



Metaphor and Poetic Expression in the Poetry of Sri Aurobindo

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ABSTRACT

Renowned as a multifaceted figure in the 20th century, Sri Aurobindo engaged deeply in aesthetics, poetics, and Vedic and Upanishadic interpretations. His extensive writings spanned various disciplines, emphasizing the significance of literary discourse shaped by figurative thought in understanding human experience. This paper explores the pivotal role of metaphor in both common and literary discourse, offering a contemporary analysis of Sri Aurobindo's poetry. His philosophical contributions present an alternative to foundational ontological and epistemological assumptions in contemporary scientific thought. Using compelling metaphors, Sri Aurobindo illustrates the concealed depths of the mind and ego, comparing them to a temple crown emerging from waves. He envisions humanity as more than its conscious awareness, describing the momentary personality as a mere bubble on the vast ocean of existence. Sri Aurobindo's pursuit of elevated states of consciousness underscores his commitment to transformative exploration.

INTRODUCTION

The essence of poetry, in my understanding, unfolds as a meticulous and deliberate expression of emotion. It constitutes the seamless amalgamation, almost a predestined unity, of profound substance with eloquent verse. This union gives rise to an experience characterized by either the convergence of great matter with great verse, stirring profound and elevated emotions, or the interplay of beautiful matter with beautiful words, evoking softer and more delicate sentiments. This intricate interweaving, as elucidated by Sri Aurobindo (1: 123), results in the creation of genuine poetry.

When delving into the realm of poetic discourse, one encounters a distinctive form of literary conversation. It centers on the artful expression of feelings, ideas, imaginations, events, and places through the deliberate use of specific rhymes and rhythms. Poetic discourse goes beyond mere communication; it is a craft that transforms ordinary words into captivating vehicles for the presentation of nuanced emotions. The mechanism guiding poetic discourse involves a fascinating journey originating from diverse sources, traversing the landscapes of mental processes and realizations, and culminating in the production of a refined artistic product – poetry.

A closer examination of poetic diction, within a narrow framework, reveals its association with words exclusively or predominantly used in the poetic domain. These words often assume meanings that deviate from their conventional usage in prose discourse. However, a broader perspective widens the scope of poetic diction. It encompasses not only exclusive vocabulary but also phonetic characteristics, the orchestrated patterns of sound dictated by metrical conventions, and the grammatical distinctions manifested in the deliberate selection of morphological forms and syntactic structures. This comprehensive understanding underscores the richness and complexity inherent in the world of poetic expression. The distinctive features that set poetic discourse apart from other forms of expression cannot be solely determined by the mere presence or absence of specific linguistic phenomena. Instead, what truly defines poetic discourse is the relative frequency of these linguistic elements when compared to prose. In essence, it is not the outright inclusion or exclusion of certain linguistic features but the nuanced interplay and prevalence of these elements that demarcate the realm of poetic expression.

Poetic discourse, by its nature, serves as an intermittent mode of communication. It does not encapsulate the entirety of a poet's conversational or writing style; rather, it emerges as a deliberate product of a creative process activated selectively on particular occasions. Unlike everyday conversations or routine writings, the crafting of poetic expression is infused with a heightened sense of intentionality, often rooted in the poet's desire to evoke specific emotions, convey profound ideas, or depict vivid imagery.

Despite its occasional nature, poetic expression is not divorced from the poet's normal linguistic habits. There exists a considerable input from their habitual and largely unconscious language usage. This input, stemming from the poet's ingrained linguistic tendencies, serves as the foundation upon which the consciously creative process of poetic discourse builds. In other words, while poets may employ intentional creativity during the construction of their

poetic works, this process is intricately intertwined with their established linguistic patterns.

However, a noteworthy challenge arises when examining poetic expression. In the absence of alternative representations of a poet's idiolectal practice—the distinctive linguistic style or habits of an individual—there is a substantial risk of misinterpretation. The danger lies in conflating the poet's typical linguistic habits, developed over a lifetime of communication, with the specific linguistic peculiarities inherent in the poetic register they are currently engaging with.

