CHAPTER-III

PHILOSOPHICAL REVELATIONS IN HIS POETRY
Philosophical Revelations in his Poetry

Poetry as a matter of fact is the medium through which the blissful experience of the poet is transplanted into the mind of the responsive reader. In *Indian Poetics*, the poet enjoys a very high place because of the range of his poetic imagination. It is by this gift of poetic imagination, the poet soars high like the skylark of Shelley and searches the truthful essence of life through the media of his poetry. Even in the aesthetic theory of Sri Aurobindo, a poet is first and foremost, a seer. His alert genius penetrates all directions and he sees through the nature of every object. But mere vision is not enough. The highest poetry, which is the product of such genius, lifts the veil from the hidden beauty of the world and makes familiar objects as if they were not familiar.

Sri Aurobindo makes his intention clear when he acknowledges, "I am supposed to be a philosopher, but never studied philosophy—everything I wrote came from Yogic experience, knowledge and inspiration."¹ According to the contents of letter, the art of poetry to Sri Aurobindo is not derivative but inspirative. He does not propound any mystic school to be followed, but he simply works on to share his Yogic experience. He does not stand any cult or doctrine of philosophy. His philosophic vision is a kind of discovery which reveals the
everlasting happiness of man. Sri Aurobindo's poetry can be understood from a *Sahrdaya*, for the purity of mind and cultural evolution are the concepts which are to be measured only when the reader becomes associative with the thought process of the poet.

The word *Sahrdaya* of Indian Poetics needs to be analysed because most of the writings of Sri Aurobindo come near to the philosophy of the *Vedas*, *Upanishads* and the *Bhagavadgita*. *Sahrdaya* as a compound word is formed by two words: *sa* and *hrdaya*. *Sa* stands for togetherness while *hrdaya* reveals the internal mechanism of human organs and is totally different from *manas citta* and *akuti* (thinking). It becomes suggestive of believing instead of thinking. The word *hrdaya* is derived from its root "hr" which means to take away, to carry away. It is not the physical heart may reflect through its vibration some of the function of *hrdaya*, it is functionary of supramental activity where mental processes such as intellection, recollection and contemplation are combined together. In the concept of *Sahrdaya*, there comes a complete merger of sensate, supersensate and the highest level of consciousness.

The function of *hrdaya* is that of a crucible in which one's desire, passions, love, hatred and one's understanding of things are put to melt in an intense heat of compulsion to communicate or to receive. A *Sahrdaya* thus requires a keen recollection and an
intense contemplation as a preparation for the melting process, which takes place when there is an aesthetic engagement.²

The concept *Sahrdaya* brings the cessation of personal mode of human mind, making one with the perfect unison of the total consciousness of human psyche. Sri Aurobindo also traces the growth of consciousness and Yogic experiences in his poetic philosophy.

The sum and substance of all is that man is growing and has to grow in consciousness till he reaches the complete and perfect consciousness, not only in his individual but in his collective, that is to say, social life. In fact, the growth of consciousness is the supreme secret of life, the master key to earthly evolution.³

Sri Aurobindo believes in evolution, for the creation is itself an evolution. With the hope for finding the highest man moves towards it. The early poetry of Sri Aurobindo suggests the efforts of the man to realize the thin threads of human consciousness—Matter, Life and Mind. The real object of the mystic poetry is not to amuse but to inspire. Mystic poetry therefore attempts to express the spirit in terms and rhythms of the flesh and the sensuous objects of human life. The mysticism at its best reveals the interplay between the man and the divine power.
Sri Aurobindo has one unique question to be solved in the contents of *The Future Poetry*:

What is the highest power we demand from poetry; or,- let us put it more largely and get nearer the root of the matter,- what may be the nature of the poetry, its essential law, and how out of that arises the possibility of its use as the mantra of the real.\(^4\)

When the poet talks of poetry as "mantra", he certainly refers its contents to the *moksha* or an evolution of the man by the utterance of "mantra". Again, the term mantra reveals the highest function of the poetry. Infact, the etymology of mantra is derived from the sense of "a Vedic hymn or sacred prayer, a sacred text".\(^5\) Sri Aurobindo in his philosophy thinks of reviving the Vedic culture and the Vedic way of life for two things: the future of mankind and the future of peotry.

