



## SRI AUROBINDO'S SPIRITUAL PERCEPTIONS IN THE POETRY AND POETICS

**GERA MANI BABU**

Lecturer in English, Dept of English, The Hindu college  
Machilipatnam, Krishna District, Andhra Pradesh

GERA MANI BABU

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### ABSTRACT

It is difficult to find the objective, subjective imagination and poetic fancy in Sri Aurobindo's poetry. There is an abundance of aesthetic and spiritual imagination in his early poetry because he describes the natural world as reflecting the human nature. This paper discusses and identified made so far on spiritual aspects in Sri Aurobindo's poetry. Sri Aurobindo's poetry has predominant spiritual tone as they delineate highly inspiring supramental pathways to future and, experiment with spiritual truth. This paper also reveals how spiritual reality is understood and expressed in poetry by different writers across the world. The poem "Who" expresses some of Sri Aurobindo's spiritual experiences and it is an example of spiritual expression from the reader's point of view. This poem is an example of spiritual imagination for the poet provokes the reader to think and imagine the existence of God in each movement, stillness, sound and silence of the world. This approach will be fruitful as comparative literature unveils wide scope for investigation. For the researcher, it is a spiritual imagination but for the poet, it is a spiritual experience. He prophesies a spiritual evolution of mankind which will lead to the emergence of a superhuman who will fulfill his highest individual and collective destiny and a perfect social order will come into existence. His yogic vision has seen a light descending on earth to effect a change in the consciousness of man to transform him.

### Introduction

In an effort to surface the psychological and spiritual roots at the heart of the critical issues that face the world today, we are extending this inquiry by creating a parallel series focused on exploring a global dream. The trembling oars not only suggest the terror associated with the sublime, but the looming quality of the peak also suggests that wilderness is alive, is infused with a spiritual essence. The Romantics began to perceive wilderness with this newfound appreciation based on the fact that wilderness previously had spiritual undertones. Wilderness was always seen as a place of moral and spiritual testing, and though it was a place where one might meet the devil, it was also a place where one could conceivably encounter God. In their spiritual seeking, Romantic authors were the

first to look to those dramatic landscapes that humbled the fragility of human existence, and reminded them of their own insignificance and mortality. By describing current and past lyric genres and formal elements, this introduction demonstrates some of the ways this poetic project is breaking from tradition and other ways in which it responds to tradition. Though not all the poems in the collection or all of the themes within them are discussed here, this introduction has clarified some of the more pertinent themes that work to reconstruct our perceptions of the Sri Aurobindo's Poetry and poetics. A human being is essentially homo aestheticus and not in the first place homo faber. In the light of this basic assumption, it is argued that, due to poetic seeing, interconnectedness between poetic art, spirituality

and the human quest for meaning exists. It is virtually impossible to define art. However, in one way or another, art is connected to imagination, inspiration and creativity. Art probes into the realm of the unseen, thus the value of iconic seeing in visual arts. By means of art, objects are moved into imagination and connected to the 'idea' beyond the vision of phenomenological observation.

Poetry of huge spiritual motivation should essentially be, the point at which it isn't managing straightforwardly with endless things and turns its eye on the development of time and the real life and fate of man, to a great extent present and futurist in its request. The artist will proceed however recently and with another eye to transfigure the past for us, yet won't want to live in an innovative distraction with the past which pulls back constrained from the unmanageable and transformable fact of the present: for to live in the soul is to have the capacity to recognize the everlasting in the transient types existing apart from everything else and to see too in these structures a disclosure of the soul's more prominent significances. His vision will look through all the methods for the present and decipher profoundly to man the feeling of that which is making him and which he is making: it will uncover the godliness in the entirety of its masks, confront all even that is revolting and unpleasant and baffling in the mystery of our real human life, find its more profound aesthesis, separate what is battling untransformed in its exterior and make out of it by poetic sensitivity material of spiritual truth and excellence. This is a strain that has been developing in ongoing poetic creation and it experiences up 'til now time and again an insufficient fineness of knowledge and an excessively rough taking care of, be that as it may, that adolescence once survive, must hold a huge and guaranteed put among the colossal poetic intentions. In any case, particularly a clearer and all the more moving vision of the fate of the soul in man will be a huge piece of the poetry without bounds. For the spiritual eye isn't just ready to see the heavenly nature in man as he may be, the godliness in his battle and triumph and disappointment and even in his wrongdoing and offense and modesty, yet the soul is ace without bounds, its over a wide span of time in time not just the half-framed stuff of its coming ages, yet in a significant sense it is the call and fascination without

