

MYSTICAL TONES IN K V RAGHUPATHI'S THE MOUNTAIN IS CALLING

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ABSTRACT

*It is not everyone's cup of tea to write mystical poetry unless one undergoes such experience. In this context, Raghupathi living close to nature writes on and off about nature with different permutations and combinations and transcends beyond human experiences to capture the essence of truth. His poetry, barring two collections, is filled with dense philosophy, his thoughts and experiences sound mystical. Though, he conveys his experiences in simple lucid language often interspersed with similes, metaphors, personifications, and irony drawn from nature to buttress his thoughts, his poetry demands serious attention from the readers. Against this backdrop, the paper dispassionately examines mystical elements in Raghupathi's, twelfth collection *The Mountain is Calling*, published in 2019, comprising a hundred poems or revelations.*

KEYWORDS: *Mystical Tones, Nature, Truth, Experience, Transcend*

INTRODUCTION

Raghupathi has been teaching and writing poetry since 1985 and his collections of poems have triggered a sense of mystical awareness which many a time takes the reader into a journey beyond this mundane world. Since then, he has penned twelve collections. It is evident that his writings are filled with mystical experiences which he articulates in lucid language filled with dense imagery that demands serious attention from the readers.

Many poets in the past like Kabir, Vemana, Sri Aurobindo, Rabindranath Tagore, William Blake and Wordsworth have written poetry of a different kind. They experienced the inexpressible of the beyond. These poets have altogether remained unique in their experience and expression.

William James deemed "ineffability" or indescribability an essential mark of the mystical. It is not always clear, however, whether it is the experience or its alleged object, or both, that are to be ineffable. Scholars of mysticism sometimes stress the "paradoxical" nature of mystical experiences. According to its etymology, 'paradoxical' refers to what is surprising or "contrary to expectation."

The collection has one hundred reflections rendered in epigrammatic style. Each rendering by the Mountain consists of lines ranging from six to ten lines. Each line is deeply reflective and meditative, endowed with profound wisdom. For this reason, the collection cannot be read in a casual manner. Raghupathi unlike in his previous collections filled with mystical elements (*Desert Blooms*, 1987; *Echoes Silent*, 1988; *The Images of a Growing Dying City*, 1989; *Samarpana*, 2006; *Dispersed Symphonies*, 2010; *Voice of the Valley*, 2014; *Wisdom of the Peepal Tree*, 2014; *On and Beyond the Surface*, 2018) begins with an introduction. It is everyone's doubt that how a mountain can 'call' for it being inanimate. The beauty is that he like in his collection, *Wisdom of the Peepal Tree* infuses life into it, thus personified, and

listens to its exotic, mystic voice as he approaches it. Through its voice, the pure wisdom is revealed, and the poet captures it and presents it in a lucid style. Consider the following lines:

The mountain has its wisdom. None recognizes it. Its wisdom is its stillness and silence... It never grows and never dies; it is ageless, ancient and primitive. It sits in deep meditation and its meditation is its own fullness, non-transmittable. Only to those who go near shall feel its profundity. Its balance is its steadiness; its strength is its eternal calmness. It doesn't say: I am giving. But it shares. It never complains when its chest is gone dry. The mountain is a mountain; it never dries nor dies though the trees die, flowers wither. It is *sthithaprajna*

He draws the attention of the listeners/readers to listen to and savour pure wisdom. He urges them not to go back to sleep until the wisdom of the mountain is relished.

The mountain has something to tell you.

Don't go back to sleep.

It's not the knowledge of the world

but it is something else

that you cannot grasp mundanely.

Don't go back to sleep.

The mountain's doors are open for ever.

Come and savour its wisdom.

The mountain says that when the individual self fights for its identity, it doesn't know that it is already one with the whole existence, which is succinctly rendered through the imagery of rivers and the ocean.

Rivers that compete for meaning with the ocean

do not know that the ocean is.

The ocean is simply what it is!

It knows nothing, except it is what it is. (1)

The mountain explains what *Samadhi* is not in the usual sense of total annihilation of thoughts as it is described by Patanjali and other sages, but deep involvement in action without thinking

Samadhi is perfect balance.

Deep involvement is action.

It is thinking and no action

It is action, and no thinking.

