

The Quest for Creativity: Insights from Indian Wisdom

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Abstract

The importance of Creativity is often highlighted in modern organizations especially when it comes to problem solving and decision making, leadership and motivation. However, the concept of creativity, qualitative in its essence, when used abundantly in a techno-economic and managerial context becomes limited in scope and outcome because of the constant pressures of quantitative parameters like profits and turnover. The present paper is an attempt to liberate this lowly circumscribed notion of creativity and explore its higher, wider and deeper connotations for all round development of the individuals in modern organizations. It tries to reveal pertinent insights into multiple dimensions of creativity primarily from classical wisdom literature of India, both ancient as well as modern, from the Upanishads, the Bhagavadgita and Shri Shri Chandi to the messages of modern-day seers like Rabindranath Tagore, Swami Vivekananda and Sri Aurobindo.

Keywords: Creative Odyssey, Indian Wisdom, Consciousness, Silence, Child Divine

Prologue

“It was the best of times. It was the worst of times.” Charles Dickens is as much relevant to us in our present times. World over human beings are struggling to come to terms with two identities, each one of us unfolding and trying to script the 'tale of two cities'. Each nation, society, organization, family and individual are struggling to deal with this dichotomy between a pre-Covid life-world and the Covid one, oscillating between the two while also bearing the apprehension of the post-Covid future with uncertainty looming large.

Whither the True Creative Spirit?

Our creative potential thus finds limited outlet in the exercise of instrumental rationality driven by logic of technological progress and linear economic imperatives that is deployed to justify the relentless pursuit of accumulation of material goodies but losing touch with the real meaning and purpose of life. The poignant lament of the great poet T S Eliot comes so painfully true: “Where is life we have lost in living?”

Search for truth in Science has been accorded lower

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priority with increasing thrust on technological innovations. Creative expression through excellence in Arts has suffered under the pressure of economic interests and financial imperatives. Amidst the audio-visual extravaganza in modern life where was the space and time to appreciate the breaking of dawn, the beauty of twilight, the sublime profundity of the nocturne and the depth and gravity of silence? The pandemic, in spite of the panic, has opened up avenues for paying a little attention with care to all these neglected yet important arenas of life. This may salvage us from the blockage and paralysis of our creative energy that can be revived by taking a holistic approach to life, envisioning a blueprint of life with its multi-dimensionality, a quest for freedom and joy beyond the chains of stereotypes and monotony, awareness of purpose of life, awakening of humanism and an all-round creative effulgence through diverse channels of expression.

Ascent of Spiritual Consciousness: Lessons on Creativity from the Upanishads

Creative effulgence is essentially a daring adventure of human consciousness - progressively from one level to the other. In the Taittiriya Upanishad (Aurobindo 1972) there is mention of five levels or sheaths of consciousness, of life and human experience (*Pancha Kosha*). In the first stage, the physical (material) world is captured in our perception. At an individual level, the perception of our identity is limited within the domain of our body-consciousness. According to the *Rishi-s* (sages) of the Upanishads, this is our *Annamaya Kosha* (Material or Physical Sheath). At this stage, our creative forces are occupied in increasing our physical comfort and material objects of possession. In the second stage our consciousness activates our *Pranamaya Kosha* (Vital Sheath). Here creativity finds expression in the irresistible movement of life force. The gospel of Survival of the Fittest and competitive spirit provides the motive force for all our activities and creative impulses. At an individual level, it becomes palpable in our breathing process. The real awakening of the human spirit begins to be felt in the next stage – *Manomaya Kosha* (Mental Sheath). At this level we engage ourselves in the pursuit of mental happiness, cultivation of our mental faculties and building relationships with our fellow beings. When the individual mind feels connected with the Universal Mind, then the human being steps out beyond its finite limits towards the Infinite. In the ascending movement of consciousness, the next stage is *Vijnanamaya Kosha* (Sheath of Wisdom). At this stage the consciousness gradually withdraws itself from the splendour of the world outside and takes an inward turn. Deep and important questions on life and the world then arise in the consciousness. What is the purpose of life? What is the significance of death? These questions begin to haunt us. In the initial stage of *Vijnanamaya Kosha* the human being engages in self-reflection, and striving for self-

