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## POETIC COMMUNICATION: IT'S MEANING AND VARIOUS ASPECTS

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### ABSTRACT:

*What is imparted by one person to another in an act of communication is a certain idea, thought, feeling, content, meaning or claim. In the process of poetic communication a sort of interaction of thought and feeling between the poet and the reader takes place. This paper is aimed at analyzing the act of communication between the poet and the reader .*



**KEYWORDS:** *act of communication , poetic communication.*

### INTRODUCTION

Poetry is often associated not only with specialized language but with a very dense use of such specialized language. Poems usually try to express their meaning in much less space than, say, a novel or even a short story. Alexander Pope once explained that he preferred to write poetry even when he wrote about philosophy because it enabled him to express himself more briefly!

The communication is a transfer of information from one person to another. What we have heard from others or what we read in piece of work all the activities are associated with communication. The communication is a matter of exchanging the thoughts and the ideas of each other. In case

of poetic communication it is a matter of conveying ideas that are being coded into written words to reader by a poet. Since centuries, from the age of Plato and Aristotle, a domain of poetry has been carrying on the task of unraveling the mysteries between a reader and a poet. A poet makes the first move when he sees a thing like a common man and he molds the thing as he likes to! In the second stage a reader perceives what the poet has written. Now it is up to a reader what he can draw out of the lines of poetry. It is also not necessary whatever is put by a poet in his poetry is understandable to its reader as it is. In this connection communication takes place but the exact outcome does not come out. The poet is a pivotal element that connects the poetry with its

well wished readers.

What is imparted by one person to another in an act of communication is a certain idea, thought, feeling, content, meaning or claim. In the process of poetic communication a sort of interaction of thought and feeling between the poet and the reader takes place. The analysis of this poet-reader relationship and the interaction of their mental processes have been a source of perennial interest to the critics. In west from Greek antiquity down to the present age, a system of poetic and aesthetic theories has evolved out of the necessity of interpreting the sympathetic relation between the poet and the reader. The very process and the very nature of poetic theories have come under increasing analysis. In this process of poetic communication

between the poet and the reader, the nature and function of external and internal stimuli are involved. The emotions are not directly transported as logical statements but transferred and dissolved in a complex harmonizing sensibility. In fact the first circuit is defined to the denotative aspects, on the cessation of which the second function presents and recreates the emotion stripped of its particular existence impersonalized and de-individualized. The poetic process thus depends on structured emotional, floating feelings and art emotion. These ingredients when combined together give us a new art emotion. The total effect of a work of art streams from a certain combination of emotion and feeling. In the modern age with the emergence of existentialistic and alienist tendencies human life seems to have assumed a complex pattern. The concept of divided personality, the disintegration of values, disruption of human relations, has very much affected the tendencies in literature and literary criticism. The cleavage between old and new values has become more apparent and the disintegration of relationships has become a pivot theme of literary creativity. In such sort of perspective an integral approach of poetic theories will sound outdated to some and a matter of great significance to others.

Emotion cannot be transported simply through the denotative sign or the informative language. The information is incompetent to rouse the series of identical situations or the chain of images in the mind of the reader in absence of some suggestive approaches to that particular situation because the poetic communication is not the direct transportation of a series of information but the revival of series of emotional situations or the images that the poet has experienced during the creative process. Thus the emotional communication is not the communication of a concept or a bare thought but a communication of the reactions activated by the emotional situation. And the emotional situation can only be motivated through the appropriate unification of the external and the internal objects put forth in such a way as to create a stimulus proper to that particular emotional content. According to T.S. Eliot, "The only way of expressing emotion in the form of art is by finding an objective- correlative; in other words, a set of objects, a situation, a chain of events which shall be the formula of that emotion; such that when the external facts, which must terminate in a sensory experience, are given, the emotion is immediately evoked. Thus, anequilibrium between the state of mind communicated to the reader and the accumulation of sensory impression i.e. the sequence of events, is inevitable for the appropriate communication of the external world to the emotion has been equally emphasized upon by oriental thinkers as well.

Thus apprehended, the basic emotion, love, etc. is situated in the spectator in the form of residual impression. "Although it (the basic emotion) exist as belonging to the particular connoisseur but on account of the power of universalizing process the aesthetic or artistic emotion, though non-different as one's own-self, is yet experience universally by a connoisseur, sharing the correspondence of heart (or aesthetic sensibility) with all, in whom it becomes and manifests a state of limitlessness free from the immediate cessation of the limited character.

## CONCLUSION

As a result of its relative brevity, poetry tends to make more concentrated use of formal elements, it displays a tendency for structural, phonological, morphological and syntactic over structuring, a concept which originated in formalist and structuralist criticism

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