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## POET'S PERSONALITY: AUROBINDONIAN PERSPECTIVE

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### Abstract:

*Sri Aurobindo, a yogi-poet, reflects upon the appreciation of the poetry and the poet's personality in theoretical-cum-critical book entitled The Future Poetry. Sri Aurobindo, from his views, appears to be in perfectly tune with ancient theorists with regard to spiritual aspects of the poet's personality. This research paper attempts to highlight those aspects of poet's personality which are highly complex.*

### KEY WORDS:

poet, aesthetics, enjoyer etc.

### INTRODUCTION

Sanskrit poetics has elaborately discussed the requisites of a poet. The poet's role has been described in an exalted language. He is a creator of the boundless world of poetry. The universe is his storehouse and from it he gives back bountifully. The world becomes charged with the emotion with which a poet invests his creation. Locana (qtd. In Kane 350-1) says that Saravati manifests in great poet's special imagination. The poet perceives the shape of things past, present and future. The elements which go into the making of a poet are: creative genius (Pratibha) which is the basic requisite, culture (Vyutpatti) and the skill (Kaushalam) that comes from the constant practice (Abhyasa). About these, however, there is a difference of opinion. Rudrata, an Indian scholar of the ninth century supports the view that culture and practice can polish, brighten, and sharpen the poet's imagination. Anand Vardhana (137) reserves the supreme position for creative imagination. He says that if the poet has the creative power, the lack of culture may be compensated, but in the absence of Pratibha any amount of culture and practice will fail to make him a poet. This view is similar to that of Keats who said:

The Genius of poetry must work out its own salvation in a man. It can not be matured by law and precept, but by sensation and watchfulness in itself. (qtd. in Chitayna 37)

Sri Aurobindo attributes poetic creation to the two aspects of poetic genius-- The static aspects of his Pratibha which perceives and receives impressions required for creations and the dynamic aspect which creates. The static aspect reveals five creative powers of the poet—the object, the aesthetic process, the work of art and its transmutation into spiritual values.

The object in its Chit or consciousness dimension is really a finite expression of the infinite. It is an expression of the Spirit in terms of matter, life, consciousness or all together. In its archetypal aspect, it is experienced as an imperishable portion of reality. It is perceived as an embodiment of Truth. In its subtle aspect, it has a life soul of its own and it is inextricably bound up with the vital memories and vibrations of the artist. It has capacity to give delight and to arouse emotions. In its sthula or gross aspect, it makes a two-fold appeal. There is the actuality of existence; its defined position in the universe; a life as existence perceived by our sense of the fact. The object has also its properties and peculiarities which can be intellectually apprehended.

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An awareness of the object in its sthula or gross aspect is the common human response. Even the poet's response to the emotion of joy, pain, love or hate is also a type of common response. But the sensibility of the poet has its higher range. The higher vital in him can glimpse the essential beauty of the object and it is moved into ecstasy. His Jnana Buddhi enables him to apprehend the essence of the object in the archetype. His superconscious vision is open to the spirit burning through the veil. Thus, the poet's experience is a complex and coordinated activity. Its contexture reveals these five powers at work.

On the dynamic side, the poet's activity reveals five distinct parts-- Inspiration, Imitation, Expression, Communication, and Persuasion. The experience of the poet, passing through this process is transformed into a work of art. Poetry is born as an inspiration in a heightened flash of intuitive perception, in a state of identity with the object. It puts forth its foliage and flowers as Expression. The artist reveals in the beauty of the emotions released by the coalescence with the object and in the repose of his own ecstatic contemplation. His imagination and memory are the inner tools, which he employs for the purpose. Imagination detects the similarity in dissimilar things and memory brings to him the throng of impressions and images with the aid of which he can detect it. His sensibility gives colour and intensity to design. His sense of fact helps him to develop Imitation in its secondary aspect whenever necessary. Poetry attains perfection when it has reached the stage of persuasion. The artist by using his discrimination, gives his vision an ample intellectual body and endows his work with balance and perception. Passing through this last phase, poetry sheds its angularities and impurities and stands forth as a fitting and radiant embodiment of the Seed-Idea.

The work of an art as a finished product, viewed externally, reveals within itself the five powers of Dhvani, Rasa, Bhava, Alankara, and Auchitya. Dhvani has been described as the soul of poetry. Rasa is the aesthetic flavour or essence of a work of art. The representation or 'imitation' of life in the lower sense is only a secondary function of Rasa. Bhava is a progressively full and complete expression of the emotions aroused in the artist. Alankara is a form, figures of thought and ornamented form, figures of thought and ornamented speech. The poet's imagination, reason and memory fashion it. Auchitya proceeds from the poet's good sense or discrimination. It is persuasion in the highest sense. This is the purgation that Aristotle speaks of. But the Rasa itself is an echo. It echoes the original inspiration, the knowledge by identity that the poet receives in a flash of intuitive vision. Hence, poetry illuminates and moves its readers to the supreme Anand. In its subtlest form, poetry is the voice of Reality, the vision of the Eternity in which the seer himself disappears.

In short, Poets and artists are defined by Sri Aurobindo as men of genius whose consciousness has in some way or other attained a higher power of conception and expression. Genius is the result of an influence from a higher consciousness. In Sri Aurobindo's view every operation of genius is intuitive and revelatory. The power of inspiration is a creative energy. In practice, however, most poets have to sustain the inspiration by constant industry.

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