

LANGUAGE IN SRI AUROBINDO

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Language is the sign of the cultural life of a people, the index of its soul in thought and mind that stands behind and enriches its soul in action.¹

--Sri Aurobindo

For Aurobindo language is the dynamic foundation out of which self-consciousness, culture and religion arise. Each language is the self-expression and "power of the soul of the people which naturally speaks it."² As the self-expression of the soul, language has two levels: the inner intuited sense and the outer material manifestation as spoken words. We will examine Aurobindo's understanding of language in four parts: first, as he reflects on language and the Veda; second, as he views *mantra* and the evolution of language; third, his analysis of poetry and the cycles of language; and, finally, his view of the unity and diversity of language. Throughout, we will highlight Aurobindo's emphasis on *śleṣa* or the double nature of language.³

I. Language and the Veda.

Aurobindo developed his view of language early in the course of his efforts to interpret the Ṛg Veda. The clue that proved basic to his own understanding came from Swami Dayananda. The goal of Swami Dayananda, the founder of the Arya Samaj, was the re-establishment of the Veda as a living religious scripture.⁴ The linguistic basis for his interpretation of the Veda was found by Dayananda in Yaska's ancient Sanskrit lexicon, the *Nirukta*.⁵ Here Yaska offers explanations and etymological interpretations of obscure Vedic words. In cataloging the various meanings of Vedic words Yaska, laid the basis for Sayana's later Commentary on the Vedas in which he develops the notion of the "multi-significance of roots."⁶ Dayananda freely used this old Indian philology to suggest that the words of the Veda had a double significance. On the one hand, the Veda can be seen as a book of religious ritual, on the other, as a book of divine knowledge.⁷ The *Brahmanas* are a development of the ritual aspect while the Upanisadic dialogues develop the mystical or divine knowledge aspect of the Vedic poems. On the outer or ritual level, many gods are named. But, simultaneously, on the inner or mystical level, only one deity is evoked--one deity which is revealed at the outer level under different names designed to express many qualities and powers.⁸ Thus, for Dayananda the double sense of the Vedic language allowed for the simultaneous revelation of unity and diversity. As the ancient Veda puts it, "The Existent is One but the sages express It variously; they

say Indra, Varuna, Mitra, Agni; they call It Agni, Yama, Matariswan."⁹ From Yaska's and Sayana's awareness of the openness of words and roots to various significations, Dayananda developed the notion of the double sense of Vedic language--the inner mystical word and the outer ritualistic word, or to put it philosophically, the One and the many. Dayananda's interpretation was for Aurobindo the clue which could be used to unlock the secret of the Veda. "Dayananda has given the clue to the linguistic secret of the Rishis and re-emphasised one central idea of the Vedic religion, the idea of the One Being with the Devas expressing in numerous names and forms the many-sidedness of His unity."¹⁰ This clue, with its emphasis on the double sense of words, also provided the basis for Aurobindo's analysis of language.

In Aurobindo's view, lack of awareness of the classical Vedic experience of language led to shallow misinterpretations of the Vedic poems by most modern scholars. Thinking of words as having only a one-to-one relationship with their referent, modern scholars (Europeans especially) focused on the outer ritualistic and polytheistic interpretations of the Vedas as exhaustive of their significance.¹¹ The inner mystical evocation of the One was missed. We are reminded here of George Steiner's complaint about modern western scholarship.¹² Lacking a natural familiarity with Homer, Virgil and Plato, modern scholarship, says Steiner, is increasingly barren. Steiner's point is that without a feeling for and immersion in the classical texts, any study and analysis of literature will be so superficial in nature that the deeper moral and spiritual dimensions of the word will be missed.¹³ Literature, as a consequence, will lose its power to humanize action.¹⁴ Similarly, Aurobindo suggests that the modern mind with its rational focus fails to sense the intuitive symbolic mentality essential for the transforming experience of the Vedic word. Only the surface sense of the Vedic poems is perceived. Their deeper significance and power to spiritualize consciousness is missed.

