IJRAR.ORG E-ISSN: 2348-1269, P-ISSN: 2349-5138

INTERNATIONAL JOURNAL OF RESEARCH AND ANALYTICAL REVIEWS (IJRAR) | IJRAR.ORG

An International Open Access, Peer-reviewed, Refereed Journal

Mysticism and Symbolism: A Comparative Study of the Selected Works of Sri Aurobindo—*The Life Divine* and *Savitri: A Legend and a Symbol*

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Abstract

Sri Aurobindo occupies a distinctive position in Indian English literature because his philosophical thought and poetic imagination are deeply interconnected. His *The Life Divine* and *Savitri: A Legend and a Symbol* represent two different but complementary modes through which he articulates his vision of human consciousness, spiritual evolution, and the possibility of transformation. The present study examines the relationship between **mysticism and symbolism** in these two works through a comparative and interpretative approach. *The Life Divine* is primarily examined as a philosophical articulation of consciousness, evolution, the Divine, and the transformation of human existence, whereas *Savitri* is approached as a poetic and symbolic embodiment of comparable spiritual concerns. Particular attention is given to recurring symbolic patterns such as light and darkness, dawn and night, journey, fire, sun, earth, love, death, and immortality. The study argues that symbolism in *Savitri* does not merely embellish its narrative but provides a language through which mystical experience and philosophical ideas become imaginatively accessible. Similarly, the symbolic dimensions of *The Life Divine* help connect its abstract philosophical discourse with the experiential dimension of Sri Aurobindo's spirituality. The comparative analysis demonstrates that the two works are best understood as complementary expressions of a unified vision: *The Life Divine* provides the conceptual framework, while *Savitri* gives that framework poetic, mythological, emotional, and symbolic form. The study concludes that mysticism and symbolism are inseparable elements of Sri Aurobindo's literary and philosophical imagination.

Keywords: Sri Aurobindo, mysticism, symbolism, *The Life Divine*, *Savitri*, consciousness, spiritual evolution, Indian English literature, transformation, spiritual aesthetics.

1. Introduction

Sri Aurobindo is one of the most significant figures in Indian English literature and philosophical thought. His writings bring together poetry, philosophy, mysticism, aesthetics, mythology, and reflections on human evolution. His literary achievement is particularly distinctive because his poetry cannot be separated completely from his spiritual philosophy, while his philosophical writings frequently employ imaginative and symbolic modes of expression. Among his extensive body of work, *The Life Divine* and *Savitri: A Legend and a Symbol* occupy a particularly important position. The former develops his philosophical understanding of consciousness, evolution, and the Divine, while the latter transforms many of these concerns into an expansive poetic and symbolic vision.

The present research focuses on **mysticism and symbolism** in these two works. The study does not attempt to treat Sri Aurobindo's entire philosophical system; rather, it concentrates on how mystical ideas and symbolic structures operate within the selected texts. *The Life Divine* is considered primarily as a philosophical

exploration of the spiritual possibilities of human existence, whereas *Savitri* is examined as a poetic embodiment of these possibilities.

Mysticism in Sri Aurobindo is closely connected with the idea of consciousness. Spiritual development is not simply an escape from the material world but a progressive awakening and transformation of consciousness. Human beings occupy a transitional position within an evolutionary process, and the possibility of higher consciousness remains open. This conception distinguishes Sri Aurobindo's mystical vision from a purely otherworldly understanding of spirituality. His concern is not only with transcendence but also with the manifestation of spiritual consciousness in earthly existence.

The Life Divine provides a systematic philosophical treatment of these ideas. Its discussion of consciousness, evolution, matter, spirit, the Divine, and transformation establishes the conceptual foundation for understanding Sri Aurobindo's mystical thought. S. K. Maitra's study of *The Life Divine* (1953), Choudhary's *Modern Indian Mysticism* (1981), Gokak's *Sri Aurobindo: Seer and Poet* (1973), and Sethna's *Science, Materialism, Mysticism* (2006) provide useful critical perspectives for approaching these dimensions.

