

# Poetic Experience of William Wordsworth According to the Indian Aesthetic Theory

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**Abstract** – Wordsworth set imagination as the workforce that empowers a creative psyche to look for the implied in the unequivocal. It is the personnel that combines the inner and the external reality and empowers the artist to offer new bits of knowledge into the unremarkable items and encounters. Simultaneously, the infiltrating understanding can likewise deliver the new as recognizable. We have concentrated on how the Romantic poets uncover lineaments of the Eastern idea, without any undeniable Eastern impact. It has likewise been demonstrated in the investigation of the Eastern and the Western speculations, particularly that of Romanticism, that the investigation of one custom can, now and again, give a superior comprehension of the other. Knowledge establishes the awareness of the amazing domain and the awareness of one's own self. In the process of knowledge, the gross gives approach to the inconspicuous. The structure inheres the embodiment. Knowing the item in its entirety is knowing its inner and external attributes. The knowledge of the outer structure is shown up at by sense discernment and the knowledge of the inner quintessence is cognised by the impressions evoked by the inference of mental originations

**Keywords** – Poetic, William Wordsworth, Indian, Aesthetic, Theory

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## INTRODUCTION

### Knowledge and creativity:

Wordsworth's theory of the poetic process is likewise founded on his epistemological convictions. For both, Wordsworth and Coleridge, the process of poetic creation is started by the process of knowledge. Wordsworth doesn't offer any conventional theory, Wordsworth's writing and poetry consolidate the convictions of Hartley, Locke, Kant and Schelling. His thoroughly enjoy the phenomenal reality and his accentuation upon sensations carry him nearer to the associationists and the empiricists. Simultaneously, his conviction about the more noteworthy solidarity places him in the organization of the transcendentalist philosophers. It is hard to sort him as an empiricist or a dreamer, devotee of Locke, Berkeley or Kant. There are strains of both the perspectives in his theory as well as poetry, yet he isn't a dualist. The outside reality never loses its ground for him. Wordsworth doesn't talk "with two particular voices", he is a writer of various voices and convictions.

Wordsworth's resistance against the eighteenth century poetry IS not a reaction against the insightful convictions of the century. His way of thinking outgrows empiricism and comes full circle in idealism however he doesn't leave one regulation to take on another. He acknowledges the Lockean premise that the beginning of knowledge lies in sense insight and

that the material articles present for the brain through the faculties. In any case, Wordsworth is an empiricist with a distinction. For one's purposes, he doesn't accord an inactive status to the psyche and also, he credits to the material items moral and spiritual attributes. The outer world urges the human psyche and the spirit to deliver sense impressions and virtues.

Wordsworth concurs validity to the material truth of the phenomenal nature. The outer world isn't a develop of the brain yet is a physical reality which can't be disregarded. In a letter to John Wilson he says:

*Presently it is manifest that no human being can be so stunned and corrupted by persecution, penury, or some other detestable which unhumanizes man, as to be absolutely apathetic to the shadings, structures, or smell of blossoms, the [voices] and movements of birds and monsters, the presence of the sky and magnificent bodies, the overall warmth of a fine day, the dread and awkwardness of a tempest, and c. and c. How dead soever some totally mature men may apparently appear to these things, all are pretty much impacted by them; and in youth, in the principal practice and exercise of their sense, they probably been not the nourishers just, but rather frequently the dads of their passions.*

Is intriguing that the design of the psyche of different people doesn't as yet fluctuate various personalities can surmise various implications about similar phenomenal items and can be contrastingly impacted by them. The phenomenal reality doesn't have an indistinguishable importance for all personalities. The wellsprings of knowledge, i.e., the objects of the rest of the world are no different for all. The method for knowledge, i.e., sense insight, memory and inference exist in all personalities however the distinction lies in the possibility to practice these methods. Two people seeing a similar article might gather it in various ways and store various impressions in their citta.

The solidarity of the inborn and the outward components in the process of knowledge has been acknowledged by Coleridge and Wordsworth. Stephen Prickett remarks:

*What was interesting to Coleridge and Wordsworth, notwithstanding, was the manner by which they appeared to feel insight as a bringing together and creative demonstration in itself, including a process of significant worth - judgment and discrimination.*

Imagination develops from the "esteem judgment and discrimination" as the writer deciphers the given objective world in a new and creative way by breaking the limits of the acknowledged outlook. Imagination results according to a new point of view of the given realities or thoughts. This clever approach to cognising the outer world is the endeavor to look for reality past the actual appearance.