The stress on *mantra* is meant only for exploring the tenets of truth and its applicability to the values of life. Sri Aurobindo has commented that in the Vedic mantras the ancient Rishis have used a language of symbols which yield one meaning on the surface and quite occult meanings in the depth. Thus, the Veda is a book of esoteric symbols almost of spiritual formulae which marks itself as a collection of ritual poems. The inner sense is psychological, universal and impersonal. To Sri Aurobindo, the secret of Veda lies in 'adhyatmic' and 'tattwic' meanings of the text.
He also reveals an indepth import of the *Upanishads* and the *Bhagavadgita*. These two books have influenced him for his philosophic shape. He regards the Upanishads as the soul of Vedas. In his monumental work, *The Secret of Veda*, Sri Aurobindo has explained the deeper influence of Vedas on his poetic vision:

The Rishi was not the individual composer of the hymn, but the seer (*drasta*) of an eternal truth and impersonal knowledge. The language of the Veda itself is "sruti", a rhythm not composed by the intellect but heard, a divine Word that came vibrating out of the infinite to the inner audience of the man who had previously made himself fit for the impersonal knowledge.⁶

Poetry serves the purpose of relishing the aesthetic motifs of life. But it is not the sole element and aesthetic too is not confined to a reception of poetry and art; it extends to everything in the world. In art the beauty becomes the main concern, but in the aesthetic of Sri Aurobindo, it has the wider range of human emotions. He regards the poetry as Ananda through the ladders of beauty. Man's seeking after beauty reaches its most intense and satisfying expression in the great creative arts. The poetic range can not be excluded from any sphere of human life. The seeking for beauty is not rational, it springs from the roots of our life. It is
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an instinct and impulse of aesthetic creation and enjoyment. Thus, poetry aims at the richest harmony of five eternal powers- Truth, Beauty, Delight, Life and the Spirit. Among these powers of poetry Beauty and Delight are considered to be the most important components.

Delight is the soul of existence, beauty the intense impression, the concentrated form of delight. For the artist the two are identified and for the poet the moon of beauty and delight is a greater godhead even than the sun of truth or the breath of life.⁷

Sri Aurobindo as a Yogi describes the canons of spiritual beauty in his philosophic vision even in the composition of his early poems. In his youthful poems, *Songs to Myrtilla*, one sees the young poet's reaction to the beauty and its concept. There one finds a lyrical reaction to the beauties of Nature and the grace and charm of human feelings therein. Here one finds the Keatsian sense of beauty:

Many a girl's lips ruby-red
With their vernal honey fed
Happy mouths, and soft cheeks flushed
Ruddy lips of many a boy
Blithe discovered hills of joy
Ruby-guided through a kiss
To the sweet highways of bliss.⁸
The images, "ruby-red" lips in case of a girl and "ruddy-lips" in case of young boy, lead to a kiss and finally "to the sweet highways of bliss". Physical beauty remains always for an evolution- a growth that makes the two for the realization of the highest purpose of life. The philosophic vision of Sri Aurobindo brings even the passionate approach between the lover and the beloved. He sings of passionate adoration of the charms of the beloved:

Lips, the honey combs of pleasure,

Cheeks enrozed, Love's natal soil,

Breasts, the ardent conqueror's spoil.⁹

The early poems of Sri Aurobindo include the composition of Urvasie and Love and Death. These are the poems which deal with the deathless romance and the subject of love and beauty. The charges that Sri Aurobindo's poetry include lies in the objection that his poetry reveals only the philosophic, vision of the Vedas and the Upanishads. The answer of it can be seen in the composition of Urvasie. In portraying the immortal nymph, Urvasie, Sri Aurobindo captures the higher vital principle of love, beauty and passion. This celestial beauty is a revel of ethereal enchantment. One sees the marvellous description of Urvasie in the following lines:
Perfect she lay amid her tresses wide,
Like a mishandled lily luminous,
As she had fallen.....
A warm rich splendour exquisitely outlined
Against the dazzling whiteness, and her face
Was a fallen moon among the snows
And king Pururavus, beholding, glowed
Through all his limbs and maddened with a love
He feared and cherished......
And soon she moved. Those wonderful wide orbs
Downed into his, quietly as if in muse
A lovely slow surprise crept into them
Afterwards; last, something far lovelier,
Which was herself, and was delight, and love.¹⁰

There one finds the skilful association of the three aspects of aesthetic beauty: grace, subtle beauty and its outward expression. Sri Aurobindo has combined in Urvasie the celestial beauty of the heavenly nymph and the intensity of the eternal lover. She is both heavenly and divine, yet she never misses the earthly and physical attraction. In the hands of Sri Aurobindo. In another poem, 'Love and Death', Sri Aurobindo reveals the richness and the sensuousness of the youthful vitality. In Priamvada, one finds a deeper love for the earth. She becomes symbolic of oneness with physical nature and the lyrical human beauty. Her nature answers to
the elemental beauty. The following lines of the poem bring into being the passionate utterance and the physical charm of Priyamvada:

