Sri Aurobindo is a great connecting link between the past of India and the future of the world. Where Indian culture is concerned, he is fond of emphasizing the fact that its unique character consists in the rich and luxuriant variety of its forms and rhythms. His knowledge of it being comprehensive and his nature generous, he never ignores the contribution of any region, religion, sect or race to it. In his literary, religious and cultural writings, for example, there are numerous references to the Tamil saints and poets. He took the trouble of learning the Tamil language, studying its literature and mastering what the Tamil mystics and intellectuals have to say on the mystery of life.

The line of spiritual luminaries who were his immediate predecessors includes not only Dayananda Saraswati, Ramakrishna Paramahamsa and Swami Vivekananda but Ramalingaṇār of Vaṭalūr also. One of the greatest of our spiritual explorers, this mystic-poet lived during the closing decades of the nineteenth century and authored a
mighty collection of poems and songs, a treasure-house of esoteric and spiritual wisdom. There is evidence to indicate that he conducted some experiments in creative evolution resembling the Supramental Yoga, a subject dear to Sri Aurobindo's heart. According to Sri Aurobindo,

There are different statuses (avastha) of the Divine consciousness. There are also different statuses of transformation. First is the psychic transformation, in which all is in contact with the Divine through the individual psychic consciousness. Next is the spiritual transformation in which all is merged in the Divine in the cosmic consciousness. Third is the supramental transformation in which all becomes supramentalised in the divine gnostic consciousness. It is only with the last that there can begin the complete transformation of mind, life and body in my sense of completeness.

He conceded that the endeavour towards this achievement was not new and that some Yogins had already achieved it. But two important differences were to be noted. The Yogins achieved it only as a personal siddhi maintained by Yoga-siddhi, not a dharma of the nature. And the supramental transformation is not the same as the spiritual-mental. To Sri Aurobindo, there is nothing supramental in the transformations contemplated by Ramakrishna, Chaitanya or even the Buddha. As to Rāmalīganār, the temple he built was symbolic of his path.
and the aim in his sadhana. Revealing its significance, Sri Aurobindo writes:

The temple had no image in it but seven screens of seven colours: black, blue, green, red, gold, white and mixed (Mayashakti, Kriyashakti, Parashakti, Icchashakti, Janashakti, Adhishakti and Chitshakti) indicating the seven planes of consciousness. On a fixed day in the year a crowd of pilgrims assembled there to see the temple opened screen by screen ultimately revealing an effulgent sun. The meaning is that when the Sadhaka passed through the seven planes the last one perfected in him the golden body by changing the physical body into light.¹

Sri Aurobindo made it clear that though the intuition about bringing down the Supramental into the physical body is a very ancient one, the ancients do not seem to have had knowledge of the necessary conditions for its coming down. They developed the vital being for its own sake and did not prepare it as a passive channel for the Supramental to come down and manifest itself. Here what is of importance to us is that Sri Aurobindo was willing to accept that Ramalingamār belonged to the great tradition of Indian Rishis, Siddhas and Yogins. The interest in the supramental transformation is not the only common point between the two modern saints. Ramalingamār was also totally opposed to all kinds of distinctions like creeds and dogmas, sects and clans, castes and classes and spoke of Sanmarga, the path of truth-conscious life stressing the
common basis of all religions and laying special emphasis on universal love and compassion. It may not be a simple case of strange coincidence that Pondicherry, Aurobindo's 'cave of tapasya' is very near Vaṭalūr, the other saint's place of fulfilment. Also the story goes that Rāmalingaṉar predicted during the last phase of his life that the divine mission would be continued by a great one to be born not long after his death.

The greatest contribution of Sri Aurobindo to Tamil literature is what he did to Subramaniya Bharati, the inaugurator of modern poetry in Tamil. It was during his stay in Pondicherry as a political exile from 1908 to 1918 that Bharati's creative vigour reached its peak yielding the best of his writings in verse and prose. If Bharati entered Pondicherry as a political revolutionary, he left it as a Gnani. And Sri Aurobindo played an extraordinary role in this profound transformation; their frequent meetings brought about this alchemy.