### **Analysis of Wordsworth's Poetry-I: Indian theory of knowledge delineates a process of cognition**

The investigation of Wordsworth's poetry as indicated by the panhkosa theory. The encounters in the accompanying sonnets incorporate experiences which the writer has with the articles or the animals of the outer world. In the examination, the jobs played by the faculties, the psyche and the acumen are explained. The examination clarifies how the different conditions are figured out in the self. Each poetic experience is additionally assessed by the Indian stylish theory. The initial three sonnets are investigated exhaustively and afterward various short sonnets are analyzed in an outline.

An encounter is an occasion or an event where an outer article or activity affects the person. Truth be told, the awareness of this outside article or occasion is the premise of the human insight of the phenomenal reality. Knowledge results from the experience of the self with the objective world. The power of the effect decides the sort of involvement it is. Each experience has an effect on the subjective self - molding and reshaping the individual continually. Romantic poetry, being profoundly subjective, outlines the encounters of the poets or those of the characters in the sonnets. The writer ordinarily experiences another being or an object of nature that establishes a connection with

him. The experience gives knowledge about the item and simultaneously, it uncovers the condition of the writer's self. How does an outer boost propel the artist to make? An energizer can influence a writer hastily or significantly. An encounter can be encountered at the level of the faculties, the brain and the acumen. The various degrees of different encounters infiltrate the artist's being and establish connections with his character. Romantic poetry, basically, is the articulation of such impressions, and the changing levels of the writer's inner self.

### **OBJECTIVES OF THE STUDY**

1. To study on Poetic experience according to the Indian aesthetic theory
2. To study on Knowledge and creativity

### **Poetic experience according to the Indian aesthetic theory**

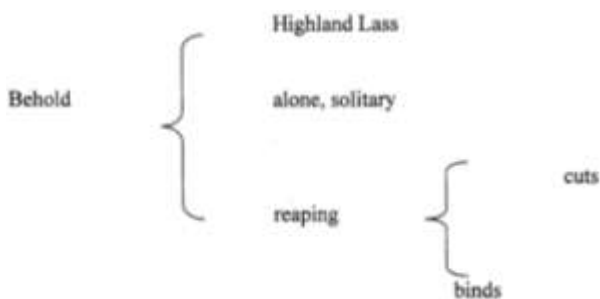
The Indian theory of knowledge portrays a process of insight. As indicated by the Indian way of thinking, knowledge is a nature of the self that makes different conditions. It builds and reconstructs the inner self of an individual. The awareness of the rest of the world is processed by the mental component and sifted to the inner self which is adapted and changed by such impressions. The premise of this theory is that "self" or "being" is a setup of impressions that outcome from the outside items or happenings. The Sarpkhya-Yoga theory propounds an arrangement of knowledge where there are four resources of discernment through which experience channels into a person's being as insights or suspected waves (vrtti). These are - manas (mind), buddhi (astuteness), ahamkiira (the self) and citta (creative and open personnel).

1. The word manas is taken from the root "man" and that means to think. It is the personnel of the psyche that concentrations and sorts out the sense insights. It is otherwise called the lower mind. Manas gets the impressions of the rest of the world given by the faculties.
2. Buddhi, insight or the higher brain, is the segregating staff which groups the sense impressions and responds to them. It distinguishes the sensations and deciphers them at the scholarly level. Buddhi is the staff that orders and assesses data gave by manas.
3. Aharhkiira or inner self relates every one of the impressions of the rest of the world to the self. It is the awareness of "I" or "mine",. A sensation or a musing is connected to the self by this staff. Each experience inspires at least one idea waves. Indeed, knowledge is an entirety of these idea waves (v[rtti]. The

aharhkiira distinguishes the idea wave with itself and therefore develops a condition.

4. Citta is the entirety of the parts of the psyche. These staffs reflects upon and reconstitutes the impressions got. It gets the idea waves (V[tti). It is the storage facility, everything being equal. It is at this level that the self is molded or altered by an encounter.