In the East as in the West, the deepest layer of language is hidden in the inner mystical level. As Aurobindo puts it, "the Rig-veda is itself the one considerable document that remains to us from the early period of human thought of which the historic Eleusinian and Orphic mysteries were the failing remnants, when the spiritual and psychological knowledge of the race was concealed, for reasons now difficult to determine, in a veil of concrete and material figures and symbols which protected the sense from the profane and revealed it to the initiated."¹⁵ Modern society in both the West and the East lacks that initiated vision which reveals the inner aspect of language. As a result, we focus in our study on rational technicalities and miss the transforming, humanizing power of the inner sense of the word.

Aurobindo maintained that the ancient mystics discovered the true knowledge and sacredness of life. This wisdom was, in their view, unfit for and

perhaps even dangerous to the ordinary human mind. If revealed to the vulgar and unpurified person, such knowledge was in danger of perversion and misuse: "Hence they favoured the existence of an outer worship, effective but imperfect, for the profane, an inner discipline for the initiate, and clothed their language in words and images which had, equally, a spiritual sense for the elect, a concrete sense for the mass of ordinary worshippers."¹⁶ Seen in this light, the Vedic poems are composed in symbolic language which contains an outer ritual framework and an inner mystic meaning. For Aurobindo, this is not just the secret of the Vedas but the clue to the way that all language functions. Language, when seen fully, has an external and internal sense. While the Rishis and the early Greek mystics understood and used this double sense of language, modern Philology, says Aurobindo, has failed to discover it.¹⁷

Aurobindo's imaginative reconstruction of the Vedic Rishi's psychological experience of the word is instructive:

In that original epoch thought proceeded by other methods than those of our logical reasoning and speech accepted modes of expression which in our modern habits would be inadmissible. The wisest then depended on inner experience and the suggestions of the intuitive mind for all knowledge that ranged beyond mankind's ordinary perceptions and daily activities. Their aim was illumination, not logical conviction, their ideal the inspired seer, not the accurate reasoner. . . . The Rishi was not the individual composer of the hymn, but the seer (*draṣṭā*) of an eternal truth and an impersonal knowledge. The language of the Veda itself is *śruti*, a rhythm not composed by the intellect but heard, a divine Word that came vibrating out of the Infinite to the inner audience of the man who had previously made himself fit for the impersonal knowledge.¹⁸

Knowledge through language, especially Vedic language, comes to one who has a purified consciousness. Such purification progresses gradually by self-effort. It is not miraculous or supernatural. It is open to all who make the effort to travel the path of Truth: "On that path, as it advances, it also ascends; new vistas of power and light open to its aspiration; it wins by a heroic effort its enlarged spiritual possession."¹⁹

The Ṛg Veda is seen by Aurobindo as a historical record of such an achievement by humanity. "In its esoteric, as well as its exoteric significance, it is the Book of Works, of the inner and the outer sacrifice; it is the spirit's hymn of battle and victory as it discovers and climbs to plains of thought and experience inaccessible to the natural or animal man, man's praise of the divine Light, Power and Grace at work in the mortal."²⁰ At the summit of his spiritual journey the

Rishi, in omniscient vision, functions like the cosmic scribe, pictured by Aurobindo in his poem *Savitri*:

There in a hidden chamber closed and mute
Are kept the record graphs of the cosmic scribe,
And there the tables of the sacred Law,
There is the Book of Being's index page,
The text and the glossary of the Vedic truth
Are there; the rhythms and metres of the stars
Significant of the movements of our fate:
The symbol powers of number and form,
And the secret code of the history of the world
And Nature's correspondence with the soul
Are written in the mystic heart of life.
In the glow of the Spirit's room of memories
He could recover the luminous marginal notes
Dotting with light the crabbed ambiguous scroll,
Rescue the preamble and the saving clause
Of the dark Agreement by which all is ruled
That rises from material Nature's sleep
To clothe the Everlasting in new shapes.²¹

