



STUDYING ABOUT THE POETEST VISION AND BRITISH INFLUENCE ON AUROBINDO

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ABSTRACT

The galaxy of Indo-Anglian poets includes Sri Aurobindo, who holds a significant and distinctive position. Aurobindo, a poet, philosopher, and revolutionary, raised himself to consider the Supramental and Superconscient spheres of the Divine. By translating his spiritual insights in terms of unmatched poetry, he was able to successfully and efficiently educate and guide the country, making him a singular phenomenon. His poetry is an intriguing fusion of his unique and bright cosmic perspective with an equally potent and gorgeous artistic endeavour. When Sri Aurobindo began writing, colonial India probably could not have even imagined an attempt to decolonize English literature in the way that it is currently being done. However, while reaching a very high standard of perfection in European ideas and means of communication, this enlightened Yogi of India did not compromise with his Indianness. He briefly became the extremist of the extremists as a result of the Indian people's fight for independence from the imperialist British.

Keywords: - Poet, British, Aurobindo, Indian, People.

INTRODUCTION TO THE POET

India is a one-of-a-kind nation unlike any other on the planet. It's a spiritually enlightened land. India's inwardness, or inborn and inherent proclivity for exteriorization, is the country's very frame of mind, ethos, paradigm, or creative matrix. The European culture, which originated from Greek philosophy in ancient times, had always adopted an external approach, but the eastern approach and practice had always been exclusively interior, centered on inwardness. Since the beginning of time, Indian thinking has been both theistic and deistic in tone and tradition. The British curse and western materialism's impact have greatly contributed to the

forgetfulness of this fundamental reality of Indian existence. As a result, all of the corruption and foolishness, as well as all of the tremendous inconsistencies and blatant contradictions that presently afflict Indian society are the result of a divergence from the primary path that Sri Aurobindo envisioned and even imprinted. The path had been prophesied in the past, but it had been forgotten in the mists of time. In India's holy history, Sri Aurobindo represents the ultimate link. India and Sri Aurobindo Sri Aurobindo and the soul of India are intricately intertwined. Sri Aurobindo was the only person in India or the world who genuinely understood India's essence. He appears to have a feel for India's pulse. With his saintly vision



and bardic sensibility, he sees what the cool reason misses: the Indian spirit's internal journey. Sri Aurobindo is not only the architect of The Divine Life, but also the bringer and builder of a new world-order of supraconscious knowledge and unbounded love on the earth, which, like his own As apathy, has strayed from the road of inwardness. Integral yoga is largely considered as Sri Aurobindo's creation. He is a one-of-a-kind example of an integrated individual, as well as a living embodiment of Patanjali's yoga in every sense of the word. A man with a well-balanced personality is a complete person. This necessitates the recognition of man's hidden Divine essence. This information has no bearing on the location or the people involved. It is all-inclusive. Such an inwardly manifested subterranean energy embraces everything and binds one and all. As a result, none of Sri Aurobindo's ideas are complete without a thought on the Mother Land. His status as a biplavi, or "rebel," in search of India's political freedom was not by chance or choice, but rather because his inner tie with the Motherland was inextricably linked. Another unusual example of his integrative approach is his fusion of Western rationalism with Eastern spiritualism. The Integral Yoga is defined as follows in Sri Aurobindo's Teaching and Method of Practice: The purpose of this yoga is to develop a conscious connection with the Divine in the Super mind as well as a natural transformation. Ordinary yogis try to melt upward into the Highest by passing straight from thought into a featureless state of cosmic silence. The purpose of this yoga is to rise above the mind and enter Sachchiananda's Divine

Truth, which is not only static but also dynamic (35) His entire life and accomplishments, as well as all of his little and major acts, were defined by omniscience like to that of God. His unwavering devotion to Yoga sadhana "Yoga discipline," as seen by his adamant rejection of active politics, was as significant as India's freedom (which he foresaw roughly three decades earlier).

His mysticism has metaphysical undertones, despite the fact that his approach has always been primarily poetical. He is known for developing a coherent philosophical framework out of foundational concepts like the Sacramental while modestly renouncing any philosophical understanding. Because his mind has been formed in the mold of western education, intellect reigns supreme in him. Sri Aurobindo has "integrated" the concept of man and nature evolution (which has received a lot of attention in the West) with the spiritual evolution of human awareness

The deepest involution, through the highest evolution, is the uttermost embodiment of the essence—the fundamental significance of man's life on the earth—as poetized in Sri Aurobindo's Savitri. Unlike other thinkers who consider "soul realization" as the fundamental objective of life, Sri Aurobindo sees "divine manifestation" as the ultimate goal. As a result, he expands his horizons and develops into a varied person.

POETIC VISION OF SRI AUROBINDO

Sri Aurobindo's poetic theory relies heavily on the concept of vision, which is not widely used in literary criticism today. Philosophers and scientists both rely



heavily on their ability to discriminate between right and wrong, and poets, in particular, rely on their ability to "see." As a poet, Sri Aurobindo has separated himself from philosophers and scientists. His primary role is to experience light and shadow, flux and fixity in a glory of sight, rather than to think out the reality of things or dissect phenomena. Because poetry was expected to convey a strong vision of the "physical world around him," "life and its primary ideas," and "emotions" that he was experiencing, the poetic vision had to follow the progression of the human mind. A vital poetry that appeals to the imagination through the senses, mind, and emotions emerged as a result of an evolving intellect and aesthetic sense. It's possible to reach even higher levels of consciousness when one begins to see things through the eyes of one's soul, and once one has done so, other dimensions beyond the physical universe become accessible to him. From the color of a rose to the strength or majesty of a person or thing, or even to the splendor of an action, or even to one's own secret soul and deepest movements, Sri Aurobindo has made it clear that the poet may draw inspiration from anything. He must be able to go above and beyond them all.