...And I had had so little
Of joy and the wild day and throbbing night, Laughter, and tenderness, and strife and tears,
I have not numbered half the brilliant birds
In one green forest, nor am familiar grown
With sunrise and the progress of the eves,.....
I have not learned the names of half the flowers
Around me; so few trees know me by my name;
Nor have I seen the stars so very often
That I should die.\textsuperscript{11}

Both the poems exampled above yield the fructiferous sublimation of emotions and sentiments. One sees the essentialities of the triple force- beauty, love and delight. These poems are vibrant with the ideation of the spiritual and the physical aesthetics of the poetry. Again, the face of Urvasie

Was secret in its own divinity
Like a high sun of splendour Paradise.
Breathed from her limbs.\textsuperscript{12}

In the theme of love and death, Sri Aurobindo turns again and again for the inspiration of Savitri, his \textit{magnum opus}. Wherever
death is referred to or is the central theme, Sri Aurobindo answers the problem in diverse ways fitting it into the context and situation. Death begets the clash of powers. In Urvasie, death has been regarded as the liberator and reconciler; it finally unites the two extraordinary beings. Love and Death, a poem with an epic touch demonstrates the supremacy of love over death. Thus, this Love and Death becomes a prelude to Savitri where in one is informed about the tedious journey of Savitri. Death, according to Sri Aurobindo, is not merely disintegration of the body, it is the death that brings into being the integration of life.

With the descent of superamental consciousness death can be conquered. In his poetry, we find two approaches: the spirit which challenges death, and the spirit of challenge and transcendence. He does not recognize the omnipotence of death. He is of the view that man can conquer the forces of death. Following the echoing sense of the Bhagavadgita, Sri Aurobindo acknowledges in Fear of Death:

Death is but changing of our robes to wait
In wedding garments at the Eternal's gate.\(^\text{13}\)

Sri Aurobindo in his philosophical vision thinks of the Death frequently. It is in Savitri that we find the greatest and fullest treatment of Death. Savitri faces the challenge of Death. She prepares herself for the great ordeal which the Death demands
from her. The 'Debate of Love and Death' in Savitri shows the inner struggle of Savitri for saving the life of Satyavan. Death reveals all its magnitude and puissance, the world of double twilight to strike Savitri dumb with terror. He says:

O dark ironic critic of God's Work,
Thou mockst the mind and body's faltering search
For what the heart holds in a prophet hour
And the immortal spirit shall make its own
Mine is a heart that worshipped, though forsaken
The image of the god its love adored;
I have burned in flame to travel in his steps
Are we not they who bore vast solitude
Seated upon the hills alone with God?
Why dost thou vainly strive with me, O Death,
A mind delivered from all twilight thoughts,
To whom the secrets of the gods are plain?
For now at last I know beyond all doubt
The great stars burn with my unceasing fire.
And life and death are both its fuel made
Life only was my blind attempt to love;
Earth saw my struggle, heaven my victory.¹⁴

She wins over the black force of the death; she makes the Earth and the Heaven as the witnesses for her victory. Even the stars are not in the position to see and to feel burning fire of
Savitri. Death she believes to be the mask that has covered the Eternal's face. She says:

Yet for joy and for sorrow earth was made
And not as a dream in endless suffering Time
Although God made the world for his delight,
An ignorant power took charge and seemed his Will
And death's deep falsity has mastered life.\textsuperscript{15}

The only power that can conquer the vast ignorance and Death is the power of love. It is this love that makes Savitri stand like a rock before the invincible power of death:

The heart that loved man thrills to the love of God.
A body is his chamber and his shrine
Then is our being rescued from separateness;
All is itself, all is new feel in God;
A lover leaning from his cloister's door
Gathers the whole world into his single breast
Then shall the business fail of Night and Dark:
When unity is won, when strife is lost
And all is known and all is clasped by Love
Who would turn back to ignorance and pain.\textsuperscript{16}

