CONCLUSION

The following issues have been the focus of this study: how the objective reality impinges upon the subjective self, how an external object or event influences and shapes the being of a person, the role of the mind in interpreting the phenomenal objects and events, is the existence of the material world disparate from the subjective self, the hegemony of mind over matter or matter over mind and how the acquisition of knowledge creates a state of being in the poet, providing inspiration to create. The emphasis has been upon the discussion of these issues in relation to the epistemological and creative theories propounded by Coleridge and Wordsworth in the perspective of the Sāmkhya-Yoga system of the Indian philosophy. The *pancakoṣa* theory of the Indian philosophy provides an adequate model to evaluate these theories.

What is interesting is that the structure of the mind of various individuals does not vary yet different minds can infer sundry meanings about the same phenomenal objects and can be differently affected by them. The phenomenal reality does not have an identical meaning for all minds. The sources of knowledge, i.e., the objects of the outside world are the same for all. The means of knowledge, i.e., sense perception, memory and inference exist in all minds but the difference lies in the potential to exercise these means. Two individuals perceiving the same object may infer it in different ways and store different impressions in their *citta*.

What distinguishes a creative mind from a non-creative mind is the way information is cognised and consequently, stored in the memory. Creativity
is not a sum total of the empirical reactions of an artist but the manner in which the artist decodes the data provided by the senses. The role of the mind assumes significance in interpreting the sense perceptions. This is the point where the polemics of empiricism and idealism can either begin or end. The empirical ideology assumes that the mind’s interpretation of an external object is solely based upon the previous experiences. Idealism emphasises upon the mind’s innate ability to interpret the transcendent reality beyond the phenomenal existence. But as we have studied, knowledge ensues from an interaction between the object and the subject. The subject is dependent upon the phenomenal reality for the acquisition of knowledge to some extent. The power of the mind is its potential to collate the inner truth along with the external appearance.

The unity of the intrinsic and the extrinsic elements in the process of knowledge has been accepted by Coleridge and Wordsworth. Stephen Prickett comments:

What was unique to Coleridge and Wordsworth, however, was the way in which they seemed to feel perception as a unifying and creative act in itself, involving a process of value judgement and discrimination.¹

Creativity evolves from the “value-judgement and discrimination” as the poet interprets the given objective world in a fresh and innovative manner by breaking the boundaries of the accepted mindset. Creativity ensues from a fresh perspective of the given facts or ideas. This novel way of cognising the external world is the attempt to search for the truth beyond the physical appearance.
Coleridge and Wordsworth posit imagination as the faculty that enables a creative mind to seek the implicit in the explicit. It is the faculty that synthesises the inner and the outer reality and enables the poet to offer fresh insights into the mundane objects and experiences. At the same time, the penetrating insight can also render the unfamiliar as familiar. Coleridge asserts that the ability to look beyond the obvious makes the palpable impalpable and vice versa. He states, “what I had supposed substances were thinned away into shadows, while everywhere shadows deepened into substances....”\(^2\) Wordsworth explains his purpose behind the "Lyrical Ballads", “The principal object, then, proposed in these Poems was to choose incidents and situations from common life... to throw over them a certain colouring of imagination, whereby ordinary things should be presented to the mind in an unusual aspect....”\(^3\)

The conjunction of the external and the internal, the nature and the mind, suggests a unity that is comprehended by the discerning minds of the poets. This unity is a common principle that pervades all objective and subjective existence. The poetic theories of both, Wordsworth and Coleridge, accentuate the relationship between different things. Their stress is upon the underlying connections between the multifarious parts. The theme of reconciliation of discordant elements runs through Coleridge’s theory and Wordsworth’s poetry. It is this unifying principle that attributes meaning to the external world and the life existing in it. Apprehending the unifying principle and portraying this fusion in poetry sums up the theory of the creative process for these Romantic poets.
The Romantic fusion of the external and the internal correlates with the Sāṃkhya-Yoga theory of matter and spirit. The primordial matter, i.e., *prakṛiti*, is the root cause of all the forms of matter in the phenomenal world. *Puruṣa* is the sentient being that is the driving principle of *prakṛiti*. Matter itself has no driving force, it assumes life due to the energy provided by the sentient element. These twin elements are the cause of all animate and inanimate existence. The Vedanta philosophy further conjoins matter and spirit into the single principle of ātman. The fusion of the object and the subject is complete and the only reality is the spirit or the ātman in the individual objects. Ātman is the reflection of the single unifying principle behind all existence, i.e., Brahman. This monistic principle corresponds with the Romantic concept of oneness of life.