In the hymns of the R̥g Veda, says Aurobindo, we find the Rishis repeating the same notions in a fixed symbolic language. There is an apparent indifference to any search for poetic originality or freshness of language. "No pursuit of aesthetic grace, richness or beauty induces these mystic poets to vary the consecrated form which has become for them a sort of divine algebra transmitting the eternal formulae of the Knowledge to the continuous succession of the initiates."²²

Aurobindo speculates that the fixed relation found in Vedic language between the different notions and the cherished terms would not be possible in the beginnings of thought. The R̥g Veda we possess may well represent not the start but the close of a period. It is perhaps the legacy of "the Age of Intuition" bequeathed to a human race already turning in spirit towards the Iron Age and the lower levels of physical life, intellect and reason. Hence, the subsequent focus of Sayana and the modern interpreters on the outer forms of language and the Veda, and the consequent loss of sensitivity to the inner spirit. Dayananda attempted to revive this spiritual sensitivity, and Aurobindo sees himself as taking the process a step further. The goal is the recovery of the double sense of language and with it a transforming experience of the inner intuitive knowledge of the Vedic hymns.

II. *Mantra* and The Evolution of Language.

Aurobindo's particular notion of evolution is reflected in his view as to how the Vedic double sense of knowledge produces language. Aurobindo conceives of evolution as the unfolding of spirit in matter through the conscious participation of human beings.²³ The Vedas come from the early period of human development, that Aurobindo calls the intuitive period, when there was an initial inner vision of the highest truth. Intuition, the Vedic *Sarama*, was the psychological process used by the Vedic Rishis to open themselves to the spiritual influences of the Transcendent.²⁴ Their hymns are *mantras*. The term *mantra* signifies a "crossing over" through thought (root *man* "to think", and *tr* "to cross over") from the Transcendent to the human levels. As *mantras*, the Vedas are primary manifestations of the descent of the Spirit into the world, and, through the repeated chanting of them, an ascent from the physical to the spiritual can be accomplished. As pure Sanskrit language, the *mantras* are conjunctions of certain powerful seed syllables which induce a certain rhythm or vibration in the psychosomatic structure of consciousness and arouse a corresponding psychic state. This is Aurobindo's theory as to how language evolves from certain seed-sounds into root words from which come an immense progeny.²⁵ Not only does language evolve, but also seed-sound *mantras* represent concentration points of transcendental energy from which evolutionary spiritual growth can take place.

While it was clear to Aurobindo that this is what had happened in India with the Vedas, he argued that the same process had occurred in the West--as exemplified in the language of Heraclitus. Like the Vedic *mantras*, Heraclitus' language is aphoristic, intuitive and has both outer and inner meanings. "Heraclitus is using the old language of the Mysteries, though in his own new way and for his own individual purpose, when he speaks of Hades and Dionysus and the everliving Fire or of the Furies, the succourers of Justice who will find out the Sun if he oversteps his measure."²⁶ We will miss the deeper meanings of Heraclitus, says Aurobindo, if we see in these names only references to popular Greek religion. Greek philosophy, like Upanisadic philosophy, developed from the early symbolic and intuitive language of the mystics.