In *Savitri*, philosophical concepts become embodied through myth, character, image, landscape, and symbolic conflict. The traditional story of Savitri and Satyavan is transformed into a larger spiritual drama concerning life, death, love, consciousness, and transformation. The subtitle *A Legend and a Symbol* is particularly significant because it suggests that the narrative possesses meanings beyond its literal level. Savitri can consequently be understood simultaneously as a woman, a seeker, a spiritual force, and a symbolic representation of higher consciousness.

Symbolism is therefore fundamental to the interpretation of *Savitri*. Images such as light, darkness, dawn, night, fire, sun, earth, forest, journey, and death acquire philosophical and mystical significance. Pakle's *Image, Symbol, and Myth in Sri Aurobindo's Poetry* (2006) is especially relevant to this aspect of the study, while Murali's *Mantra of Vision* (1997) contributes to an understanding of Sri Aurobindo's aesthetics. Sivaramakrishnan (2011) further demonstrates the significance of space, environment, and spiritual aesthetics in *Savitri*.

The present study therefore proposes that the relationship between *The Life Divine* and *Savitri* is not merely thematic. It is also a relationship between **philosophical articulation and poetic embodiment**. The concepts developed systematically in *The Life Divine* find imaginative and symbolic expression in *Savitri*. Conversely, the symbols and dramatic experiences of *Savitri* provide a concrete poetic form through which the philosophical vision of *The Life Divine* can be approached.

2. Objectives of the Study

The study has the following objectives:

1. To examine the nature and function of mysticism in Sri Aurobindo's *The Life Divine* and *Savitri*.
2. To analyse the major symbolic images and figures in the selected works.
3. To explore the relationship between mystical experience and symbolic expression.
4. To compare the philosophical treatment of consciousness and spiritual evolution in *The Life Divine* with their poetic representation in *Savitri*.
5. To examine the symbolic significance of light, darkness, dawn, journey, fire, earth, love, death, and immortality.
6. To demonstrate how Sri Aurobindo transforms philosophical concepts into poetic and mythological forms.
7. To establish the complementary relationship between the two selected works.

3. Research Questions

The study seeks to answer the following questions:

1. How is mysticism represented in *The Life Divine* and *Savitri*?
2. What role does symbolism play in expressing Sri Aurobindo's mystical vision?
3. How do the two works differ in their treatment of spiritual consciousness and evolution?
4. How are major symbols such as light, darkness, dawn, journey, earth, love, and death used to communicate spiritual ideas?
5. In what ways does *Savitri* poetically embody philosophical concepts developed in *The Life Divine*?
6. How do mysticism and symbolism contribute to Sri Aurobindo's larger vision of human transformation?

4. Review of Literature

Scholarship on Sri Aurobindo demonstrates the close relationship between his philosophical, mystical, and literary writings. The selected critical works provide a substantial foundation for examining the present topic.

Maitra (1953), in his discussion of *The Life Divine*, provides an early philosophical engagement with Sri Aurobindo's conception of existence and spiritual development. His work is particularly relevant to the present study because it helps situate *The Life Divine* within a philosophical framework rather than treating it simply as a religious text.

Choudhary's *Modern Indian Mysticism* (1981) places Sri Aurobindo within the broader context of Indian mystical thought. This perspective is useful for understanding the distinctive features of Sri Aurobindo's approach to spirituality, particularly its emphasis on consciousness and transformation.

Gokak's *Sri Aurobindo: Seer and Poet* (1973) is particularly important for the present research because it brings together the two dimensions that constitute the focus of this study: spiritual vision and poetic expression. The idea of Sri Aurobindo as both "seer" and poet helps explain why mystical experience becomes central to his literary imagination.

