

TOWARDS A NEURO ESTHETICAL UNDERSTANDING OF POETRY AS A NEW EPISTEMIC REALM

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ABSTRACT

Aesthetic literacy and well-being within the context of poetic outputs presuppose that there may be new ways of epistemic construction or knowledge-building facilitated by and compatible with various transcendental phenomena which are specific to poetic manifestations of artistic authenticity and an array of varieties of other trans-personal experiences. Within this context, poetry emerges as a meta epistemic means of experiencing wisdom, spiritual-aesthetic wellbeing, imagination and insight associated with supra-rationally defined transcendental knowledge layers based on metacognition and related with artistic or aesthetic literacy intrinsically defined by nonlinear cognitive experiences, idiosyncratically experienced subjective observations in stark contrast to the world of realities based on mere experimentation and evidence, the world of visions, a multitude of objective phenomena related with and attainable by positivist cognitive experiences, deterministic materialist paradigms based on realistically defined linear understanding and perspectives, which can be considered to be serious obstacles on the way to access to trans-personal realms of knowledge of truth. Based on these premises and presuppositions, it would be of paramount importance to promote and propound a meta intellectual aura for a neuro-pedagogical as well as a neuro-aesthetical paradigm to be established for promoting and postulating necessary means and modes of artistic literacy that would treat knowledge in accordance with the presuppositions of aesthetic epistemology and focus on poetic expressions as a new way of acquiring and constructing knowledge beyond the observable and palpable ontic reality epitomized and propounded by the empirically established rational scientific paradigms.

In this presentation, we aimed at providing ample evidence and rationale for constructing a preliminary study related with the aforementioned argumentation that could pave the way for further discussions to be put forth and more extensive studies to be prospectively conducted.

Keywords: Poetry, Aesthetic Literacy, Insight, Wisdom, Knowledge

1. INTRODUCTION

The multitude of different artistic paradigms especially within the framework of poetic manifestations which appeared in the past couple of decades and implicated in the works of artistic ingenuity have given way to a brand new approach in literary criticism that has laid out some of the unprecedented and unconventional aesthetical foundations which suggested an ever-growing emphasis to be made on the engagement, immersion, self identification of the recipient in an effort to lay the foundations of reader-response theories and neuro aesthetical postulates in the interpretational process as part of the neuroaesthetically driven transdisciplinary criticism and aesthetical constructivism of the literary work on a cooperative on a cooperative dialectics an metacommunication to be established between the work of art and the recipient..

Based on the above premises, in the first quarter of the twentieth century the reader was not merely considered as a receiver but a cooperator and, ultimately, a creator in the same sense as the author (Miall, D. S. (2009).

This brand new approach and understanding have had important consequences and far reaching implications both in the artistic production itself, since the artists, by assuming the creative role of the recipients, propose new forms of expression in which the active participation of the recipient was explicitly taken into consideration, and in the analysis and interpretational process since a simplistic inquiry into the text itself becomes insufficient, as was the case in the unidimensional and inadequate ways of conventional interpretation of poetry.

Therefore in accordance with the aforementioned argumentation and promises, in such newly emerging neuro aesthetical paradigms, the different branches of sciences like psychology and neurosciences have been engaged in the process in recent years on a multidisciplinary basis in order to study the processes and mechanisms that are involved in these realms of artistic output, which up until now were known as an act of reception and, ultimately, an act by which the literary work reaches its full ontological potential and maturation within the context of feelings, meanings and intentionalities (Bundgaard, 2015).

Aesthetical interpretation has thus evolved into a state of affairs related to metacognitive processes which transform into neuro-aesthetical output and evaluations when we want to discover the inexplicable and the inscrutable ontological phenomena in these processes far from the quantitative methodologies, as has been the case in conventional approaches.

Throughout the development of the argumentation process in our manuscript, we have adopted a qualitative research methodology and approach based on literature reviews and descriptive interpretations.

