CHAPTER VI

CONCLUSION

This study of Indo - Anglian Poetry, especially of Sri Aurobindo's poetry, argues that Vedic, Vedantic and Samkhyan views of Nature underlie the treatment of Nature in Indo - Anglian Poetry. Nature is viewed as the Absolute Unmanifest One's Effulgence in the dark Void. As 'Brahma' in 'Brahmandam' or 'Virat Purusha' in 'Prakriti' it is a procession of passion play or 'leela' of male and female creativity principle of the Self. As human body hides the soul, its physical form as its body enveils the Supreme Spirit in One's own 'Maya'. The Absolute Unmanifest One's Consciousness is immanent in the animate as well as the inanimate. It may be active or awake in living forms or dormant or potential in the non-living things. As such, Nature is the manifesting energy of force ('Shakti') or 'Rita' of the Conscious Being which produces, moves, evolves or devolves or changes the form of everything in a passion play of the Conscious Being's dream-like trance or state of 'Ananda'. That is how it is the truth of the Conscious Being's creative Bliss or One's manifestation (immanence) as 'Sat - Chit - Ananda'
"Sachchidananda". Indo-Anglian poets like Kasi Prasad Ghose, A. M. Kunte, Nizmat Jung, Brajindranath Seal, Dutt poets, Toru Dutt, Sarojini Naidu, Rabindranath Tagore and Sri Aurobindo consciously uphold the Vedic and Vedantic view of Nature in their poetry. Their poetry abounds in direct references to such Vedic, Vedantic and Samkhyan concepts of Nature.

Recurrence of such images as 'agni', 'light', 'sun', 'dawn', 'seed', 'sickle', 'flute' etc. in Indo-Anglian Poetry, particularly, in the poetry of Sarojini Naidu, Tagore, and Sri Aurobindo, and its Vedantic symbolism and metaphoricity; its references to the primordial relationship of Lord Krishna and Radha and the Gopies; its interpretation of music of Nature as the music of the Lord's flute; its allusions to Vedic Nature gods (like 'Agni', 'Varuna', 'Mitra', 'Surya', 'Indra' etc. ); its treatment of the spirit of love between the male and the female aspects of the One rooted in the primeval relationship of 'Purusha and Prakriti' at various levels and in different contexts; its view of teleological evolution of Nature and of the human (inner) self in dynamic harmony with the evolving Cosmic Self; its aesthetic and spiritual treatment of the beauty of Nature as the reflection
of the beauty of the Supreme One in Nature imagery; its treat-
ment of matter as the body of the Unmanifest One; its treat-
ment of universal rhythm and movement as 'Ritam' and its view
of Nature as immanence or as 'Sat - Chit - Ananda' and many
other such factors which recur alternately in various contexts
show that the Indo - Anglian Poetry in all its progressional,
visionary and formal versatility is rooted in the Indian
landscape and cultural consciousness and tradition of the Veda
and Vedanta and the Samkhyan world view.

The poetry of other Indo - Anglian Poets including
that of H. L. V. Derozio, Nassim Ezekiel, Kamala Das, A. K.
Ramanujan and Jyanta Mahapatra also reflects the Vedantic
approach to Nature. But they do not avowedly or consciously
project Nature in the Vedic and Vedantic way. Nature imagery,
similitude, symbolism native (cultural) idiom and speech in
their poetry shows that even these poets look on Nature in
the same Vedantic way. For Vedanta is neither a close-ended
system nor a prescriptive philosophy. It is a way. It is the
way of the soul's direct manner of seeing reality. And the
poetry of these poet reflects its close contact with reality
of contemporary Indian life and landscape. It articulates
its challenges, and aspirations. It reflects native culture, tradition and consciousness. It shows an in-depth awareness of its immediate as well as global environment. As poetry of a highly evolved consciousness of man-Nature relationship, it endeavours to alleviate suffering by evolving human consciousness. It aspires to redeem human predicament in this cosmos and terrestrial world. Unconsciously in line with Vedic, Vedantic and Sri Aurobindonian approach, it also looks straight into Nature to trace comparisons in its (Nature's rare subtleties, its multi-layered reality, its multifold functions, forms and moods. Modern Indo-Anglian Nature Poetry, too, like the rest of Indo-Anglian Nature Poetry, is the poetry of pure perception and Vedantic attitude of love and reverence towards Nature.