knowledge. In the external world it finds expression in pursuit of higher levels of Science, Arts and Philosophy. The more the consciousness penetrates deep into the sheath, the expression of creative energy becomes so fine and subtle that it is not visible to the naked eye. The highest level of human consciousness is the *Ananadamaya Kosha* (Sheath of Bliss). At this stage human consciousness liberates itself from the sorrows and sufferings of mortal existence, from the clutches of inevitable death and aspires to find and experience Bliss (*Ananda*) Eternal – this then becomes the dominant quest. Through progressive evolution and ascent of consciousness when one attains the highest Self-Realization and is anchored in the imperishable Self-Consciousness, then one experiences and enjoys the perennial flow of Eternal Bliss in life.

It may be mentioned here that Bliss (*Ananda*) and pleasure do not connote the same meaning. '*Ananda*' or Bliss is the foundational experience or substratum of all the experiences in our life-world – of all dualities like joy and sorrow, all our propensities like anger and desire or even devotion and reverence, all the nine '*Rasa*'-s or flavours of life ('*Nava Rasa*') like calmness, laughter etc. – that has been expressed as '*Ekorasapratyaya*' (conviction of one single fundamental flavour) in the Upanishads. '*Ananda*' is the prime inspiration behind all creation. To a truly creative person, his creation becomes the source of this perennial bliss that comes to him as the most precious gift. He then shares this gift of '*Ananda*' abundantly through his creation with one and all the world over.

There is one more point. These five different layers of consciousness are not separate or isolated from each other, rather they are intimately and organically connected. There is no independent existence of human consciousness in a fragmented form. In the ever-flowing ocean of human consciousness when a particular wave activates any one sheath ('*Kosha*') then human quest, values and creativity at that level express themselves

somewhat differently than in any other sheath. Hence for holistic as well as multi-dimensional development of creativity the concept of '*Pancha Kosha*' is extremely relevant even today. For full and complete awakening of multifarious levels of human creative potential and their myriad and diverse expressions, this unique contribution of classical Indian wisdom is of cardinal significance. The ascent of consciousness through progressive evolution, as unveiled by the *Rishi* (sage) of the Upanishad, culminates in the '*Ananadamaya Kosha*' (Sheath of Bliss). But the journey of the sage does not end there. In fact, the descending movement of consciousness begins from here. The consciousness now returns to the plane from where the journey began – '*Annamaya Kosha*' (Material Sheath). After completion of this descent the sage gives his first advice – "*Annang na nindat*" (Do not despise the body or the world of matter). This gives an idea of the quality of consciousness or mental disposition of a truly creative person.

Human consciousness is ever in a flow either in its ascending or descending movement. The smoother the movement of a person in this journey either way, the closer is one to creativity proper. As if one has free access to move with a diplomatic passport along the entire path, this way or that. Enriched with the highest realization in '*Anandamaya Kosha*' when human consciousness descends to the ground level then one would never look down upon the values and creative expressions in the '*Annamaya Kosha*'. Because the expression of creativity at the preliminary level is but a partial manifestation of the full creative potential. A truly creative person will always keep on inspiring the young aspirants and guide them along the path to excellence through transformation of consciousness. They will never criticise any creative output of poor quality and discourage the enthusiasm of young people.

This to-and-fro movement can be presented in another way. Human consciousness often emerges

from the depth of the 'I' (Being) and rushes towards the immense diversity of the external world - from one to many. But there are times when the same consciousness withdraws and returns to our inner space - from many to one. To quote Shri Bhagavan from the tenth chapter of Shrimat Bhagavadgita:

"Etang vibhuting yogancha mama yo betti tattvatah / Soyobikompena yogena yujyate naatra sangshaya" (Gita X. 7)

[One who in reality knows these manifold manifestations (*vibhuti*) of My Being and (this) *Yoga* power of Mine, becomes established in the unshakeable yoga; there is no doubt about it.]