bounds that makes the at various times, and that future will be increasingly observed to be the development of the godhead in the individual which is the high destiny of this race considers and wills and works towards its own flawlessness. This is a strain that we will hear to an ever increasing extent, the tune of the developing godhead of the kind, of human solidarity, of spiritual flexibility, of the coming supermanhood of man, of the awesome perfect trying to actualise itself in the life of the earth, of the call to the person to ascend to his supernatural plausibility and to the race to live in the enormity of that which mankind feels inside itself as an intensity of the soul which it needs to convey into some yet ungrasped ideal type of clearness. To decorate existence with magnificence is just the most outward capacity of workmanship and poetry, to make life all the more personally excellent and respectable and extraordinary and full of importance is its higher office, however its most astounding comes when the artist turns into the soothsayer and uncovers to man his everlasting self and the godheads of its indication. This paper talks about looks into made so far on spiritual angles in Romantics' poetry and Sri Aurobindo's poetry. Sri Aurobindo's poetry has dominating spiritual tone as they portray exceptionally moving supramental pathways to future and, explore different avenues regarding spiritual truth. Romantics displayed characteristic and unconstrained spiritual mission and desire. As similar investigation of Sri Aurobindo and Western Romantics is a less tested territory, a few examinations on these lyrics, in this angle, clear a path for the further investigation in the domain and to influence near investigation keeping in mind the end goal to investigate what is widespread in spiritual experience among them<sup>1</sup>.

#### **Discussion**

Sri Aurobindo has been a spiritual power in India as well as wherever the hunger for spiritual mission is felt. He characterizes poetry as 'The Manta of the Real'. Basically a visionary and a spiritualist, Sri Aurobindo was completely alive to the mantric estimation of words and utilized them as vehicles to cross over any barrier between the unuttered and articulated, thereby guiding us into the way of realization of the Truth<sup>2</sup>.

K.R. Srinivasalyengar made a detailed investigation on Sri Aurobindo's Spiritual poetry

Savitri, the divine epic, and the later verses *Six Poems* (1934), *Poems* (1941), *Last Poems* (1952), and *Collected Poems and Plays*. He dispensed three parts of his book *Indian Writing in English* to examine Sri Aurobindo's life, poetic theory and Savitri. These investigations uncover Iyengar's investigation into new sort of poetry of Sri Aurobindo, called "Over-head Poetry". As per Iyengar, Sri Aurobindo's later poetry uncovers the poets's endeavor to accomplish something practically equivalent to Vedic mantra.

Sri Aurobindo in his *The Future Poetry* says<sup>3</sup>:

The word is a sound expression of idea. In the supra-physical plane when an idea has to be realised, one can by repeating the work-expression of it, produce vibrations which prepare the mind for the realisation of the idea.... It is the same idea that is expressed in the Bible "God said, Let there be Light, and there was Light". It is creation by word (Sri Aurobindo, *Collected Poems*, 507).

The cosmogonic idea of the world made out of the word is found in the Western and also the spiritual and religious sacred texts of India. In the Holy Bible the beginning of the world is followed to Logos. It was the word that started the inventive procedure. "In the first place was the word and the word was with God" (*The Holy Bible*, Saint John, 1:1<sup>4</sup>). Additionally in Indian records of the birthplace of the universe, creation is depicted as continuing from Divine demi-god conveying everything that needs to be conveyed in the runic expression of the consecrated phoneme OM.

The word of man is the sound articulation of his idea. Each stable delivers a frame in the undetectable world and OM is the primal sound inalienable in life-breath, Every time we breathe we say 'Soham', 'So' when we breathe in and 'ham' when we breathe out, signifying "He and I" imparting into ourself the conviction of solidarity. Amid profound rest, when detects, the cerebrum and brain are torpid and defunctionalised, "the He and the I" are not cognised as partitioned; the 'So' (He) and the 'ham' (I) showing the merger of the outer into one Truth (Sathya Sai Baba 83). Once to a follower The Mother Wrote, "OM is the mark of the Lord" (Mona Sarkar 2)<sup>5</sup>.

Abercrombie in *The Idea of Great Poetry*, clarifies that by methods for the 'magical phrase',

the 'in cantatory word', the writer looks to reproduce, and not just portray the perspective in which he gets himself. Thusly, there happens a lively essential transference of the perspective in which he gets himself. Thusly, there happens an energetic essential transference of the perspective starting with one individual then onto the next from the artist to the peruser. "This is the perfection that languages attains as Mantra or inspired utterance – a harmony of music and meaning, of image and emotion, of instinctive and intuitive perception", contends Gokak in *The Poetic Approach to Language* (177)<sup>6</sup>.