Gupta's *Poets and Mystics* (1951) and *Seer Poets* (1970) further contribute to the understanding of the relationship between poetry and spiritual experience. These studies support the view that poetic language can communicate dimensions of experience that exceed ordinary descriptive language.

Pakle (2006), in *Image, Symbol, and Myth in Sri Aurobindo's Poetry*, is directly relevant to the symbolic dimension of the present research. His emphasis on image, symbol, and myth provides an important critical basis for analysing the symbolic structures of *Savitri*.

Murali's *Mantra of Vision* (1997) examines Sri Aurobindo's aesthetics and contributes to an understanding of the spiritual dimensions of poetic language. His work is particularly useful for interpreting poetry not merely as aesthetic construction but as a form of vision.

Sethna (2006), through *Science, Materialism, Mysticism*, provides another significant perspective on the relationship between rational inquiry and mystical thought. This is relevant to *The Life Divine*, where Sri Aurobindo engages with questions concerning materialism, consciousness, evolution, and spiritual reality.

Sivaramakrishnan (2011) examines spiritual aesthetics in *Savitri*, particularly through the concepts of quality, space, and being. His study supports the interpretation of natural landscapes and environmental imagery as active elements within Sri Aurobindo's spiritual imagination.

Iyengar (1962), Naik (1982), Grover (1993), and Patel (2002) provide broader literary contexts for Sri Aurobindo's contribution to Indian English literature. Their works help locate his poetry and criticism within the development of Indian writing in English.

Brunton (1988), Damiani (1990), Doshi (1974), Baran (1988), and Chauduri (1960) provide additional perspectives on Sri Aurobindo's spiritual thought and influence. These works are useful as supporting sources for understanding his mystical orientation.

The existing scholarship thus establishes that Sri Aurobindo's poetry, philosophy, mysticism, and aesthetics are closely interconnected. However, the present study specifically brings *The Life Divine* and *Savitri* together to examine **how philosophical mysticism is transformed into poetic symbolism**. The comparative relationship between the conceptual language of *The Life Divine* and the symbolic language of *Savitri* provides the principal focus of the present research.

5. Research Methodology

The present study employs a **qualitative, interpretative, close-reading, and comparative methodology**. Since the research focuses on mystical concepts, literary symbols, philosophical ideas, mythological structures, and poetic meanings, textual interpretation provides the principal methodological framework.

The Life Divine and *Savitri* constitute the primary texts. Other writings of Sri Aurobindo, including *The Synthesis of Yoga*, *The Human Cycle*, *Collected Poems*, and relevant volumes of his complete works, are used as supporting primary materials where necessary.

The analysis proceeds through four major stages. First, relevant passages are examined through close reading. Second, recurring mystical concepts and symbolic patterns are identified. Third, these concepts and symbols are interpreted in relation to Sri Aurobindo's broader philosophical vision. Finally, the two works are compared to identify continuities and differences.

The study does not attempt to establish the objective truth or falsity of mystical experience. Instead, it examines **how mystical ideas are represented through philosophical and literary language**. Symbolic meanings are interpreted in relation to textual context rather than being assigned mechanically.

The comparative analysis focuses particularly on consciousness, spiritual evolution, the Divine-human relationship, light and darkness, death and immortality, love, transformation, myth, and the relationship between philosophical thought and poetic expression.

6. Mysticism in *The Life Divine*

Sri Aurobindo's *The Life Divine* provides the philosophical foundation for understanding his mystical vision. Mysticism in the work is not presented merely as an escape from worldly existence. Instead, it is connected with the evolution and transformation of consciousness.

6.1 Mysticism and Reality

At the centre of *The Life Divine* is the idea that reality cannot be understood exclusively through material categories. The visible world represents only one dimension of existence, while consciousness reveals deeper possibilities of reality. The material and spiritual dimensions are consequently not treated as absolute opposites.

This understanding allows Sri Aurobindo to develop a form of mysticism that is both **transcendent and immanent**. The Divine exceeds ordinary consciousness but is also capable of manifestation within the world. Spiritual development therefore involves discovering the Divine within existence rather than simply abandoning earthly life.