It is perfection in imperfect balance.

It is imperfection in perfect balance (4)

To know what we are, the mountain asks us to observe nature and be with every phenomenal change, which itself enlightens. In Raghupathi's poetry nature constantly figures. He dexterously uses nature to convey his striking thoughts. In fact, the poet derives immense inspiration from nature for his spiritual thoughts, as many American Transcendentalists and English Romantics had. The poet obviously strikes that one need not sit in a corner and meditate but addresses to watch nature from which one can learn great lessons of life.

If you just can't see what you are,

look at trees in Autumn,

leaves are falling, falling, falling.

If you just can't see what you are not

look at the flowering plants in Spring

flowers are blooming, blooming, blooming.

If you just see neither what you are not what you are not

look at the falling rain in the end Summer.

Filling, filling, filling the rivers and mountains. (5)

The desire for reaching one's source from where he has originated is beautifully mentioned in *Moksha*. He calls it 'shit'. "There is nothing like *Moksha*," he says unabashedly. He simply dismisses it. It is a blow for those who advocate it by mere parroting from the scriptural texts. It seems Raghupathi goes beyond the mere word *Moksha*. For him understanding *Moksha* is doing everything in nothing, though sounds paradoxical. According to him, *Moksha* is action, single action performed at one time and not dual or multiple actions.

There is nothing like *Moksha*.

Shit, there is no *Moksha*.

While you sit, why dance.

While you walk, why run.

While you run, why stand.

Moksha is doing everything in nothing. (6)

'Suchness' is difficult to understand. For the poet, it is neither thinking nor deliberately stopping the process of thinking. Appropriately, he compares the very thinking to a boiling egg. Just as boiling sends ripples and bubbles, so also thinking. 'Suchness' cannot be grasped in the state of thinking. It is the quality of being suchness in the present moment devoid of thinking is like still water.

'Suchness' is not 'thinking'.

'Thinking' is not 'Suchness'.

'Suchness' is *is*.

Thinking' is like a boiling egg.

Stop it, there are no ripples in the boiling

There is water only in 'Suchness'. (7)

The parallel word for 'suchness' in Mahayana Buddhism is *Tathata*, an alternate word being '*Buddha*', which stands for "Reality," or the way things really are. It's understood that the true nature of reality is ineffable, beyond description and conceptualization. It is sometimes understood as and sometimes used interchangeably with *Sunyata* of self-essence, the phenomenal world are manifestations of *Tathata*. While all phenomena are empty (*Sunyata*) of self-essence, they are also full (*Tathata*). They are "full" of reality itself, of everything.

The poet says that when the ideas, images, and impressions are extinguished, one's true nature is revealed. The poet is at his best in juxtaposing his thoughts with images drawn from nature.

When the ideas of self-power die

When all the images of mirror erase

When all the impressions reflected in pond perish

You are what you are.

That is your real being (9)

For the poet the prudence is realizing 'suchness' and 'no-suchness' in existence. Prudence happens only in living and not in death because nothing happens in the latter. The value of prudence is succinctly put:

Death is nowhere to go.

Life is everywhere to go.

Prudence is the mother of living.

Living is the father of prudence.

There is prudence only.

Prudence is seeing 'suchness' in things

and 'no-suchness' in living. (16)

Raghupathi has enlivened his thought that '*Maya*', the illusion, is nothing other than perceiving both order and disorder not only in one's life but also in the whole of creation. It is true that in Nature both order and disorder coexist, the order in disorder and disorder in order. This does not stop here. The poet moves further and says with conviction that both order and disorder thus perceived are *maya*, analogous to the Advaitic thought. This is the paradox of creation. Science tries to locate symmetry in disorder and dissipates, whereas Art gathers. The poet, however, cautions that creation breaks down the moment human tries to order.

'Order' is *maya* as much as 'disorder'

Science locates symmetry in disorder.

Nature is order in disorder, disorder in order.

Artgathers, science dissipates.

The universe breaks down when you order. (17)

Though Raghupathi uses language to express the best of his feelings and experiences, it appears that he is a staunch votary of silence, as he conveys that words spilled from the pen are full of sound and true poetry is in the falling of a leaf which does not create sound unless it is accompanied by wind. Only a man who has experienced both the sides of a coin, living in the world and a life of solitude, can with conviction express that total silence is painful and the job of the mind is to fill with words. Though his words appear to be pointers of truth, there is a clear indication that true poetry according to him is wordless:

There is only poetry, it is 'wordless'.