2. THE RELEVANCE OF NEURO AESTHETICAL PARADIGMS IN ARTISTIC EXPRESSION

In contrast to the traditional approaches, there has appeared a growing tendency among transdisciplinarian communities to initiate an important deal for contextualizing the characteristic features, principles and postulates of new epistemic paradigms in order to reach the knowledge correctly and acquire the skills necessary to analyse, synthesize and customize meaningful and precious knowledge accordingly. When individuals know how to search for information and delve into deeper epistemic and ontological spheres or layers in educational environments and aesthetical settings, they will be able to develop their learning processes in a more meaningful and functional way plunging into deeper epistemic structures by creating mental associations and connections inspired by their previous experiences in such an investigational process, and contribute to pedagogical improvement within the framework of aesthetical literacy. ^[P]_[SEP]

The more meaningful and intense the mental and cognitive activities, the more meaningful and advanced the value and configuration of the meaningful interpretation and the dialectics. It has, therefore, been observed, from a meta epistemic point of view that there will occur a serious development in the conceptualization skills related to the crux of the matter in materials of aesthetical value content, in the educational-instructional settings, which are to be shaped according to the aforementioned new paradigms and which determine the individual learning and knowledge-building styles. Based on these premises, in recent years, cognitive scientists have made significant progress in their ability to control learning-specific educational processes in cognitive, self-conscious, and learning-oriented tasks related with intellectual skills, as well as in their ability to re-interpret the knowledge acquired in previous studies, drawing from interdisciplinary research conducted in aesthetical neuroscience, and with the help of previous experiences and acquisitions but based on vertical and nonlinear styles of thinking, reasoning and meta cognition required for neuro aesthetical understanding of artistic expression within the context of new knowledge-building paradigms and epistemic realms

3. NUROESTHETICAL PARADIGMS OF POETRY

Although neurosciences have recorded great achievements for investigating the neural circuits involved in any given task related with artistic interpretation during an aesthetical activity of readers and harvest important information to understand what happens inside the human brain when responding to and being engaged in all kinds of aesthetical elevational excitement and dialectics absolute explanations and corollaries could not yet be found. That is to say, the experience is deemed as irreducible to the organic processes which can be unraveled through means and modes of scientific scrutinization and discovery, electro chemical and electro physical activations that constitute such aesthetical experiences (Leder, 2013).

Examining the brain with powerful new devices that non-invasively peer into the human skull, see brain at work and record some neurobiological phenomena in any given task, aesthetic experiences included, can teach us many things and provide us powerful insights about the genesis of aesthetic experience and the offspring of emotions (Jacobsen, 2018).

But it would be of paramount importance for us not to fall into reductionist fallacies and misargumentations based on positivist scientific paradigms of evolutionary biology, since there may every time exist a danger of plunging into reductionism.

The definition of art and experiences involved in any artistic activity do not have a direct correspondence and correlation to neurosciences without the premises and postulates of anthropology, aesthetics, sociology, religion, philosophy etc, which can certainly contribute to a much better understanding of this process, as far as the level of easthetic epistemology of the recipient is concerned within a given sociological context in Aristotelian sense who propounds the idea that the best and the most virtuous life is a life of unimpeded and uninterrupted activity (Reeve, 2014).

Indeed these domains can effectively contribute to the debate related with different patterns of mental and cerebral activity and behavior and aesthetically- characterized emotional excitements. Although artistic experiences are situated preferentially in meta emotional states, they can not be conceived apart from the objects that arouse it, even though it is possible, in certain cases, in confrontation with the phenomena without any clear differential feature.

4. CONCLUSION

In these arguments we propose an approach to neuro aesthetical understanding of poetry and its different levels of neurobiological correlates and manifestations in the reader in the receptional process, in the reading experience, propounding the idea that literary theory constitutes an integrating point of view that will have to select , interpret and relate the findings of other scientific disciplines but also aesthetics, philosophy, religion and other branches of humanities. The meeting point of all of them is the experience of the reader or spectator, which can be considered to be a difficult terrain to explore insofar as it is neither identified with the cerebral processes, nor with the immediate representation of the perceived objects with the literality of the literary texts, nor with the possible interpretative elaborations that can be drawn from them.



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