In the Indian context, creativity refers to the representation of the spirit in the art form. In art, the essence of an object is manifested in the form. The essence and the form are both requisite in the creation of art. The artist attempts to create an image of the unifying principle of Brahman. The unfamiliar is manifested in the familiar form. The essence is given an appearance. The ultimate reality refers to the energising and the unifying principle of Brahman. Therefore, art is a manifestation of the spirit or the essence of the object imitated by the artist who attempts to portray the inherent qualities in the external features. To cognise these inherent qualities, the artist meditates upon the object or the idea in an attempt to identify with it completely. The object of art reflects the inner spirit of the object imitated which is manifested according to the artist’s imagination.
Coleridge’s and Wordsworth’s views correspond with the Indian concept of creativity to some extent. Sense perception is a means of knowledge but knowledge is not restricted to the empirical process only. The poet discerns the spirit beyond the appearance, the infinite in the finite. This is similar to the discernment of Brahman beyond the prakriti. Wordsworth equates the poets with the prophets who possess the ability to comprehend the universal spirit in the particular form. The poet imitates the innate lineaments of the given object instead of the outer visage. Coleridge postulates that art creates the inner impulse and not just the outer countenance. Mere copying of the form cannot produce great works of art. The external and the internal reconcile in art.

The concept of contemplation and recollection in tranquillity is not at variance with the idea of meditation. Focussing the mind upon an object, an event or an idea, to understand, interpret and feel one with it is an attempt to comprehend it in a holistic manner. The mind perceives the physical features of the phenomenal reality and conceives their attributes which are not necessarily empirical in nature. A mind that can penetrate the physical attributes of the external world and reach the essence, can attain true knowledge or the state of liberation. Abhinavagupta equates the experiences of liberation with that of sānta rasa, the state of aesthetic relish in which all rasa converge. Wordsworth advocates the contemplation upon the emotion evoked by an object or an experience. The contemplation is so intense that the object of experience seems to exist in the mind and then the pleasure ensuing from such a meditation imbues the mind with the state of enjoyment. The object and the mind converge to arrive at the truth and the self is pervaded by the pleasure of being liberated.
As studied in chapters four and five, the *pancakoṣa* theory provides an adequate framework to analyse various levels of experiences. An experience can penetrate the physical, the perceptual or the conceptual level. The poems in chapter four delineate experiences where an external object or a person evokes impressions that form various states of being. The process of the external world being cognised through impressions is the process of the material reality being comprehended in the subtle form; the external is interiorised. This knowledge is not merely empirical as what impresses the self is not the perceptual knowledge but the conceptual knowledge associated with the self.

In “The Solitary Reaper”, the poet perceives the young girl but he is not affected by her physical appearance or even the song. His interpretation of her song goes much beyond what she actually sings. The fact that he cannot comprehend her words does not hamper his cognitions as he infers the harmony of the rhythm. What matters to him is how the song affects his inner self. The states of pleasure and sorrow are the residue of the experience with the young reaper that becomes a part of his inner self for a long time. The old man in “Resolution and Independence” does not impress the poet merely with his appearance and words. The encounter with the leech-gatherer is remembered by the poet as an instance of inculcating the impressions of determination, perseverance and tenacity in his own character. The young boy in the boat-stealing episode of Book I of “The Prelude” cannot recall the external scene with exact accuracy. His sense perceptions have faded in his memory but the impressions of thrill, adventure, guilt and persecution are vivid, years after the experience of
stealing the boat. The conceptual knowledge is more enduring than the perceptual knowledge. Even in the short poems the encounters with the butterfly, the cuckoo, the nightingale, the rainbow, the soldier, etc are memorable because of the lasting states of being evolved by each experience. The poet remembers the objects of encounter because of the impressions evoked in him rather than the physical attributes of the objects.