6.2 Consciousness and Spiritual Awakening

Consciousness is fundamental to Sri Aurobindo's mystical philosophy. Ordinary human consciousness is limited, but it possesses the potential to expand beyond its present condition. Spiritual awakening represents a movement from limited awareness toward a more comprehensive consciousness.

Mystical experience consequently involves a transformation of perception. The individual becomes increasingly aware of realities that cannot be fully perceived through ordinary consciousness.

6.3 Evolution as a Spiritual Process

Sri Aurobindo extends the idea of evolution beyond biological development to the evolution of consciousness. Humanity occupies a transitional position between lower and higher states of consciousness.

The evolutionary movement can be broadly represented as:

Matter → Life → Mind → Higher Consciousness → Transformation

This movement is not mechanical but spiritual and developmental. Mystical experience becomes important because it reveals the possibility of higher consciousness and therefore anticipates future stages of human development.

6.4 The Divine and the Human

The relationship between the Divine and the human is central to *The Life Divine*. The Divine is not merely an external object but is also present within the depths of existence and consciousness. Spiritual development therefore involves recognition of this deeper relationship.

The human being possesses the possibility of becoming increasingly conscious of the Divine and manifesting that consciousness in life.

6.5 Integral Transformation

Sri Aurobindo's mysticism is distinguished by its emphasis on **integral transformation**. Spiritual development is not limited to intellectual enlightenment or an inward mystical experience. It involves the transformation of the whole being.

Physical, emotional, mental, and spiritual dimensions are brought into a larger process of development. Spirituality therefore becomes transformative rather than escapist.

6.6 Supermind and Divine Life

The concept of the **Supermind** represents an important aspect of Sri Aurobindo's vision of higher consciousness. It signifies a level of consciousness beyond the limitations of ordinary mentality and is associated with integral knowledge and the manifestation of the Divine.

The possibility of higher consciousness explains the possibility of a transformed human existence. The "divine life" is therefore not merely an abstract metaphysical condition but a possibility connected with the evolution of consciousness.

6.7 Mysticism and the Material World

Sri Aurobindo's positive treatment of the material world distinguishes his mystical philosophy from purely world-renouncing approaches. Matter is understood within the larger evolutionary manifestation of consciousness.

The earth consequently becomes a field of spiritual development. Mysticism must ultimately have implications for life itself.

Thus, the movement can be expressed as:

Mystical awakening → Expansion of consciousness → Transformation of the individual → Transformation of life

7. Symbolism in *The Life Divine*

Although *The Life Divine* is primarily philosophical, its language contains important symbolic structures. Concepts such as light, darkness, ascent, descent, journey, fire, sun, earth, and transformation function not only philosophically but also imaginatively.

7.1 Light and Darkness

Light can symbolise consciousness, knowledge, illumination, and spiritual awareness, while darkness suggests ignorance, limitation, and unconsciousness. The movement from darkness toward light therefore represents the evolutionary development of consciousness.

7.2 Dawn

Dawn symbolises transition and awakening. It represents the emergence of a new consciousness from a previous state of darkness and limitation. The symbolism becomes especially significant when *The Life Divine* is read alongside *Savitri*.

7.3 Ascent and Descent

Ascent represents movement toward higher consciousness, while descent signifies the manifestation of higher consciousness within earthly existence. Descent is therefore not simply negative; it is essential to Sri Aurobindo's vision of transformation.

7.4 Journey

The journey functions as a symbolic representation of evolution. Human consciousness is not presented as static but as moving toward greater awareness and transformation.

7.5 Fire and Sun

Fire suggests aspiration, purification, energy, and transformation, while the sun symbolises illumination, consciousness, and spiritual knowledge. Such images help translate abstract philosophical ideas into imaginative forms.