Of all, Sri Aurobindo's poetry is a unique blend of the physical and the metaphysical, the concrete and the abstract, the Eastern and the Western, the old and the new, the aesthetic and the spiritual, the Vedic and the Vedantic, the Samkhyan and the scientific, the conventional and the non-conventional treatment of Nature. It has been explored in three parts in this study.
Sri Aurobindo's first book of lyrical poetry, *Songs to Myrtilla*, projects an aesthetic view of Nature. At this initial stage he is simply fascinated by the beauties of Nature but can see no deeper. In style, too, *Songs to Myrtilla* is deficient, copious, collocational and over-loaded. The poet has not (intellectually or spiritually) defined Nature in these songs on Nature's physical charm.

But lyrics and sonnets that follow *Songs to Myrtilla* reveal that the poet has begun to see Nature with the soul's eye like the Vedantans. Nature is revealed in this second phase of his lyrical poetry as Truth or Existence or 'Sat' as the manifestation of the Absolute Unmanifest One.

His narrative poetry depicts the second major phase of his poetic evolution. In this phase he has seen Nature as the Unmanifest One's 'Sat' i.e. One's manifestation in His Absolute Self as Brahma in 'Brahmandam' or 'Purusha' in 'Prakriti' or as Conscious Being's energy in the matter. As the 'leela' of the "Two - in - One" or 'Purusha' in 'Prakriti' Nature's creativity process or passion play has been dramatized. Love-relationships of his male and female protagonists like Pururavus and Urvasie and Priyumvada and Ruru or
Urjoon and Chitrangada project Nature as the "Passion Play" of 'Purusha in Prakriti'. Love is treated as the essential principle of creative unity of 'Purusha and Prakriti'. Spirit of Love between the "Two" underlies their unity and causes their interaction to awake 'bhutas' i.e. elements of the seemingly inconscient matter to life-consciousness in 'Prakriti'.

The same spirit of love enables his protagonists to transcend the limits of little ego, ignorance, and darkness which as 'avidya' has been viewed as evil i.e. the root cause of all human suffering and imperceptibility. Principle of love of unity of 'Purusha in Prakriti' as such is also the principle of Nature's evolution and leads one and all (as Vishnu tendency or 'Sattvic guna') to the goal of salvation. Urvasie, Love and Death, Baji Probhou, Chitarangada, Tale of Nala, Ahana, and Savitri show that principle (spirit) of love evolves consciousness beyond the veils of death and darkness. As 'Rudra' (or 'Tamas') it eliminates physical forms and names and wrong growth due to erroneous perception, perverse action, staleness and stagnation. Supreme Spirit of (One's) love permeating Matter as 'Sattvic guna' in combination with Matter's 'Rajasiv guna' i.e. Energy of the One is viewed as
the first cause and is treated as creativity principle of
unity of the male and the female aspects of the creative Self-
in this narrative mode of his poetry. Nature is seen as
'leela' or passion play of the male and the female aspect of
the (Samkhyan) 'Purusha' and 'Prakriti' (duality) or of the
(Vedantan) One manifesting as 'Purusha in Prakriti' (in One-
ess) as creative aspects of the Self. i.e. Brahma as 'Ardha -
narishwara' in this second phase.

But the final stage in the development of his vision
of Nature is revealed only in Savitri. In this phase of his
epic poetry, Sri Aurobindo is able to attain to and articulate
the highest state of evolution of spirit or consciousness.
In this state of supramental consciousness he has shown how
one can attain to the eternal state of 'Ananda' or permanent
Bliss in Conscious oneness with the (Absolute One's) Cosmic
consciousness. His Aswapathi reveals this process of evolu-
tion of his mind through Yogic meditation and Savitri is
symbolic of the light that descends ultimately on his mind.
Nature in Savitri is viewed as Being's becoming in an ongoing
cyclical process of emanation and absorption. It is viewed
not only as 'Sat' i.e. One's Existence and 'Chit' i.e. One's Consciousness but as Immanence of \( \text{Sat} - \text{Chit} - \text{Ananda} \).

