Conclusion

This study reveals that the poetry of Sri Aurobindo is an experiment and a journey. It is an experiment with life in order to discover its wonders and mysteries. It is a spiritual journey to self-discovery, ie freedom from the limitation brought about by ego-sense and discovery of one’s true identity. As a result of this spiritual adventure the poet comes into possession of a luminous poetic vision that adds beauty and authenticity to his poetic expression. Thus the growth of the poet is synonymous with the growth of the inner man. They are simultaneous processes, too. As the poet gradually finds the theme that reveals his inmost experience, his poetry becomes more authentic and profound.

At no stage of his poetic career does the yogi overshadows the poet. Yoga rather enriches his poetry. He begins as the poet of the earth and grows into the poet of earth’s transformation that embodies the highest dream of a poet. His dream is to uplift the earth and to make it the field of the Spirit. This dream is not the result of any mystic revelation; it is shaped by his concrete spiritual experiences and realisation.

Essentially an intellectual or mental being, the poet in his late teens looks at his immediate surrounding for the theme of his poetry. But his inner being somehow feels restless. This restlessness is born of an incompatibility between the value of the Western civilization and his inner urge. His aspiration to find the genuine poet in him, ie the poet of the Being, urges
him to look at the myth of his country. His native tradition and myth add strength to his poetic imagination and creative zeal. He discovers in the mythical characters, like Pururavus and Ruru, the symbolic figures who embody man’s aspiration to transcend his limitations and mortality. His female characters are not merely the figures of sensuous appeal, but they inspire the spirit of adventure in their lovers and nourish their indomitable aspiration to conquer destiny. Gradually, the poet turns to Indian philosophy and delves into the spiritual wisdom of India, as expressed in the Veda, the Upanishads and the Gita. It results in a deep intellectual conviction and faith that give sustenance to his poetic afflatus.

This faith leads him to his ultimate spiritual attainment. And in spite of its intellectual leaning as is evident in the voice of the Rishi in the poem "The Rishi" or in the poem "Parabrahman," it inspires him to strive to find his deepest poetic utterance. His yoga expands his consciousness. His spiritual experience and realisation reveal to him the new meaning of life and shape his poetic vision which is his soul-vision. Now the poet sings in an inspired tone and with a sense of fulfilment. The seer-poet in him finds expression as is evident in his later lyrics like "Transformation," "Nirvana," "The Stone Goddess," "The Bird of Fire," and "Thought the Paraclete."

We find his most profound and elevated poetic utterance in Savitri. He started working on the epic since his days at Baroda. But the poet lacked the vision to invest Savitri with spiritual and symbolic significance. His poetic journey continues uninterrupted till his inner growth enables him to
visualise Savitri with her spiritual splendour, to conceive fully the theme of the epic Savitri, to tap the Overhead inspiration and to find the inspired language, ie mantra.

His characters emerge in the process of the inner growth of the poet. Each of his major characters is an adventurer in the realm of the unknown and their strength is their inner urge and aspiration. Puruvavus aspires to transcend mortality so that he can be united with Urvasie. Ruru compels Death to allow his beloved Priyumvada a new lease of life. Baji’s aspiration to see his motherland unconquered inspires him to face the formidable Mogul army, and death rather appears insignificant to the hero blazing with patriotism. Set against apparently insurmountable obstacles, these characters reveal man’s hidden aspiration to transcend his crippling limitations. They embody the poet’s aspiration and vision of the times. Their aspiration finds consummation in Aswapathy’s, who seeks a total spiritual transformation of the earth. His aspiration is free from the desire for any individual or limited gain. He embodies the yogic adventure and vast aspiration of the poet. Sri Aurobindo’s characters thus grow simultaneously with his inner and spiritual growth.

Savitri, as a character, is distinguished from the rest. She is the Divine’s delegate whose birth is an answer to Aswapathy’s prayer. She bears the “burden of earthly nature” (“A God’s Labour” 15) to transform this earthly life into “the life divine” (Aurobindo 29:11.1.1432). Though born divine, she participates in the human drama with her consort Satyavan, who
symbolises the soul in the grip of death and ignorance. His resurrection
effected by Savitri's śādhanā is symbolic of man's victory over the force of
inconscience. At the same time she is the seer-poet's dream-flower, the
apotheosis of his concept of the gnostic being: She embodies Sri Aurobindo's
ultimate spiritual realisation. In the epic, she symbolises the fulfilled being--
the one established in the Self and the one who manifests supramental light.
Savitri is thus the philosopher's dream, the yogi's aspiration and the seer-
poet's creation. Savitri marks the end of the poet's journey from ego to Self.
Savitri's little self or individual self merges into the greater Self or the
universal Self. Here the experiencer, ie the gnostic being, experiences an
"inmost existence" in which

. . . . he is alone with God, one with the Eternal, self-plunged
into the depths of the Infinite, in communion with its heights
and its luminous abysses of secrecy; nothing will be able to
disturb or to invade these depths or bring him down from the
summits, neither the world's contents nor his action nor all that
is around him. . . . It is this poise and freedom in the Spirit
that will enable him to take all life into himself while still
remaining the spiritual self and to embrace even the world of
the Ignorance without himself entering into the Ignorance.

(Aurobindo 19: 978-79)