There are times when it appears that the seer's personality is lost in time, and it appears that only Spirit is speaking out of sovereignty to reveal its own secrets; at these times, he vanishes from view. It is a constant. The eye behind all poetic perfection, and this eye sees the Divine Presence taking flawless shape in a supercosmos.... This is the shape that the poet gives to the things or events he describes in various ways. Both eternity and the tern

poral work in concert to inspire poetry in the human spirit. When it comes to writing poetry, Sri Aurobindo says that it's not just the poet's individual vision that matters; it's also the cultural context in which he lives and works, the depth and breadth of his own spiritual attainment, and the adequacy of his symbols. The intensity of one's soul's vision is required for mantra to be uttered. It is clear that Sri Aurobindo wished to pass on his wisdom to future generations of humanity through his writings, poems, and teachings. Because of this, the nature, understanding, and knowledge he imparted are not solely intellectual in nature. Understanding his work and teachings requires not only intellect but also the development of an supra-intellect, a set of higher states of consciousness.

BRITISH INFLUENCE ON AUROBINDO

Sri Aurobindo's Indo-English poetry merits a fresh look because it is so unique. In the opinion of George Sampson, he is better known as a supporter of Indian nationalism than as a writer of poetry. In response to the poetry of Sri Aurobindo, there are three ways; one that shows absolute ignorance about — Sri Aurobindo's poetry, as in an article on Indian literature in Cassell's Encyclopedia of Literature, Vol. I (1953), which refers to Toru Dutt and Aru Dutt and also to Sarojinin Naidu, but does not mention Sri Aurobindo. Also, critics have labeled Sri Aurobindo's poetry 'a blurred and rubbery sentiment' that is a "most dangerous thing that infects our poetry today," while his disciples have lavished him with praise. Iyengar's contribution to Aurobindonian criticism is significant and well-balanced.



He realizes that for a new kind of poetry like Sri Aurobindo's, "a new mentality in the recipient as well as in the writer" is required. "The one undeniably outstanding figure in Indo-Anglian literature," Sri Aurobindo called himself. Tagore has a place in Bengali literature, but he is also one of the unique reflected glories of Anglian literature as well.

To put it another way, "Many Indians write better English than many educated Englishmen" (Purani, 378), a claim that is amply supported by the works of Purani himself, is a claim that he was able to back up with his own writings. Yet, through it all, he never lost sight of what he loved most in life: poetry. When it comes to volume, variety, quantity and quality of his work which includes everything from lyrical to narrative to dramatic to epic he ranks alongside many other world-famous painters and poets. Because he wanted to convey spiritual truths and experiences of all kinds through poetry, he isn't widely recognized as a poet. He tried his best in the English language to convey his spiritual thoughts. He came to the conclusion that "no one can give the real stuff like Easterners and especially Indians" when it comes to spiritual expression in the English language. According to him, because English is more 'flexible and adaptable' than other languages, the New Age spiritual truths could be expressed more effectively through it. This potential was something he worked to realize in his poetry throughout the course of his work.

CONCLUSION

In conclusion, the poetical vision of Sri Aurobindo and its connection to British influence can be seen as a complex

interplay of historical, cultural, and personal factors. Aurobindo's poetic vision, characterized by its spiritual depth and metaphysical explorations, was undoubtedly shaped by his exposure to Western literature, including British Romantic and Victorian poetry.

British influence on Aurobindo's poetry can be observed in several aspects. Firstly, Aurobindo's education in England exposed him to the works of renowned British poets such as William Wordsworth, Percy Bysshe Shelley, and Lord Alfred Tennyson. These poets' emphasis on nature, transcendence, and the exploration of human consciousness resonated with Aurobindo's own evolving spiritual and philosophical inclinations.

Moreover, Aurobindo's immersion in the English language and literary traditions allowed him to master the technical aspects of poetry, enabling him to effectively express his profound insights and experiences. The British poetic forms and conventions, such as sonnets and lyrical structures, provided a framework for Aurobindo's poetic expression while also allowing him to infuse it with his unique spiritual vision.

However, it is important to note that Aurobindo's poetic vision cannot be reduced solely to British influence. Aurobindo's own spiritual experiences, his deep engagement with Indian philosophy and spirituality, and his exploration of mysticism and yogic practices played crucial roles in shaping his poetic sensibility. His exposure to various Indian scriptures and the teachings of spiritual luminaries like Sri Ramakrishna and Swami Vivekananda added layers of depth and authenticity to his poetic vision.



Ultimately, Aurobindo's poetic vision transcends geographical and cultural boundaries. While British influence undoubtedly played a part in shaping his poetic expression and technical abilities, it is the amalgamation of diverse influences and his own unique spiritual experiences that made Aurobindo's poetry a testament to the universal nature of human consciousness and the profound interconnectedness of all existence. His poetry stands as a synthesis of Eastern and Western influences, offering a profound vision of spiritual evolution and the ultimate destiny of humanity.

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