When 'I'-Consciousness descends from the 'One' and gushes towards many, it has been called '*vibhuti*'. '*Vibhuti*' connotes the diverse manifestations of that 'One' unified energy. On the other hand, when the consciousness ascends from the play of diversity towards the 'One' in a deep state of '*dhyana*', then it is called '*Yog*'. In this to-and-fro movement the creator discovers a dynamic equilibrium between the 'One' and 'the many'. Then one can move freely in either direction and there is a continuous uninterrupted flow of her creativity. There is no sudden meteoric rise and fall after arousing a momentary stir.

Creativity in Spiritual Odyssey: Insights from Shri Shri Chandi

It is often observed that modern thinkers and intellectuals find it problematic and have serious objection to include spiritual literature and culture within the discourse on creativity. As if spirituality is other-worldly, extra-sensory pursuit divorced from real life. Here we shall try to highlight a portion from '*Sadhan Samar*' (The Battle for Spiritual Liberation) (Satyadev 2010), the timeless masterpiece in twentieth century spiritual literature created by Brahmarshi Satyadev. In this magnum

opus the great master has offered the complete spiritual explanation of Shri Shri Chandi or Devi Mahatmya (Spiritual text on the glory of the Divine Mother) in a manner that is logically structured and thereby shown the path of progressive and systematic evolution of human consciousness stage by stage thus making the wisdom of the ancient *Rishi*-s relevant and applicable to our modern times by anchoring it in the practical plane of our existence.

In the introductory section preceding the first Part of Shri Shri Chandi or Devi Mahatmya we find the '*Argala Stotra*' (The Verses on Hindrance). Here almost every verse ends with four prayers – "*Rupang dehi, jayang dehi, yasho dehi, dwisho jahi*" (Give me grace, give me victory, give me glory and vanquish my enemies.) How each of these prayers connotes a different meaning at different stages of evolution of consciousness has been amply illustrated in the light of wisdom of Brahmarshi Satyadev. This will be clear if we take, for example, two of these prayers.

He has presented five different explanations of the prayer "*Rupang dehi*" (Give me grace) depending on the level of consciousness:

- Oh Mother! Give me physical grace and good health.
- Oh Mother! Reveal your real gracious form to me.
- Oh Mother! Help me understand that this world is but your manifest form.
- Oh Mother! Remove the feeling of void within me arising out of disconnect with my real nature.
- Oh Mother! The only formless being is the Divinity. Make me realize Its true Nature.

Again, for the prayer "*Dwisho jahi*" (Vanquish my enemies) he has offered its multi-dimensional connotations in the following five experiential feelings at five levels along the ascent of our consciousness:

- Oh Mother! Subjugate my enemies.
- Oh Mother! Eliminate my inner enemies (unruly passions) like desire and anger.
- Oh Mother! Remove those mental vibrations that are hindrances to my spiritual quest.
- Oh Mother! Destroy all my three consequences (fruits) of action; because they are my real enemies, insurmountable obstacles to my highest realization and eternal repose (*Brahmi sthiti*). They drag me down from the Mother's lap.
- Oh Mother! Everything else (except You) is my enemy – roadblocks in my path to liberation; hence annihilate my invincible enemies in all forms of actions and religious rituals.

In this way Brahmarshi Satyadev, who was the living embodiment of the wisdom of our ancient sages, expressed in simple lucid language the different realizations associated with the same mantra at different levels of our consciousness. Just like the concept of '*Pancha Kosha*' (Five Sheaths) of the Upanishadic sage, this is a modern depiction of the progressive evolution or adventure of human consciousness from one '*Kosha*' (Sheath) to another. At the same time, he has also remarked that one will grasp the meaning in accordance with one's competence or entitlement (stage of evolution).

The ambit of creativity is not just limited to the pursuit of Science, Arts or Philosophy. In classical Indian spiritual literature like the Upanishads, the Bhagavadgita and also in Shri Shri Chandi one can particularly observe myriad and multi-dimensional

expressions of creative power and potential. Brahmaṛshi Satyadev's '*Sadhan Samar*' remains its glowing example.