This potential confusion underscores the need for a nuanced approach to the analysis of poetic discourse. A comprehensive understanding requires a recognition of the dual influences at play—the conscious creative effort directed toward poetic expression and the embedded linguistic habits derived from everyday communication. Moreover, scholars and enthusiasts must be cautious not to attribute all linguistic idiosyncrasies observed in poetic works solely to the intentional creative process, as these may, in part, be reflective of the poet's natural language tendencies.

Aurobindo stands as a remarkable figure in Indo-Anglian literature, embodying a new poetic consciousness that strives to forge a more refined instrument for expressing novel visions and experiences. His "poetry" distinguishes itself through its unique rhythm and language, underscoring Aurobindo Ghose (Sri Aurobindo) as undeniably one of the greatest minds of the twentieth century. A polymath in every sense, Aurobindo seamlessly wears various hats—be it the mahayogi, philosopher, poet, interpreter of Indian thought, critic, or radical politician. His multifaceted contributions have left an indelible mark across diverse fields.

Sri Aurobindo's extensive writings on aesthetics, poetics, and his exegesis on the Veda and Upanishad firmly establish him as a poet, critic, aesthetician, and translator of profound significance in the Twentieth Century. Throughout his life, he exhibited prodigious output across a spectrum of disciplines, delving into poetry and poetics, philosophy, psychology, philology, sociology, polity, culture, and translation. What sets his work apart is the synthesis it embodies, seamlessly weaving together the thoughts and cultures of the East and the West, a feat accomplished not merely through study but also through a profound spiritual awareness that dawned on him early in life. A yogi and seer-poet (Kavi), Sri Aurobindo possessed the rare ability to envision and act through his spiritual powers, uniting two culturally diverse traditions. This exploration focuses on key themes— "vision," "experience," "experiment," "aesthetics," and "aesthesis"—as it endeavors to dissect the formation of Sri Aurobindo's poetics. At the core of this analysis lies the pivotal concept of "vision," recognized by Sri Aurobindo as the "characteristic power of the poet." The paper elucidates how Sri Aurobindo's idea of vision remains a central force, weaving a thread that ties together his notions of experience, experiment, aesthetics, and aesthesis.

The chapters within this study unveil a profound interconnection between vision, experience, and experiment, showcasing how Sri Aurobindo's

broader visions and experiences shape the intricacies of his poetic endeavors. It underscores his role not only as a visionary poet but also as an experimenter, constantly pushing the boundaries of expression. The aesthetics woven into his work are a natural outgrowth of this visionary approach, enriched by the depth of his experiences and the daring nature of his experiments.

In essence, Sri Aurobindo emerges not just as a literary figure but as a guiding force whose profound insights, spiritual awareness, and poetic genius converge to create a unique tapestry of thought. His poetics, as explored in this paper, becomes a manifestation of a visionary mind navigating the realms of experience and experimentation, ultimately shaping the aesthetics that define his unparalleled contribution to the literary landscape of the twentieth century.

METHODOLOGY

Celebrated as a versatile figure of the 20th century, Sri Aurobindo delved into aesthetics, poetics, and interpretations of Vedic and Upanishadic texts. His extensive body of work covered diverse fields, highlighting the importance of employing figurative thought in comprehending the human experience through literary discourse. This study delves into the crucial role of metaphor in both everyday communication and literary expressions, providing a contemporary analysis of Sri Aurobindo's poetry. His philosophical insights offer an alternative perspective to the foundational assumptions of ontology and epistemology prevalent in contemporary scientific thought. Through evocative metaphors, Sri Aurobindo unveils the hidden complexities of the mind and ego, likening them to a temple crown emerging from waves. He envisions humanity as transcending mere conscious awareness, portraying the transient personality as a fleeting bubble on the expansive ocean of existence. Sri Aurobindo's pursuit of elevated states of consciousness reflects his dedication to transformative exploration.

RESEARCH RESULT AND DISCUSSION

Sri Aurobindo's contribution to Indo-Anglian poetry stands as a distinctive and notable presence, inviting thorough critical assessment. He transcends the conventional label of a writer merely utilizing English as a medium; instead, he emerges as an authentically English writer. English, rather than his mother tongue, resonated as a close and natural language for him. This sentiment is echoed in his conviction that "Many Indians write better English than many educated Englishmen," a belief substantiated by the eloquence and finesse evident in his own writings.