These encounters are not mere empirical experiences. The fact that an external object affects the mind does not reflect that the sense perceptions are the only cause. Impressions are evoked by the manner in which these sense perceptions are inferred. The difference lies, not so much in receiving the data about the phenomenal reality by the senses but more so the way this data is interpreted by each mind. The mind possesses a unique, individual potential to infer or process the data fed into it. The impressions evoked by the external stimuli are internalised and made a part of the self. Thus, this process establishes an interface between the object and the subject. Unity and harmony are realised between the outer and the inner existence.

The last chapter incorporates poems in which this harmony is more evident. "Tintern Abbey" includes the perceptual and the conceptual awareness of the poet evoked by an external scene. The outer reality constitutes the self in various ways but the ultimate awareness is the cognition of the affinity between the poet's self and the objects of nature. The knowledge of the unifying principle existing in all parts of the phenomenal realm constitutes the awareness of the infinite subsisting in the finite:

we are laid asleep
In body, and become a living soul

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While with an eye made quiet by the power
Of harmony, and the deep power of joy,
We see into the life of things.

The "Intimations Ode" delineates the poet's knowledge of the natural objects glowing in the heavenly light. The concept of the divine presence in the finite objects is analogous to the principle of *Brahman* pervading all material existence. The presence of this unifying, divine spirit is the ultimate truth. The cognition of this truth is dependent upon the individual mind. In the "Ode", Wordsworth claims that the awareness of the infinite presence in the finite world is cognised by the infant. With the passage of time, the infant's mind is crowded by the cognitions of the finite world. Gradually, the awareness of the unifying principle is superseded by the knowledge of the worldly affairs. In the end, the poet feels strengthened by the vestiges of the knowledge of the presence of the divine principle in the natural objects.

Wordsworth posits imagination as the faculty that enables the mind to conceptualise the presence of infinity in the finite world. The Alps episode in Book VI of "The Prelude" attributes to imagination the power to reveal the essence of the material objects. The awareness of the perceptual world is replaced by the conceptual existence of infinity. The identity with the brook and the road as fellow travellers is the feeling of communion with the objects of nature. The contrasting phenomenal objects are accepted as the workings of a single mind. The Snowdon episode in Book XIV bestows upon the natural objects the attributes of vastness, majesty and grandeur –
attributes that approximate infinity. The awareness of the infinite principle is the mind’s potential to infer its existence:

There I beheld the emblem of a mind
That feeds upon infinity, that broods
Over the dark abyss, intent to hear
Its voices issuing forth to silent light
In one continuous stream; a mind sustained
By recognitions of transcendental power,
In sense conducting to ideal form,
In soul more than mortal privilege.

The mind cognises the infinite spirit, either in the phenomenal objects or in its own ability to attain this awareness. The recognition of the transcendental power and the ideal form is the mind’s unity with this power.

Both, the Eastern and the Romantic Western traditions, aim at comprehending the inner being or the self. Knowledge constitutes the awareness of the phenomenal realm and the awareness of one’s own self. In the process of knowledge, the gross gives way to the subtle. The form inheres the essence. Knowing the object in its totality is knowing its inner and outer attributes. The knowledge of the external form is arrived at by sense perception and the knowledge of the internal essence is cognised by the impressions evoked by the inference of mental conceptions. All minds possess the potential to evoke impressions in the self in any given experience but only a few possess the capability to comprehend the truth in its totality and realise the oneness of life or the principle of Brahman. Some of these few are the creators, the artists and the poets.
The Indian philosophy accepts a pluralistic approach, subsuming the segregated doctrines of empiricism, materialism and idealism. Though the Indian tradition apparently assumes propensity towards idealism yet it is characterised by an eclectic approach in which the other doctrines are accepted to some extent. We have studied how the Romantic poets reveal lineaments of the Eastern thought, in the absence of any obvious Eastern influence. It has also been proved in the analysis of the Eastern and the Western theories, particularly that of Romanticism, that the study of one tradition can, at times, provide a better understanding of the other.