Stability and Dynamism: The Creative Balance

The path of creation unfolds by striking a delicate balance between stability and dynamism. One needs a semblance of inner stability for internalization of the stream of new thoughts and ideas. The dynamic flow of creativity finds expression on the strong foundation of this anchor of stability within. According to Indian Theogony, this is like the dance of Mother Kali (Deity of Time, the All Destroyer) on the bosom of Lord Shiva lying prostrate on the ground. What we can capture in our limited vision is the apparently ecstatic revelry of the Bohemian in breaking conventional rules and discipline, the intoxicating speed of life, an irresistible procession of disruptive forces and protest movements. What escapes our perception is the inner composure of the yogi immersed in meditation, of the thinker in creative contemplation, of the bedrock of stability within, of symphony in silence, of light and radiance without any shadow. The co-existence of these two apparently opposing trends in life and synthesis of the emerging thoughts and resonating vibrations thereof culminates in a grand celebration of ever-flowing immortal creative expressions with boundless joy.

However due to the predominance of a value-neutral mindset and absence of lofty idealism in people at present, such an integral and holistic vision is increasingly becoming rare to find. Over emphasis on highlighting conflicts and differences in human affairs and thoughts has led to our failure in appreciation of diversity in the experience of richness of our life-world. It is our ability to experience and enjoy the endless diversity of life that serves as the source of inspiration to awaken our creative potential and express our creative energy in multiple directions. Such energy does not

get limited or constricted to any specific form or content of the variety of experiences. When the creative person becomes self-composed and immersed in own inner realm then one's mental space resonates with the rhythm of symphony of an all-pervading consciousness of unity. It illumines the mind and helps us accept and embrace all differences and fragments in a spirit of assimilation and presents it all like a hundred blooming flowers celebrating such immensely rich diversity in our creative expressions. In the light of this experience of unity, diversity finds new meaning and purpose. Our life and mind then become flooded with joy with the awakening of creative radiance and its myriad ruptures in all directions.

From Questioning to Quest for Creativity: Insights from the Bhagavadgita

Within the limits of secure and routine-bound comfort zone of our daily lifestyle the chances of expressing one's latent and creative potential are few and far between. Hence prior to self-expression of a person possessed with intense creative urge, it is important to raise some fundamental questions from the depth of her consciousness. In this regard it may be worthwhile to highlight a unique characteristic feature of Shrimat Bhagavadgita, the celebrated Indian spiritual text that crystallizes the wisdom of the Upanishads in 700 *sloka*-s or verses covered in eighteen chapters. In the opening chapter there unfolds a drama. When the valiant Arjuna, makes his entry into the battlefield of Kurukshetra riding the chariot driven by the Blessed Lord, Shri Bhagavan, there was no trace of any problem in his mental space. Shri Bhagavan does not speak at all in the first chapter. Arjuna, the protagonist who was also his disciple, makes a statement exuding his warrior-like confidence in the first chapter: "*Senayorubhayormadhye rathang sthaapaya me Achyuta*" (Gita I. 21) – (Please place my chariot between the two warring camps.) He wanted to take a good look at the enemy line up. The Lord remained silent but drove the chariot towards

the enemy and himself chose the coordinates of positioning and parking Arjuna's chariot – it was in front of the two veterans in the enemy line up – '*Bheeshma Drona pramukhatah*' (Gita I. 24) - grandfather Bheeshma and guru Dronacharya. This resulted in emotional collapse of Arjuna because, if one follows the storyline of the Mahabharata, among all the Pandava and the Kaurava brothers, Arjuna was the dearest to both these elders. He dropped his bow and arrow in the battlefield. Caught in a moment of crisis arising out of an existential dilemma, he declared: "*Na yotsya*" (II. 9) – I am not going to fight.