They began their life in Pondicherry as fellow-sufferers. In an interesting letter written by Sri Aurobindo in 1912, there is a reference to the grinding poverty they had to face:

The situation just now is that we have Rs.11/2 or so in hand. Srinivasa is also without money.
As to Bharati, living on nothing means an uncertain quantity. The only other man in Pondicherry whom I could at present ask for help is absent sine die and my messenger to the south not returned... No doubt, God will provide but He has contracted a bad habit of waiting till the last moment. I only hope He does not wish us to learn how to live on a minus quantity like Bharati.

It is a saint's tribute to Bharati's power of endurance. As later events proved, Bharati did not sink under the heavy load of the miseries of life including starvation. His poetic career was not allowed to suffer and the poet in Bharati became aware of the boon that had been conferred on him in the form of Sri Aurobindo's friendship. The Tamil poet must have been terribly impressed with the Bengali's astonishing erudition, his infectious interest in the rich Indian Vedas and Upanishads, his unerring understanding of all complex philosophical systems and his mastery of many languages. Bharati had a subtle intellect and a capacious mind. Now that the right direction was shown by one of the greatest intellectuals of the twentieth century, it could be fully equipped in an incredibly short time preparing him for the glorious poetic task ahead. He was transformed into a literary cormorant and started devouring all great writings introduced to him. There is evidence of his immense learning in the prose essays that he wrote during this period, in which he quotes Emerson, Thoreau, Carlyle,
Ruskin, Matthew Arnold, Swinburne and Macaulay. He himself states that he has read Shelley in English, Victor Hugo in French and Goethe in English translation. His essays are replete with ideas and quotations from Greek, Japanese, Chinese and Russian writers. The impact of Whitman, Shelley, Wordsworth, Byron and Keats on his poetry was considerable while that of the Victorian poets like Browning and Arnold was little.

Sri Aurobindo's *The Future Poetry* was first published serially in the monthly review *Arya* from December 1917 to July 1920 in thirty-two consecutive instalments. He had some strikingly original and illuminating observations on the Romantics and the Victorians. He felt that "Shelley was a greater poet by nature" than any of the Romantics. Byron "has the elemental force of his personality, has even one foot across the borders to the spiritual, but never quite enters into that Kingdom". Wordsworth "states too much, sings too little... drowns his genius in a desolate sea of platitude". Keats is "the first entire artist in word and rhythm in English poetry - not grandiose, classical and derived like Milton, but direct and original in his artistry, he begins a new era". On the other hand, "Victorian blank verse at its best is not strong or great and at a more common level it is languid or crude or
Interestingly, Bharati had more or less the same preferences. He called himself Shelleydāsan and admired Shelley's revolutionary idealism and love for freedom and democracy. The Augustans and the Victorians do not seem to have created any lasting impression on him.

Sri Aurobindo reserves the best praise for Whitman:

Whitman's aim is consciently, clearly, professedly to make a great revolution in the whole method of poetry, and if any body could have succeeded, it ought to have been this giant of poetic thought with his energy of diction, this spiritual crowned athlete and vital prophet of democracy, liberty and the soul of man and nature and all humanity. He is a great poet, one of the greatest in the power of his substance, the energy of his vision, the force of his style, the largeness at once of his personality and his universality.

The influence of Whitman on Bharati is profound and there are striking similarities between the two. Whitman's cosmic vision, nationalism, sympathetic attitude to women and conception of free verse are seen to have left a deep impress on the mind and poetry of Bharati. His "prose-poetry (Vachana Kavitaikal) is a mixture of the Vedas and Whitman".

It is not suggested here that Bharati's reading list was prepared by Sri Aurobindo. Bharati did possess a keen critical sensibility which would have enabled him to arrive
at his own estimates of the Western poets. But it may not be wrong to believe that his contact with the Bengali scholar would have certainly put him on the right path if we remember that the Tamil poet did not have much of formal education that would have exposed him to the great English classics. He was not swept off his feet by the flood of English writers with whom he got acquainted. Sri Aurobindo's warning was there:

To be fed on the verse of Spenser, Shelley, Keats, Byron and Tennyson is no good preparation for the severe classics.¹¹

Bharati's genius enabled him to assimilate the great Tamil tradition available to him so that what he got from the West might be adapted to the requirements of modern Tamil poetry which took shape in his hands.

Bharati could benefit by Sri Aurobindo's ideas on the Vedas and the Upanishads.

