earth by challenging the age-old decree of death; ‘The huge foreboding mind of Night’ is first figured with a fathomless of effectivity:

Lay stretched immobile upon silence marge
Almost one felt, opaque, impenetrable,
In the somber symbol of her eyeless muse
The abyss of the unbodied Infinite;
A fathomless zero occupied the world.³
The purpose in studying Savitri is to enter into the spirit behind it, and in the measure in which we identify ourselves with that inspiration, we shall grow in our understanding. And this understanding is not an understanding of the mind but as the Mother puts it, it is an understanding of the heart.

In the first canto, The Symbol Dawn, there is certain parallelism. The Dawn that is spoken of is not only the dawn of that fateful day when Satyavan must die, but it is also the beginning of the present cycle of creation. In Sanskrit we call it dhvani. In the earlier portions of the canto, the context of the dawn of creation is more preponderant than the dawn of the physical day. That is why it is entitled the symbol dawn—the dawn as a symbol: not merely the dawn before sunrise but symbol of a new creation.

This is not a thing that is created one day and another day absorbed, but it is a matter of cycles of creation. Each cycle of creation has its beginning, duration and end, the end leading to another beginning. The dawn of which Sri Aurobindo speaks is the dawn before this universe starts, before the present cycle of creation of creation is initiated

It was the hour before the God's awake³
Only when the Gods awake, does the light begin to appear on earth. Otherwise it is all night here. Indeed the very creation begins with the awakening of the Gods. Sri Aurobindo describes the gods as ‘universal powers descended from the Truth-consciousness which build up the harmony of the world and in man his progressive perfection.’\(^4\) The first light of dawn touching the earth is Sri Aurobindo’s symbol of their awakening within the individual seeker, just as, in Savitri, it heralds the awakening of the evolutionary urge in nature. The Vedic Agni, coming first, rises in us as a fire of aspiration, for it is Sri Aurobindo who ‘speaks for us the true thought of Earth and Heaven’ and ‘makes perfect the Rite of the Path’.\(^5\) These powers are delegates of the divine Mother presiding over all manifestation who ‘has made her soul the body of our state’.

In the darkness that precedes the awakening of the gods, a child’s hand reaches out blindly towards something, ‘someone,’ without a name, that child is man the seeker. In such a work as Savitri we may expect that outer scene as described by Sri Aurobindo to have its counterpart in an inner state. The vision his words evoke for us – the newborn infant searching the darkness – is a symbol of the divine consciousness ‘asleep’ in a material
universe and waiting ‘as the tree waits in the seed.’ It is an expression of the yearning in the deepest part of his being that calls the seeker to this path:

\begin{quote}
An unshaped consciousness desired light
And a blank prescience yearned toward distant change.
As if a childlike finger laid on a cheek
Reminded of the endless need in things
The headless Mother of the universe
An infant longing clutched the somber Vast.
Insensibly somewhere a breach began:
A long lone line of hesitating hue
Like a vague smile tempting a desert heart
Troubled the far rim of life’s obscure sleep.\footnote{6}
\end{quote}

Savitri possesses unity of structure in a remarkable degree. The legend on which it is founded affords an ample story element for such a unity. The opening canto with the Symbol Dawn brings us straight to the crisis of the story the imminent death of Satyavan – and introduces the chief character Savitri in glowing and divine colours. It brings out at the same time the nature of the crisis, its cosmic significance and thereby raises the character of Savitri to that of the ‘saviour’ of men. Savitri, ‘half-divine’ being, is going to
meet Yama, the god of Death. The Seer rightly pursues the thread of the her birth and explains how ‘a world’s desire compelled her mortal birth’. This brings us to the character of Aswapathy, her father, who is no ordinary king but a ‘colonist from immortality’. His attempts at self-perfection and his great spiritual attainments form a very natural background for the birth of a great spiritual figure as Savitri. The ‘epic climb’ of human soul really gains an epic grandeur in the vision of the Master and endows this earth with a tremendous significance. There are greater worlds than the earth, higher levels of consciousness than man’s, but there is no more significant world than this our earth is the great divine destiny that it holds.