In his "The Origins of Aryan Speech," Aurobindo most fully presents his theory of the origin and evolution of language.²⁷ Through a comparative study of Sanskrit, Latin, Greek and Tamil he arrives at certain tentative conclusions. His method is to go back to the earliest forms and trace their development into modern speech. While modern speech "is largely a fixed and almost artificial form, not precisely a fossil, but an organism proceeding towards fossilisation," earlier forms of language were fluid and multi-significant.²⁸ Aurobindo traces the evolutionary process found in Sanskrit, (in his view the purest and most perfected language) as follows.²⁹ In Vedic times, each mantric seed-sound was a focus of vibration not fixed to any precise idea. It had a general *guṇa* or quality

which could evoke a number of possible significances. At first, therefore, word clans developed with a common stock of possible meanings and a communal right to call upon any of them. Individuality occurred in the shades of expression, given to the same ideas rather than an exclusive right of a particular sound to any one idea. Language gradually evolved from this communal life of words to something specific and fixed. "The progression is from the general to the particular, from the vague to the precise, from the physical to the mental, from the concrete to the abstract, from the expression of an abundant variety of sensations about similar things to the expression of precise difference between similar things, feelings and actions."³⁰ In the first state, the spoken word is more dominant than its idea--sound determines sense. Later on, the idea becomes all important--the sound secondary. This evolution of language takes place by the repeated association of ideas with specific *mantras* until the multi-significance of the original root sound is narrowed down by usage into a fixed relationship with a particular idea. Knowledge of the history of this evolution of language is essential for attempting interpretations or translations of texts, such as the Vedas, that come from an earlier period of more fluid linguistic function. By the use of tools such as Panini's Grammar and Yaska's lexicon, Aurobindo believes it is possible to work "backwards," as it were, and recover the past history of individual words. One can then establish the meanings possessed by them at different stages of their evolution, and so restore to words their lost significances. In this way the clear possibilities of various meanings can be established for the actual text of a Vedic hymn. Aurobindo concludes:

The rest is a matter of comparative study of passages in which the word occurs and of constant fitness in the context. I have continually found that a sense thus restored illumines always the context whenever it is applied and on the other hand that a sense demanded always by the context is precisely that to which we are led by the history of the word.³¹

The results of the application of this approach are available in Aurobindo's interpretation/translation of the Vedas, Upanisads and the Gita.³² But there are philosophical implications as well, namely, that by reversing the history of the evolution of language one can get back to the mystical inner sense which lies buried behind the fixed external meanings. This, claims Aurobindo, is what mystics and poets do, each in their own ways, until they too, like the Rishis of old, use language "to cross over" to the Transcendent.

While Aurobindo finds this historical development from the general to the particular to be present in all languages, it is most clearly seen in the case of Sanskrit. Because Sanskrit dissolved early into the Prakrit languages, says Aurobindo, it did not reach the final stage typical of most modern languages, where the world has "shrunk" to a fixity in its concrete significance. Even in its

most advanced literary forms, Sanskrit retains a wealth of synonyms and an astounding capacity for rhetorical devices--especially for the double sense or *śleṣa*.³³ Vedic Sanskrit represents an earlier stratum abounding in a variety of forms and inflexions; it is fluid and yet richly subtle in its use of cases and tenses. "The word for the Vedic Rishi," says Aurobindo, "is still a living thing, a thing of power, creative, formative. It is not yet a conventional symbol for an idea, but itself the parent and former of ideas. It carries within it the memory of its roots, is still conscient of its own history."³⁴ The Vedic *mantra* is still vibrating in tune with what Aurobindo calls "a corresponding originative vibration on the supramental at the very root of things."³⁵ And what is it that is at the root of things? Brahman, says Aurobindo. But words, even the words of the Vedas, are not Brahman. Aurobindo sees Brahman as efficient but not material cause of language and scripture. Human speech is only a secondary expression of the transcendent Brahman. Even the vibrations of the Vedic *mantras*, though they serve to reveal Brahman to us, are only a far-off resonance of the perfectly vibrant supreme truth.³⁶