The poetic brilliance of Sri Aurobindo began to unfurl at an exceptionally tender age, blossoming in the unfamiliar environs of an alien land. By the age of nineteen, his identity as a poet was unmistakably apparent. Spending nearly fourteen pivotal years in England, a period crucial to the formation of his cultural and intellectual framework, he immersed himself in the realms of English poetry, literature, and fiction with both fervor and keen interest. As he reflects on this transformative phase, he acknowledges that he not only absorbed these literary forms but also actively contributed to their creation through his own poetic endeavors.

Sri Aurobindo's unique affinity for the English language, surpassing that of his native tongue, underscores the depth of his connection with this medium of expression. The assertion that English was more than a linguistic tool for him becomes evident in the eloquent and nuanced manner in which he communicated his thoughts and ideas. His writings, characterized by their sophistication and literary prowess, exemplify his mastery over the English language.

The formative years spent in England played a crucial role in shaping Sri Aurobindo's cultural identity and intellectual outlook. Beyond the confines of academia, he delved into the rich tapestry of English literary traditions, immersing himself in poetry and fiction. Concurrently, he devoted a significant portion of his time to crafting his own poetry, adding a unique voice to the English literary landscape. The depth of his engagement with English literature during this period highlights not only his receptivity but also his active participation in the literary milieu of his adopted homeland. Sri Aurobindo's illustrious poetic journey spans an impressive sixty-year period, unfolding from 1890 to 1950. During this extended timeframe, he has significantly enriched the literary landscape with what V. K. Gokak aptly describes as a "regal amount of value." Indeed, Sri Aurobindo emerges as the preeminent figure in Indo-Anglian literature, showcasing unparalleled volume and variety in his literary contributions.

The expansive tapestry of Sri Aurobindo's poetic legacy is encapsulated in the two comprehensive volumes titled 'Collected Poems and Plays.' Notably, the multi-faceted epic, "Savitri," stands as a monumental achievement, boasting an impressive 24,000 lines. Complementing this magnum opus are story poems, a rich collection of philosophical verses, and various clusters of poems. Together, these compositions reflect an innovative and sustained creative effort spanning six decades, offering a profound glimpse into the towering poetic stature of Sri Aurobindo.

While the sheer quantity and diversity of Sri Aurobindo's poetic works are awe-inspiring, certain poems, like "God's Labour," stand out for their exceptional clarity and ease of expression. This particular piece serves as a lucid exposition, outlining and elucidating the core tenets that underpin the poet's philosophical beliefs. Through "God's Labour," Sri Aurobindo articulates profound convictions regarding the nature of God, the perennial challenge of evil and suffering in the world, and humanity's evolutionary journey towards loftier and more splendid heights.

In "God's Labour," the poet engages with fundamental existential questions, offering insights into his perspectives on the divine, the complexities of good and evil, and the purpose behind the existence of suffering in the world. The poem serves as a poignant reflection of Sri Aurobindo's contemplative depth, allowing readers to delve into the intricacies of his philosophical outlook.

Central to the poem is the exploration of the divine labor undertaken by God, shedding light on the intricate relationship between the Creator and the created. The poem becomes a conduit through which Sri Aurobindo communicates his profound understanding of the cosmic order and the

inherent challenges within it. It serves as a vehicle for the poet to articulate his beliefs regarding the transformative potential embedded in the human journey—a journey that transcends the mundane and aspires towards elevated realms of existence.

The poem eloquently conveys Sri Aurobindo's steadfast belief that the transformation of humanity into a superior being, a "superman," is conceivable only when two crucial elements align—the earnest aspiration emanating from the depths of human consciousness and the benevolent intervention of Divine Grace from above. In a series of poems such as "Thought the Paraclete," "Rose of God," and "The Bird of Fire," Sri Aurobindo delves into his mystical encounters, skillfully capturing in English verse the essence of the profound communion he envisions. These verses unfold vividly before us the visionary landscapes that he himself has traversed—dreams teeming with the prospect of intimate spiritual connection.