7.6 Earth

Earth represents the material field in which evolution occurs. It is simultaneously the place of limitation and the field of spiritual possibility.

These symbolic structures become particularly important in *Savitri*, where philosophical ideas receive more explicit poetic and mythological form.

8. Mysticism in *Savitri: A Legend and a Symbol*

Savitri represents one of the most extensive poetic expressions of Sri Aurobindo's mystical vision. Based on the traditional story of Savitri and Satyavan, the poem transforms the myth into a spiritual drama involving consciousness, love, death, destiny, and transformation.

8.1 Savitri as a Spiritual Figure

Savitri is simultaneously a human character and a symbolic representation of spiritual consciousness. Her journey moves beyond personal experience and acquires universal significance.

She may be understood as representing:

- spiritual aspiration;
- divine love;
- truth;
- higher consciousness;
- and transformative power.

8.2 The Journey of Consciousness

Savitri's journey is simultaneously physical, psychological, and spiritual. Her experiences represent movement through different states of consciousness. The journey therefore becomes a poetic representation of spiritual evolution.

8.3 Love as Mystical Power

The relationship between Savitri and Satyavan develops from personal love into a larger spiritual force. Love becomes capable of challenging separation, suffering, and death.

Love therefore represents unity and transformation rather than merely romantic attachment.

8.4 The Encounter with Death

The encounter between Savitri and Death is the central mystical conflict of the poem. Death represents mortality and limitation, while Savitri represents consciousness, love, truth, and spiritual possibility.

The encounter consequently transforms an individual crisis into a universal philosophical question: whether death is the final condition of existence or whether consciousness can transcend its present limitations.

8.5 Nature and Mystical Experience

Nature in *Savitri* is more than background scenery. Forest, earth, sky, light, darkness, dawn, and celestial imagery contribute to the spiritual atmosphere of the poem. Sivaramakrishnan (2011) highlights the importance of spiritual aesthetics, space, and environment in understanding *Savitri*.

8.6 Mysticism as Transformation

The mystical experience in *Savitri* ultimately leads toward transformation rather than withdrawal. Savitri's spiritual struggle has significance beyond individual liberation. The poem presents the possibility of a transformed earthly existence, corresponding with the larger vision of *The Life Divine*.

9. Symbolism in *Savitri*

Symbolism is fundamental to *Savitri*. The subtitle *A Legend and a Symbol* establishes that the narrative should be understood at both literal and symbolic levels.

Savitri symbolises higher consciousness and transformative spiritual power, while Satyavan represents the human condition—possessing spiritual possibility but remaining subject to mortality. Death symbolises limitation, mortality, ignorance, and resistance to transformation.

The recurring symbolism of **light and darkness** establishes another central opposition. Light suggests consciousness and illumination, whereas darkness represents ignorance and limitation. **Dawn** represents awakening and the possibility of a new stage of consciousness.

The **journey** functions as a symbol of spiritual development. The **forest** becomes a transitional space in which ordinary existence gives way to deeper encounters. **Fire** represents aspiration and transformation, while the **sun** symbolises illumination and higher consciousness. **Earth** represents the material world as both a field of limitation and a field of spiritual evolution.

Love is another major symbol. The love between Savitri and Satyavan develops beyond personal attachment into a spiritual force capable of confronting death and separation.

The principal symbolic progression can therefore be expressed as:

Darkness → Dawn → Light → Awakening → Confrontation → Transformation

The symbolic system of *Savitri* demonstrates how Sri Aurobindo converts philosophical concepts into poetic experience.

10. Comparative Study of Mysticism and Symbolism in *The Life Divine* and *Savitri*

The relationship between *The Life Divine* and *Savitri* becomes most evident when the two works are examined comparatively. They employ different literary modes but address closely related philosophical and mystical concerns.

10.1 Philosophy and Poetry

The most fundamental difference between the two works is their mode of expression. *The Life Divine* is predominantly philosophical and analytical, whereas *Savitri* is poetic, mythological, dramatic, and symbolic.

