

## Ontological Confluence of Love and Death in Sri Aurobindo

UMA SHANKAR SINGH

**Abstract.** Ontological confluence is one of the creative emotional stress of Ruru and Priyumvada. Ruru in Aurobindo's *Savitri* is a portrait of a lady. She shows how her femininity is discomfited. She is torn by endless conflict and indecision. It makes her prematurely old. She felt desperate, scuttling across the floors of a silent". It is a view of restless night. Man is not just a physical body. He is a multiple being. The condition that she presents cannot escape the manifestation of life. She is under the condition of private agony, where a woman co-relates her divinity. It is the isolated working of femininity, which Aurobindo in his *Savitri* justifies as feminism of will and body. On several occasions of love and death Ruru and Priyumvada objectify their visual world of forest. It clears and constitutes the centrifugal force of feminism, expressed under psychological crisis. Ruru and Priyumvada have their human relationship that is sometimes romantic and sometimes the obscure ambiguity of feminism. This is the ontology of Love and Death - a positive proof of human relationship of psyche that is an indispensable condition of physical confluence. Ruru's ending before Pururva makes a condition of "mystical million breast suddenly bare". The prevailing ethics of love confronts the Freud's world of physical copulation. It is the disguised fulfilment of suppressed feminism. The interpretation of dreams refers to their mental activity and led them to dream condensation, displacement and psychic transposition of thought. It is a psychic device of ontological confluence differently felt and explained by Kamala Das. Devices like displacement and condensations express the abstract ideas converted into these two feministic realisations. It is the physical experience of the oppressor or the oppressed. It is something repressive and oppressive. Every expressive act of feminism is a form of feminism lived in particular moment of physical experience.

**Keywords :** Ontological; confluence; centrifugal; gratified; ethical; epistemological.

The subjective relation of "Love and Death" has been a comfortable illusion for Aurobindo. The egoism of love makes a quest for subjective sense of selfhood in Aurobindo. The consciousness of the death has been a humiliating consciousness for a lover. Aurobindo starts his "Savitri" with "Zero" – "It is a fathomless zero occupied the world". (5) The objective and subjective confluence of Aurobindo is not confined only to his external sanction of subjective and objective. It is a cosmic order in which the metaphysics of "Zero" goes on expanding to the realisation of "Lonely and Splendid" – "Lonely his days and splendid like the sun." (Dwivedi 45) Aurobindo explains himself the immense gulf between the transformed consciousness

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of love and that of common humanity associated with death. It was the communion between the two aspects of love – “Love and Death”, “Being radiated Ruru and Priyumvada illuminated and energised in the woodland”.(Pandit 43)

The scheme of things recognises human feelings. It is viewed in terms of cosmic love. Priyumvada, a young bride is objectified with “Passion round a lotus dancing thrilled”. (Aurobindo 231) Aurobindo expresses their subjective expression of emotional attachment. Love extends as their own justification. Every strong feeling makes a conscious decision of both. It determines the conduct of their life. It pursues to the sensibility of Death. The confluence of “Love and Death” is deeply rooted in ontology of Sri Aurobindo. The visual world of forest creates and constitutes the centrifugal force of the earth. The earth changes its mood in different seasons like autumn, followed by winter. Sri Aurobindo, while depicting the spring takes its projected image. Characteristically Aurobindo starts with Ruru’s private desires gratified with Priyumvada. Her first realisation is linked with quick and pregnant image of the earth, “Earth was quick and pregnant tamelessly.”(231). The earth gives no clear clue to the purpose of its existence. In *Savitri* it is obscure in its origination. :

Here where our half – lit ignorance skirts the gulf,  
on the dumb bosom of the ambiguous earth  
Beseeching with his hands her bosom,  
O, she was warm and cruel hope pierced him.

The ultimate aim of love is to reshape human consciousness. Aurobindo analyses the character of spiritual nature linked with human consciousness. Love confluences the mind of man with the law of nature. The ontology of “Love and Death” is disposed towards man and his needs of the human heart. Ruru and Priyumvada are the principal bearing of the close relationship to human heart. Aurobindo views the things with intellectual eye where his will is harmonised by other divine presence like – “A Rishi”, the boy, Chyavan, Bhrgu, the great Brahma’s son, Yama, the fair Gandharva King, Menaca, the heaven’s Apsara. Aurobindo places man in an indifferent universe, which provides a consciousness of his emotional response of love. This divine presence and pantheism satisfy our orientation in the cosmos.