"Thought the Paraclete" serves as a visionary revelation, a disclosure of ascending through spiritual planes, while "Rose of God" employs the most celebrated of mystical symbols to unveil the Divine Glory and Reality. Noteworthy is Sri Aurobindo's distinctive approach in interpreting mystical experiences, setting him apart from other mystic poets. Unlike his contemporaries, he refrains from clothing these experiences in human allegories, moral tales, or the imagery and metaphors drawn from everyday life. Instead, he presents them in their naked truth, just as they are perceived and embraced. Consequently, these encounters may appear enigmatic or elusive to the conventional understanding of the average human mind.

The essence of Sri Aurobindo's poetic expression lies in his ability to articulate profound spiritual experiences without succumbing to the conventional trappings of symbolism or moral tales. Rather than dressing his visions in the familiar garb of human images or allegorical narratives, he unveils them in their raw authenticity, allowing them to stand in their own stark reality. This unconventional approach renders his mystical encounters both ethereal and elusive, transcending the boundaries of conventional human comprehension.

In contemplating Sri Aurobindo's poetry, one is compelled to acknowledge the purity and directness with which he communicates his mystical visions. His verses act as windows into the realm of transcendence, offering readers a glimpse of the unadorned, unfiltered experiences that have shaped his spiritual journey. Through his meticulous portrayal of these encounters, Sri Aurobindo invites us to peer into the sublime and, in doing so, challenges us to broaden our understanding of the spiritual dimensions that lie beyond the confines of ordinary human perception.

Sri Aurobindo's poetic journey, though initiated during his sojourn in England, remained somewhat obscured from critical recognition. While he gained widespread acclaim as a philosopher, yogi, nationalist prophet, and journalist, his identity as a poet lingered in the shadows until the publication of "Collected Poems" on his 70th birthday. This relative obscurity in the realm of poetry can be attributed, in part, to Sri Aurobindo's distinct focus—his primary

intent was not personal success or fame but the profound expression of spiritual truths and varied experiences through the medium of poetry. It wasn't until 1942 that Sri Aurobindo truly emerged as a prominent poet with the publication of his seminal work, 'Collected Poems and Plays.'

His inaugural venture into poetry dates back to "Songs to Myrtilla," his first collection of verse. Comprising poems predominantly composed between the ages of 18 and 20, these verses represent the exuberance of his youth, characterized by a secular nature and a penchant for experimentation. "Songs to Myrtilla" encapsulates a spectrum of themes, ranging from expressions of love and beauty to youthful bursts of joy, despair, and fervent patriotism. In the words of Rameshwar Gupta, an astute observer of Sri Aurobindo's poetic evolution, the early verses are a "lyrical impulse," a jubilant response to the beauty inherent in nature and the grace of human emotions. This collection echoes the sentiments of a youthful poetic sensibility, an expression of unfiltered joy and admiration, reminiscent of the early works of lyrical giants such as Milton, Spencer, and the sensuous Keats, as well as the unpremeditated strains of Shelley (Gupta, Rameshwar, 1969)².

Prior to the publication of "Collected Poems and Plays," Sri Aurobindo's poetic endeavors were not widely recognized, as his focus on spiritual truths eclipsed his pursuit of personal acclaim. The turning point came with the release of this comprehensive collection, which brought his poetic brilliance to the forefront. The poems included in this compilation spanned the entirety of his spiritual and creative journey, providing readers with a profound insight into the expansive dimensions of his poetic genius.

The collection of work presented here represents merely a fraction of the extensive writings by Sri Aurobindo. The majority of his literary output remains veiled from public view, yet there is optimism that even this limited selection will provide a glimpse into the profound poetic genius embedded in his oeuvre. Sri Aurobindo himself acknowledged that he identified as a poet and politician before embracing the path of a yogi, emphasizing his innate connection to the poetic realm. To refine his assertion, it is accurate to posit that prior to assuming a political role, Sri Aurobindo was, in essence, a poet—he was not made into a poet but was inherently born as one, and his essence is that of a poet by birth³.

"Love and Death," crafted by Sri Aurobindo in the nascent stages of his poetic journey around 1898, stands as a crowning achievement and a source of deep satisfaction for the poet. It is within this poem that the embryonic brilliance of the "sunrise splendours" emerges, foreshadowing the yet-to-be-revealed magnificence of his monumental epic, "Savitri." This early creation is not merely a standalone piece; rather, it serves as a companion legend to the unfolding narrative of "Savitri."

