PREFACE

Sri Aurobindo (1872-1950) is the most widely known and influential critic in the Literary Criticism of modern India. His critical power is as great as his creative genius and his critical perception proceeds directly from his many-faceted personality. Sri Aurobindo is a poet philosopher and Yogi and his aesthetics is naturally comprehensive, synthetic and inclusive which is rooted in the Vedas and the Upanishads, but in the course of its development it has assimilated and accommodated many of the modern trends.

Sri Aurobindo's criticism has given the completest synthesis of Eastern and Western thought and experience revivified, regenerated and reshaped in his own being. Sri Aurobindo is a literary critic of astonishing power and range of unsurpassed depth of insight, width of outlook and height of vision; a seer who moving with lose among the literatures of the East and the West prepares humanity for a multitudinous, full-throated utterance that is going to be the mantra of a new civilization.

Sri Aurobindo is an adhikari of unquestioned competence, equally at home in the East and in the West, a distinguished teacher in the aesthetic education of man. Utterly free from all dogmatism, he is
unimpressed by either the exclusive prestige of the past or in the pride of the present. With his faith in the evolving human whole he has his eyes fixed on the emerging values.

Sri Aurobindo's is intuitive criticism who does not refer to too much or at all to literary canons. With nimble intuition he fixes on just a few essential insights in his case usually having affinity with the Vedic or Upanishad and utilizes them in a grand manner, in expounding cycles of experience, and a body of literature utterly dissimilar to the source of his value or insights.

The outstanding fact about Sri Aurobindo's aesthetic speculations is his ceaseless endeavour to view life in its totality. The way he ranges and relates is a mark of his capacious orchestral mind and it was for him the natural thing to do, a rare example of rediscovered tradition and individual talent.

Sri Aurobindo breaks away for preconceived patterns and establishes relevance in terms of unified culture based on deepened need for luminous totality and sense of direction. It is certain that, sooner or later, and sooner than later, the comprehensiveness of his statements on life and art will be regarded as one of the most precious of human possessions.
I have divided my dissertation into four Chapters. The First Chapter *The Evolution of Western and Indian Aesthetics* deals with the beginnings of Western and Indian literary criticism and also the influence of Western thought on Indian aesthetics has awakened the Indian mind in three different directions.

The Second Chapter *Indian Aesthetics In Sri Aurobindo’s Criticism* deals with Indian poetic theories which have striking parallels to modern Western literary theories. Further there is an insight into Sri Aurobindo’s aesthetics who has recovered the salient principles of ancient Indian aesthetics and their potentialities.

The Third Chapter *Western Aesthetics In Sri Aurobindo’s Criticism* deals with the revised history of English Poetry which has followed the true successive steps of natural ascending order of developing perceptions and consciousness. It also states about the problems that they have not solved and successfully achieved the possibility of real advance i.e. Sri Aurobindo’s Overhead heights of human consciousness.

The Fourth Chapter *T.S. Eliot and Sri Aurobindo As Mystics and Critics* deals with the comparative study of their aesthetics by taking into account their critical essential aspects who also draw close to each other at the summits of poetic recordation.
The Final Chapter **Conclusion** deals with a brief analysis of Indian and Western aesthetics. Moreover, a keen insight into Sri Aurobindo's aesthetics is also shown who has been assessed as a great Spiritual force and whose ultimate aim is to lift the humanity to the level of Supermind.

First I offer my humble and respectful pranams to the Almighty God without whose grace I would not have completed my dissertation.

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Anantapur

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