A comprehension can include a solitary insight or origination however typically it fuses various sub-perceptions. Like, 'the insight of a dance inheres the percepts of the artist (an individual), the dress of the artist, the painted face, the artist's hair, the figure, the body movements, the music, the performers and, surprisingly, the instruments. These can be changed over to the ideas of magnificence, bliss and beat. A complicated perception can be an array of a few sub-insights. Every insight is a compound of installed perceptions - so there can be straightforward and complex discernments. Also, the writer's view of the collector is a perplexing one since it joins various auxiliary insights, i.e., demonstrations of discernment and inference. The sonnet starts with a complicated cognizance:



At the point when the artist sees the gatherer his perspective on the young lady is established by a heap of attributes about her - she is an occupant of the good countries of Scotland - "High country Lass", she is distant from everyone else, she is harvesting the field - which is additionally isolated into the sub-discernments of cutting and restricting. The insight of hearing includes the melody of the young lady which is induced as a tune of distress as one of its attributes:

The bhava of distress, happiness and uncertainty summon the relating rasa in the peruser. The peruser's insight of the literary structure and the satisfaction in the passionate circumstances evoked, establish rasa in the Indian literary practice. The essential rasa in "The Solitary Reaper" is the karu1Ja rasa - sympathy which is evoked by the soka bhava. The peruser follows the bhava experienced by the artist. The peruser additionally survives similar feelings, partaking in the rasa resulting from those feelings. Distress brings about empathy. At each stage the peruser's experience relates to the experience of the artist and the feelings evoked are inseparable from those of the writer.

However, the soka rasa evoked in the peruser isn't exceptionally serious in light of the fact that the writer

himself doesn't encounter significant sadness. The reason for the not set in stone. The harvester's tune isn't specified to be a melody of sadness, it could likewise be a happy tune. The writer's vulnerability is the reason for the inclination being less strong and therefore, the peruser's inclination is additionally less extreme. Wordsworth achieves a more effective correspondence in another sonnet "Daffodils". The sonnet summons more grounded feelings of satisfaction and joy in light of the fact that the vi bhava are determinate and the writer's insight of enjoyment is conveyed all the more really to the peruser. The brilliant daffodils, moving in joy are compelling goals for the passionate condition of joy which change the writer's citta and furthermore present for the peruser's self. However "The Solitary Reaper" isn't a disappointment in imparting experience, it just summons less serious feelings.

In "Goal and Independence" the experience with the bloodsucker finder leaves a profound effect upon the artist's self. The artist's temperaments vacillate from joy to destruction and from miracle to determine. His sense discernments, recollections and inferences of the present and the previous comprehensions comprise tirelessness in his personality. The gathering with the bloodsucker finder teaches perseverance and carelessness in him. He guesses that the current experience will invigorate him in the future too.

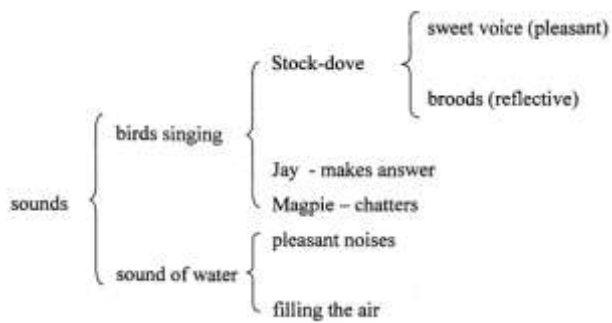
The artist encounters different perceptions in the principal verse. Each center insight coordinates different auxiliary comprehensions that can be dissected independently. The sonnet starts with a progression of extreme sense discernments. The uproarious and powerful sound of the breeze is cognised by the artist's scholarly space as "thundering". The weighty downpour is cognised as a storm that "fell in floods" . The storm has kept going "the entire evening", an articulation that portrays the extended periods of time of downpour as the night progressed. The morning starts with the rising sun that shows up "quiet", it hushes up rather than the tempestuous night storm. It is "brilliant" - cognised as bringing light and newness after the long upset night. Occasion 2 is a mind boggling discernment that brings out occasion 3. The weighty downpour joins an implanted cognizance - that of downpour flooding the region with water:

The downpour came - - - intensely ( storm) - - - fell in floods (gathered water)

The heavy downpour accumulated water that overwhelmed the region. The perceptions in occasions 1,2 and 3 are extremely extraordinary.