The canvas of Savitri is as wide as the cosmos and it takes into its domain worlds of being that are associated with mankind which are not seen by it on account of its impediments of lack of awareness. By and by, these levels do act upon human consciousness. They also include higher planes of consciousness which have not yet manifested here but which are pressing upon the earth-consciousness for manifestation. They contain beings, powers and presences that live on those planes of light, Consciousness and Bliss, the worlds of Truth. The soul of aspiring
humanity symbolised in Aswapathy, the Lord of manifested Life, first descends from his human consciousness into dark regions of unconsciousness and materiality, the regions of the lower vital. He then ascends to the regions of Heavens of the higher vital and then crosses over to the Heavens of the Mind. After rising into regions above Mind he passes above the line of manifested creation to the point from which creation proceeds. Through a ray of Light across the passage that leads to the centre, he comes face to face with the World-Soul. It is here that He experiences the presence of the Divine Mother who supports the universe. It is She, the Power of the Supreme, supporting the universe, who bestows on Aswapathy the boon that saves mankind from the severe bondage of Ignorance and subjection to Death. Being a power of the Truth-Consciousness, Savitri liberates man and creates conditions, here upon earth, for the embodiment of the Light Supreme. She shows how man’s life here can be fulfilled in a life divine.

The earth is significant as it is a crucial centre of the divine experiments to enrich the mankind beyond his highest dreams. Aswapathy himself has advanced towards the path of self-perfection. Throughout his vast journey through the various worlds.
He travelled in his mute and single strength

Bearing the burden of the world’s desire.7

The Divine Mother grants a boon to Aswapathy as an answer to his prayer. The Divine Mother herself descends, as the daughter of Aswapathy, as Savitri. Savitri’s mortal birth was thus in answer to ‘a world’s desire’. Even ordinary incidents in Savitri get endowed with cosmic significance. The problem of man’s imperfection and his unquenchable thirst for perfection can only be solved if the Supreme Divine descend upon earth and take up the burden of man. Savitri is the Divine Response to man’s aspiration. The story attains its cosmic significance and fate of Satyavan rings with the destiny of man.

The Indian conception of Avatar, the descent of the Divine in earth-consciousness, undergoes in the character of Savitri a profound change. Savitri, the Surepme Power of Divine descended into life, is the only feminine Avatar in the world. The Divine Mother in all her love, sympathy and deep understanding should descend to help mankind on earth in order to fight against the forces of Inconscience and build a new race of men embodying the higher Supramental Consciousness. But in the Indian conception, the Divine descended into the earth consciousness is not supposed
to participate in human imperfections. He comes down generally to do a divine work – to save humanity in a crisis or help it in its evolution. But He remains always Divine and to the Divine nothing could be impossible. Sri Aurobindo for the first time has brought out clearly the necessity of complete identification by the Avatar in his nature-part with the nature of man in order to save humanity.

The man’s problems are all inner, psychological and spiritual. The basic of man’s conflicts are within him and it is his inner conflict that reflect into his outer life. The epic *Savitri* accomplishes two difficult tasks: it creates a personality, Savitri, a human-divine character and, secondly, it succeeds in making all the inner spiritual experiences of man real, concrete and direct. It is well known that the highest spiritual experiences defy expression in language. But *Savitri* for the first time succeeds in thorough objectification of them in terms of images and symbols that the sensitive reader feels their concreteness. The following lines from *Savitri* describes the work of the Goddess of inspiration:

- In darkness’ core she dug out wells of light,
- On the undiscovered depths imposed a form,
- Lent a vibrant cry to the unuttered vasts,
- And through great shortless, voiceless, starless breadths
Bore earthward fragments of revealing thought

Hewn from the silence of the Ineffable.\(^8\)

One feels the concreteness of the silence of the ineffable and the ‘hewn fragments of revealing thought’ being borne slowly earthwards.