Now, it will be appropriate to analyse the mantric power spiritual vision of Sri Aurobindo's poetry. Sri Aurobindo applies the theory of \textit{mantra} in his poetic vision. Sri Aurobindo himself talks of the power of mantra in \textit{The Future Poetry}:
What the Vedic poets meant by the *mantra* was an inspired and revealed seeing and visioned thinking attended by a realization, to use the ponderous but necessary modern word, of some inmost truth of God and self and man and Nature and cosmos and life and thing and thought and experience and deed.... But poetry is the mantra only when it is the voice of the inmost truth and is couched in the highest power of the very rhythm and speech of that truth. And the ancient poets of Veda and Upanishads claimed to be writing the *mantra* because always it was this inmost and almost occult truth of things which they strove to see and hear and speak and because they believed themselves to be using or finding its innate soul rhythm and the sacrificial speech of it cast up by the divine Agni, the sacred Fire in the heart of man. The *mantra*, in other words, is a direct and most hightened, and interest and most divinely burdened rhythmic word which embodies an intuitive and revelatory inspiration and ensouls the mind with the sight and the presence of very self, the inmost reality of things and with its truth and with the divine soul-forms, the Godheads which are born from the living truth. Or,
let us say, it is the supreme rhythmic language which
seizes hold upon all that is finite and brings into
each the light and voice of its own infinite.\textsuperscript{17}

Sri Aurobindo follows the principles of Indian Poetics,
and more especially the vision of Sanskrit Poetics in his mantric
poetry. Indian Aesthetics regards the literary excellence, the
diction, the poetic figure-all these as essential elements in poetry.
But it hardly assigns to any one the dominant place in literature.
Rasa, as it reaffirms, constitutes, the centre of gravity for poetic
art. Sahitya is union or coming together of two things:

When \textit{Sabda} and \textit{Artha} or the signifier and the
signified come together, we get speech. But this
relationship between the signifier and the signified
alone does not constitute poetry. For the
\textit{vachakavya} relationship characterizes ordinary,
non-poetic expression also; and it is bound by
\textit{padavakya pramana}-logic and denotation-
characteristic of non-poetic discourse.\textsuperscript{18}

All possible agruments and counter arguments have been analysed
and will be analysed for bringing into being the aesthetics of \textit{Rasa},
\textit{Alankara} (figure of speech), \textit{Dhvani} (suggestion), \textit{Guna}
(excellences), \textit{Dosha} (faults) while analysing the poetic vision of
Sri Aurobindo. Mostly Sanskrit literary critics belong to the
concept of Kavi (the maker) and regards the poet as "seer". Sri
Aurobindo looks upon the poetry with the same vision and outlook as it was regarded in the times of Vedas.

Sri Aurobindo is of the opinion that "the true creator of poetry, as also its true hearer, is the soul. "It is the duty of the poet that he should write the matric poetry in such a way as it should become easily comprehensible to Sahrdaya (the responsive reader). To Sri Aurobindo, mantra can never be the creation of human mind, it is, infact, the product of the total consciousness that emanates from the poetic imagination. The vision of, poetry lies in the Overmind inspiration:

Its characteristics are a language that says infinitely more than the mere sense of the words seem to indicate, a rhythm that means even more than the language and is born out of the infinite and disappears into the Infinite and the power to convey not merely some mental, vital or physical contents or indications or values of the thing it speaks of, but its value and figure in some fundamental and original consciousness, which is behind them all.20

The poetry deals with the mystery of life and beyond life prospects. In the series of mantric vision of peotry, Sri Aurobindo deals with the theme of liberation.

The theme of liberation links together Urvasie, Love
and Death, Savitri and a number of his philosophical lyrics. Sri Aurobindo has adopted before himself the mission of liberating mankind out of ignorance. The process of liberation can be had through the process of evolution. The ultimate aim of his philosophy and Yoga is the liberation of the spirit from the bondage of matter. Sri Aurobindo hardly talks of the personal liberation leaving the collective entities aside; he always talks of the liberation of all equally. The idea of individual felicity was distasteful to the poet, he always awakens the sense for the evolution of mankind. Sri Aurobindo says about his Yoga, "The Yoga we practise is not for ourselves alone, but for humanity. Its object is not personal mukti but the liberation of the human race." His ideas and vision of yoga is not individual but they are meant for the entire humanity. He attains Nirvana which he acknowledges in his letter:

Nirvana in my liberated consciousness turned out to be the beginning of my realization, a first step towards the complete thing, not the sole true attainment possible or even a culminating finale. It came unasked, unsought for, though quite welcome. I had no least idea about it before, no aspiration towards it, infact, my aspiration was towards just the opposite, spiritual power to help the world and to do my work in it.
In Savitri too one gets the reflections of such ideas:

_Our_ lives are God's messenger beneath the stars;
To dwell under death's shadow they have come
Tempting God's light to earth for the ignorant race
His love to fill the hollow in men's hearts,
His bliss to heal the unhappiness of the world.\(^{23}\)

Sri Aurobindo establishes the secular approach of dharma in his philosophic vision of Savitri. As a matter of fact, Sri Aurobindo deals with the gradual development of the evolution of human mind through the text of Savitri. As a pioneer of Indian Revolution and as an advocate of swadeshi movement, he was an original thinker and his originality can easily be seen in the writings of The Life Divine and Savitri. Indeed, the originality of Savitri so prevails as it has been regarded as "the crest-jewel of Indian Poetry in English."\(^{24}\) I.A. Richards has also remarked about the excellences of the composition of poetry: "The very greatness of a poem can stupefy the reader."\(^{25}\)

Sri Aurobindo himself remarks about the aesthetic of poetry, which can be an application to the poetic vision of the poet himself:

_Aesthesis therefore is of the very essence of poetry, as it is of all art. But it is not the sole element and aethesis too is not confined to a reception of_
poetry and art; it extends to everything in the world: there is nothing we can sense, think or in any way experience to which there can not be an aesthetic reaction of our conscious being..... It is the universal Ananda that is the parent of a aethesis and the universal Ananda takes three major and original forms-beauty, love and delight, the delight of all existence, the delight in things, in all things.²⁶

The entire philosophic contents of *Savitri* can be analysed in the three major philosophic constituents: love, beauty and delight. Of course, the delight can be personified with the concept of Ananda of *Satchitananda*. The derivation of *Savitri* is from the ancient *Upakhyana* in Sanskrit. Sri Aurobindo also explores the fundamental psychological traits of human personality. After the narrative poems of the early Baroda period, with the turn of century, Sri Aurobindo engages himself fully in Yogic experiences. He reveals his aptitude for the motifs of epical writings. He thought that the philosophy of Overhead and the philosophy of universal consciousness can in the better way be realised through the composition of epical motifs. Sri Aurobindo himself makes his motifs clear about the philosophic vision of *Savitri*:

Satyavan is 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 supreme 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 help us to rise from the mortal to the immortal planes; Dyumatsena, Lord of the shining Hosts, father of Satyavan is the Divine Mind here fallen blind, losing its celestial kingdom of vision, and through that loss its kingdom of glory.  

With these human Characters, Sri Aurobindo has revealed the triple forces of the cosmos in his Savitri. This then becomes "a self-contained epic within the larger epic frame of Savitri, a poetic encyclopaedia of occult knowledge and experience." Aswapathy's sadhana becomes a prelude to the sadhana of Savitri. The sun heights of knowledge and achievements are real as hell-dark cynicism and self-indulgence. Savitri presents a wonderful example of the mystic and the spiritual poetry. The Symbol Dawn in Canto I is related to the Vedic goddess Dawn (Usha). This symbolically becomes symbolic of the continuity of time. The Time finally shows a contrast with the Timeless process:

Like giant figures wrestling in the night:
The godheads from the dim Inconscient born
Awoke to struggle and the pang divine,
And in the shadow of her flaming heart,
At the sombre centre of the dire debate,
A guardian of the unconsoled abyss
Inheriting the long agony of the globe,
A stone-still figure of high and god like pain
Stared into space with fixed regardless eyes
That saw griefs timeless depths but not life's goal
Afflicted by his harsh divinity
Bound to his throne, he waited unappeared
The daily oblation of her unwept tears.29

With book IV, the reader witnesses the terrestrial drama in which the fulfilment for the demand of the king is melted out. Next, the meeting of Savitri with Satyavan in Book V becomes the suggestive of earthly vision—a vision that unites Savitri with Satyavan. The book is important in the sense that encourages Savitri to understand the interior journey of human mind and she attains thus a status of a realized soul who fights in saving the life of Satyavan, the truthfulness. Sri Aurobindo reveals the mystic approach which includes the aesthetic consciousness of high mental force. The triyatra of Savitri includes the Yogic consciousness that becomes an inspirative motif of common reader about the philosophy of Sri Aurobindo:

An inner voice could speak the unreal's Word:
Its puissance dangerous and absolute
Could mingle poison with the wine of God
On these high shining backs falsehood could ride;
Truth lay with delight in error's passionate arms
Gliding down stream in a blithe gilded barge:
She edged her ray with a magnificent lie
Here in Life's nether realms all contraries meet;
Truth stares and does her work with bandaged eyes
And Ignorance is Wisdom's patron here.\textsuperscript{30}