To unravel the essence of a poem, a judicious starting point involves delving into the poet's own reflections on his creative process—understanding what inspired the poet, discerning the intended message, and appreciating the manner in which it is conveyed. According to Sri Aurobindo, "Love and Death" was born in a fervent burst of inspiration, conceived during a remarkable

fourteen-day stretch of uninterrupted writing, primarily in the mornings. This insight into the genesis of the poem offers a glimpse into the intense creative fervor that fueled its inception.

Of particular note within "Love and Death" is the speech of the Love-God, a segment that Sri Aurobindo regards with profound self-assessment. He asserts that, within the entirety of the poem, this particular section stands as a pinnacle, exhibiting unparalleled prowess in language, passion, emotional authenticity, and the seamless fusion of nobility and rhythmic felicity. It is a moment of sublime expression where language becomes a vessel for the intense emotions, truths, and rhythmical perfection that converge into a harmonious whole.

Sri Aurobindo, reflecting on his own creation, perceives "Love and Death" as possessing a distinctive completeness of poetic vision and a perfection of poetic power. This perception elevates the poem to one of the peaks – perhaps not the utmost pinnacle, but certainly a noteworthy summit – of poetic achievement. The assessment underscores the profound impact and artistic brilliance embedded in this early work.

The poem's temporal origin, dating back to the dawn of Sri Aurobindo's poetic exploration, adds layers of significance. It becomes a precursor, a precursor signaling the impending brilliance and depth encapsulated in "Savitri," the magnum opus that would later unfold. "Love and Death," in this context, serves not only as an individual masterpiece but as an integral component of a larger tapestry – a companion legend enriching the narrative of "Savitri."

"Vision stands out as the defining intensity of the poet, just as discriminative ideas form the foundational endowment of the scholar, and scientific perception becomes the routine mastery of the researcher. Thus, the most exceptional poets have consistently been those endowed with a profound and expansive interpretative, instinctive vision of Nature, life, humanity, and the cosmos. Their poetry, as a result, emerges as an extraordinary, transformative expression of this visionary insight. Sight, therefore, stands as the quintessential poetic gift. In a realm abundant with original ideas, the archetypal poet can be envisioned as a Soul that intimately comprehends the intricacies of this world and others, encompassing God, Nature, and the lives of creatures. This profound understanding births an effusion of creative rhythm and world-images, cascading outward from the core of its being. These imaginative constructs become the expressive embodiment of the poet's vision. The truly great poets are those who, to some extent, replicate this ideal creation, embodying the essence of being both seers and listeners attuned to the truths and words of poetry." [Excerpt from "The Future Poetry," pp. 29-30]⁴

In Sri Aurobindo's perspective, luminaries such as Homer, Shakespeare, Dante, Valmiki, and Kalidasa find themselves positioned on a shared plane. Despite the variances in their content and perspectives, their eminence is rooted in the fundamental unity of vision and the revelation of poetic truth. Sri Aurobindo, in his work "The Future Poetry," engages in a discerning analysis of the evolution of English poetry. Within this exploration, he not only

underscores the significance and trajectory of its current course but also illuminates the potential avenues for its future development.

In contemplating the pantheon of literary giants, Sri Aurobindo draws parallels, emphasizing the common thread that weaves through their diverse works. Their greatness, he asserts, emanates from the intrinsic unity in their vision and the profound revelations of poetic truth embedded in their creations. This collective appreciation, irrespective of cultural and temporal differences, exemplifies the timeless essence that transcends the boundaries of individual expression.

"The Future Poetry" serves as a compass guiding us through the intricate landscape of English poetry's evolution. Sri Aurobindo meticulously traces its historical trajectory, shedding light on its current bearings and, more importantly, forecasting the directions it might take in the future. His insights serve as a valuable roadmap for understanding the dynamic forces at play within the realm of English poetic expression.

A central tenet of Sri Aurobindo's vision for the future of poetry revolves around the embodiment of five eternal powers: Truth, Beauty, Delight, Life, and the Spirit. These quintessential elements, he posits, will converge harmoniously in the poetry that awaits the world. This holistic synthesis, where truth seamlessly intertwines with beauty, delight, life, and the spirit, heralds a paradigm shift in the poetic landscape. It signifies a departure from isolated thematic pursuits towards a more comprehensive and integrated approach.