Living in silence is excruciating.

Noise is the beauty of mind.

Million words spilled from the pen

It is poetry of sound.

There is only poetry, but it is in the falling leaf. (20)

The mind of Raghupathi is clear and creative. For him being conscious is to see and experience the no-mind state.

To be conscious of the original mind

is to see and experience no-mind. (26)

The famous quote, "Prayer is when you speak to God and Meditation is when God speaks to you" holds good for Raghupathi who conveys it through powerful imagery drawn from the temple bells. In his own words, as long as temple bells toll, it is prayer and every prayer is asking and begging. On the other, as the temple bells cease, the real meditation happens in which there is no asking. Tolling of bells may be identified with the rattling of thoughts.

When the temple bells toll

prayer is enlivened.

When the temple bells cease

Meditation happens (27)

The poet's journey is always being alone. It seems he loves and embraces solitude. Though he lives in the midst of society, his mind contemplates the secret zone of inner recesses of the heart. Hence, the poet opines that one can taste the divine by sailing alone. It is the meeting of oneself in a myriad of aloneness. Raghupathi has used 'Yogadharma' many times in this collection of poems, which reiterates that Yoga is not limited to mere performing *kriyas*, *asanas*, *pranayama*, *bandhas* and *mudras* but it is holistic. It deals with the whole existence which includes not only humans but also the entire biodiversity. This is *Yogadharma* according to him. But this happens when one sails alone in the world.

Clinging to oneself is like having a thorn in the sole.

You can never move....

Yogadharma happens to those who sail alone. (30)

The poet believes that spirituality is action in inaction and inaction in action. It goes beyond 'disinterested endeavour' propounded by Mathew Arnold

Spirituality is action in inaction

and inaction in action (32)

Raghupathi says that any journey undertaken without purpose is bliss, it is divine and absolute. This is *Yogadhrama* for him. It contradicts the mundane idea that life without a set goal is meaningless. All such goals for the poet mean materialistic and hence meaningless. What matters much for the poet is the very journey implying living without a purpose. Such a life is meaningful. Such a journey is devoid of success and failure.

Journey without purpose is *Yogadharma*

It is divine and absolute.

It is going straight without stopping. (34)

The poet is of the opinion that in reasoning there is no beauty. Where there is reasoning implying questioning, evaluating, interpreting and judging, one can never see the beauty of existence and creation. This is *Yogadharma*, not found and experienced in reasoning. Experiencing beauty happens in deep silence devoid of reasoning.

If you don't trust

Just look at the rain drops.

Dripping drip, drip, drip drop

How else can it be explained?

In reasoning there is not beauty

Only watching with no thought is *Yogadharma*. (35)

The poet says that one is already a born *Yogi*, who has gone beyond the clutches of the mind. When the baby is born, it remains innocent but not being aware of its innocence. *Yogi* is one who is being aware of. He lives constantly in awareness. That is *Prajna*, the awakened knowledge. Acharya Rajneesh too says in one of his discourses that one should possess the innocence of a child and an awareness of a yogi.

You are already a *Yogi*.

That is, when you were a tender baby

Begin your life with this realization.

That is *prajna*, the awakened knowledge

in the world of birth-and-death.

The dog, cat and rat are *Yogins*.

Every other creature too. (37)

It is said by Ramesh S. Balsekar, the Banker and an ardent advocate of the Advaita Philosophy that everything is predestined and man doesn't have free-will but only submit to the all-pervading God. So whatever *Karma* you do is already decided albeit you feel that you are doing it, it is also decided. Hence, he says that the climax of the movie is fixed, but you watch the movie moment-to-moment with utmost interest. On the same lines, Raghupathi says that everything is *Karma* and your turning to become a Yogi, if destined, is also caught in *Karma*. So, man cannot escape the vicious circle of *Karma*.

Everything is *Karma*

Your seeking to become a Yogi

All is caught in Karma (38)

Man in his conflict to prove says that he is the doer of all the actions and everything happens according to his will; on the contrary, if he remains quiet, nature will take hold of him and reveal the knowledge of the beginning of the Universe.

