

Tagore and Sri Aurobindo's Artistic Expressions Evoke Symphony of Aesthetic Brilliance

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Abstract: *This paper aims to show how these two great mystics captured the spirit of poetics, which has continued unbroken since Bharata, who is considered to be the first Sanskrit poetician in our lineage. Rather than proving that one is better than the other that would be cruel and shameful, in my opinion it highlights the differences between their positions on aesthetics. I can only proceed to examine and evaluate their poetics in this light. Excessive reading would take away from the inherent beauty of their writing. To begin with, Tagore and Sri Aurobindo were both born and raised in Bengal; the latter according to the western tradition, and the former according to the gurukula tradition. But Tagore soon discovered the depth of Indian tradition upon his arrival in India in 1893, and he never deviated from it until he achieved maha Samadhi. They were mystic poets with distinct viewpoints on life and India, but they were also extraordinarily talented writers and orators who wrote extensively on moral and spiritual themes, defined the human condition in the context of Indian tradition, and actively promoted national freedom. But, while being a mystic who used poetry to communicate his experiences to the outside world, Tagore never deviated from the reality of daily life. He succeeded in striking a balance between the spiritual and material domains. On the other hand, Sri Aurobindo basically lived by himself after giving up his revolutionary life to devote himself fully to a yogic existence. But he had never lost sight of the fact that his mission was to transform the world into something holy, and he had helped humanity achieve this objective by providing guidance from his most profound spiritual experiences. At least one of them had no interest in creating a novel or eclectic philosophy of art. Both of them hated academic pretension and had little interest in theory. Still, both had written extensively and poetically about their thoughts and experiences. The influence of eighteenth-century Neo-Platonic, Hegelian, Kantian, Indian, and romantic art theories was seldom evident in their works. Both remained true to their initial, core modes of thought. While Tagore's letters and "The Future Poetry" mirrored Sri Aurobindo's views on poetry and the arts, his writings "What is Art?", "The Realization of Beauty," and "The Poet's Religion" provide the basis for his pronouncements on poetics.*

Keywords: Nature Poetry, Spirituality, Nationalism

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