In Sri Aurobindo's view, technique is an inseparable facet of artistic expression. He unequivocally states, "Certainly in all art, good technique is the first step towards perfection." However, he cautions against reducing poetry to a mere exercise in correct technique. According to him, technique serves as a means of expression, emphasizing that writing is not merely about employing beautiful words, and painting should not solely focus on line and color. The crux lies in the deeper endeavor to convey or unearth something meaningful through these artistic mediums.

Sri Aurobindo posits that the pinnacle of technique, the best and highest, descends from the Yogic consciousness above. Yet, the human instruments responsible for verbal expression must undergo refinement through knowledge, understanding, and practice. This is where technique assumes significance. Sri Aurobindo underscores the necessity for a harmonious equilibrium between the technique employed and the substantive content of poetry. He asserts, "The search for technique is simply the search for the best and the most appropriate form for expressing what has to be said, and once it is found, the inspiration can flow quite naturally and fluently into it." Here, he advocates for a synergistic relationship between form and content, with technique serving as the conduit for the seamless flow of inspiration.

However, Sri Aurobindo issues a cautionary note, warning that undue preoccupation with technique becomes detrimental when it leads a writer to become overly absorbed in the intricacies of form, thereby neglecting the substance of the artistic creation. The emphasis on technique should not overshadow the essence of what is being expressed. The poet's focus should

encompass both the meticulous refinement of craft and the genuine, meaningful content that the crafted form seeks to convey.

In 1936, the poet and critic J. A. Chadwick, also known as Arjava, penned an insightful reflection on Sri Aurobindo's Consciousness. Approaching Sri Aurobindo strictly through the lens of a poet and poetry critic, Chadwick asserted that even within these spheres alone, Sri Aurobindo would rightfully stand among the paramount maestros of his era. Spanning approximately sixty years, Sri Aurobindo's poetic output amounted to a formidable creative endeavor, encompassing a modest estimate of around three thousand pages. Within the realm of Indo-English poetry, Sri Aurobindo's poetry emerged as unparalleled, beckoning the need for a critical reevaluation.

Despite his significant contributions to poetry, George Sampson remarked that Sri Aurobindo was more renowned as an advocate of Indian nationalism than as a poet. However, K.R. S. Iyengar provided a substantial and judicious contribution to Aurobindonian criticism, acknowledging the distinctive nature of Sri Aurobindo's poetry. Iyengar recognized that this new form of poetry demanded not only a shift in the writer's mentality but also a corresponding transformation in the recipient's perspective.

Chadwick's assessment offers a glimpse into the extensive and impactful literary legacy that Sri Aurobindo forged over six decades. The sheer volume of his poetic works underscores the magnitude of his creative output, a testament to his enduring dedication to the art form. In Chadwick's estimation, Sri Aurobindo's prowess as a poet and his stature in the realm of poetry criticism were of such magnitude that he would rightfully claim a distinguished position among the preeminent literary figures of his time.

The critical reassessment of Sri Aurobindo's poetry becomes imperative when considering its unique place in the landscape of Indo-English poetry. Despite being recognized more widely for his role in Indian nationalism, Sri Aurobindo's poetic contributions carry a distinctive and profound significance that merits a closer examination. The call for critical reassessment implies a recognition of the depth and complexity inherent in Sri Aurobindo's poetic oeuvre.

In K.R.S. Iyengar's discerning analysis, the acknowledgement of a new mentality required for both the creator and the audience in the context of Sri Aurobindo's poetry is particularly noteworthy. Sri Aurobindo's poetic expression, with its innovative and transformative qualities, demands not only a shift in the mindset of the poet but also necessitates a receptive audience capable of embracing the nuances and depths of this distinct literary form.

The intricate connection between poetry and life is a central theme in Sri Aurobindo's perspective, illuminated by his assertion that "Poetry is the rhythmic voice of life, but it is one of the inner and not one of the surface voices." He emphasizes the poet's perpetual engagement with the living essence and beauty of life, marking a continual and profound concern with the authentic realities that life presents. This interplay between poetry and life has manifested across various stages of human existence, encompassing the physical, vital, mental, intellectual, and presently, the spiritual dimensions.