I forgot all my knowledge

I manifest the Primordial Beauty. (39)

Raghupathi says that when you try to do something, it becomes empty, and when you are silent, it speaks. Any attempt to comprehend and experience the profundity of silence involves an effort and therefore, it is a wasteful exercise. He means that it should happen naturally. In Indian tradition, the young master, Dakshinamurti imparted knowledge through silence, because once it is spoken, it loses its purity and the worthy disciples who were ready caught his teaching, as they were receptive. So, the poet appears to have tasted the bliss of silence, or else who can come out with this kind of understanding:

When you try to be Yogi, it is empty

When you try to get it, it is empty

When you are silent, it speaks

When you speak of it, it is silent. (40)

Man's true nature is bliss and it is experienced in the no-mind state. The just-born babe's state is blissful because it has no mind, it is yet to happen. It needs no theory to explain. It is self-explanatory, self-revelatory. This state of ordinary mind is *Kaivalya* Vedic thought, which means that it is all 'wholeness' and to seek meaning in this state is to welcome suffering.

The ordinary mind is no-mind.

It is *Kaivalya*.

Therefore, to seek meaning in this state
is to welcome misery. (41)

Raghupathi further states that mere attaining *Samadhi* is of no use. He says that action without compassion is meaningless; *Dharma* without giving is useless; Austerity without contentment is nonsensical, and direct insight into truth without self-control is insignificant. The words '*Datta*', '*Dharmyata*' '*Dhayatvan*' taken from the *Brihidaranyaka Upanishad* remind us of T.S. Eliot's use in his magnum opus, *The Waste Land*, in its last section, 'What the Thunder Said'. The need of the hour is to follow these greatest triple spiritual values in one's life. This alone can redeem humanity from the present state of the predicament as T.S.Eliot affirms.

What then are you going to achieve
by attaining *Samadhi*?
Karma without *Karunais* meaningless.
Dharma without *Datta* is useless.
Tapas without *Santosa* is nonsensical.
Prajna without *Dharmyata* is insignificant. (42)

Raghupathi is at his best in using paradoxical statements to convey the truth. He says that the real seeing is not seeing, the act of thinking without thinking, acting without acting, seeking without seeking as they are the secret values of truthful living. The Zen masters too convey the same simple truth through riddles, as for instance one-hand clapping can be caught only by the astute and prepared mind. Hence, sense of maturity on the part of the reader is of utmost necessity or else it becomes merely a repetition of a word:

Seeing without seeing
thinking without thinking
acting without acting
seeking without seeking
are the values of living (43)

The difference between *dharma* and *adharma* is succinctly brought out in simple paradoxical language. He says *dharma* is doing nothing, while *adharma* is doing everything sitting quietly. Such complexity of thought cannot be easily understood like sipping tea. It needs full contemplation on what Raghupathi says. Who can render such profundity of thought? For Raghupathi such profundity of thoughts come with ease from the profound silence that he might have experienced through his *Yoga sadhana*.

Sitting quietly, not doing anything
is dharma of my nature.
When there is nothing

sitting quietly, but doing everything

isadharna of my nature. (45)

The poet says with gusto and conviction that where there is understanding there lies learning. Indeed, learning is synonymous with understanding. In this state, nothing is retained. It is like a tree that drops the faded leaves to give space for the new. The simile is apt and striking. Which means that all learning is growing and learning afresh.

Understanding is learning

Like a tree that drops the faded leaves! (46)

For the poet Raghupathi enlightenment happens as naturally as the blooming of a bud. For him, the true-life begins when there is no desire to seek further for self-improvement or becoming a *Yogi*. When one is content with his present state of being, that is the ultimate essence, without altering, it is a perfect state of bliss.

There is enlightenment when the bud blooms.

Your life begins when there is nothing further to seek.

Neither self-improvement nor becoming a *Yogi*.

You are the essence of living.

The bee sucks honey only when the bud unfurls.

The flower dies only when the bee sucks. (49)

In life, all improvement happens once you make an effort. But what is actually needed is effortless action. In an effort, it is true, there is growing. But for the poet, it is not true growing because the doer is conscious of doing. Hence, it implies contradiction.