It is seen as revelation of the experiential Bliss in which the Absolute Unmanifest One manifests in the Void His Cosmic Self as Brahma in His Light. Man can consciously partake of One's immanent Bliss in Nature like Aswapathi in transcendent conscious reunion with the One in this life, or after this life through spiritual Immersion in the One as a consequence of the evolutionary change of body-form of this-life-mind-consciousness through 'Karma'. That eventually is depicted as the ultimate goal of Nature's spiritual evolution in Savitri.

Savitri as such is a step forward in the tradition of mystic Indian poetry of Nature as enunciation of the hitherto unenunciated and ineffable truth that the realization of Nature as 'Sachchidananda' can evolve human consciousness beyond the veils of death and darkness into supramental consciousness and leads to ultimate salvation in its reimmersion in Infinity of Bliss of the Absolute Unmanifest One. This epic dramatically projects this whole process of spiritual salvation through dramatic delineation as well as
narrative reporting of Aswapathi's evolutionary ascension through Yoga.

Evil in Savitri is interpreted as a matter of lower (unevolved) consciousness because of ignorance of reality or egoistic separation from Cosmic Unity and Oneness. Erroneous perception or ignorance or limited vision or lower consciousness is depicted as the cause of lots of trouble and problems which often convert the earth into a veritable hell. This vision of Nature projected through Nature imagery, Vedantic metaphoricity and (Vedic) symbolic treatment of Nature in the narrative mode recalls the Vedic and Upanishadic seer-poets' and Vyasa's supramental vision of Nature. In the use of quantitative meters Sri Aurobindo has successfully revived the Homeric metrics to project the evolutionary relationship of man and Nature in epic style.

In order to revivie the 'mantric' spirit and form of Vedic verse Sri Aurobindo has set up resonances of the cosmic rhythm and modulation in this epic and other poems in quest of the motif of evolving human consciousness in dynamic harmony with universal consciousness through incantations of his poetry. His trisyllables are seldom dactyls and he makes an
adequate use of various metrical units to reverberate musical diversity within the all inclusive divine harmony of orchestric sounds of cosmic symphony. At the same time, he retains the sagacity of expression and high seriousness of tone and utterance and there is no taint of conceit, excess or alien sophistication of style.

Syntactical and semantic variations of style with convenient use of Nature similarities, metaphors, figures of speech with symbolic connotations and overtones and undertones, technique of antithesis, allusion, flash-backs, effective counterpointing, imagist visualization, projection of the interiorities of the self-eternal relationship with the Absolute Unmanifest One through the manifesting Self (Brahma) in 'Brahmandam'; characterization and dramatization, resolution of eternal conflicts between 'vidya' and 'avidya' or light and darkness through salvation in harmonious reunion with the One etc. have been used to felicitate the articulation of the Supreme One's 'leela' as well as to meet the stylistic needs of epic verse and theme. Diction, too, with necessary variety, depicts a striking aptness in choice of words and phrases to suit the varied contexts of the narrative mode. Metaphysical thought is dramatized. Abstractions are concre-
tized. The theme of evolution of the interiorities of the self and the propheticity of vision that would have appeared like a mere myth or an airy utopian dream in lesser hands is projected on the solid grounds of reality. Clarity of transcendentalist and imaginative thought never gets sullied, impaired or blurred in sophistications of utterance in the process of execution and communication of the familiar as well as the unfamiliar.

As an edifice of universal truth on the Vedic and the Vedantic foundations, Sri Aurobindo’s poetry will play a pivotal role in the onward evolution of Indo-Anglian Poet’s consciousness and art.

His poetry of unfoldment of Nature, particularly, his spiritual epic, Savitri, will guide not only individuals but the entire mankind through all the worlds and beyond all the barriers and schisms between man and man, and man and God and man and Nature.