This was the result of the conscious art of the great Master, Sri Aurobindo. That he was conscious of it becomes clear from the following quotation taken from a letter in reply to certain criticism of Savitri. He speaks about the plan of Savitri:

‘It has been planned not on the scale of Lycidas or Comus or some brief narrative poem, but of the larger epical narrative, almost a minor, though a very minor Ramayana; it aims not at the minimum but at an exhaustive exposition of its world-vision or world-interpretation. One artistic method is to select a limited subject and even on that to say what is indispensable, what is centrally suggestive and leave the rest to the imagination or understanding of the reader. Another method which I hold to be equally artistic or, if you like, architectural is to go give a large and even a vast, a complete interpretation, omitting nothing that is necessary,
fundamental to the completeness; that is the method I have chosen in Savitri.⁹

In Savitri, there is open psychological and spiritual symbolism which interprets the legend using it as a transparent veil for conveying its world of spiritual experience. It is itself full of incidents and characters into which the poet’s inspiration has woven the whole question of the supreme silent Eternal and its manifestation in Time beginning with the dark Night of the Nescience and mounting step by step by evolution towards some superconscient expression of the Eternal in earth consciousness. In that unfolding manifestation of the cosmic effort man appears as a transitional being between the Nescience and the Superconscient Divine. This vision alters entirely the value of man and his life and places before him the high destiny he is here to fulfill as instrument. Throughout the poem this grand divine purpose dominates the environment and wherever poetically necessary Sri Aurobindo brings it to our view by apt repetition.

Savitri deals with a realm of experience that is not known to the common man and it is therefore likely that it may not meet with generation appreciation and understanding at first. Sri Aurobindo knew this very well and so he wrote:
‘Savitri is a record of seeking, of an experience, which is not of the common kind, and it is often very far from what the general human mind sees or experiences.’ Savitri demands a certain minimum level of vision in addition to broad cosmopolitan enlightened outlook familiar with the latest advances in several branches of human knowledge. But that cannot be a bar to its high epic qualities. On the contrary, it opens a new and rich realm of experience to the reader and if he has to make an effort to enter into the spirit of it, he will find that his efforts are amply rewarded.

Savitri is not a rendering, or a vision of the world in terms of the current laws of human evolution as seen by the ideal mind. It enunciates a new law, a new world of consciousness transcending. It renders it with a rare power of inspiration and vision that it succeeds in making the rare experience concrete to our minds. It deals with the suprarational but makes it a natural part of its vision of man and deals with it as one of the legitimate fields of consciousness to be attained by man. Savitri – the embodiment of Divine Grace descended to save mankind from the bondage of Ignorance and Inconscience. In Savitri evolution reaches a higher rung than the mind and Savitri, the Divine Grace incarnate, has to fight not only with the hostile demonic ego but also with the
original force of cosmic Ignorance, the Incoscient represented by its extreme form of death. In raising this basic problem of elimination of the Inconscient, the cause of man’s subjection to his imperfection, suffering and evil, Savitri is unique, and goes deeper than other epics towards its solution. It calls out the Divine that is hidden at present in the human mould to deal direct with the problem of man’s emancipation and of establishment of the divine kingdom on earth. To the vision of Savitri, to the vision of Truth seen by the Seer, the whole of life is the legitimate field for the Divine to manifest himself in. It also sees with equal clearness the great and formidable obstacles in the path of the divine victory.

In Savitri, it is the soul of man in the mould of the Indian spirit widening out into the vast soul of Humanity under the stress of an intense spiritual aspiration. It can be said that all that man is and holds within himself, all that he is likely to be, is in Savitri. Savitri turns its grand vision to the Age of Gold that is coming, the reign of Truth that is in prospect and envisages the supreme fulfillment of man by his ascent to the Divine and the open reign of the Divinity over life to the most external aspect. It is a creative vision that calls upon the soul of man to rise to its highest. It synthesises all the spiritual gains of humanity in a living and
organic unity. It is like a vast cosmic temple built for humanity. It unrolls, unfolds its structure of immense complex worlds through which the Master’s vision shows us the voyaging soul of man traversing and ascending till it reaches at last its own Reality in the Divine and brings down the Divine Presence here on earth to transform the life of man.