The artist can hear different birds singing in the forest that are some distance away. He hears various hints of the birds and with the assistance of his memory he recognizes each bird sound. The

center perception is that of the sound which subsumes a few auxiliary discernments:



The rabbit is seen as running on the wet fields, sprinkling the downpour drops on the grass, raising a foggy air that sparkles brilliantly in the daylight. The movements of the bunny are cognised as "running races" in cheer. Seeing the creature consolidates the perspective on the ground where she is running. The fields are seen, alongside the bunny, as wet ground that is sprinkled with water and the grass is sprinkled with raindrops. The perspective on the rabbit subsumes the auxiliary occasions of the creature running - an occasion that summons sub-occasions of running races and running in bliss. The second auxiliary occasion (joined in the perspective on the rabbit) is that the creature sprinkles the water on the wet ground and raises a fog. This auxiliary occasion further joins sub-occasions of the fog sparkling in the daylight and running alongside the rabbit, any place she goes. The last auxiliary occasion is the perspective on the fields that are green and sloppy. The grass is cognised as wet and brilliant, and the ground as loud. A total cognizance can subsume a few auxiliary insights which can additionally fuse sub-occasions.

Verse eight of "Goal and Independence" portrays the artist's insights and discernments of the bloodsucker finder. The opportunity meeting with this man is cognised as a bonus normal - "impossible to miss effortless", "a main from a higher place" and "a something given". Where he meets the artist is cognised as "a desolate spot" since there is nobody present with the exception of the artist and the bloodsucker finder. The intricate discernment of the forlorn spot joins the auxiliary insight of the pool close to which the man is standing. The pool is uncovered under the sky and the elderly person is separated from everyone else. These insights mix to bring out originations about the spot being "forlorn", the pool being "uncovered" and the sky viewing the pool with its eye.

The artist's impression of the elderly person, being absolutely still, prompts the idea of "not all alive not dead/Nor all snoozing". He considers a suspended state in which the fixed status is neither passing nor life. The impression of the man being fixed incorporates the auxiliary insights of the man being "Still as a cloud" that doesn't hear the call of clearly winds. The ideas of the cloud and the breeze are the

sub-occasions subsumed in the center occasion of the man being fixed. In verse twelve, the insight of the bloodsucker finder checking out "steadily" at the "sloppy water" fuses the sub-comprehension in the likeness, "As though he had been perusing in a book".

The discourse consolidates a few sub-discernments. The expressions of the parasite finder are decided as generous, powerless, regarded, specific, exact, noble, serious and streaming. The elderly person's discourse consolidates the sub occasions of the words being extra-common, similar to the grave Livers of Scotland and like the strict men (further cognised as men who give God and different men their levy). This multitude of auxiliary comprehensions combine into the center cognizance of the elderly person's expression.

Verse seventeen outlines the discernments evoked by the artist's memory. The mind boggling discernment of the memory of his prior thoughts incorporates the perceptions of dread (further comprehended as the dread that kills), trust (cognised as expectation that isn't satisfied), distresses of "Cold, agony, and work", every substantial sick, poets (who were extraordinary yet presently have passed on in hopelessness), perplexity and want to be console. The cognizance of memory in this refrain joins nine sub-occasions.

The parasite finder's answer to the artist's inquiry about his occupation summons various discernments regarding the elderly person. His words establish the writer's insights. He assembles parasites and voyages "all over". The bloodsuckers live in the waters of different pools and they regularly move about close to his feet in the water. They had been plentiful before yet have "dwindled long by sluggish rot". The bloodsucker finder keeps on looking for them. The writer's comprehensions about the movements of the elderly person are evoked by the parasite finder's words. The artist pictures the elderly person to his "eye" - strolling about continually, searching for leeches. He cognises the field to be "exhausted" and the elderly person strolling to a great extent, calm and alone. The sonnet closes with the writer's perceptions about the bloodsucker finder's words being merry, kind and impressive. His last originations about the elderly person are that he is a "dilapidated Man" yet "so firm a brain".

Breaking down the conditions established in the writer's citta as per the rasa theory, the sonnet, "Goal and Independence", inspires a few bhava. In the initial verses of the sonnet, the vi bhava or the reasons for the feelings evoked incorporate the early morning scene with its brilliant, blossoming and enthusiastic articles. The vrtti of the mental construction are identical to the bhava evoked in writing. Subsequently, the bhava evoked in the start of the sonnet are harsa bhava and utusha bhava seeing the splendid grass, clear sky, cheerful bunny and the hints of the birds and water, bring out the



harsa bhava or the sensation of delight which is a subordinate bhava that makes the more long-lasting bhava, i.e., utusha or excitement. This state brings out the sringara rasa, i.e., the condition of delight. Yet, the condition of delight doesn't keep going long on the grounds that the vritti of memory brings out a sensation of trouble. The previous perceptions are resuscitated and the recollections of two youthful individual poets (vi bhava) having kicked the bucket in youth and neediness inspire soka bhava in the artist. Smrti or memory, is a sankari bhava or a temporary condition. The prevailing bhava stimulated is the soka bhiiva from verses four to seven. It is upheld by the subordinate bhava of dainya or gloom and visada or dejection. The memory of the doomed poets makes sadness and the predetermination of all poets overall makes a condition of misery.

