

REVIEW ARTICLE



INTERNATIONAL
STANDARD
SERIAL
NUMBER
INDIA

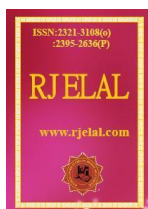
2395-2636 (Print):2321-3108 (online)

Spiritual Consciousness and Poetic Vision in Sri Aurobindo's Poetry

Dr. Sudesh Sharma

Assistant Professor of English
G. G. J. Government College, Hisar
Email: sudesh1676@gmail.com

DOI: [10.33329/rjelal.14.4.33](https://doi.org/10.33329/rjelal.14.4.33)



Article info

Article Received: 17/08/2026
Article Accepted: 12/09/2026
Published online: 18/10/2026

Abstract

Sri Aurobindo occupies a distinctive position in Indian English literature because of his remarkable synthesis of poetry, philosophy, spirituality, and yogic experience. For him, poetry is not merely an aesthetic form or an expression of personal emotion; it can become a medium through which deeper realities are perceived and communicated. His poetic theory, particularly as articulated in *The Future Poetry*, emphasizes inspiration, intuition, vision, rhythm, and the transformative power of language. This paper examines the spiritual consciousness and poetic vision underlying Sri Aurobindo's poetry, with particular attention to spiritual imagination, symbolism, nature, mysticism, mantric poetry, and the evolution of human consciousness. It also considers his relationship with English Romanticism, especially the poetry of Wordsworth, Shelley, and Coleridge. Although Sri Aurobindo shares with the Romantics an emphasis on imagination, intuition, nature, and transcendence. His poetic vision extends beyond Romantic individualism through its foundation in Indian philosophical traditions and Integral Yoga. His epic *Savitri: A Legend and a Symbol* provides the fullest expression of this vision, presenting human existence as part of an evolutionary movement toward higher consciousness. The paper argues that Sri Aurobindo transforms poetry into a vehicle of spiritual exploration and presents the poet as a seer whose language can reveal dimensions of reality inaccessible to ordinary consciousness. His poetry therefore establishes a significant meeting point between Indian spirituality and modern English literary expression.

Keywords: Sri Aurobindo, spiritual consciousness, poetic vision, mysticism, mantric poetry, Romanticism, *Savitri*, spiritual evolution, Supermind.

INTRODUCTION

Sri Aurobindo is one of the most significant figures in modern Indian literature and spiritual thought. His contribution extends across poetry, literary criticism, philosophy, political thought, and yoga. What distinguishes his literary achievement is the manner in which these different dimensions of his intellectual and spiritual life interact. His poetry cannot be fully understood simply as an artistic representation of external reality because it is deeply connected with his conception of consciousness and spiritual evolution.

Aurobindo's mystical insights are poetically rendered in his epic *Savitri*. This monumental work combines spiritual philosophy with profound symbolism, depicting the journey of human consciousness toward divine realization. *Savitri*, the protagonist, embodies the transformative power of love and will. Through her unwavering devotion and spiritual power, she overcomes the force of death and reveals the potential for divine intervention in human life. Aurobindo writes –

A power leaned down, a happiness
found its home, over wide fields of
unaccomplished Time, the shadow of her
lover's soul passed by, A quivering
tremble as of wings within her..."
(*Savitri*, Book II, Canto Four)

For Aurobindo, poetry has the potential to reveal realities that lie beyond ordinary mental experience. The poet is not merely a craftsman who arranges words aesthetically but a seer who receives and communicates higher forms of perception. Poetry, consequently, becomes closely associated with inspiration, intuition, revelation, rhythm, and consciousness. This conception recalls the ancient Indian understanding of the *rishi*, or inspired seer, whose utterance is connected with a higher truth.

The spiritual dimension of Aurobindo's poetry becomes particularly significant in the context of his philosophy of human evolution. He regarded humanity as participating in an evolutionary process that does not end with the development of rational intelligence. Human beings possess the possibility of ascending toward higher states of consciousness. His concept of the Supermind represents one of the central ideas of this evolutionary philosophy. Poetry becomes one of the means through which such higher possibilities can be imagined, expressed, and experienced.

Aurobindo's poetic vision also has important affinities with English Romanticism. Wordsworth, Coleridge, Shelley, and other Romantic poets emphasized imagination, intuition, nature, and the search for realities beyond ordinary perception. Aurobindo shares these concerns but places them within a distinctly Indian spiritual framework influenced by the Vedas, Upanishads, the *Bhagavad Gita*, and yogic experience. His poetry consequently represents not merely an imitation of Romantic spirituality but a creative synthesis of Western literary forms and Indian metaphysical thought.