Thus Savitri as a sadhaka performs tapasya; a hard core penances which generate in her a will that hardly bends amidst all contraries. Fasting and physical endurance are but the outward signs of a profound inner quest. There comes incessantly the inner struggles; and Savitri wins over these struggles through knowledge and tapasya. Savitri's exploration of the hidden consciousnes and her apocalyptic vision have their sources in \textit{Vedas} and \textit{Upanishads}. Even the realization of the Mother contribute Sri Aurobindo to his philosophical reflections. Intimation of occidental philosophies are gathered with the purpose that one should measure really the importance of the occult and the inner life of the spiritual:

As long as the individual does not wake up to his true self which is seraphically free from the taint of limitation and separativity, the pressure of the egoistic personality gives him a false and precarious sense of stability and security. On the one hand,
behind the desire-soul or the ego, there is another force, the psychic entity, who is the delegate from the divine, gains increasing control over body, vital, and mind, tempers and transmutes their marred nature, progressively divinises these instruments till at last the ego withers and disappears, and the true self-like the Sun emerging out of a cluster of clouds-shines in all its native glory and power of purposive action."^{31}

Savitri removes all the particles of lower impulses. She becomes a Yogi in order to overcome the grief of the ordeal, which she meets in extending her love to Satyavan. Savitri looks forward, and lurks inward wherein she sees the vastness of her soul. She tears up the veils of ignorance and rejects the coloured reflections which are the result of her ingrained sorrows. She becomes altogether "a transformed being". She finds a power within her. She obeys her inner command by which she cops up even the difficult situation easily. Like Aswapathy, she also undertakes a long spiritual journey to vast variegated realms, and their experiences alike. If Aswapathy is Aspiration, Savitri is both the Response and the resulting Transformation. Sri Aurobindo sees in her an awakened soul. She awakens "a flaming serpent"^{32} which was "released from sleep". Both the sleeping and the rising of the serpent become symbolical of the awakening of the Kundalini.
The serpent as an awakened soul touches her centres "with its flaming mouth/ as if a fiery kiss had broken their sleep."\textsuperscript{33} Savitri in the realization of "the unseen depths" safeguards the truth from the darkness. As a realized soul she cries out without any hesitation about the success of her Yogic consciousness:

O Soul, my soul, we have created Heaven
Within we have found the kingdom here of God
His fortress built in a loud ignorant world
Our life is entrenched between two rivers of Light,
We have turned space into a gulf of peace
And made the body a capital of bliss
What more, what more, if more still be done?
In the slow process of the evolving spirit,
In the brief stade between a death and birth
A first perfection's stage is reached at last;

One man's perfection still can save the world
There is won a new proximity to the Skies
A first betrothal of the Earth to Heaven,
A deep concordat between Truth and Life
A camp of God is pitched in human time.\textsuperscript{34}

At the instance of Indian Poetics, Sri Aurobindo regards the \textit{Kavi}, a creator and the seer of many mysteries of life
and life after. Vision is actually the inner sight which the poet opens in us and this "inner sight must have been intense in him, before he can awaken it in us." Sri Aurobindo considers poetry to be a great formative and illuminative power and the psychological instrument of this power is defined by the phrase "inner sense and the sense." The perceiving, feeling and understanding the consiciousness of the poet comes to an active point. It gives an effective focus for the process of sight. This vision of the poet includes the sight of man and Nature, for the man and Nature both have the interpretative power. Thus, the poet comes to the highest vision of human life. The realized soul even challenges the power of Death. The perfect vision thus wins over Death and Time through the process of Timelessness.

Live, Death, awhile, be still my instrutment
One day man too shall know thy fathomless heart
Of silence and the brooding peace of Night
And grave obedience to eternal law
And the calm inflexible pity in thy gaze
But now, O, timeless Mightiness, stand aside
And leave the path of my incarnate Force
Relieve the radiant God from thy black mask
Release the soul of the world called Satyavan
Freed from thy clutch of pain and ignorance
That he may stand master of life and fate
Man's representative in the house of God
The mate of wisdom and the spouse of Light
The eternal bridegroom of the eternal bride.\textsuperscript{36}