The state of the parasite finder can be likened with the condition of nirveda or aloofness. His actual stance is unmoving to the degree that the artist cognises him to be neither dead nor alive. He is as yet like a stone or a seabest resting under the sun. His absence of dissent against the expanding trouble in observing the parasites regardless of his slight body summons nirveda bhava or a condition of separation. He plays out his undertaking with reserved quality to any type of wretchedness or distress. The condition of peacefulness brings out St Nick rasa, resulting from the quiet and quiet disposition of the bloodsucker finder.

The effect of the rainbow is very extraordinary on the writer's self in "My heart jumps up when I view". Seeing the rainbow elevates his spirits. How does this occur? The artist doesn't stay upon the justification for why he feels the upliftment. He doesn't credit any characteristic to the rainbow yet communicates at the beginning the impact of the sense discernment. The intellectual area doesn't decipher the percept however deciphers the artist's reaction of bliss as his heart jumping up with charm. In the initial two lines, the process of the comprehension of the center occasion, with its effect upon the artist, brought about by the vritti, is finished. The vritti of rise, spiritedness, worship, confidence and enjoyment are evoked, making an euphoric condition of the inner self.

The writer becomes intelligent in the accompanying lines, rising above the transience of his experience as he reviews that the effect of seeing the rainbow on him has been something very similar before. He trusts that in future too this percept will summon a comparative reaction and influence his citta as seriously as it has till that second. Unfortunate of losing his responsive state, he wishes to be truly dead than intellectually inhumane toward the phenomenal domain. He is unfortunate of the time in future when his intellectual area will never again inspire inferences and the absence of impressions won't intrigue his citta in any capacity, He is uneasy with regards to when his insights will just remain discernments and not advance into applied perceptions that relate the outer items to the self image.

From his own insight, the writer establishes an idea - "The Child is the dad of the Man" (1 7). This idea doesn't advance from only is related with what the artist has encountered in the prior occasions laid out in the sonnet. The writer's intellectual space is invigorated by his tangible area, through which impressions are made, influencing his inner self. He expresses that the impressions channel to the self and comprise the self. The encounters of youth shape the grown-up. The impressions left on the self by variegated encounters don't vanish; they stay in the self as part of the being and shape the character of an individual. The writer desires to hold his intellectual potential to construe the appearances of the outer peculiarities. He wishes to be impacted by the impressions that will summon devotion in his self. His idea of the days being "Bound each to each by natural devotion" (19), inspires the impression of progression. An encounter doesn't constantly have fleeting limits on the grounds that its belongings are held as the dormant impressions that are urgent in character advancement.

## CONCLUSION

The Indian way of thinking acknowledges a pluralistic methodology, subsuming the isolated precepts of empiricism, materialism and idealism. However the Indian practice clearly expects affinity towards idealism yet it is described by a varied methodology where different precepts are acknowledged somewhat. Wordsworth set imagination as the personnel that empowers a creative psyche to look for the implied in the express. It is the workforce that orchestrates the inner and the external reality and empowers the artist to offer new bits of knowledge into the unremarkable items and encounters. Simultaneously, the entering knowledge can likewise deliver the new as natural. We have concentrated on how the Romantic poets uncover lineaments of the Eastern idea, without clear Eastern impact. It has likewise been demonstrated in the examination of the Eastern and the Western hypotheses, particularly that of Romanticism, that the investigation of one custom can, now and again, give a superior comprehension of the other. Knowledge comprises the awareness of the phenomenal domain and the awareness of one's own self. In the process of knowledge, the gross gives approach to the inconspicuous. The structure inheres the pith. Knowing the item in its entirety is knowing its inner and external attributes. The knowledge of the outer structure is shown up at by sense insight and the knowledge of the inside embodiment is cognised by the impressions evoked by the inference of mental originations. All personalities have the potential to inspire impressions in the self in some random experience yet a couple have the capacity to fathom reality in its entirety and understand the unity of life or the standard of Brahman. A portion of these couple of are the makers, the artists and the poets.

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