Throughout Savitri the reader finds connection between Eternity and Time. It is Timeless-Eternity of the Absolute that wells out into the flow of Time-Eternity, carrying with it the unrolling of the cosmos.

**The Eternal’s quiet holds the cosmic act.**\(^{10}\)
There are two ends of Eternity visible in Savitri, - an Eternal below facing man with its unfathomable depth of darkness of the Nescience. The other is the Eternity of the Divine Absolute, beyond the realms of the three supernals- Sat, Cit and Ananda. **Savitri** throughout gives the vision of the true reconciliation of the true reconciliation of Timeless Eternity of the Absolute and Time-eternity. It shows us the Nescience, the dark Night, as a mask of the Divine, the Eternal and wherever an opportunity occurs it also shows that Timeless Eternity of the Absolute is the fount and origin of Time and that behind the veil the Divine is Himself the creator
and dynamic support of the cosmos. The conception of a Time-Eternity as a dynamic Reality depending organically upon Timeless Eternity is one that has been enunciated clearly for the first time by Sri Aurobindo in the world of thought. He constantly speaks of two directions, one of descent of the Absolute into the Nescience and the other of ascent from Nescience to the Supreme. The grand vision of Savitri often brings Eternity in moments of Time. The opposition of Time and Eternity is the result of our mind’s divided consciousness and its inability to reconcile what seems to it the opposites. Mind commits the error of applying its own logic which is that of the finite to the Infinite whose logic is different. It can give us only a partial view of the Infinite. In any supreme vision of the Reality the two-Eternity and Time- are not only reconciled but become organic and indivisible.

Sri Aurobindo, in Savitri, says that it is Life that has lured the Divine into the arms of Time:

She has lured the Eternal into the arms of Time

Even now herself she knows not what she has done.

For all is wrought beneath baffling mask:

A semblance other than its hidden truth

The aspect wears of an illusion’s trick,
A feigned time-driven unreality,
The unfinished Creation of a changing soul
In a body changing with the inhabitant.\textsuperscript{11}

It is true that man does not feel this eternity in his present state of consciousness because it is hidden by the movement of Time which occupies him. But it is present behind the veil. Sri Aurobindo expresses it so poetically!

A glory and wonder of spiritual sense,
A laughter in beauty’s everlasting space
Transforming world-experience into joy,
Inhabit the mystery of the untouched gulfs;
Lulled by Time’s beats eternity sleeps in us.\textsuperscript{12}

We then feel the justification of the line which says, spiritual beauty:

Squanders eternity on a beat of time.\textsuperscript{13}

Savitri is described as Divine who gave herself and all she was to men.

A prodigal of her rich divinity,
Her self and all she was she had lent to men,
Hoping her greater being to implant
And in their body’s lives acclimatise
That heaven might native grow on mortal soil.\textsuperscript{14}

Further, Sri Aurobindo speaks of Aswapathy, the human king as ‘a colonist from immortality’ because in his inner being he was conscious of his origin in the Eternal. He sees the relation between Eternity and Time-movement:

\begin{quote}
\textit{Ascending and descending twixt life’s pole}
\textit{The seried kingdoms of the graded Law}
\textit{Plunged from the Everlasting into Time,}
\textit{Then glad of a glory of multitudinous mind}
\textit{And rich with life’s adventure and delight}
\textit{And packed with the beauty of Matter’s shapes and hues}
\textit{Climbed back from Time into undying self,}
\textit{Up a golden ladder carrying the soul,}
\textit{Tying with diamond threads the spirit’s extremes.}\textsuperscript{15}
\end{quote}