Kalaamani's<sup>7</sup> think about investigates the attributes of Sri Aurobindo's poetry which were composed at various phases of his life. The analyst in Sri Aurobindo: His Mind and Art characterize Sri Aurobindo's poetic profession as the Cambridge Period, the Baroda Period and the Pondicherry Period. Among these different periods of poetic vocation of the artist, the poetry composed amid Pondicherry period is striking for spiritual quality. The creator clarifies in her investigation the connection among man and God utilizing different modes, for example, religious mode, sentimental mode, and spiritualist mode. In religious mode "I" and Brahma are extraordinary, in sentimental mode, "I" can progress toward becoming Brahma and in spiritualist mode "I" and Brahma are the same. Kalaamani endeavored a relative report between Sri Aurobindo's poetry and Romanticism poetry. She thought about Sri Aurobindo's "O Coil, Coil" with Keats' "Tribute to a Nightingale". She drew out the noteworthy similitudes and contrasts between them. The creator investigated the poet's developing personality at different phases of life of the writer from his poetry.

Sri Aurobindo utilizes even mathematical terms to make spiritual mindfulness in the reader. God, the dramatist of the death and life and birth, the artist of the living states of earth, the 'world craftsman' who uncovers in structures and hues is a proficient in a thousand secrets:

A mathematician mind that never errs,  
Thou hast played with theorems, numbers,  
measures, cubes,  
Passed cells, electrons, molecules through  
Thy tubes

World-forces for Thy science's ministers  
(Collected Poems 145).

In the above poem Sri Aurobindo has utilized mathematical and scientific terms to portray matters of the soul. God is the best mathematician, one who plays with number, atoms and electrons. Mathematics is an exact science requesting total clearness in its clarification. Whatever has all the earmarks of being lines and cross lines just wrote may pick up an importance and request. On closer examination after the entire craftsman alone knows the huge importance of the lines and strokes and shading and the spaces he has utilized. God is the best craftsman who perfectly plays His recreations of theorems, number, solid shapes and particles with a specific end goal to dumbfound His manifestations.

In this way the review of literature uncovers that there have been numerous endeavors to inspect independently the spiritual attributes of Sri Aurobindo and Western Romantics. Be that as it may, there has been no endeavor to examine the all inclusive characteristics of spiritualities by methods for near investigation on these artists in a more extensive level. The examination uncovers how spiritual reality is comprehended and communicated in poetry by various authors over the world. It has likewise been discovered that there are numerous indistinguishable highlights among different essayists. The present examination is embraced to satisfy the need to think about the impression of various essayists on the spiritual reality and furthermore to affirm the authenticity of reality by methods for distinguishing the widespread components among them. This methodology will be productive as similar literature divulges wide extension for examination.

The lyric "Who" communicates some of Sri Aurobindo's spiritual encounters. It is an case of spiritual articulation from the reader's perspective. For the analyst, it is a spiritual creative ability however for the writer, it is a spiritual ordeal. This lyric draws the distinctive parts of the Supreme and the manners in which individuals see him as the One or the Dualities (dwaita and adwaita) in the shape and the nebulous, as the giggling and the grin, as the microcosm and the cosmos of the Universe and furthermore as the obscure and one past definition.

In woodlands of the bright and early world,

When love was to himself yet new and warm

And stainless, played like morning with a flower

Ruru with his young bride Priyuvada

The vast majority of Sri Aurobindo's poetry is an expression of his encounters in his spiritual excursion. Some are analyzed in structures and themes and even in interpretation. His discourses on the Veda, Upanishad and Gita are the expressions of his extraordinary encounters and realizations of the sacred texts and they discovered expression as a progression of articles, remarking and clearing up specific ideas for all to get it. His dreams as communicated in his poetry are spiritual encounters and realizations that he has experienced. Vision is just a personnel be that as it may; it is the most basic normal for the writer, battles Sri Aurobindo. It is through his yoga that he built up the trikaladrishti, the view of past, present and future on the double. It was not the restricted vision having a place with the common cognizance, yet a dream achieved through uplifting of awareness. These poetic dreams have hugeness as they portray what Sri Aurobindo saw, as well as what he imagined for the fate of mankind for which he continually toiled, strived, experienced, tested and communicated.

It is difficult to find the objective, subjective imagination and poetic fancy in Sri Aurobindo's poetry. There is an abundance of aesthetic and spiritual imagination in his early poetry because he describes the natural world as reflecting the human nature. Nature reflects the human emotions. The starting lines of the long poem – "Love and Death" portray this aesthetic beauty by comparing the attributes of nature and human beings.

On the whole we should state, Symbol and Myth in Sri Aurobindo's Poetry is a fine piece of professional examination. It should turn out to be a scholarly and academic work. Truth be told, it can fill in as a course reading at the postgraduate level for understudies of English literature. In any case, a thorough record and cautious proofreading would enhance its esteem. The distributors ought to likewise check if the cost could be made more reasonable for the understudy network.

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