The poet not only announces the fundamental of truth, but he also reveals the discrimination between the truth and falsehood. At the instance of a philosopher, the poet establishes the relationship between the man and his intellection. Sri Aurobindo "shows us Truth in its power of beauty, in its symbol or image or reveals it to us in the workings of Nature or in the working of life, and when he has done that, his whole work is done."\textsuperscript{37} Therefore Sri Aurobindo thinks it well to insist that "the native power of poetry is in its sight, not in its intellectual thought-matter, and its safety is in adhering to this native principle of vision."\textsuperscript{38} And the poetic vision of life is not a critical or intellectual or philosophic view of it, but a "soul - view, a seizing by the inner sense."\textsuperscript{39}

In the works of each great poet there comes two things simultaneously: the sprouting of the vision and its communication to Sahrdaya (responsive reader). Shakespeare also speaks of the range of poetic imagination and in this way he also brings into being the inner world of the poet's vision:

The poet's eye, in a fine frenzy rolling
Doth glance from heaven to earth from earth to heaven
And as imagination bodies forth
The forms of things unknown, the poet's pen
  Turns them to shapes and gives to airy nothing
  A local habitation and a name.\textsuperscript{40}

Inner seeing or vision is different from outward seeing, even the most objective vision begins from the subjective one. In the process of creation, the poet "really creates out of himself and not out of what he sees outwardly; that outward seeing only serves to excite the inner vision to its work."\textsuperscript{41} The poetic vision of Sri Aurobindo reveals the process of evolution. This is the evolution that emanates from human love. Generally, it happens that a God-realized leaves the affairs of the world, but in Savitri, one finds that Savitri returns back as a realized soul to the earth. This she does to show the power of love.

Sri Aurobindo is of the opinion that there lies the specific range of the discrimination in the world of the poet for creating a world of his own, for showing the human love with the powers of divinity and for revealing Sri Aurobindo's philosophy of the heaven and the earth:

  Human she was once more, earth's Savitri
  Yet felt in her illimitable change
  A power dwelt in her soul too great for earth
  A bliss lived in her heart too large for heaven;
  Light too intense for thought and love too boundless
  For earth's emotions lit her skies of mind
And spread through her deep and happy seas of soul,
All that is sacred in the world drew near
To her divine passivity of mood
A marvellous voice of silence breathed its thoughts
All things in Time and Space she had for hers.\textsuperscript{42}

Sri Aurobindo travels into the inner regions of human psyche in his philosophic vision. He derives the inspiration for his poetic vision from his own Yogic experience and self-realization. Still there are some outward influences which mould his thought process of his creative urge. As he was nurtured in the West, it was natural for him to utilize the raw material of the myth for the composition of his poetry. In the early years at Baroda, Sri Aurobindo develops his acquaintances with the myths and symbols of Sanskrit Literature. This literature has added some new dimensions to his western scholarship. He always retained his fascination for the Greek and Sanskrit myths, symbols and the legends. In the series of various influences on him for the making and re-making of the poet in him, Sri Aurobindo acknowledges the various influences that shaped the form, vision and philosophy of his poetry:

I dare say some influence of most of the great English poets and of others also, not English can be traced in my poetry- I can myself see that of Milton, sometimes of Wordsworth and Arnold; but it was of
the automatic kind— they came in unnoticed. I am not aware of much influence of Shelley and Coleridge, but since I read Shelley a great deal and took an intense pleasure in some of Coleridge's poetry, they may have been there without my knowledge. The one work of Keats that influenced me was *Hyperion*— I dare say my blank verse got something of his stamp through that.⁴³

The influences cited above bring at least one fact into being about the leaning aptitude and the inner quality of Sri Aurobindo as a poet. He reveals the inner and the higher range of human consciousness. His vision sees all and feels all as an integral part of his consciousness. And yet all seems a natural process, a spontaneous movement of the process of creativity. There are no fluctuations of inspiration in him, for he has identified himself with the source of inspiration. He never allowed the exteriority to interfere in his interiority of the vision. Visions, descriptions, images come and the silent mind merely transmits a message and gives it a form as an instrument of the spirit. Here are a few lines from Savitri for showing an indelible impression and leaving a never ending message for the evolution of humanity:

> By suffering and annihilation's pain
> Pushing the unwillingness to be one,
> Angry with the refusals of the world
Passionate to take but knowing not how to give
Death's sombre cowl was cast from Nature brow;
Their lightened on her the godhead's lurking laugh
All grace and glory and all divinity
Were here collected in a single form;
All worshipped eyes looked through his one face;
He bore all godheads in his grandiose limbs
An oceanic spirit dwelt within;
Intolerant and invincible in joy
A flood of freedom and transcendent bliss
Into immortal lines of beauty rose.\textsuperscript{44}