In Sri Aurobindo's worldview, the synergy between art and life is integral; they are not divorced entities but rather interwoven in a harmonious and inclusive tapestry. Sri Aurobindo steadfastly advocates for the necessity of life experience as a crucial foundation for literary creation. He contends that art extends beyond the boundaries of mere reproduction or imitation of life; it transcends these limitations by imparting something additional—something more profound and authentic than what external life manifests.

The transformative power of art lies in its ability to enrich life by contributing elements that may be lacking in reality, infusing it with a deeper truth and a heightened beauty. Sri Aurobindo articulates this perspective, stating, "The poet's greatest work is to open to us new realms of vision, new realms of being, our own and the World's, and he does it even when he is dealing with actual things." Here, he underscores the poet's unique role as a visionary who not only reflects upon the existing facets of life but also introduces novel perspectives, offering glimpses into untapped dimensions of human experience and the world at large.

In essence, Sri Aurobindo's philosophy aligns with the idea that poetry serves as an inner voice intricately connected to the pulse of life. The poet's unwavering preoccupation with the living beauty and reality of life underscores the dynamic interplay between poetry and the evolving stages of human existence. This interconnectedness extends beyond the surface, delving into the depths of the physical, vital, mental, intellectual, and spiritual realms.

According to Sri Aurobindo, the pinnacle of poetic power and achievement is encapsulated in the term "Mantra." In his conceptualization, Mantra represents the poetic expression that delves into the profoundest spiritual reality—an amalgamation of the utmost intensity in rhythmic movement, verbal form, thought, and the soul's vision of truth. Sri Aurobindo thus defines Mantra as "the highest intense revealing form of poetic thought and expression." This characterization elevates Mantra to a realm where the deepest spiritual truths are unveiled through the convergence of various poetic elements.

Sri Aurobindo's contribution to aesthetics extends beyond conventional boundaries through his exploration and delineation of the higher planes of consciousness from which inspiration emanates. This unique facet of his aesthetic philosophy distinguishes his insights, drawing from both his personal experiences and ancient Indian thought. The distinctions he outlines not only hold revelatory significance for aesthetics but also resonate in the realms of yogic psychology and metaphysics.

A hallmark of Sri Aurobindo's creative expression is witnessed in his magnum opus, *Savitri*, and the overmind aesthesis that accompanies it. This visionary creation transcends conventional boundaries and ushers in a new era of poetry and poetics. It marks the advent of what he terms as "future poetry," a poetry of perfection that breaks new ground and redefines the possibilities of artistic expression.

Sri Aurobindo's concept of Mantra encapsulates a holistic and transformative approach to poetry, intertwining the rhythmic, verbal, and

visionary elements in their highest intensities. It is through Mantra that the poet becomes a conduit for unveiling profound spiritual realities, and this represents the zenith of poetic thought and expression. Sri Aurobindo's visionary insights not only contribute to the realm of aesthetics but also reverberate in the broader spheres of psychology and metaphysics, enriching our understanding of the interconnectedness between poetry and the higher planes of consciousness.

The overhead creation of Savitri exemplifies Sri Aurobindo's pioneering role in ushering in a new age of poetry and poetics. His overmind aesthesis, characterized by an elevated and all-encompassing perspective, sets the stage for the future poetry – a poetry that aspires toward perfection. In this paradigm, Sri Aurobindo becomes a trailblazer, offering a visionary glimpse into the untapped potentials of artistic expression and paving the way for a poetry that transcends traditional boundaries and explores the frontiers of spiritual and aesthetic realms.

CONCLUSIONS AND RECOMMENDATIONS

Sri Aurobindo, a 20th-century figure, explored aesthetics, poetics, and Vedic and Upanishadic texts. His work emphasizes the use of metaphor in literary discourse and his philosophical insights. Through evocative metaphors, he explores the complexities of the mind and ego, imagining humanity as transcending conscious awareness and pursuing elevated states of consciousness.

ADVANCED RESEARCH

Sri Aurobindo's poetry showcases the significance of metaphor in both common and literary discourse. His metaphors offer profound insights into the nature of the mind, ego, and human existence. By engaging with Sri Aurobindo's poetry, readers are encouraged to delve deeper into their own consciousness and embark on a transformative journey of self-discovery

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