The cypress tree said, "I am not trying."

"But I am growing."

There is no *Yogadharna*

But I am growing.

Whereas he says, "I am trying and growing".

There is no *Yogadharna*.

What is this contradiction? (50)

What Raghupathi says about the truth complies with the other mystics which are transparent. One should not accept it by mere book reading or because others have supported it. It has to be experienced; the truth is indivisible and non-transmittable. There might be umpteen Yogis and their messages and methods may differ, but the truth is the same.

Truth is like that, both transparent and translucent.

If you are dare enough

Slash it into pieces.

Umpteen *Yogis* emerge. (51)

Raghupathi says that as long as the mind creeps in, form and formlessness cannot be integrated. The mind is a series of thoughts. Thoughts cannot comprehend and build emptiness. For thought, it is impossible to conceive emptiness. It cannot be concretized.

How can form be integrated with emptiness?

As long as mind treads

emptiness is a form for you.

There is no emptiness. (52)

The poet says that all the experiences are the reflections of the happenings. And with firm conviction, he conveys that authentic *Yogadharma* happens when all reflections die.

Whatever run counter is your reflection.

Yogi is not in the reflection.

Yogadharma happens when all reflections die. (55)

For the poet *Yogadharma* will never happen as long as the duality remains:

Yogadharma never happens

As long as the duality persists. (57)

The essence of mysticism is that only 'Consciousness' remains and all else is trash. If one feels this Consciousness, he will definitely experience that all thoughts, emotions, feelings are just fleeting bubbles, which arise and pass away:

Know then the truth:

Consciousness alone remains.

All else are fleeting bubbles. (70)

If one is on the path of seeking, and moves in his search further, he will experience that the power of truth will provide an answer that truth is the direct perception of things and it needs no intermediaries. Further, it is an effortless action, where the functioning of the mind is not all necessary:

How distinct, how blurred,

yet distinct and clear.

Within mental power

quick perception is an effortless action. (71)

For Raghupathi *Yogadharma* flows everywhere, ubiquitous. It cannot be bounded either by *prakriti* or *purusha*. It protects all and doesn't control anyone.

All *Yogadharm*a flows everywhere.

There is neither *prakriti* nor *purusha*.

It is oneness in indistinctness.

It nourishes all

but does not overlord. (72)

The question often confronts us is, who is a perfect man? It is difficult to answer. But, Raghupathi answers with ease and he says that a perfect man is one who grasps nothing; receives nothing; refuses nothing and holds nothing. He is like a mirror without any reflection and a sky without clouds. In the eastern philosophy, the master is, however, conceived as a mirror because he reflects the seeker's mind, for the master is empty and a perfect being. But Raghupathi contradicts it:

The perfect man

grasps nothing

receives nothing

refuses nothing

holds nothing.

He is a mirror without reflection.

He is a sky with no clouds. (73)

Raghupathi says that this body which is made of blood, nerves, muscles and different elements is like a dry leaf and the mind is like a seed that doesn't have any strength to procreate. So, whosoever seeks with his body and mind ends in suffering. But in this *karmabhumi*, i.e. the land of action, one who has the strength can remain relaxed and once a person starts seeking, one becomes tensed and it is also a sort of pain and suffering.

Body like a dry leaf,

Mind like a sapless seed –

This is true knowledge.

Seeking it is anguish.

Not seeking it also is pain. (74)

To remain happy, one has to bind the *jnanendriyas* (nose, tongue, eyes, ears, and skin) and *karmendriyas* (action, speech, hands, feet, excretion, and reproduction) or else it may result in ambiguity. Hence, chasing and hunting will only make people wild and the Yogi's prescription to make the body and mind still is highly recommendable.

The *jnanendriyas* will bind your sight.

The *karmendriyas* will bind your clarity.

Chasing and hunting will make you wild.

Therefore, the sage makes prescription
for body and mind to still over the rustling pond. (75)

For the poet whatever insight man has acquired is indivisible and the experience of the Self is neither self-centered nor selfish. Whoever is grounded and remains in his enlightenment will ultimately experience the Beyond. The one who lives in luxuries and comforts will never experience the insight. The cot in the poem symbolically represents luxuries and comforts.