Aurobindo took this Tantric resonance theory very literally--it formed the basis for his psychology of the word. For us today the English terms "wolf" or "cow" simply designate particular animals. We have no knowledge of those sounds as being especially fitting. By contrast, says Aurobindo, the Vedic Rishi experienced the mantric vibration *vṛka* as the tearer, and *dhenu* as the fosterer or nourisher. These original general meanings are resonances of aspects of the Divine first and only secondarily are used to designate, among other things, a wolf and a cow. Such sound vibrations functioned very fluidly in the mind of the Vedic poet--sometimes referring to a merely conventional image but at other times losing sight of a specific image completely and evoking a general intuition, e.g., the universe as fosterer or nourisher.³⁷ To take another example, Agni at the lowest level may have meant simply the god of the Vedic fire. But to those sensitive to its deeper psychological vibrations, Agni evoked "the idea of the illumined Energy which builds up the worlds and which exalts man to the Highest, the doer of the great work, the Purohit of the human sacrifice."³⁸ In later ages, says Aurobindo, the intellect intervened with a demand for greater economy and precision resulting in a progressive loss of the bearing capacity of words. The word shrank into its outer concrete significance. The fluid evocative power of the inner word was largely lost. "The letter lived on when the spirit was forgotten; the symbol, the body of the doctrine, remained, but the soul of knowledge had fled from its coverings."³⁹ Aurobindo saw his own poetry and his translations of Veda, Upanisad and Gītā as efforts at restoring to the word its psychological double sense--a spiritual inner evocation as well as an outer concrete reference.⁴⁰

III. Poetry and the Cycles of Language.

For Aurobindo the poet's function has similarities with the role played by the Vedic Rishi. Both are sensitive to the inner vibrations of the Transcendent realm and have the task of fashioning words which cross over from the spiritual to the concrete. Just as the Rishi's words provided a means by which the hearer and chanter would be "tuned-in" to the Divine, so also the poet's words are to enlarge the hearer's psychological experience of language from encapsulation in the concrete word to an awareness of the word's inner spiritual soul. It was Aurobindo's judgement that in the past eastern languages and poets had carried out this task more effectively, thus providing a foretaste of the full realization of that for which we are still waiting.⁴¹ The West has been hampered by an excessive concentration on the narrow intellectual development of the outer word in science and rational philosophy.⁴² Aurobindo's hope was that the modern interaction of the occidental and oriental mentalities would have an enlivening effect on each side. Both must be the parent of the poetry of the future:

The whole of life and of the world and Nature seen, fathomed, accepted, but seen in the light of man's deepest spirit, fathomed by the fathoming of the self of man and the large self of the universe, accepted in the sense of its inmost and not only its more outward truth, the discovery of the divine reality within it and of man's own divine possibilities,—this is the delivering vision for which our minds are seeking and it is this vision of which the future poetry must find the inspiring aesthetic form and the revealing language.⁴³

Aurobindo believed that the world, in both its eastern and western developments, is remaking itself under a great spiritual pressure. The strong poetical literatures of the past may prove unable to respond to the enlarged breadth of vision demanded and may fall into decadence. New poetical literatures, sensitive to the inner and the outer aspects of the word in all their contemporary complexities, may be born. Language, said Aurobindo, passes through cycles of birth, growth and decay. It stagnates by overattachment to its past traditions, or, ". . . exhausted in its creative vigour, it passes into that attractive but dangerous phase of art for art's sake which makes of poetry no longer a high and fine outpouring of the soul and the life but a hedonistic indulgence and dilettantism of the intelligence."⁴⁴ In Aurobindo's judgement, English poetry and the other European literary tongues are currently exhibiting such signs of aging. The challenge to contemporary poets is to break free from deadening encapsulations of the sort represented by "art for art's sake" and to rediscover the deeper springs of poetry. In this task we can learn from the Vedic Rishis and the Greek mystic poets to open ourselves to all the potentialities of the World of Nature and to hear again the divine vibrations of the Transcendent. By

bringing these two aspects of the word together in new ways, future poetry will effect a larger cosmic vision--"a realising of the godhead in the world and in man, of his divine possibilities as well as of the greatness of the power that manifests in what he is, a spiritualised uplifting of his thought and feeling and sense and action, a more developed psychic mind and heart, a truer and a deeper insight into his nature and the meaning of the world, a calling of diviner potentialities and more spiritual values into the intention and structure of his life that is the call upon humanity, the prospect offered to it by the slowly unfolding and now more clearly disclosed Self of the universe."⁴⁵ Poets who most completely see with this vision will be the creators of the poetry of the future. If they successfully speak this vision they, like the Rishis of old, will provide the seed-sounds from which a new literary language will spring.