Yet this difference is complementary rather than contradictory. *The Life Divine* explains the philosophical basis of spiritual evolution, while *Savitri* allows the reader to encounter similar ideas through characters, images, emotions, and dramatic situations.

Thus:

The Life Divine = conceptual articulation

Savitri = poetic embodiment

10.2 Consciousness

Consciousness is central to both works. In *The Life Divine*, it is examined philosophically as a principle of existence and evolution. In *Savitri*, consciousness becomes an experiential journey.

Savitri's development therefore provides a poetic representation of the evolutionary possibility described philosophically in *The Life Divine*.

10.3 Light and Darkness

Light and darkness form a common symbolic structure. In *The Life Divine*, they correspond broadly with consciousness and ignorance. In *Savitri*, these ideas become vivid poetic experiences.

The symbolic movement is:

Darkness → Awakening → Light

This represents the movement from limitation toward spiritual awareness.

10.4 Death and Immortality

Death constitutes a major philosophical concern in both works. *The Life Divine* considers mortality within the larger evolutionary and spiritual structure of existence. *Savitri* personifies Death and places it in direct conflict with Savitri.

The philosophical problem consequently becomes a dramatic confrontation:

Mortality ↔ Spiritual possibility

The encounter with Death gives concrete form to the philosophical question of transformation.

10.5 Love

Love in both works can be understood as a force of unity and transformation. In *Savitri*, this principle receives its strongest poetic expression through Savitri and Satyavan. Their relationship demonstrates how personal experience can acquire spiritual significance.

10.6 Earth and Spiritual Transformation

Both texts reject an understanding of spirituality based exclusively on escape from earthly existence. Earth is the field in which consciousness evolves.

This creates a distinctive form of mystical humanism in which spiritual consciousness is expected to influence life rather than remain isolated from it.

10.7 Myth and Philosophy

Savitri demonstrates how myth can become a vehicle for philosophical thought. The traditional story provides the narrative structure, but Sri Aurobindo uses it to explore universal questions.

Savitri's struggle with Death becomes a symbolic representation of humanity's struggle with limitation. Myth consequently becomes a means of philosophical and mystical exploration.

10.8 Comparative Table

Dimension	***The Life Divine***	***Savitri***
Primary mode	Philosophy	Poetry and myth
Mysticism	Conceptual and philosophical	Experiential and symbolic
Consciousness	Evolutionary principle	Spiritual journey
Light	Knowledge and awareness	Illumination
Darkness	Ignorance and limitation	Spiritual crisis
Dawn	Awakening	New spiritual possibility
Journey	Evolution of consciousness	Physical and spiritual journey
Death	Mortality and limitation	Personified metaphysical force
Love	Unity and spiritual development	Transformative force
Earth	Field of evolution	Field of struggle and transformation
Transformation	Evolution toward higher consciousness	Poetic and spiritual realisation

The comparison demonstrates that the two works are not separate expressions of unrelated concerns. Rather, they represent two modes of Sri Aurobindo's unified spiritual imagination.

11. Mysticism and Symbolism as Complementary Modes

The comparative analysis demonstrates that mysticism and symbolism perform complementary functions in Sri Aurobindo's writings. Mysticism concerns the experience and understanding of deeper spiritual realities, while symbolism provides a literary language through which such realities can be communicated.

Mystical experience often exceeds ordinary conceptual language. Sri Aurobindo therefore uses symbols to give form to what cannot always be directly described. Light becomes a means of representing consciousness; darkness suggests ignorance; dawn suggests awakening; journey suggests evolution; fire represents aspiration; and Death represents the limitations of mortal existence.

This relationship can be represented as:

Mystical experience → Symbolic imagination → Literary expression → Philosophical understanding

In *The Life Divine*, symbolism supports philosophical explanation. In *Savitri*, symbolism becomes the principal medium through which mystical experience is poetically communicated.

