

**AN OBSERVATION OF THE VEDIC MANTRIC EFFECT IN SRI AUROBINDO'S
SELECT POEMS**

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ABSTRACT

Despite of all discipline poetry is considered as an integral approach (Deep Darsan). It seeks to get a new perspective truth. It extends from the hoary ages of the Vedas, the Upanishads and the great epics – the Ramayana and the Mahabharata which were composed by Rishis and it is the embodying the rich spiritual heritage of India. Indian literature is the embodiment of literary humanistic works, which perhaps can never be encompassed into spirituous - intellectual vision. The aim of this research paper is to throw the light on the Vedic mantric effects in Sri Aurobindo's select poems. His poetry induced the narrow involvement with the immediate moment is given a signification essence of the Vedas of Indian literary context. It evoked a deep inner being by manifesting the divine consciousness. It is a truism that the Vedic mantric effect of Sri Aurobindo's poetry seeks to exhibit in its versions of metamorphosis.

KEY WORDS:Mantric, Sadhana, Consciousness, the Upanishads

INTRODUCTION

It's an important note that India shines as a knowledgeable society of the Vedic mantric effect on versus of the Vedanta. Indian aesthetic has been sharing its knowledge in form of the Upanishads to both a philosopher and a common man. In this aspect the eco- aesthetic view that humans are both part of, and a partner with, nature. The most intimate part of nature in relation to man is the biosphere. Indian great writers have being influenced by the message of the Vedic consciousness as an ancient integral wisdom of all. Sri Aurobindo's internal and external views about the term the Vedic mantric effect is the utmost importance. According to him poetry is the medium, which insight the invisible nature of man. He made no distinction between painting, sculpting, architecture and poetry as far as Nature is concerned. He presents an integral philosophy of man and soul. This cardinal principle of universal philosophy is that of man is what he can be. However the human existence has many possibilities, that man has a natural tendency towards self- exceeding.

Sri Aurobindo, a man of multi faceted literary personality, a nature philosopher and a yogi, is a luminous star shining brightly in the firmament of Indian

thoughts and literature. Though he holds his place, chiefly as an Indo-Anglican poet of a very high stature, he is much more than a poet. He is today recognized undoubtedly one of the greatest poets of Indian writing in English. His magnum opus Savitri is an epic, the epic of the present as well as the future. Sri Aurobindo's Internal and external views about the term Nature are of the utmost importance. According to him poetry is the medium, which insight the invisible nature of man.

THE VEDIC MANTRIC PHILOSOPHY

In Sri Aurobindo's the Vedic mantric philosophy is having overhead powers have well- defined functions and capacities including aesthetic creation. These creations already exist on the plans of higher consciousness. The great task of the poet is to bring them down or allow them to descend into his consciousness. It reveals there are active and passive ways of receptions in it. Aurobindo's naturalism has three main principles such as, i.e., original source of inspiration ii, the vital force of creative beauty, and iii, transmitting outer- consciousness of the poet. These three elements according to him are essential for emergence of great

poetry. He feels that art requires perfection and also its genuine life: inspiration of the Vedanta and its inner

The most genuine and perfect poetry is written when the
Original source is able to throw its inspiration pure undiminished
Into the vital and there takes its true native form and power
Of speech exactly reproducing the inspiration while
The outer consciousness is entirely passive and transmits
Without alteration what it receives from the god heads
Of the inner or the superior spaces (TFP – 291).

This impact of the inspiration on the vital can, however, be reduced and reflected, scattered and dispersed with the mind interfering with it. At the higher level of expression has induced the soul and to bring transmission of the inspiration, which arising from its impact on the vital force. The outer transmitting consciousness can further distract the inspiration by being too active or by not being in tune or by lacking in the craft of transmission. When he works as the mouth piece of the divine, there is no interference in the creation. “The poet must hear and see and be a Divine instrument, not merely labour in a workshop”. (Inspiration and Mantra in poetic Art – 35).

