

Adaptations Of Sri Aurobindo's Savitri As Mythological Literature In Modern Era

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ABSTARCT

Sri Aurobindo, an acknowledged poet of exemplary genius has been widely appreciated by the readers and the critics. His noteworthy work, Savitri has confounded the critics because of its remarkable quality in language and imagery. Savitri has surpassed the world literature in its methodology, its language, its symbolism and imageries; fundamentally of various sort from the poets of past or present. This is on the grounds that Sri Aurobindo manages realities of awareness, the immense dramatization of unpretentious real factors, forces and certainties. However it's anything but a moral story like the Faerie Queene or sagas like The Paradise Lost. It doesn't manage brave deeds as in Iliad or the Aeneid. Sri Aurobindo's chief concept "Spiritual" does not mean socially good or right, but to him it has more profound meaning. According to him, Spirituality is going inward to know and to feel the subtle realities of existence. Savitri, is an embodiment of universal Mother and Satyavan is the Earth's soul. This paper endeavours to highlight how Aurobindo's work Savitri is adapted to the modern era. It achieves to express the journey of an individual who overwhelms his ignorance and sufferings in order to fulfil spiritual quest and thus sets a stage for a celestial life on earth.

Keywords: Mythological literature, Sri Aurobindo, Savitri , Spirituality, Internal Yoga, Divine Life

Introduction

India has contributed hugely towards humankind in the field of spirituality and Sri Aurobindo's commitment towards it has been distinctive and costly. The world knows him basically as Mahayogi and his multi-faceted virtuoso isn't handily comprehended. He was a magnificent writer in English and his significant works incorporate 'The Life Divine',

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'The Synthesis of Yoga', 'The Ideal of Human Unity', 'The Human Cycle', 'The Foundations of Indian Culture', 'The Secret of the Veda' and his masterpiece in verse, 'Savitri'. In 'Savitri', he recovers the essentials, everything being equal, methods of reasoning and yogic practices. He retells the mainstream legend as far as man's transformative headway and conceivable outcomes of his incredible future. With his catalytic touch, the longest epic sonnet describing Savitri and Satyavan in the 'Mahabhartar' takes us to the higher level of conscious state where Sat- Chit- Ananda (Existence - Consciousness – Bliss) exists.

Sri Aurobindo's Vision and theme

Sri Aurobindo loaned energetic solidarity to the English language and talented an uncommon certainty to Indian Writing in English. His nearby knowledge of Indian, French, German and Italian literary works just as Greek and Latin works of art gave his English, an apparent brightness and local strength heretofore magnificent. His *Savitri: A Legend and a Symbol* is an epic sonnet in clear refrain of 12 books, 20000+ lines about a person who beats the obliviousness, enduring, and demise on the planet through her otherworldly journey, making way for the rise of another, divine life on earth. It is approximately founded on the antiquated Indian story of 'Savitri and Satyavan' from the Mahabharata. Similarly as Dante's *Divine Comedy* that depicts his movements through some serious hardship,

Paradise and Purgatory, *Savitri* is a portrayal of the otherworldly excursion embraced by Sri Aurobindo and the Mother as a feature of their Integral Yoga. It depicts in detail the shifted mysterious world they saw; the conditions of awareness they encountered; and crafted by Supramental Transformation that they attempted in their life. The central idea of Sri Aurobindo's vision was to explain the potential a human being has to evolved into divine life. Sri Aurobindo believes that man is not a permanent being on earth. He can raise to the level of consciousness which is accomplishment in the earth's evolution. It is unavoidable on the grounds that it is immediately the expectation of the inward soul and the rationale of nature's cycle. He stated: "Our genuine foe isn't any power outside to ourselves, however our own crying shortcomings, our weakness, our self-centeredness, our lip service, our purblind sentimentalism"

Triple Transformation in an Individual's life

Sri Aurobindo contends that Man is born as unaware to his nature and purpose of existence. He does not know his true potential. He experiences life through the sufferings and pains he goes through with his relationships with others. In order to know his true purpose of life, Man must step on the process of self- knowledge wherein he becomes aware of his Divine nature. Sri Aurobindo suggests a three step process and calls it the Triple transformation (**The Life Divine: Book II, Chapter 25**). First, Psychic Transformation is going inward from the surface of life. It's a development inside, away from the outside of life, to the profundities, finishing in the revelation of his mystic being. Second, Spiritual Transformation – as the man experiences the psychic change, his mind develops and now he is able to experience knowledge not through clarity in thoughts but through perceiving light within him. And third, Supramental Transformation – once the man has gone through psychic and spiritual change, his heart, mind and feelings totally change and this is the supramental transformation in the human being.

Although Sri Aurobindo wanted to write an introduction to *Savitri* but it could not happen. Therefore, he wrote an author's note which is published in the beginning of every version of 'Savitri'. It explains: "The tale of Satyavan and Savitri is recited in the Mahabharata as a story of conjugal love conquering death. But this legend is, as shown by many features of the human tale, one of the many symbolic myths of the Vedic cycle. Satyavan is the soul carrying the divine truth of being within itself but descended into the grip of death and ignorance; Savitri is the Divine Word, daughter of the Sun, goddess of the supreme Truth who comes down and is born to save; Aswapati, the Lord of the Horse, her human father, is the Lord of Tapasya, the concentrated energy of spiritual endeavour that helps us to rise from the mortal to the immortal planes; Dyumatsena,

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Lord of the Shining Hosts, father of Satyavan, is the Divine Mind here fallen blind, losing its celestial kingdom of vision, and through that lost his kingdom of glory.”