Aurobindo repeatedly employs the symbolic opposition of darkness and light. Darkness represents ignorance, unconsciousness, limitation, and mortality, while light represents knowledge, consciousness, truth, and the Divine. The narrator says – "The darkness failed and slipped like a falling robe".

The image of darkness falling away suggests the gradual disappearance of ignorance before spiritual illumination. The transformation is evolutionary. Consciousness does not simply reject the world but awakens within it. Aurobindo's poetry thus occupies an unusual position between literature and spiritual philosophy. It uses the resources of literary art while simultaneously attempting to communicate a vision of reality grounded in yogic experience. Such a conception broadens

the function of literature. Literature becomes a method of exploring questions concerning existence, consciousness, mortality, divinity, and human destiny. The Supermind occupies a central place in this philosophy. It represents a higher consciousness in which knowledge, truth, unity, and spiritual awareness are integrated. The movement toward such consciousness forms the background to much of Aurobindo's poetic imagination. He repeatedly employs the symbolic opposition of darkness and light. Darkness represents ignorance, unconsciousness, limitation, and mortality, while light represents knowledge, consciousness, truth, and the Divine.

Aurobindo's poetry represents a distinctive synthesis of artistic expression, philosophical inquiry, mystical experience, and spiritual aspiration. His conception of poetry moves beyond the conventional understanding of literature as the representation of emotions or external reality. For him, poetry can become an instrument of revelation and a means of awakening higher forms of consciousness. His ideas concerning spiritual imagination, mantric poetry, symbolism, and poetic inspiration provide the theoretical foundation for this vision. His treatment of nature transforms the natural world into a field of spiritual significance, while his use of symbols allows him to communicate realities that exceed ordinary rational explanation. Such a conception broadens the function of literature. Literature becomes a means of exploring questions concerning existence, consciousness, mortality, divinity, and human destiny. Thus, *Savitri* presents spiritual growth primarily through the imagery of evolutionary transformation, while "Who" presents it through the experience of spiritual questioning and wonder. Together, the poems demonstrate Aurobindo's conviction that poetry can lead consciousness from ordinary perception toward a deeper awareness of the Divine.

His ideas concerning spiritual imagination, mantric poetry, symbolism, and

poetic inspiration provide the theoretical foundation for this vision. His treatment of nature transforms the natural world into a field of spiritual significance, while his use of symbols allows him to communicate realities that exceed ordinary rational explanation.

His relationship with Romanticism is equally significant. Like the Romantic poets, he emphasizes imagination, intuition, nature, and transcendence. Yet his poetry extends these concerns through the philosophical framework of Indian spirituality and Integral Yoga. His central concern is not merely transcendence but transformation.

Savitri represents the fullest realization of this poetic philosophy. Through the symbolic conflict between Savitri and Death; Aurobindo presents human existence as part of an evolutionary movement toward higher consciousness. The epic transforms an ancient narrative into a universal meditation on love, mortality, spiritual aspiration, and the possibility of transformation.

Ultimately, Aurobindo's poetic vision rests upon the conviction that consciousness can evolve and that poetry can participate in this evolutionary process. His work therefore occupies an important position at the intersection of literature, philosophy, mysticism, and spirituality. In an age characterized by technological advancement but also by questions concerning meaning, identity, and human purpose; his poetry continues to offer a vision of humanity as an evolving spiritual being. His poetic achievement lies not only in what he says about spirituality but also in his attempt to make poetry itself a vehicle through which spiritual consciousness may be encountered.

References

- Aurobindo, S. (1971). *The human cycle* (SABCL, Vol. 15). Sri Aurobindo Ashram.
- Aurobindo, S. (1972a). *Collected poems*. Sri Aurobindo Ashram.

- Aurobindo, S. (1972b). *The future poetry*. Sri Aurobindo Ashram.
- Aurobindo, S. (1993). *Savitri: A legend and a symbol*. Sri Aurobindo Ashram.
- Aurobindo, S. (2013). *Letters on yoga II*. Sri Aurobindo Ashram Publication Department.
- Babu, G. M. (2013). Sri Aurobindo's spiritual perceptions in the poetry and poetics. *Research Journal of English Language and Literature*, 1(3), 366-370.
- Damiani, A. (1990). *Looking into mind: How to recognize who you are and how you know*. Larson Publications.
- Gokak, V. K. (1952). *The poetic approach to language*. Oxford University Press.
- Iyengar, K. R. S. (1985). *Indian writing in English*. Sterling Publishers.
- Kalamani. (1995). *Sri Aurobindo: His mind and art*. Veena Publishers.
- Sarkar, M. (1978). *Sweet Mother: Harmonies of light*. Sri Aurobindo Ashram.
- Sri Aurobindo Birth Centenary Library. (1972). Sri Aurobindo Ashram.