Insight is indivisible,
Neither into material nor spiritual.
So, the deepest experience
is neither self-centered nor selfishness.
He who sleeps on the cot
will fall out of bed.
He who sleeps on the floor
'Comes to himself' to be whole. (77)

The poet says that people quite often want to change the truth of existence according to their whims and understanding. It is the nature of human beings to alter the existing ones, but the final truth is that all things from the beginning are as perfect as they are, and any alteration in this aspect results in suffering:

Not to understand things, such as they are being problematic.
To understand things, such as they are being unproblematic.
The eagle never feels sorry
because it cannot walk like humans.
Nor humans can feel sorry
because they cannot soar like the eagle.
All things from the beginning are as they are.
Altering the condition is misery. (78)

The poet experiences that any action which is performed by wishful thinking i.e. with intentional volition is painful and action emerging from intelligence i.e. *prajna* (wisdom) is painless because of its spontaneity and naturalness. JidduKrishnamurti mentions that the realm of thought cannot bring about transformation as thought cannot enter the field of the otherness, which is sacred because it is a pattern:

Action by thinking is painful,
Whereas action by intelligence is painless.

For it is spontaneous, natural and effortless. (79)

The poet says that awakening should happen on its own. It cannot be experienced by seeking, force, effort or authority which results in the waste of time and energy. But surely awakening can be triggered by submitting oneself to the higher power and complete surrender as Sri Aurobindo says.

Awakening is not by seeking –
 there is coercion, effort, energy-loss
 there is authority, structure, following
 there is ruling, submission, unyielding (80)

The following lines are the essence of real and meaningful living.

Being aware of awareness in motion is Pure Awareness.

Being aware of Pure Awareness is Pure Consciousness.

From Consciousness is 'I am ness' –

the witness consciousness of Awareness in motion. (83)

Raghupathi has consciously used the words Pure Awareness and Pure Consciousness. It is difficult for the ordinary mind to comprehend his words. Still, the novice readers and sincere seekers of truth can catch hold of his experience that Pure Awareness is Pure Consciousness and Pure Consciousness is 'I am ness'. Nisargadatta Maharaj, a disciple of Siddeshwar Maharaj and a shopkeeper of Mumbai, throughout his life emphasized his disciples to remain in 'am ness' to know and experience truth. His spiritual classic, *I am That* is the testimony of his teaching. If one needs to grab from these lines, it is better to remain a witness consciousness of Awareness in motion:

Through the poet's experiences, it is understood that one has to come out of bondage and liberation and what remains is only '*Isness*'. The poet doesn't beat about the bush in elucidating '*Isness*'. This simple truth should be percolated in everyone's mind and heart to lead a happy life:

Bondage is conceptual before it is a reality.

So also release from it is an illusion.

Neither bondage nor liberation –

Only '*Isness*' remains. (84)

Raghupathi says that *Dharma* cannot be realized by hearing, reading or imitating but only by living wherein all the duality erase.

By hearing *Dharma*, it is never realized.

By reading *Dharma*, it is never attained.

By imitating someone, it is never fructified.

By living in *Dharma*, duality erases. (85)

The poet says through the Mountain that a stinking mind conceptualizes everything, but true happiness lies in non-conceptualization. He calls the mind *stinking* as most of the time it tries to imitate and copy others. The actuality lies in wordless and soundless which lies in 'isness':

Stinking mind conceptualizes things.

True happiness lies in non-conceptualization.

The actuality is simply nameless which is soundless.

In the wordless nothingness

in the soundless nothingness

is 'isness'. (87)

Raghupathi says that one has to abandon 'me' to experience the Impersonal. 'Me' includes both subject-object relationship. If one totally rejects 'me' in all his doings, *Yogadharma* happens spontaneously:

Experience is neither factual nor biological without 'me'.

It is simply impersonal.

Yogadharman never happens with 'me'.

With 'me' is subject-object relationship. (88)

He further says that whatever we learn through concepts is like pickling in jars that remain closed and ripened without any fresh thoughts coming from outside. It is observed that no seeker with learning has found the *Way* from the other, for the *Way* is a pathless land. The poet affirms that even a thousand *Buddhas* cannot solve the human crisis. It implies that each one has to find out his/her own way as Jiddu Krishnamurti too emphasizes that '*Truth is a pathless*' because all learning through conditioning makes a human being bounded. And he felt that to make a man '*absolutely free*' from the past conditioning is his mission in life. The same line of thought is found in Raghupathi's words. It is believed that he may have read his philosophy. Just as J. Krishnamurti observed that the true purport of his teaching is to live it so also Raghupathi reiterates it.