But the Lord did not provide any instant or made-easy solution to Arjuna's problem. For any leader interested in the art and science of motivation, it may be worthwhile to note and learn how the Lord awakens and elevates Arjuna from his state of inaction in the second chapter. Here Shri Bhagavan begins his conversation with a question: "*Kutastva kashmalamidang vishame samupasthitam*" (Gita II. 2) – (From where did this feeling of weakness come to you, in such an alarming proportion? It does not suit the Aryan warrior.) It may be noted that by placing the chariot in front of the two veterans of the Kaurava camp, the Lord precipitated a crisis, a feeling of deep insecurity, in the mental world of Arjuna. He then began by scolding his disciple with this penetrating question. This is a rare and classic example of a truly great leader who first attacks you with searching questions and then helps you find your answers from within yourself. Then only life and learning become a creative and interesting adventure as no student of substance would want the teacher to spell out the answer and stop his own journey of exploration. They would rather look for help from the teacher or the leader so that they can find their own answers and enjoy the creative odyssey.

The Gita offers us a principle of resolution in this regard that is both profound and practical. Where is the root of the problem? According to the Gita, the

root cause of this crisis is not to be found in the battlefield of Kurukshetra outside, but within Arjuna himself in the depth of his inner psychological space. 'Kuru' has its roots in the Sanskrit verb 'kri' that connotes action while 'kshetra' means field or context. Kurukshetra thus implies any field or context of action is implied. Herein is the universality of the message of the Gita. We are all Arjunas in our respective fields of action or context of life. And the conflict here is actually between 'my reason' which commands me to fight and 'my emotion' which prevents me from taking up arms against my revered and beloved elders, my near and dear ones. According to the Gita, the key to the resolution of this conflict, lies in the common denominator 'my' or more specifically, sharply and deeply in the inner realm of the 'I' or the Self. Arjuna had lost complete touch with his 'I'-consciousness which got trapped and constricted within the space-time domain of Kurukshetra, in the face of formidable presence of such stalwarts like Bheeshma and Dronacharya. In order to come to terms with his dilemma and resolve this crisis, Arjuna's 'I'-consciousness must first be liberated from its cocoon and then subsequently experienced in its fullness and pristine glory. This explains why the Blessed Lord did not charge Arjuna initially to rise and fight after his encounter with the crisis. Instead, he went on to offer a vivid and an elaborate conceptual framework on the essence of the 'I' in about twenty verses of the second chapter through a profound yet poetic exposition of the '*atmatattva*' (Theory of the Self or 'I'). The purpose of this discourse was to revive the consciousness of Arjuna and bring it back to the centre of his inner self and thereby experience the full knowledge, power and potential of the 'I' or Self prior to engagement in action.

It is indeed intriguing to find that the Lord also concludes his conversation in the eighteenth chapter with two pertinent questions:

“*Kacchidetat shrtuang Partha
tvayayikagrenachetasa /
Kacchit ajnanasammoha pranashtaste
Dhananjaya*” (Gita XVIII. 73)

(Have you listened to me with single pointed attention? / Has it summarily removed from your mind all its confusions and delusions born of ignorance?)

Here we find an ancient Indian teacher asking powerful questions to begin and end his conversation. The message for us is to begin and end a dialogue with questions so that the quest for creative response to the problems of life and work goes on without any rush for quick and easy answers. The Lord wanted us all to plunge into this creative odyssey by awakening the powers within ourselves and experience the complete evolution of our Self-consciousness in an unbroken continuum. He raised the two questions in the end so that we do not get tempted to look for a simplistic solution.

Classical Indian wisdom makes a pertinent distinction between '*Prasna*' and '*Jijnaasa*' – questioning for merely intellectual learning or acrobatics and quest for truth to transform our consciousness.

The cult of deep questioning had been there in the classical Indian tradition from the time of the Vedas. In the *Nasadiya Sukta* which is found in the tenth Mandala of the Rig Veda the sage sings 'The Hymn of Creation' raising some pertinent questions without giving simple, closing answers as given in some other wisdom traditions of the world. Here are a few excerpts from that great poetic work, using the translation by Swami Krishnananda, to illustrate this point:

“Then even nothingness was not, nor existence,
There was no air then, nor the heavens beyond it.
What covered it? Where was it? In whose
keeping?

Was there then cosmic water, in depths
unfathomed?...

