



SRI AUROBINDO AS A POETIC CREATOR OF SUPREME ORIGINALITY AND FAR REACHING INFLUENCE : A BRIEF ANALYSIS

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ABSTRACT

This paper projects Sri Aurobindo as a poetic creator of supreme originality, whose creations are the beacon lights for the intellectual society and his writing creates the emergence of super mind to control over the thought and action. The greatness of a work of art depends not only on the poet, but on the spiritual, intellectual aesthetic tradition and environment.

Key Words :, *Psychic language, creator, Divine, Universal thought.*

INTRODUCTION

It is generally held that poetry is the true medium which leads one towards the perfection of soul. India is, no doubt, gifted with spiritual knowledge and spiritualization of life of the whole race of the earth is the first and foremost task of India. This new step of evolution will end with the emergence of Super mind to take control of human thought and action and earth's future destiny. Recent trends in the explosion of knowledge remind us of the super minded man that Sri Aurobindo has indicated. Thoughts are like para date and the less and ordinary human mind may not comprehend the highly philosophical thoughts and concept of Sri. Aurobindo. No doubt, his creations are the beacon lights for the intellectual society to march towards the infinite. His poetic philosophy could raise the human being to a higher plane from the present state, if one traces his infinite variety of thoughts.

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Sri Aurobindo believes that poetry will be the revelation of soul-vision, self-vision and world-vision. Besides these, poetry will have the fusion of three elements - the highest intensities of rhythmic movement, verbal form and the soul's vision of truth. According to him, the role of 'self' is the dominant force behind all poetic creations. This view is echoed by Walt Whitman, another prophet of the poetry of the future. In the words of Sri Aurobindo, future poetry will be inward and intuitive, human and mystic. His epic poem *Savitri* implies that poetry can be written from different planes. This is a supramental action. Regarding supramental action, Sri Aurobindo says, "Super mind action is direct spontaneous and automatic like that of infra mental nature" (Letters 2017). It is perfectly conscious. There is no strife within itself and so it produces a perfect harmony and beauty. According to him, there are five great ideal lamps of poetry such as Truth, Beauty, Delight, Life and the Life. If the poetry of the future kindles these five lamps of our being, it will be a poetry of a new largest vision of the poet, nature and god. The future poetry can be called a scientific treatise with an emanation of prophecy. Sri Aurobindo firmly believes that society, world polity and poetry must change to usher in the new heaven and the new earth of our inspired imaginings.

According to Sri Aurobindo, "All Life is yoga," By this statement, he means all the life, activities and all the creations. Indian yoga is founded on the method of personal discovery of the inner light of our being. Higher poetry like the Vedas, the Upanishads, the Saiva and Vaishnava poetry are akin to this yogic discipline. There is a certain state of yogic consciousness in which all things become beautiful to the eye of a seer because they are rendering in line and form the quality and force of existence of the consciousness of the Ananda and of the hidden and the divine. What a thing is to the exterior sense may not be often beautiful for the ordinary aesthetic vision. But the yogi, sees in it something move which the external eyes does not see. He sees the soul behind the self and spirit. He sees too lines hues, harmonies and expressive dispositions which are not to the first surface sight visible or seizable. It may be said that he brings into the object something that is in himself, transmutes it by adding out of his own being to it – as the artist too does. Art is for Art's sake, but Art is also for the soul's sake, the spirit's sake.

Walt Whitman tries to identify human beings in relation to art through the medium of poetry. Regarding "song of myself", he says, "Comerado this is no book, who touches his touches a man" (P 283). But Sri Aurobindo a born intellect raises the above assuming super-human form and tries to bring the divine light to the earth. Both were the pioneers of human progress, of mankind of universal nature, of the vast web of a universal thought and action; According to Sri Aurobindo, art becomes a key for man's self-finding and aesthetic consciousness part of a vision "involved in and separable from the act of creation" (Roy 286). In the synthesis of yoga, Sri Aurobindo says, that "every well-made and significant poem, picture, stature or building is an act of creative knowledge, a living discovery of the consciousness, figure of Truth" (P 109). The greatness of a work of art depends not only on



the poet and the milieu, but on the spiritual, intellectual aesthetic tradition and environment which it creates for him Sri Aurobindo, in some respect comes closer to the views of Walt Whitman with regard to national consciousness of a poet. Sri Aurobindo says, “A poet must regard himself as only a voice of the national mind” (The Future Poetry 36).