He interprets inspiration as impetus to poetic creation, which comes to the poet from a superconscient source above the

ordinary mentality. Consequently, what is written is not the fabrication of Aurobindo. It is something more sovereign breathed or poured in from Divine and this process has evoked in the intuition. This vital mind and higher intelligence play pivotal role in shaping, changing the ordinary to eternal one. Great poetry is either inspired of the Vedic forces through intense sadhana. The ancient Egyptians like Indians believed in mantra as the word of power. They believed that believed that certain words or sentences uttered correctly and with total concentration, had magical effects, producing deep states of stillness and tranquility which could help unlock the door to hidden creativity. The poetic Mantra must not be confused with anything like a formula or a fixed tonal system. It is not a discursive form for philosophical content.

The privilege of the poet is to go beyond and discover that
More intense illumination of speech that inspired word and
supreme inevitable utterance, in which there meets the unity
of a divine rhythmic movement with a depth of sense and a
power of infinite suggestion welling up directly from the
fountain heads of the spirit within us. He may not always
or often find it, but to seek for it is the law of his utterance,
and find it, but cast into I some deeply revealed truth of spirit
itself, he utters the mantra (TFP- 369).

INNER CONSCIOUSNESS

Sri Aurobindo's internal and external views about the term nature are of the utmost importance. According to him poetry is the medium, which insight the invisible nature of man. He made no distinction between painting, sculpting, architecture and poetry as far as Nature is

concerned. He presents an integral philosophy of nature and man. The cardinal principle of nature's philosophy is that of man is what he can be. In the human existence have many possibilities, that man has a natural tendency towards self- exceeding. Aurobindo offers the key for interpreting global concept of soul and nature. According to him,

... is a spirit using the mind, life and body for an individual and a communal experience and self- manifestation in the universe, he believes that man is precisely the term and symbol of a higher existence descended into the material world in which it is possible for the lower to transfigured itself and put on the nature of the higher and the higher to reveal itself in the forms of the lower (Pakle 46).

Man is utterly insignificant material but he is of supreme importance as a spiritual being, “Materially you are nothing, spiritually you are everything” (Pakle 48). There is one and eternal self behind the appearances of the universe. It is only a separative consciousness, an ignorance of the true self in the mind, life and body is able to remove the veil of separative consciousness. Human beings can become aware of true nature divinity that resides in intuition in all.

Songs to Myrtilla brooks from the rest of the still nature. Flowing moonlit stream look like glow – worms that with brightness fly through the bushes. The image shows the aesthetic rivulets and it

carries the sense of both sight and movement of “Glow- Worms” (12), again, brings out more than one association. For instance, “Glow, Brightness and Warmth of Colour” (12) also denotes passion and ardor. Further, it flies in the “whispering Woods” (12) is another instance of lovely personification. Aurobindo has identified the rustling leaves in the wood and it evokes a whisper among youthful maidens, and, this rhythm flow of rivulets is made to seek communion with the “quite heart and solitude” (12). Thus the holding of intimate intercourse by the rhythmic stream lets with the peaceful heart and loneliness, appeals to the sense of intellect the names of an abstract feeling.

Forget the future, leave the past,
 The little hour thy life shall last.
 Learn rather from the violet's days
 Soft-blooming in retired ways
 Or dewy bell, the maid undrest
 With creamy childhood in her breast,
 Fierce foxglove and the briony
 And sapphire thyme, the work-room of the bee.
 Behold in emerald fire
 The spotted lizard crawl
 Upon the sun-kissed wall

And coil in tangled brake
The green and sliding snake
Under the red-rose-briar.
Nay, hither see
Lured by thy rose of lips the bee
To woo thy petals open, O sweet,
His flowery murmur here repeat,
Forsaking all the joys of thyme (12).

Every human is pursuing the higher and wider values to replace the values of limited mind, life and bodily consciousness. So when a poet ascends to a supreme level of conscious further to achieve the Vedic consciousness. This consciousness brings the vision of Aurobindo's poetry which enables him to possess the experience of a universal beauty, universal love and universal delight at the over mind level. Aurobindo sees a universal beauty is molding the Vedic effect of divine aesthetics. Every form transforms a beautiful to him in a profound and larger sense of beauty.

Sri Aurobindo presents the process of changing the body into the supreme world of unknown raptures in a very lucid and metaphysical mystic conscious way, W.B.Yeats sailing to Byzantium, "That is no country for old man to young, In one another's arms, birds in the tress, These dying generations....at their song (*Byzantium* 117). Sri Aurobindo attempts that body is the tool for attaining the supreme bliss by awakening the Vedic power of the soul.

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