IV. Unity and Diversity of Language.

In his essay "Diversity in Oneness," Aurobindo pays particular attention to the function of language.⁴⁶ While certain languages have been used as a common medium of communication for humankind, e.g., Latin in the West, Sanskrit in India, such linguistic unification, if it destroyed, overshadowed or discouraged the free use of the diversity of natural human languages, was judged by Aurobindo to be detrimental to human life and progress. Aurobindo rejected the Hebrew Bible story of the Tower of Babel in which the diversity of languages is seen as a curse laid upon the human race.⁴⁷ In his view the disadvantages occasioned by diversity are more than offset by the growth of civilization and increasing cultural interaction. While the diversity of languages may have helped to create barriers in the past, the growing desire of people for knowledge of each others' languages has made diversity a source of mutual enrichment. To know a people's language is to gain knowledge of and sympathy for their thought and spirit.⁴⁸

Each language is ". . . the sign and power of the soul of the people which naturally speaks it."⁴⁹ In each is found a particular way of dealing with knowledge and life-experience. When one language receives knowledge from another, it does not merely repeat what has been learned but transforms such borrowings into something new of its own. Therefore, claims Aurobindo, it is vitally important for a nation or ethnic groups to preserve their own languages and to keep them strong and living cultural instruments.⁵⁰ A common language makes for real unity only when it is not imposed upon people but has evolved naturally in their own cultural life. To speak a language may be to engage in only its outer forms. To know a language fully, however, requires that one also be in contact with its inner soul. For a language to be living, it must engage at the inner levels of mind and spirit. But this does not diminish the outward material side of life. A vigorous and creative culture brings about or encourages the

material progress which it also requires for a full flourishing. This vigor of life, said Aurobindo, can only be assured by the freedom and variations found in the diversity of languages.

In Aurobindo's view world peace will not come from a uniform language which is logically simple and scientifically rigid. Rather peace will arise from "a living oneness full of healthy freedom and variation . . . [this] is the ideal which we should keep in view and strive to get realised in man's future."⁵¹ Aurobindo's vision then is for a sense of spiritual oneness in the midst of an enriching diversity of languages -- each language being "the sign of the cultural life of a people, the index of its soul in thought and mind that stands behind and enriches its soul in action."⁵²

NOTES

1. Aurobindo Ghose, "Diversity in Oneness," *Birth Centenary Library (BCL)* (Pondicherry: Sri Aurobindo Ashram, 1971) Vol. 15, p. 496.
2. *Ibid.*, p. 492.
3. Aurobindo, *The Secret of the Veda* (Pondicherry: Sri Aurobindo Ashram), 1971, p. 45.
4. Dayananda Saraswati, *Satyarth Prakash*, 2nd edition (New Delhi: Arya Samaj Foundation, 1975). See also J. F. T. Jordens, *Dayananda Saraswati: His Life and Ideas* (Delhi: Oxford University Press, 1978).
5. Aurobindo, *BCL*, Vol. 30, 1969, p. 326.
6. Aurobindo, *The Secret of the Veda*, p. 29.
7. Aurobindo, *BCL*, Vol. 17, 1969, p. 337.
8. *Ibid.*, p.338.
9. *Rg Veda* I, 164.46. Aurobindo's translation, *The Secret of the Veda*, p. 53.
10. *The Secret of the Veda*, p. 31.
11. *Ibid.*, pp. 22-31.