In poetry, the psychic language is deeply conscious of truth and good and beauty. According to Sri Aurobindo, the psychic voice is the “Quiet Oracle” (*The Synthesis of Yoga*, 108). The psychic voice of poetry expresses the supraphysical experiences and projects the spirit of the divine. There is no rigid difference between psychic language of poetry and spiritual language of poetry. In Sri Aurobindo’s view, there is a veil or symbol in the occult poetry. In the poem ‘The Bird of Fire’, Sri Aurobindo conveys through symbols and images the experiences a soul climbing “the har-crag-teeth” of this world. Breaking the various obstacles of mind and life, the soul looks beyond all space into the timeless. Here the bird serves as a symbol for the soul. The spiritual plane, taking up psychic and occult planes, gives poetry a greater splendor of light and a stronger sweetness, strength and space. The spiritual psychic and occult poetry is the highest and gives universal Ananda. This Ananda seeks one spirit in all.

Sri Aurobindo’s style of writing differs from subject to subject. When he views realities which are not openly divine, the style is of a direct knowledge, direct feeling, direct rhythm from an inner or upper poise. The mundane scene and supra-mundane prince politics and powers are given their image and value from a consciousness directly of the supreme spirit. A diversity of style is practiced by Sri Aurobindo is to attain his goal. He does not confine himself to any one formula “where the spiritual mood and situation demand it, he can be quite sparing in epithet and image and sound” (Sethna 98). In his opinion a sense of the mysterious divine is always leaping out through great poetry. It is felt primarily in the perfection of world and rhythm.

Sri Aurobindo stands as a poetic creator of Supreme originality and far reaching influence. His blank verse of sustained excellence, his qualitative metre, his mystical and spiritual utterance from planes of inspiration show his poetic genius. Some critics with inadequate aesthetic sense enunciate that “Sri Aurobindo is not another Tagore or Iqbal or even Sarojini Naidu” (Sethna 7). His poems ‘Revelation’, ‘Transformation’ and ‘Thought’ the paraclete reveal how Sri Aurobindo’s thoughts yearn for God to find his resplendent beauty. In Transformation, he writes:

*“My breath runs in subtle rhythmic stream
It fills my members with a might divine”*

His breath is filled with rhythmic divinity and this divinity elevates his thoughts to higher planes. In 'Thought the Paraclete', he defines the role of thought. Thought plays the role of medium between man and God. When thought culminates the form of sublime truth, it dissolves and only the 'self' which is reality begins to exist. In 'A Stream of Surreal Science' Sri Aurobindo talks about the consequence of unconsciousness or aberration of mind.

Sri Aurobindo believes in 'Sadhana' which means the purification of the nature, the consecration of the being and the realisation of the Divine in all things, surrender and devotion. Sadhana in poetry gives perfection. Sri Aurobindo states, "If these things are neglected and only poetry and mental development and social contact occupy all the time then that is not Sadhana" (P 214). According to Sri Aurobindo, a poet may

- i) catch an isolated ray and enlighten his inner being.
- ii) express highest, interest revealing form of poetic thought.
- iii) utter rhythmic and mantric quality of expression
- iv) see beyond the sight of surface mind.
- v) search for the surge of the life soul.
- vi) voice a supreme harmony of truth, beauty, delight, life and the spirit.
- vii) wander in the terrestrial atmosphere.
- viii) reach beyond the sun and see the light below.
- ix) resort to overhead planes of poetry
- x) all the poetry should have the qualities of mantra the discovery of inner truth coupled with self-effective language.

As the real integral meaning of yoga which is defined as the process of uniting the soul with the most high, the highest range of sight of a poet is the identity of his spirit with all things in oneness. To conclude, it may be stated that 'the true creator' and 'the true hearer of poetry is the soul'. It is in the light of this statement that Sri Aurobindo has discovered and reinterpreted the underlying principles of poetic activity.

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