All learning through conceptualization is like pickling in jars.

Thousand *Buddhas* with learning have not found the *Way*. (91)

Raghupathi says that the spirit of living is in growing and dying and *Yogadharma* happens in expanding and this happens by meticulous understanding of the 'self':

The spirit of living is in growing and dying.

The tree grows, we say.

Similarly, the universe is expanding and not shrinking like.

Yogadharman never happens in shrinking,

It blossoms in even understanding of the 'self'. (93)

The poet says that *Yogadharma* is not something that happens, but finding the balance in what is more important. The concept of balance and creation is complementary to each other. And the man who has reached the stage of *Samadhi* is supposed to lead a balanced life.

Yogadharma is not something what happens.

It is something what you are, what is.

Nothing is happening, but happens.

Balance is creation, creation is balance

Balancing is what is happening.

Yogadharma is not something what is happening

It is, what it is. (94)

Creation is full of paradoxes and a true seeker should accept the paradoxes. Nobody in this universe can escape the polar opposites, for life exists in opposites like being happy and sad, summer and winter, heat and cold, etc:

The water has no mind to reflect your images,

Yet it reflects in the cool shade of trees.

Yogadharma is simply accepting the paradoxes. (95)

Raghupathi says that a mind that is constantly searching for happiness will lose the beauty of the present moment and once a person habituates living in the present moment, he will enter into the realm of no-mind for which no proof is necessary for it has order and balance in it.

A mind that constantly searching for happiness

Is centred in its own foolishness

No-mind is like unharvested green fields

On which no green carpet is required. (96)

The poet has used the metaphor of clapping with a single hand, for it may not produce sound as deliberated, but definitely the effect of one hand clapping brings a person out of his monotony and boredom. The philosophy of Zen relies on 'one-hand clapping' to bring about a change in students' mind:

Wisdom is like clapping in a single hand.

It is no sound; no sound is lucid transparent water.

Yogadharma is simply like this unorchestrated phenomenon. (97)

Raghupathi says that nobody in this world is either a master or a servant. Everyone is a lone traveler. Following and imitating will not help him in any manner.

Yogadharma says: you are neither a master nor a servant

but a simple traveler,
 with palms like a bowl
 eyes like an empty cistern
 ears like a lengthening tunnel. (98)

At the end of the book, the Mountain speaking pure wisdom is completely exhausted, and there is nothing to impart further. So the poet Raghupathirecedes like the Mountain in silence that deepens and intensifies. Nothing is left except deep silence.

The mountain in silence deepens.
 but the mountain in silence intensifies. (100)

The closing lines in prose are remarkable:

The sense of all-encompassing silence has silenced all my dimpling thoughts. Silence reigns supreme at that hour – the hour of supreme silence, the hour of mysterious silence, the hour of unruffled silence, the hour of silence like the unlit temple in the ruins, the hour of cosmic silence in the beginning of beginning lessness. Cuddled in that spellbinding silence, I am humbled like a rat before an elephant. ‘The majestic mountain is calling’ has thinned like a wafer and vanished like wisps of smoke that rose from the chimneys in distance (101).

CONCLUSIONS

Why should a mountain call? It’s the eternal question that arises in the minds of the readers. In the Vedic tradition and culture, the ancestors used to worship the sun, the moon, the stars, the rivers, the mountains, the trees/plants, etc. Mountains are considered as significant and holy as rivers. Nature, the *Prakriti*, is pivotal in worship as she is the manifestation of the divine. Mountains are thought to be living Gods. The wisdom imparted by nature cannot be measured. One has to live among the mountains to gain deep insight and Raghupathi, who has been living in Tirupati studded with the mountain range for more than fourdecades, might have imbibed the quality of wisdom which is perennial. His search for Truth is evident in *The Mountain is Calling...* He has used the lucid language to pass on the everlasting truth to humanity. It is the task of the reader to read between the lines and decipher the mystery contained in pearl-like poems.

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