

## **MULTILAYERED - MULTIDIMENSIONAL INTERPRETATION AND ANALYSIS OF POETRY: A TRANSDISCIPLINARY PERSPECTIVE**

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### **ABSTRACT**

A cursory analysis and review of English literature in the past couple of centuries may reveal that there have existed literary critics adopting interdisciplinary approaches, trying to expound methodologies defined by multidimensional meta perspectives, possessing a propensity characterized by an overwhelming enthusiasm and an ever-growing elation for scrutinizing various ontological layers and dimensions of any given literary texts, chief among them poetic manifestations, but being faced with inscrutable challenges in identifying themselves with the artistic milieu and conjuncture, manifesting their innermost feelings with respect to the multifaceted structures of the work at hand. However, being based solely on the intellectual resources and relying merely on the epistemic constructions within a particular social context might not pave the way for an adequate understanding and interpretation of these literary texts. It would, therefore, be imperative to expound and adopt a meta-interpretational, meta-cognitive and meta-intellectual perspective in order to delve into the lower layers of any given work of art and thus unleash the profundity and the plurality of meanings in the text in the light of the recent artistic paradigms adoptable for literary criticism.

Based on such historically attested facts and epistemically experienced testimonies, our presentation revolves mainly around postulating some brand-new approaches for poetic interpretation with special reference to T.S. Eliot's *The Love Song of J.Alfred Prufrock* and *Four Quartets* drawing from an intrinsic urge grounded in trans-conjunctural, trans-cognitive and trans-disciplinary literary criticisms suitable for the 21st century artistic paradigms.

**Keywords:** Literature, Poetry, Criticism, Meta cognitive, Transdisciplinary

### **1. INTRODUCTION**

A transdisciplinary perspective to be adopted for delving into multilayered dimensions of poetry has been deemed quintessentially imperative in order to rise higher above the mere mundanity and take a deep insight into the deeper layers of the conceivable and observable entities, facts and phenomena. The chief focus of concern in this study has been to investigate some suprarationally characterized dimension of poetry. Artistic outputs especially interrelated with poetry, which have recently become the subject of transdisciplinary studies, have long fascinated literary critics as well as linguistic analysts, as there always emerges an awful urge for self realization ideals to be obtained within the artistic realm which necessitates an in-depth analysis and thorough explanation transcending the boundaries established between the various layers of the mere reality with which our phenomenologies which are solely based on the linearly observed mundanity are in epistemic synchronicity. Therefore it would be of paramount importance to conceive the transdisciplinary approach as a brand new epistemic paradigm that allows a supra-rationally orienting deliberation on the investigative task at hand, having a meta imaginatively characterized wider outlook from the observation of the superficially mundane reality to the complex set of interrelated and multilayered ontological paradigms facilitating the deepest and the widest contemplation and interpretation to be

propounded while delving into the crux and the bulk of any work of art, chief among them poetry (Brenner, 2003).

In order to have an adequate understanding of various phenomena around us and apprehend the real crux of matter in the world that surrounds us, it is necessary to appeal to representations that allow us to reconstruct a phenomenolog meta perspective and a deep situational awareness facilitating to the more suprarational and meta cognitive framework of the comprehension process.

Throughout the argumentation we expounded and the premises we interspersed into the bulk of our manuscript, the chief focus of concern that we intended to promulgate has been to develop meta interpretations that allow building an artistically-designed specific ontological order signified and symbolized in any work of poetry, constructing a universe of meaning within a meta-meaningful universe. Reality itself is, therefore, to be judged as a complex multidimensional set of facts, phenomena and processes, and as a supra-rational realm that can be considered to be much deeper than anticipated. Within this context, aesthetic reality evolves into supra-rationalities bound to turn into symbolic elements capable of being subjected to a metaphysical, metaphorical and meta rational processing by the individual without having to go repeatedly to the direct observation of the real world. In this way it will be enough for us to have the ideal model and methodology of literary criticism in front of us to properly approach the description and explanation of what actually exists in the lower ontological layers of the work of art.

Given the peculiarities of epistemic complexity about the field of literary criticism, some considerations for becoming more careful and discrete come to the fore, which make such mystic realm a terrain that always keeps open doors to incorporations, maleabilities, transformations and changes that are taking place in direct proportion to the exhilarating and perspiring efforts that are being paid, both in reality as a whole and in the deeper layers of artistic manifestations in particular, which constitutes, in its meta-understanding, a substantial part of its strategy of legitimation as a meta-scientific discipline (Marshall, 2014).