Death is not essentially tragic. It is a passionate impulse and need of man against the dispassionate order of things. When love frustrates human will and desire, Death offers the prospect of meliorating power over the course of love. In “Love and Death” the first image of Death appears “hissing voiceless”. The ontological confluence starts with the deep embrace, the wild day and throbbing night. It is not least realisation of Ruru that Aurobindo presents the sense of purpose, dignity and ethical direction of death. That I should die, I feel a dreadful hand. He does not know the wide dreadful territory of death :

In the wide dreadful territory of death I know not (235)

The mental order of a lover is an evolved order. Death has a conflict with the horrific tenderness. The mission of traumatic order of mind is the consciousness of primary feeling. Aurobindo takes the sentiment of his characters with different identification of proportioned relationship of different organic parts attached to the love of man. It is the positive psychology. The basic epistemological conception of Aurobindo has a luminous smile of sensitivity. It is the smile of the Goddess of love aglowed with the light of life, "scattered with sealed depths, her luminous smile." The nature of human smile spreads towards the consciousness of death. It is the species of absolute. Aurobindo paints Death as an objectification of higher consciousness. It is not illusory to human nature. It is more sublime, more sure than love. It is a passion, dire vengeance and impossible cruelties for which Aurobindo give a "Soft splendor luminous hints. It is of the concealed divinity transpired." The subjective relations of self to the world is morally unsatisfactory. It is comfortable illuminous which surrounds and shatters every lover. Outside of the self, it gives the personal gratification against the intensive but sure appearance of Death. It can't, he challenged; dehumanised with personal frustration. Aurobindo says clearly that even God learns only with death. So much, "I can as even the great Gods learn only with death. wrestle goes in vain." "I wrestle in vain" It is at this stage that all uncertainty "and the shadowy back of doubt comes to an end – for here meet the battle light and darkness, knowledge and ignorance, joy and pain."

In his "Life Divine" Aurobindo links the intellectual and emotional process of human impulse. He insists upon the importance of validity of man's subjective experience of love. Death is psychological state of sequence. In his "Love and Death" Sri. Aurobindo extends the objective analysis of mental and moral phenomenon. In "Savitri" the presentation of spring and Earth as a love and bride has been an aesthetic sense of absolute. It is the motive of "Spring" that determines the sensibility of the earth. Aurobindo projects the human behaviour of individual towards different expression of emotion. He understands the behaviour of his character. He presents the sense of guilt and virtue. He recognises the moral judgement of morality, individual infatuation of individuality. This is the potency of human will, This is doctrine of determination through which – "Every form, every object in creation gets its meaning and purpose". "Here too the vision and prophetic gleam." Catches the radiance of the Goddess of eternal splendor" Aurobindo's *Savitri* is a self conscious rhetoric of a lover, a saint, and a prophet.

The bride stands not only for Ruru and Pururava but it extends its image to "Spring" and "Earth" as a "Lover" and "Bride" Spring is a call to God. It stands for all that is bright and beautiful. It is an attribute of divinity. It reveals the supreme delight of supreme moment, "Where the life of the enchanted globe became a storm of sweetness and of light and song. A revel of colour and of ecstasy."

In Wordsworth the world of natural objects stands perpetual reminder of the experience. In Aurobindo's *Savitri*, it creates the revealing power of past moment. It reawakens imagination with aspiration of getting touched, getting confluenced and getting united. This can be possible only after Death. It is this aspect when man, with all his limitations of body, life, energy and sense instrumentation comes to fully confluenced stage. Aurobindo echoes faintly the desolation of his Mother. From this desolation states the joyless vision of the world. But Death makes it a strong inseparable condition of confluence. Crisis and Chaos appear as antithetical image of space, where mortality and the Eternity enjoy the grace of divine pursuit. The grace of divinity outstretches its hand in Death. Death is not a dreary bleak place but a realisation that reveals its sweetness with different recognition. Sometimes it is shuddered with bliss and at other, it frightens the internal stream of realisation with its hissed serpentine phantoms. Aurobindo at this stage makes Yama speak, "And what needs love in this pale realm". The young Ruru yields before the surroundings, where "a million mystic breasts suddenly bare."

Aurobindo is likely to have carried to demonstration of the idea of different forms of Death. Sometimes it becomes incremental, at other it is associated with familiar past and traumatic future. Priyumvada struggles against committing herself. It is a momentary triumph over her feelings. The femininity of Priyumvada to surrender to her impulse is dramatised in the curious passivity of "Death". It brings her back to human arms. It is a helpless effort to cold bosom calmed by death. The passionate kissing of dead leaves reminds him, "Life the pale ghost requires". It is the transformation and transmission of the delightful spirit on the, "frail precarious days" In keeping with the deterministic insistence on Death. Aurobindo sustains with the power of relationship. In Jayant Mahapatra, the relationship vanishes in the air." In Aurobindo it is attached with psychic realization of mankind. Death becomes an emotionally acceptable answer of every perception of love, where the affirmation is personal in world. Aurobindo has a characteristic justification of Indian Vedanta which does not allow any perversity either in love or death. It is an ontological confluence. It is not an individual refuse but a monumental condition of human tradition. In Kamala Das the paradox is quite contradictory to Aurobindo. She considers it the strong man's techniques, lethal closes for "love is narcissus". But at the end she accepts its ontological purity and freedom :

An end, a pure, total freedom, it must will be mirrors.  
To shatter and the kind night to erase the water. (Das 1-2)

Aurobindo in his *Savitri* justifies the power of "Will and Body" :

Man is not just the physical body, he is a multiple being. –  
Here will must cancel her body's, destiny.

UMA SHANKAR SINGH

**Uma Shankar Singh**

Assistant Professor, Dept. of English  
J. L. N. College, Chakradharpur  
Kolhan University, Chaibasa (Jharkhand)

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