The two works therefore demonstrate two complementary movements:

Concept → Symbol

and

Symbol → Mystical insight

This interaction is one of the most important features of Sri Aurobindo's literary philosophy.

12. Findings and Discussion

The comparative analysis leads to several significant findings.

First, **mysticism is not an isolated component of Sri Aurobindo's thought**. It is connected with his understanding of consciousness, evolution, human existence, and transformation.

Second, **symbolism is central to the literary expression of his mystical vision**. Symbols do not merely decorate the narrative but provide conceptual and experiential depth.

Third, *The Life Divine* and *Savitri* demonstrate a clear relationship between **philosophical thought and poetic imagination**. The philosophical principles of consciousness and evolution developed in *The Life Divine* acquire narrative and symbolic form in *Savitri*.

Fourth, the symbolic opposition between **light and darkness** represents the larger movement from ignorance toward consciousness. Similarly, **dawn** functions as a symbol of awakening and possibility.

Fifth, **Death** functions as a central symbolic and philosophical boundary. In *Savitri*, its personification enables Sri Aurobindo to dramatise the conflict between mortality and spiritual transformation.

Sixth, **love** is presented as more than an emotional experience. It becomes a force of unity and transformation, particularly through the relationship between Savitri and Satyavan.

Seventh, **earthly existence is not rejected**. Both works present the material world as a field in which consciousness can evolve. This is a major feature of Sri Aurobindo's transformative mysticism.

Finally, the study demonstrates that *The Life Divine* and *Savitri* should be read together. The former offers the conceptual framework for understanding Sri Aurobindo's mystical philosophy, while the latter gives that philosophy poetic, symbolic, mythological, and emotional form.

13. Conclusion

Sri Aurobindo's *The Life Divine* and *Savitri: A Legend and a Symbol* represent two complementary dimensions of his intellectual and literary achievement. Although they differ considerably in genre and method, both works are concerned with the evolution of consciousness, the relationship between the human and the Divine, the problem of mortality, and the possibility of transformation.

The Life Divine presents these concerns through philosophical reflection. Its central ideas concerning consciousness, evolution, the Divine, matter, spirit, and higher consciousness establish the conceptual foundation of Sri Aurobindo's mystical vision. Its underlying symbolic vocabulary further enables abstract philosophical ideas to acquire imaginative significance.

Savitri, on the other hand, transforms comparable ideas into an extensive poetic and mythological structure. Savitri's journey, her relationship with Satyavan, and her confrontation with Death transform an ancient legend into a symbolic exploration of universal human concerns. Light and darkness, dawn and night, earth and sky, journey and destination, love and death become elements of a larger spiritual drama.

The comparative study establishes that the relationship between the two works can be understood through the distinction between **philosophical articulation and poetic embodiment**. *The Life Divine* explains the possibility of spiritual evolution, while *Savitri* imaginatively enacts that possibility. The former provides concepts; the latter gives them symbolic and emotional form.

The study also demonstrates that Sri Aurobindo's mysticism is fundamentally **transformative rather than escapist**. Spiritual consciousness does not merely lead away from earthly existence. Instead, the ultimate possibility lies in the manifestation of higher consciousness within life. Earth becomes a field of evolutionary development, and human beings become participants in a continuing process of transformation.

Symbolism makes this vision accessible at the literary level. Light suggests consciousness, darkness limitation, dawn awakening, fire aspiration, the sun illumination, earth evolutionary possibility, love unity, and Death the boundary against which spiritual consciousness struggles. These symbols do not function independently; together they form an integrated symbolic system expressing the movement from limitation toward transformation.

Ultimately, *The Life Divine* and *Savitri* reveal Sri Aurobindo's conviction that human existence possesses a spiritual potential that has not yet been completely realised. Mysticism provides the vision of that possibility, while symbolism provides the language through which the vision can be communicated. Their interaction gives Sri Aurobindo's work its distinctive philosophical depth and poetic power.

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