The new interpretation of the Vedas in terms of mystic symbols came to Bharati directly from Sri Aurobindo with all its grandeur of the vision and depth of spiritual significance as experienced by Aurobindo himself.¹²

Bharati's preface to the Bhagavad-Gita was clearly inspired by Sri Aurobindo's writings. Some parts of "Védarishikalin Kavitai" (Poems of Rishis) might have been direct
translations of what the saint wrote in Arya. A few passages in Putiya Ātticūdi and Uyir Perra Tamilar Pāṭṭu bear the unmistakable Aurobindo stamp. 13

To serve the country is Yoga;
To suffer for the good of others is sacrifice;
Even while on the Battlefield
To be serene is true gnana.
The entire mankind is one;
Those who realise the truth attain bliss;
The one that falls today may rise tomorrow;
Praise may yield to blame.
To tame the senses, to train the mind,
To direct the grumbling self in the intellect's path
Is the way to be happy.
(Uyir Perra Tamilar Pāṭṭu)

Realise that you are divine;
Do penance to acquire strength;
Practise silence;
This world is a lila.
Renew the Vedas.

(Ātticūdi)

The subdued revolutionary is seen here advocating the Aurobindonian maxims of mental balance, tolerance and contemplation.

For Bharati's adoration of Shakti, there may be more than one source. But the role of Bengal and Sri Aurobindo cannot be easily brushed aside. "The poem on the dance of the Pralaya or Ṫālikkāttu reminds one of the Kāli of Bengal or Saktism rather than the Kāli of the Tamil land." 14 It is one of the best poems by Bharati picturing Kāli's divine
dance of destruction:

Oh Mother! Mother dear!
I desire to see you dance the dance of joy
Tearing the cosmos with drums of thunder and
songs of blood-drunk ghosts
Merging their meaning with the beats of your
feet.

Oh Mother! Mother dear!
I desire to see you dance the dance endless
Rolling at a mind-boggling speed
Scattering all the five elements
Getting them finally submerged in you.

Oh Mother! Mother dear!
I desire to see you dance the dance of terror
Rendering the fear-stricken space shapeless
Hurling the clan of Shakti into directions
aimless
Driving away the wailing ghost of fate.

Oh Mother! Mother dear!
I desire to see you dance the dance of destruction
Dashing the heads of the ghost of Shakti
Burning it in the fire of your eyes
Forcing it to witness its own death.

Oh Mother! Mother dear!
I desire to see you dance the dance of bliss
Wiping out the three worlds and time,
Losing anger at the sight of Siva,
Touching his hand dallyingly.

Conveying his partial approval of the new and free form of
poetic rhythm employed by poets like Carpenter and Whitman,
Sri Aurobindo observed:

It is used, as in Whitman, to give the roll of
the sea of life or the broad and varying
movements of the spirit of humanity in its
vigorous experience and aspiration, or, as in Carpenter, to arrive at the free and harmonious accession of the human intelligence to profound, large and powerful truths of the spirit, or, as in certain French Writers, to mould into accurate rhythm the very substance and soul and characteristic movement of soul states, ideas or objects described and seen.\textsuperscript{15}

He conceded that there is something large and constantly mutable in the life, thought and spirit of today which cannot be adequately expressed by the restricted range of subtleties, variations and fullnesses of any given poetic measure. But at the same time, he warned against the liberal use of poetic prose because he felt that it has not been fully justified even in the hands of its greatest or most skilful exponents. It is to be noted that Bharati uses a kind of prose-verse only in a few \textit{Vedic} hymns which he offered as \textit{Vacana Kavitai}. Even though he had great regard for Whitman and Tagore who used it in his English rendering of \textit{Gitanjali}, Aurobindo's warning must have prevented Bharati from carrying the experiment too far.

The great poet-critic advised the Hindu poets to take with a reverent hand the old myths and cleanse them of soilng accretions till they shine with some of the antique strength, simplicity and depth of meaning. He himself used Greek and Indian myths to interpret life for us. Bharati did it with remarkable success in his \textit{Pañcāli Capatam} in

\textsuperscript{15} The reference to Carpenter is not clear from the text provided.
which Pāṇḍali, like Aurobindo’s Savitri becomes a complex symbol. Contrasting the Western and Eastern attitudes to matters spiritual, the seer in The Foundations of Indian Culture says,

The spiritual, the infinite is near and real and the gods are real and the worlds beyond not so much beyond as immanent in our own existence. That which to the Western mind is myth and imagination is here an actuality and a strand of the life of our inner being. What is there beautiful poetic idea and philosophic speculation is here a thing constantly realised and present to the experience.  