... But, after all, who knows, and who can say
Whence it all came, and how creation happened?
the Devas (minor gods) themselves are later than
creation,
so who knows truly whence it has arisen?...

... Whence all creation had its origin,
he, whether he fashioned it or whether he did not,
he, who surveys it all from highest heaven,
he knows – or maybe even he knows not.”

The same spirit is echoed in a modern version of the poem of creation 'Who' by Sri Aurobindo of Pondicherry, perhaps the most profound seer-philosopher of India in modern times. Here are some excerpts from this masterpiece where the sage raised such profound questions:

“In the blue of the sky, in the green of the forest,
Whose is the hand that has painted the glow?
When the winds were asleep in the wombs of the
ether.
Who was it aroused them and bade them to
glow?...

... These are His works and His veils and His
shadows;
But where is He then? By what name is He
known?
Is He Brahma or Vishnu? A man or a woman?
Bodied or bodiless? twin or alone?”

The Upanishads, as referred earlier, represent a precious body of ancient Indian wisdom literature where the highest knowledge is transmitted from the Master to the disciples in a question-answer based conversational mode of pedagogy. Swami Vivekananda, the cyclonic monk and the spiritual ambassador of India in the West, used to bombard learned persons in Kolkata, including his own would-be Guru (Shri Ramakrishna) with fiery

questions on existence of God.

The intense seekers of Truth and Bliss Eternal undergo a lot of sufferings and tribulations and often have to come out of the boundaries of a routine-bound daily existence. In Shri Shri Chandi we find the king Surath and the businessman Samadhi were compelled to leave their familiar habitats and go to the forest. Arjuna had to be tested in the battlefield of Kurukshetra in the Mahabharata. The scientist renounced the pleasures of life and locked himself up in his research laboratory. While the Yogi found his seat of meditation up the ascending levels of progressive evolution of human consciousness. Such seekers also received responses in the form of boons or benediction from somewhat unusual sources that are quite out of the ordinary - the King of the Ghosts, or the Lord of Death (Yama) or the Charioteer who comes as a friend guiding the protagonist through the path of life. They have taught us the mantra of living life anew, afresh – “If one is to live, one is to live dangerously.”

Creativity and Silence: The World Beyond Words

“This ineffable realm of Supreme Consciousness is beyond the reach of our body and mind. We find this message in the Taittiriya Upanishad. In Chapter Four of Book II (Brahmabali Adhyay) of this Upanishad the sage proclaims –

*Yato vacho nivartante apraapya manasa saha/
Ananadang Brahmano vidvan na vibheti
kadaachana”*

(The source of the uttered sound or word is beyond the reach of the mind / By knowing Brahman, the Supreme Consciousness as Bliss there is nothing to fear at any time.”)

Again, in Chapter Nine of the same Book we find –

*“Yato vacho nivartante apraapya manasa saha/
Ananadang Brahmano vidvan na vibheti
kutaschana”*

(The source of the uttered sound or word is beyond the reach of the mind / By knowing Brahman, the Supreme Consciousness as Bliss there is nothing to fear from anywhere.”)

In Sri Aurobindo's words – “There are two forces in the universe – silence and speech. Silence prepares, speech creates.” From the depth of silence of involved consciousness there is the emergence of the word ('Vak') or sound. Once our consciousness ascends to that level, there is a perennial flow of Bliss both in the inner and outer world of the creator. We have illustrated this earlier in this paper. In that state all fears and apprehensions of the creator with respect to the dimension of time fade away. '*Na vibheti kadaachana*' - The Sanskrit word '*kada*' connotes time. One is thus not bothered whether one's creations will pass the test of time and remain acceptable and praiseworthy in future. There is also not much worry about the views of people and the reviews of the critics on his works. The next stage of evolution of consciousness of the creator is '*Na vibheti kutaschana*'. All fears and apprehensions, from whatever source, are summarily rooted out from one's mind. No amount of insecurity arising from uncertainty of any kind can perturb us anymore. Our consciousness then enjoys continuous immersion in the ocean of Pure Bliss.