As can be observed, the issues addressed by the aforementioned methodologies for the analysis and interpretation of poetry can be considered from divergent epistemological and ontological perspectives, which do not detract from the categories of knowledge as well as from the preconceived mental categories in a Kantian sense which propounds the idea that human beings are ontologically equipped with preconceived mental-intellectual categories capable of rising higher above the mere reality and transcending to supra rational and multidimensional epistemologies, a transdisciplinary vision that makes possible the holistic understanding of any work of art and thereby delving into its deeper ontological layers.

The varied epistemological outputs sustained and derivable in the analysis of poetry may not convey any epistemic coherence in their face values or macro ontological layers, while in a deeper analysis they may reflect an artistic unity, complement each other in micro ontological planes in order to form a holistic vision of aesthetical superstructure when observing them from different angles, so that they could allow us to obtain a more interrelated and complete knowledge.of artistic elements adroitly plotted in a coherent and unified whole.

In our case we want to raise an urgent need for a more comprehensive view of the poetically incorporated ontological dimensions through a multi disciplinary perspective and build a new critical paradigm of artistic reformulation that allows to develop new models that make possible the description and explanation of new poetic modalities such as deliberation-mediated poetic analysis, which presupposes the reconstruction of superstructures of the reality in the case of poetic communication that is the result of multiple variables, and which can be viewed from the joint perspective of different disciplines in order to understand quite complex and interrelated elements in its deeper or super dimensions. We understand therefore that the characteristics of such an endeavor necessarily require a transdisciplinary analysis that under the premise of artistic unity we should try to deepen the our understanding related with human condition within the context of



preconceived mental categories that may facilitate a movement towards overcoming the limits between closed and hierarchical specialties in the establishment of a field of discourse and social practices which is legitimized and rationalized depending on the sociocultural codes and contexts that are produced and constructed. However a literary artist like TS Eliot, who received an overwhelmingly great recognition and reflected an ingenious artistic personality throughout his literary career for his propensity to bring the seemingly unrelated artistic elements and converge them into a coherent whole in his famous works *The Love Song of J.Alfred Prufrock* and *Four Quartets*, in which rudimentary images are incorporated and converged within a multi layered and dimensional poetic paradigm characterized by aesthetic effect and artistic unity, multifaceted imageries are interesting cases in point within the context of our argumentational analysis(Weitz, 1952).

The cognitive processes and the ontological phenomena related with and incorporated into the layers of any work of art, namely poetry, are extremely complex, and can be derived from and related to a multitude of factors that can not be explained in a simplistic way or on a realistic basis. It is rather related to the theory of chaos, complexity, a level of ontology which resists our experiences, representations, descriptions, images or mathematical formulations and formalizations. Given its complexity, which goes beyond the directly observable, it can be conceived in a multidimensional way; therefore, coherence between the seemingly unrelated entities may not be conspicuous and thus haphazardly come to the center stage. The levels are not compartments strictly separated from each other, but there are bridges that unite them. In such super organization of entities there are territories in which contents of one level coexist with the other (Montuori, 2013).

A multitude of different researchers have recently expressed the need for a transdisciplinary vision of literary criticism that involves conceptual criteria common to the Social Sciences, which is consistent with the Piagetian perspective of the interdependence between disciplines, formulated several decades ago. Therefore there has existed and growing tendency among researchers in various disciplines, who affirm that the challenges for the understanding of new knowledge layers lead to transdisciplinarity, in line with the current trend towards convergence in the Social Sciences. (Nicolescu, 2006)

the transdisciplinary paradigms observed in the realm of poetry are considered to be an indispensable corollary in the process of ontological scrutinization for the convergence of social sciences.

## 2. CONCLUSION

Agreeing in general terms with the aforementioned criteria and premises, it would be much more tempting for us to assume that poetic analysis and interpretation of various sorts becomes the focus of transdisciplinary studies, because its in-depth analysis and thorough explanations transcend the boundaries established between the various fields of specialization. This does not necessarily mean disqualifying the achievements made in this field up till now, given a large corpora of research conducted and theoretical conceptualizations developed by the disciplines that have addressed these phenomena emerging in literary criticism for decades. In the realm of science, paradigms guide the investigative tasks, from the observation of reality to the quantitative interpretation of the results obtained. For Derrida ,for example, each paradigm can be visualized as a theoretical position, which involves a certain field of vision with a limited horizon. According to the guiding paradigm of their perception of the world, the specialist in any field of sciences will see reality from his own scientific view, which he has developed as a consequence of his epistemological codes, social-cultural contexts and professional praxis. To put it in other terms, the scientist will make his observation of the phenomena, which he will later describe and explain, in accordance with his criterion of what reality means, whereas the artist will rise above superpositions meta-epistemic realms, metacognitive strata and meta ontological layers. Naturally, the validity and reliability of the results

obtained and the ideals attained will be in line with respect to the aforementioned principles put forth.

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