Bharati’s Kannan Pāṭṭu is a clear vindication of this stand. In this unique series of exquisite poems, Bharati boldly presents Kannan as his friend, mother, father, servant, master, king, disciple, guru, child, playmate, lover, lady-love, and household deity. There cannot be a greater celebration of the intimacy between God and man.

Though Bharati translated many of Sri Aurobindo’s essays and speeches into Tamil and published them in his journal Karmayogi, Bharati’s rendering of the latter’s poem “To the Sea” deserves special mention. Done as early as 1909, the translated version has a brief preface in Tamil which is a moving tribute to Sri Aurobindo:

Just as a child, imitating its mother, cooks sand-food, I have translated the great Yogi’s
poem out of love for him... What does Sri Aurobindo call the sea in this story? It is nothing but man's life full of miseries and conflicts. The soul, struggling against these, has to conquer them in order to attain fulfilment and gnana. The one that keeps oneself away from dangers is a fool. O man! Face all the problems boldly and master them. God has sent you here only to do this... I have tried hard to express the ideas in a simple language so that everyone may understand them.17

Not only does Bharati use simple words but he takes care to interpret the poem providing sub-headings and explanations that are not found in the original. It is a typical Aurobindo poem bearing a characteristic message. Its appeal to Bharati is understandable. The wholesome message that it contains would have been needed to see him through the life of political persecution and penury that he lived till his death.

Another Tamil poet who came under the influence of Sri Aurobindo is Suddhananda Bharati who lived in the ashram for a long time. His magnum opus, Bharata Shakti, is an allegorical epic, which is at once his autobiography, India's political-spiritual history, an account of the East-West confrontation, and a poetic record of man's spiritual journey.

It is evident that the hero of Bharata Shakti, Cuttan, is none but Sri Aurobindo himself. In one of his
letters, the author of the Tamil epic states that in the whole work he sees only the great saint and the mother and that the influence of Aurobindo on him was profound. The last chapter of the long poem also mentions that it is his spiritual guru who has been the source of inspiration. There is a liberal use of ideas from *Savitri, The Life Divine* and the *Synthesis of Yoga*. Cuttān, like King Aswapathy in *Savitri*, is a traveller and climber who presses towards his high goal step by step. The ascent of his consciousness may be described as a series of sublimations through Higher Mind, Illumined Mind and Intuition into overmind and beyond it. Finally it reaches the summit of the Supermind. Just as it is shown in *Savitri* that asuric power can be mastered and transformed by spiritual power, even so Cuttān and Shakti are able to counter beastly forces with power of love. Suddhananda Bharati’s portrayal of Tānavars under the leadership of Māvali reminds us of Aurobindo’s picture of Wotan’s children:

We mock at God, we have silenced the mutter of priests at his altar,
Our leader is master of Fate, medium of her mysteries.
We have made the mind a cypher, we have strangled Thought with a core,...
A cross of beast and demoniac with the godhead of power and will,
We are born in humanity’s sunset, to the Night is our pilgrimage...
It is a pity Suddhananda Bharati blessed with such a background and a long-writing career could not reach great heights and write the future poetry as conceived by his great guru.

Yet another great service that Sri Aurobindo did was to introduce some of the best Tamil classics to the West through his sample English translations. Both by precept and practice, he showed the way to the future translators of Indian classics into English. He pleaded for a lot of freedom in translation:

A translator is not necessarily bound to the exact word and letter of the original he chooses; he can make his own poem of it if he likes, and that is what is very often done. This is all the more legitimate since we find that literal translations more completely betray than those that are reasonably free—turning life into death and poetic power into poverty and flatness.

Regarding his own practice as a translator, he once observed perhaps half in jest and half in earnest:

Whenever I translated I was careless of the hurt feelings of the original text and transmogrified it without mercy into whatever my fancy chose.

But where the Tamil texts are concerned—the first chapter of Kural, a few stanzas each by Nammāḻvār, Kulasēkara Āḻvār
and Andal - he does not take too much of liberty with the original but tries to keep as close as possible to it, at the same time seeing to it that the result does not read like a translation but like an original poem in English. For instance, the first couplet of Tirukkural says,

Just as a is the first of alphabets, the original Bagavan is the first in the world.