Sri Autobindo envisages that Eternity could be realised here in Time and man could succeed in manifesting the Divine in life. Henceforth, he describes an endless Divine unfoldment in time. He says:

\begin{quote}
\textit{The Spirit’s greatness is our timeless source}
\textit{And it shall be our crown in endless Time.}\textsuperscript{16}
\end{quote}
The opposition between Eternity and Time seems to be resolved in human life by the intervention of a power of the Divine. It is Savitri who acts as an ‘ambassadress’ between Eternity and Time. She embodies herself in the form of Divine Love, or rather, of a being carrying the saving power of Divine Love within herself. All true human love has this divine element in it, however, distorted it may in its actual expression. The highest ideal of love conceived by man is a manifestation of this ‘infinity’s centre’. Love is that embodiment of the Eternal in Time which carries with it the stamp of immortality.

**Eternity drew close disguised as Love**

*And laid its hand upon the body of Time.*

*A little gift comes from the Immensitudes,*

*But measureless to life its gain of joy;*

*All the untold Beyond is mirrored there.*

*A giant drop of the Bliss unknowable*

*Overwhelmed his limbs and round is soul became*

*A fiery ocean of felicity;’*

*He foundered drowned in sweet and burning vasts:*

*The dire delight that could shatter mortal flesh,*

*The rapture that the gods sustain he bore.*

17
Sri Aurobindo, further, says that ‘Death is a shadow of love.’ This love ‘wider than the universe’ is really the Divine Love.

Through three of his poems (Savitri, Love and Death and Urvasie), Sri Aurobindo has treated the subject of love. **Love and Death** seems to embody two contradictory principles, one affirming the divine eternity and immortality, the other, insisting on the eternity of the Nescience, of mortality. In **Love and Death** Ruru recovers Priyamvada from the dark nether regions of Death by the power of the charm of the supreme Mother and that of the God Love. In **Urvasie** Pururavas struck by the shaft of immortal love, denied fulfillment by the power of the gods, at last gains his immortal love on the heights of Heaven. In both of these poems the immortality and eternity of Love are affirmed. It is in **Savitri** that the subject of Love reaches its highest height. In **Savitri** the Love divine comes on earth as an embodiment of the Supreme Grace to deliver the soul of man out of the clutches of Death. **Savitri** raises the whole problem to its cosmic proportions and brings in the necessary divine elements whose intervention alone can lead to the successful solution of the opposition. The colloquy between Savitri, Love Divine incarnate, and Death is among the most inspired utterances of world’ poetry. Conquest over death, attainment of
immortality has been the dream of man from the dawn of his awakening. **Savitri** takes up this subject, brings out all the necessary conditions for the realisation of this dream of man. It affirms the necessity of the birth of a new power, the Power of Divine Grace, or Love, which alone can save man from the reign of Ignorance which is Death.

Sri Aurobindo in **Savitri** speaks in the language of living symbolism. Describing Aswapathy’s spiritual achievement he says:

- **And broken the intellect’s hard and lustrous lid;**
- **Truth unpartitioned found immense sky-room,**
- **An empyrean vision saw and knew;**
- **The bounded mine because a boundless light.**
- **The finite self mated with infinity.**\(^{18}\)

In another context recounting the limitations of the mental being which remains satisfied and self-complaisant, he says:

- **In her high works of pure intelligence,**
- **In her withdrawal from the sense’s trap,**
- **There comes no breaking of the walls of mind,**
- **There leaps no rending flash of absolute power,**
- **There dawns no light of heavenly certitude.**\(^{19}\)
The basic idea in these expressions is that the highest Truth is above the plane of the mind which acts as a barrier to the Truth above, and it is attained by breaking the obstruction of mind and ascending beyond.