12. George Steiner, "To Civilize our Gentlemen," *Language and Silence: Essays on Language, Literature and Inhuman* (Oxford: Oxford University Press, 1975), pp. 55-67.
13. *Ibid.*, pp. 56-59.
14. *Ibid.*, p. 61.
15. *The Secret of the Veda*, pp. 5-6.
16. *Ibid.*, p. 6.
17. *Ibid.*, p. 28.
18. *Ibid.*, p.8.
19. *Ibid.*
20. *Ibid.*, p.9.
21. Aurobindo, *Savitri* (Book I, Canto V), *BCL*, Vol. 29.
22. *The Secret of the Veda*, p. 9.
23. For the full development of Aurobindo's philosophy of evolution see Sri Aurobindo, *The Life Divine* (New York: The Sri Aurobindo Library, 1951), also published as Vols. 18 & 19, *BCL*, 1969.
24. *The Secret of the Veda*, pp. 203-214.
25. *Ibid.*, p. 48. See also Harold Coward, "The meaning and power of *mantras* in Bhartrhari's *Vākyapadīya*," *Studies in Religion*, 11/4, 1982, pp. 365-375.
26. Aurobindo, "Heraclitus," *BCL*, Vol. 16, 1969, p. 338.
27. "The Origins of Aryan Speech," *The Secret of the Veda*, Appendix II, pp. 551-581.
28. *Ibid.*, pp. 563-4.
29. The following summary is based on *The Secret of the Veda*, pp. 49-53 and Appendix II, "The Origins of Aryan Speech."

30. Ibid., p.49.
31. Ibid., p.50.
32. See *BCL*, Vols. 4, 8, 10, 11 & 12.
33. *The Secret of the Veda*, p. 51.
34. Ibid.
35. Aurobindo, "Kena Upanisad," *BCL*, Vol. 12, 1969, p. 170.
36. Ibid., pp. 171-2. Here Aurobindo differs with the great grammarian Bhartrhari who maintains that Brahman is *śabdatattva*, both material and efficient cause of language and scripture. See *Vakyapadiya* I:1-5, translation by K. A. Subramania Iyer (Poona: Deccan College 1965).
37. *The Secret of the Veda*, p. 52.
38. Ibid, p.53.
39. Ibid.
40. The clearest description of Aurobindo's psychological theory of language function, as it undergirds his translation efforts, is found in Chapter 4, *The Secret of the Veda*.
41. Aurobindo, "The Future Poetry," *BCL*, Vol. 9, 1969, p. 285.
42. Aurobindo's assessment of the over-intellectualisation of the western psyche and its too narrow focus on the physical aspects of reality agrees with the independent conclusion reached by the psychologist Carl Jung (and his strong view that westerners should not practise eastern Yoga). See Harold Coward, *Jung and Eastern Thought* (Albany, New York: State University of New York Press, 1985).
43. "The Future Poetry," *BCL*, Vol. 9, 1969, p. 285.
44. Ibid., p. 286.
45. Ibid., p. 288.
46. Aurobindo, "Diversity in Oneness," *BCL*, Vol. 15, 1969, pp. 490-499.

47. *Genesis*, Chapter II: 1-9.
48. Aurobindo, "The Problem of Uniformity and Liberty," *BCL*, Vol. 15, 1969, p. 389; and "Diversity in Oneness," *BCL*, Vol. 15, 1969, p. 492. Here Aurobindo's emphasis on the unity of thought and language reflects the similar contention of Bhartrhari, *Vākyapadīya* I:123. Bhartrhari's metaphysics goes on to assert that underneath all linguistic diversity, there is an underlying divine unity. See Harold Coward, *Bhartrhari*, Twayne's World Authors Series (Boston: C. K. Hall, 1976).
49. "Diversity in Oneness," *Ibid.*, p. 492.
50. *Ibid.*, p. 493.
51. *Ibid.*, p. 497.
52. *Ibid.*, p. 496.