V.V.S. Iyer's prose translation reads as follows:

A is the starting point of the world of sound; even so is the great original the starting point of all that exists.

Sri Aurobindo translates it as:

Alpha of all letters the first,
Of the worlds - the original Godhead the beginning.

Another Kural in the same chapter contends that only those who take refuge in the feet of God will be able to cross the ocean of birth. V.V.S. Iyer renders it as

They alone cross the ocean of births and deaths who take refuge in the feet of the Lord; the others traverse it not.

Sri Aurobindo clothes it in a poetic garb:

Some are who cross the giant ocean of birth; but he shall not cross it who has touched not the feet of the Godhead.
V.V.S. Iyer, believing that the Authorised Version of the Bible is the proper model to be followed by the translator of the *Kural*, used a kind of poetic prose and aimed at rendering all the vigour and force of the original in an interpretative translation making the meaning clear at the risk of using a larger number of words and lines than found in the original. While rendering a poem from one language into another, Aurobindo seeks to take its spirit, sense and imagery and reproduce them freely so as to suit the new language. In his translation of *Kural*, he retains the poetic form and sticks to the length of the couplet, a frustrating experience to anyone who has a lesser command of the English language.

Aurobindo's choice of the poems of three *Alvārs* from the vast body of Bhakti poetry in Tamil indicates that he found kindred souls in them. In his writings there are many references to their role in the moulding of the soul of India. It is justly claimed that *the adhara Shruti* of his writings is the vision of a great future for mankind. From the large collection of Nammālvār's poems, his first choice falls on the ten stanzas dealing with the golden age. It may be noted that Bharati to whom the *Alvārs* were a great source of inspiration never got tired of painting
glorious picture of the future when Kali-Yuga will have to yield place to Krita-Yuga. Nammālvar's farewell to the iron age captured the heart of Aurobindo:

The Iron Age shall change. It shall fade, it shall pass away. The gods shall be in our midst. The mighty Golden Age shall hold the earth and the flood of the highest Bliss shall swell. For the hosts of our dark-hued Lord, dark-hued like cloud, dark-hued like the sea, widely they enter in, singing songs, and everywhere they have seized on their stations.

Estimating Nammālvar's achievement as a poet, Aurobindo states that while some songs touch the level of the loftiest poets, others, even though rich in rhythm and expression, fall much below the poet's capacity. The Ālvar receives high praise for having touched all the phases of the life divine and given expression to all forms of spiritual experience.

Aurobindo's rendering of some of the exquisite pieces of Andal are easily the best inasmuch as they recapture the spirit of the original in simple and flowing lines:

I dreamed a dream, O friend. 
There were beatings of the drum and blowings of the conch; and under the canopy hung heavily with strings of pearls He came, my lover and my lord, the vanquisher of the demon Madhu and grasped me by the hand.
I dreamed a dream, O friend.
Those whose voices are blest, they sang
the Vedic songs. The holy grass was laid.
The sun was established. He who was puissant
like a war-elephant in its rage, He seized
my hand and we paced round the flame. 28

In a short note on Andal, the translator points out with
great respect and admiration that her poetry is entirely
occupied with her passion for the divine being. Though he
has done a marvellous job, he apologetically submits that
the great Ālvār's poetry has suffered considerably in
translation and adds that the genius of the Tamil tongue
hardly permits of an effective rendering as it is utterly
divergent from that of the English language. 29 While going
through the few English renderings of Aurobindo, one wishes
that he had translated many more of these sacred songs.
Also one wishes that the later translators of the Tamil
classics had the same humility and the same reverential
attitude to the Bhakti literature.

Unfortunately, Aurobindo as a literary critic has
not said much on the great Tamil writers, though there are
a few scattered observations especially in The Foundations
of Indian Culture. With regard to the gnomic poetry, he
categorically states that Tiruvallūvar's Kural is the
greatest in plan, conception and force of execution ever
written in this kind. 30 Kamban and the southern Saiva
saints and Ālvaṅs are mentioned along with the greatest in Indian literature and the Mahayogi contends that the people and the civilization that have produced such writers must surely be counted among the greatest civilizations and the world's most developed and creative people.