Sri Aurobindo in his philosophical reflections and
mystical revelations has explained at many places the mystic
approach to life. For example, the dialogue between Savitri and
Yama becomes a wonderful example for the evolutionary process
of the poet. In the old legend Savitri's speeches to Yama are a
strange and intriguing mixture of naivety and subtlety and even a
little ambiguity. Both the protagonists deploy fact and good sense,
and Yama pleased with her. He grants her several boons; he finally
releases the soul of Satyavan. The sweet and substantial words of
Savitri create the sense of transformation in Yama:

The static God of Death is transformed into the
dynamic God of Dharma. This would mean that
Savitri is more than a woman and wife, and the
struggle is not for a single life alone.\textsuperscript{45}
The dialogues between Savitri and Yama become the hard core for philosophic vision of Sri Aurobindo. Savitri finally succeeds in relieving the soul of Satyavan. Yama, the God of Death, also acknowledges the superpower of Savitri. He says that the re-awakening of Satyavan is essential for making this earth as the repository of God. Yama assimilates and pours the power of soul in Savitri as he says:

O Savitri, thou art my spirit's Power,
The revealing voice of my immortal Word
The face of Truth upon the roads of Time
Pointing to the souls of men the routes to God
While the dim light from the veiled Spirit's peak
Falls upon Matter's stark inconscient sleep
As if a pale moonbeam on a dense glade
And Mind in a half light moves amid half-truths
And the human heart knows only love
And life is stumbling and imperfect force
And body counts out its precarious days
You shall be born into man's dubious hours.  

The object of mystic poetry is not only to amuse or entertain but the expression of an inner truth. It also brings the inner ideas and experiences to the common people. The dialogue between Yama and Savitri reveals a deeper fact for two things: Savitri as Yama's "spirit's power" and that she will reveal the
essence of "Immortal Word" - that becomes equivalent to the idea of soul or Aum. The mystic poet has no avowed purpose in whatever he writes and he can also not account critically all his doings. The mystic poet "does not himself deliberately choose or arrange word and rhythm but only sees it as it comes in the very act of inspiration. If there is any purpose of any kind, it also comes by and in the process of inspiration .... He feels or intuits and the reader or critic has to do the same."\textsuperscript{47}

Mystic poetry therefore attempts to express the spirit in terms and rhythms of the flesh- the earthly and the sensuous. Mysticism lies precisely in the play of the two- human and divine, flesh and soul- a hide and seek between them. Sri Aurobindo has not rejected the worldly life like other saints who keep themselves shut from the operative worldly affairs. He thinks that man can search a better heavenly abode on this earth. This singularity of his philosophy lies in his vision of man's evolution into a new being with greater possibilities opening up in him. He has performed Sadhana only because he wanted to bring the philosophy of supermind on this earth.

The \textit{Upanishads} speak of the realization of Brahmin in various ways. But the core of the discussion of all the Upanishads lies in the life of divine consciousness. Sri Aurobindo envisages the spiritualization and the transformation of the worldly life. His ideal lies in the attainment of the divine consciousness. It can only conquer the evils from society. The theme of transformation is one of the major concerns and characteristics of Sri Aurobindo as a
thinker, Yogi and as a poet. In “The Life Heavens”, Heaven comes to him, the Earth outcries to limitless sublime:

I, Earth, have a deeper power than Heaven,
My lonely sorrow surpasses its rose joys
A red and bitter seed of the raptures seven;
My dumbness fills with echos of a far voice.48

Sri Aurobindo regards man as not only made in the image of God, but made to manifest God. This human body is a powerful temple of God.

Generally the critics put one question about the philosophic vision of Sri Aurobindo: Is he a poet or Yogi? But the answer of it can easily be given to the reader, for the poetry of Sri Aurobindo is a fine example of "pure poetry"49 with its concrete poetic philosophy. His thought is profound and his philosophy is evolutionary. His Savitri is steeped in Vedic and Upanishadic philosophy. Philosophy and poetry have seldom been fused together in a harmonious pattern. Perhaps Dante did that, and now Sri Aurobindo repeats the feat. Savitri is, no doubt, an excellent exposition of Indian philosophy and Sri Aurobindo has made his mark in the literary world with this unique achievement.
REFERENCES


15. Ibid. p. 706
16. Ibid. p. 710
25. Ibid. p. 43.
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33. Ibid. p. 528.
34. Ibid. p. 531.
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46. Sri Aurobindo's *Savitri*. op. cit. p. 703.