How the spirit and the vision of Sri Aurobindo in *Savitri* moves on the regions of the Superconscious and how some of the symbols and modes of expression come out of the creative power as organic parts of a living process can be seen from a line like the following which describes Aswapathy’s wanderings in the dark world of falsehood, the world where the Mother of Evil gives birth to her sons of darkness, where he

*... roamed through desolate ways*

**Where the red Wolf waits by the fordless stream.**²⁰

The Red Wolf is the symbol of the powers that tear the being, that suddenly fall upon it to destroy it. They are persistent, destructive, cruel, unscrupulous powers of the lower Darkness. Sri Aurobindo in his expression has made the symbol very effective. The ‘fordless stream’ brings in the rneeded element of danger and difficulty of the path of the aspirant when he has to cross this dangerous region.
Sri Aurobindo uses several Vedic symbols and makes them more effective through his magnificent expression. For instance, consider the line:

**Its gold-horned herds trooped into earth’s cave-heart.**\(^{21}\)

It indicates the descent of the ‘gold-horned’ cows, symbolising the richly-laden Rays of knowledge, into the Inconscient of the earth, its ‘cave-heart’.

The growth of the divine potentialities in man is spoken of in **Veda** as the growth of a child. Sri Aurobindo takes the symbol straight and employs it thus:

**Where the God-child lies on the lap of Night and Dawn.**\(^{22}\)

The idea is that through the state of ignorance that is Night and through the state of awakening that is Dawn, through the alternations of the two, the God-child in man attains its growth. Ignorance is not thus something anti-divine. It contributes to the growth of the Divine in man.

Savitri is like a vast band of lightning steadied into the poetic empyrean, illuminating the cosmos from end to end, from the deepest and the darkest Night of the Nescience to the highest
heights of the Transcendent Divine, revealing the double ladder of
divine dynamics, the ladder of Descent of the Divine and the ladder
of ascent of the Divine into the earth-consciousness and the
consequent transformation of the earth-nature into the divine
nature. K.D. Sethna in his book says:

‘Only the ancient Vedas and Upanishads embody with
anything like a royal freedom these ranges of mystical and spiritual
being, hidden beyond the deepest plunge and highest leap of
intuition known to the great masters. Over and above opening up
such movements, Sri Aurobindo stands as a creator of new Vedic
and Upanishadic age of poetry.’

It is not only the content but the poetic manner, the height of
the tone, the inevitability of the word, in fact all the elements that go
to make up the highest manner and technique of poetic creation
are also present in Savitri. The expression is organic to the sight
and consequently carries an authentic and convincing power. In
this context, K.D. Sethna aptly remarks:

**To create a poetic mould equally massive and multiform
as The Life Divine for transmitting the living Reality to**
the furthest bounds of speech – such a task is incumbent on one who stands as the maker of a new spiritual epoch. Without it he would not establish on earth in a fully effective shape the influence brought by him. All evolutionary influences, in order to become dynamic in toto, must assume poetic shape as a correlate to the actual living out of them in personal consciousness and conduct. In that shape they can reach man’s inner being persistently and ubiquitously over and above doing so with a luminous and vibrant suggestiveness unrivalled by any other mode of literature or art. But scattered and short pieces of poetry cannot build the sustained and organised Weltanschaung required for putting a permanent stamp upon the times. Nothing except an epic or a drama can, moving as they do across a wide field and coming charged with inventive vitality, with interplay of characters and events. Nor can an epic which teems with ultra-mental realisations by wholly adequate to its aim if it does not embody these realisations in ultra-mental
word and rhythm. Hence Savitri is from every angle the right correlate to the practical drive towards earth-transformation by India's mightiest Master of spirituality in his Ashram at Pondicherry. Next to his own personal working as Guru on disciples offering themselves for a global remoulding of their lives, this poem that is at once legend and symbol will be the chief formateur of the Aurobindonian age.23
REFERENCES


8. Ibid, p. 41.


10. Savitri, p. 120.

11. Ibid., p. 178.

12. Ibid., p. 170.

13. Ibid., p. 5.

15. Ibid., p. 88-89.

16. Ibid., p. 110.

17. Ibid., p. 237.

18. Ibid., p. 25.

19. Ibid., p. 251.

20. Ibid., p. 230.


22. Ibid., p. 36.