Now it is very difficult to estimate the nature and the extent of impact that Aurobindo had on V.V.S. Iyer, who may be considered the inaugurator of modern literary criticism in Tamil. This great revolutionary during his stay in Pondicherry from 1910 to 1920 was naturally drawn into the saint's charmed circle. Though for his conversion from a fiery militant to a non-violent satyagrahi, his contact with Mahatma Gandhi was largely responsible, in matters literary and aesthetic, he must have gained a lot from his friendship with Aurobindo. But one should not underestimate Iyer's knowledge of English, Tamil and Sanskrit, his passionate love for classics in these languages and his remarkable critical sensibility. All the same, it is reasonable to conclude that the impetus to his work as a critic came from Sri Aurobindo. His Kambaramayanam: A Study comparing the Tamil writer with other great epic writers in the world including Valmiki is an acknowledged masterpiece and a monumental achievement.
inspiring similar comparative studies involving Tamil writers.

One great but little known critical work by another leading Tamil critic, T.P. Meenakshisundaran, deserves special mention because it applies Aurobindo's theory of poetry to a close study of the major creative writings in Tamil. In the article entitled "Sri Aurobindo's Theory of Poetry", the different types of poetry Aurobindo identifies are explained and suitable illustrative examples from Tamil literature are given. For the poetry of pure intuition the Sangam akam poem is an ideal example as it reveals a particular moment in the drama of human love with all its depth and by a lightning flash displays a simple scene with an entire and miraculous completeness of vision and its rhythm has a decisive inevitable sound which leaves nothing essential. For the poetry of the higher thought, there are numerous examples in Valluvar's Tirukkural. Each of the great couplets is a well-chiselled diamond of multifaceted brilliance revealing a mystic vision and it is characterized by austerity and "miserliness of words." Kambaramayanam offers a supreme example of the poetry of the illumined mind since in that great work the outflow of illumined mind comes in a flood of revealing words or a light of crowding images. From the Nayanmars and Alvars we
get the poetry of the Overmind, using a language which carries in it a great depth of spiritual vision and experience. In the second part of the learned essay, T.P. Meenakshisundaran gives an historical-critical survey of Tamil literature in the light of Aurobindo's ideas on the evolution of a national literature.

Last but not the least, Aurobindo's concept of poetry as mantra has thrown a flood of light on a much neglected passage on mantra in the great Tamil grammatical treatise Tolkāppiyam. Tolkāppiyar describes it as the secret word of those who have perfect seeing words at their beck and call.32 Tirumūlar calls each one of his verses in Tirumantarim a mantra and according to a legend, each, an incarnation of an aspect of truth, is the product of a year's meditation. Interestingly, Aurobindo describes the mantra in poetry as that rhythmic speech which, as the Veda puts it, rises at once from the heart of the seer and from the distant home of the truth.33 He feels that it is not sufficient for poetry to attain high intensities of word and rhythm; it must have, to fill them, an answering intensity of vision and always new and more and more uplifted or inward ranges of experience. It is no exaggeration to say that the experience of the reader of Tirumūlar's mantras is similar to the experience described
by Sri Aurobindo. When the \textit{mantra} gets into the ear,

\begin{quote}
\textit{Its message enters stirring the blind brain}
\textit{And keeps in the dim ignorant cells its sound;}
\textit{The hearer understands a form of words}
\textit{And, musing on the index thought it holds,}
\textit{He strives to read it with the labouring mind}
\textit{But finds bright hints, not the embodied truth:}
\textit{Then falling silent in himself to know}
\textit{He meets the deeper listening of his soul:}
\textit{The word repeated itself in rhythmic strains;}
\textit{Thought, vision, feeling, sense, the body's self}
\textit{Are seized unalterably and he endures}
\textit{An ecstasy and an immortal change.}
\end{quote}

Even though some of the Tamil writers have cashed in on their contact with Sri Aurobindo and his writings, one cannot help feeling that contemporary Tamil literature would have gained immensely if only a large number of our poets and critics had allowed themselves to be influenced by one of the greatest minds of the twentieth century especially when he chose to live, lecture and write in the Tamil land and showed so much of interest in the Tamil literary tradition.

\textbf{NOTES AND REFERENCES}

2. Ibid., p.910.


5. Ibid.,p.92.

6. Ibid., p.118.

7. Ibid., p.126.

8. Ibid., p.130.

9. Ibid., p.144-5.


13. The translation of the four extracts cited from Bharati's poem is mine.


17. The translation of the extract from Bharati's preface is mine.


21. Ibid., p. 432.


28. Ibid., p. 405.