Advent of the Child Divine

'The Child' was probably the only poem written by Rabindranath Tagore, the Nobel Laureate poet and literary master originally in English. The poem was written by him in Uberamergaon, Germany after watching 'The Passion Play' based on the life of Christ. In this poem he depicts an arduous journey of humanity from different corners of the earth in search of truth amidst turbulence, mistrust, loss of faith, hypocrisy and all possible human failings.

The journey finally ends in front of the door of a small and simple hut. When the doors open the pilgrims see the icon of a mother with her child on the lap. The poet concludes this masterpiece, a veritable pilgrimage, with these words: “Victory to man, the new-born, the ever-living!”

Two millennia ago, the world saw the advent of such a child in the Middle-East. A Divine star shone over the city of Bethlehem. There the child was also lying in his mother's lap. Three wise men from the East had come to welcome this child. They were the most perfect manifestations of the three-dimensional world of ours. They came to welcome the Divine child whose advent was from the fourth dimension beyond all the three familiar dimensions of the phenomenal world. In the Mandukya Upanishad this transcendental realm has been called '*Vijneyah*' which pervades and transcends the three domains of '*Jnan-Jnata-Jneya*' or the triune of Knowledge, Knower and Knowable. Beyond the forces of Creation (as imbibed in the Sanskrit letter and sound 'A'), Sustenance or Preservation (as latent in the Sanskrit letter and sound 'U') and Dissolution (as involved in the Sanskrit letter and sound 'M') is the transcendental zone of Mother Consciousness from where, amidst the resonance of the primordial sound 'A-U-M', the Divine Child descends upon earth. The Son of God revealed to us the original source of all creative energy – “The kingdom of Heaven is within.” The teeming millions of common folks heard from Him the eternal message of Love Immortal – “Love thy neighbour as thyself.”

Epilogue

Those who have travelled in the path of light can only bring light to the mind and life of others. And they are the ones who can 'break free' (Chatterjee 2006) from the bonds of conventional thinking, the comfort zones of beaten tracks and worn-out stereotypes. The spiritual seeker thus breaks free from the pursuit of material progress and worldly

success inspired by the fiery words of Swami Vivekananda: “Arise! Awake! And stop not till the goal is reached.” This burning quest has been portrayed by Bertrand Russell in his creative masterpiece, 'A Free Man's Worship' – “To abandon the struggle for private happiness, to expel all eagerness of temporary desire, to burn with the passion for eternal things – this is emancipation and this is the free man's worship” (Russell 1910). Here Russell almost echoes the messages of our ancient sages and modern spiritual masters like Swami Vivekananda (Vivekananda 1989) and Sri Aurobindo. This is the essence of our spiritual odyssey - from our common awareness ('*Chetana*') to an illumined Consciousness ('*Chaitanya*'). The blessings of Shri Ramakrishna, the spiritual master of Swami Vivekananda, come alive – “May Consciousness ('*Chaitanya*') dawn in you all!”

But still there are those stumbling blocks on the path – our doubts, our if-s, but-s and proviso-s. The light flickers but never becomes steady, unwavering. The ups and downs, ebb and tide, high and low in the form of dualities of experience keep haunting us – pleasure and pain, success and failure, happiness and misery, smile and tears, life and death! But one must never forget the assurance of Sri Aurobindo – “Night is darkest before dawn.” May this be the portal in our pathway, our inspiration to move ahead in life empowered with the mantras of '*Abhih*' (Fear not!) and '*Charaiveti*' (Forward March!) from the Upanishads. Until that dawn breaks may we wait in breathless silence following the words of wisdom from the German philosopher Wittgenstein –

“Whereof one cannot speak,
Thereof one must remain silent.”

Silent night! Starry night! It is now time for complete immersion – in the depth of silence and solitude! And we wait for the new dawn of Awakening of Human Creativity!

Notes

- All the quotations in the paper where references are not given are from my personal diaries over the last few decades.
- According to classical Indian wisdom and Theogony, the Primordial Creative Force has its original source in Mother Energy or Consciousness - the feminine power. Hence the while referring to the creative person or creator sometime the feminine gender (She, her etc.) has been used in this paper.

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