Savitri : an adaptation of mythological literature

Savitri is the Mahayogi's apt and comprehensive demonstration within recent memory and record-breaking. It traverses the past, the present and the future; man, Nature and God; it has a quick or contemporaneous direness and furthermore a wrapping vast foundation. It is the record of a seeing, of an encounter which isn't of the basic kind and is frequently exceptionally a long way from what the overall human psyche sees and encounters (Prema Nandakumar, 95).

The Savitri Upakhyana advised by Rishi Markandeya to Yudhishtra in the Mahabharata (Cantos 291 to 297 in the 'Vana Parva') is the core for the epic. Aswapathy, the Madura ruler performs starknesses for a very long time longing for a kid. The Goddess Savitri shows up finally in her brilliant structure and vouchsafes the help of a girl of incredible excellence. A girl, according to his desire, is destined to him and she is named Savitri. She grows up to be a lady – goddess – like. When Savitri becomes mature to get married, kings and rulers are mesmerised by her divinity and could not dare to express their desire to get married to her. So her father sends her forward to "look for and pick her better half for yourself". During her excursion, she meets Satyavan, the child of the Shalwa lord Dyumathsena, presently banished and dazzle. Rishi Narad discloses to Aswapathy that Satyavan has just a single additional year to live. Unflinching, Savitri weds Satyavan. Four days before the forecasted end of Satyavan, Savitri attempts a tri-ratra promise. True to form Satyavan kicks the bucket at the delegated hour. Be that as it may, Savitri being strengthened by the intensity of virtue, follows Yama, satisfies him with the talk and gains from him a few shelters including Satyavan's life. Savitri and Satyavan re-visitation of Dyumathsena.

Adjusting this legend as an image for an incredible living otherworldly insight, Sri Aurobindo symbolises King Aswapathy's ascetic sacrifices as Tapasya of a human soul which aspires to be one with God. Savitri is not only an embodiment of goddess but also a solution to Ashwapathy's longing for help in order to let earth go off its burden of unconsciousness. The marital bond between Savitri and Satyavan is a bond which has raised the world and man to God. It has assisted man to be close to God and make this earth a peaceful and divine place to reside. At the first place, Sri Aurobindo explains all the character and events from his spiritual perspective and then unfolds the pivotal day of Divine Conquest (Book 1, Canto 1). He opens the epic poem with the day on which Satyavan is destined to die and symbolises it as the beginning of a spiritual journey. Savitri's god like characteristics and spiritual powers make her capable of fighting the battle of Death. As the day of the battle arrives, Sri Aurobindo presents Savitri preparing herself by reflecting on her past and strengthening her will power. She removes the inheritance of her past which is "a block on the immortal road". As Arjuna becomes dejected in Mahabharata before the war, Savitri's grief is shown as the beginning of her internal yoga and her association with God. (Book 7)

At last Savitri finds her celestial form. But soon the day on which Satyavan is destined to die arrives (Book 8) and Savitri's pain is expressed in stanzas. Savitri meets the God of death with "a thousand-petalled home of power and light" and confronts the God of Death. The epic depicts Satyavan moving ahead with the God of Death and Savitri entering her soul to be one with him. Savitri's soul keeps on battling with the God of Death and the argument between them continues.

Savitri is reminded by Death that she needs to seek knowledge as it kills love. In response to this argument, Savitri says that Love's basic nature is knowledge.

God of Death challenges Savitri to show the living power of truth and here Savitri shows her divine power. She is transformed into a divine being and her most powerful speech is beautifully expressed by Sri Aurobindo. She expresses that death is not required and therefore death is consumed by the power of celestial light. In Book 11 "Beyond", Savitri and Satyavan are shown merrily roaming into the paths of Spirit. Savitri hears the voices which call out to her to enjoy the blissful life away from the hardships of earthly life. Again Savitri shows her power and states that she is born on earth to enjoy the impossible joy which is not enjoyed by all. Now God sends her for the final transformation on earth as his Power and Satyavan as his Soul so that they can change earthly life into a celestial one. Savitri becomes a star and comes back to earth and Satyavan vanishes. They are reunited on earth and the epic ends with opening the promise of a greater beginning.

The Spiritual Message of Savitri

Sri Aurobindo's chief concept "Spiritual" does not mean socially good or right, but "Spirituality in its essence is an awakening to the inner reality of our being, to a Spirit, Self, Soul, which is other than our mind, life and body, an inner aspiration to know, to feel, to enter into contact with a greater reality, beyond and pervading the universe, which inhibits also our inner being". Savitri, is an embodiment of universal Mother and Satyavan is the Earth's soul. So when the Lord says, "he whom you love and whom you have chosen," it means the earth. When she comes back down, when Death has yielded at last, when all has been settled and the Supreme tells her, "Go, go with him, the one you have chosen", Sri Aurobindo says that Savitri consciously takes the soul of Satyavan in her arms like a little child and comes back to earth. The Canto entitled "The World-Stair" refers to the process of evolution from Matter to higher levels of realisation. But before this process began, there was an involution, of consciousness into the Inconscient:

"Once in the vigil of a deathless gaze
These grades had marked her giant downward plunge,
The wide a prone leap of a godhead's fall."

Conclusion

Savitri: A Legend and a Symbol, Sri Aurobindo's most noteworthy odyssey of the soul, is an unrivalled vision in present day times. It is, in the Mother's words, "the prophetic vision of the world's set of experiences, including the declaration of the world's future". His transformative way of thinking depends on man's godward traveling and picking up the universes of Truth-Consciousness, the image of Dawn gets essential to understanding Sri Aurobindo's verse and reasoning. Savitri offers a dream of truth that goes past the standard brain through domains of overmind and supramental truth. Thus Savitri can't be depicted just sanely, however should be felt, experienced, and figured it out.

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