



Subjectivity in a Scientific Reference-frame : Some Assumptions.

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In several occasions scholars and literati have addressed the issue an apparent rivalry between Science and Poetry. My present paper deals with some of my subjective assumptions so far as the homogeneity of intent of the subjects are concerned. I feel, as both the subjects deal with the common issue of betterment life on this earth. Daniel Albright's Quantum Poetics is one such effort for the unification of events under reference.

Quantum Poetics is a study of the way Modernist poets appropriated scientific metaphors as part of a general search for the pre-verbal origins of poetry. In this wide-ranging and eloquent study, leading Modernist scholar Daniel Albright examines Yeats's, Eliot's, and Pound's search for the elementary particles from which poems were constructed. The poetic possibilities offered by developments in scientific discourse intrigued a Modernist movement intent on remapping the theory of poetry. Using models supplied by physicists, Yeats sought for the basic units of poetic force through his sequence A Vision and through his belief in and defense of the purity of symbols. Pound's whole critical vocabulary, Albright claims, aims at drawing art and science together in a search for poetic precision, the tiniest textual particles that held poems together. Through a series of patient and original readings, Quantum Poetics demonstrates how Eliot, Lawrence, and others formulated what Albright calls "a wave-theory of poetry", a mode of expression intended to create telepathic intimacy between writer and reader and to encourage a whole new way of thinking about poetry and science as two different aspects of the same reality. This comprehensive study from a leading scholar of Modernism is a fresh examination of the relationship between science and Modernist poetry.

But, in an alternative way, also, we may discuss the prospect of employing quantum theory for explaining the origin of poetry and other subjective emotions and feelings. As we all know that in the process of rectilinear propagation light travels in different directions from its source in the form of light-ray and a ray is nothing but a combination of photons. Again, a photon is nothing but a discrete bundle of energy called quanta.

We know that the **photoelectric effect** is the emission of electrons or other free carriers when light hits a material. Electrons emitted in this manner can be called photoelectrons. This phenomenon is commonly studied in electronic physics and in fields of chemistry such as quantum chemistry and electrochemistry.

As per the second law of photo-electric emissions, we know that emission of light from a particular metal becomes possible if it is hit by a light of definite frequency . This frequency in quantum mechanics is termed as Threshold Frequency. Therefore, Threshold Frequency for each emitting metals are different. Likewise, when a sensitive mind visualises an object of appreciation he feels elated. But his

expression of joy depends on the quantum of stimulus he receives from that object. He, normally, feels exuberant to remember the event, write or tell his feeling to others in the form of verbal communication or poetry if the event can trigger off his imagination or feeling. Like photo electric emission every sensitive mind has its own Threshold limit by which his imagination is triggered off. To complete the poetic process, the thought has to follow other essential steps (like reminiscence, recrudescence and reproduction as had been referred by William Wordsworth in Preface to Lyrical Ballads/ or other steps as was suggested by the experts).

An analogy from life may tell us stories which apparently remains obscure. In our day to day life sometimes we come across few people whom we might not have met before but from their first appearance we feel that the person is already known to us. Normally, we show eagerness to enhance our intimacy with the person and become ready to share our personal feelings. On the contrary, there are some persons whom we try to avoid though we do not have any personal enmity. Hypothetically, it may be assumed if the brain cells of two individuals are spectroscopically or one becomes integral to the other the two persons may feel at home with the other. A dissimilarity may foster hostility.

Again, waves of different kinds may be expressive of each other if they follow the basic rules of frequency modulation. A playing of musical instrument called 'Sarod' by Ustad Amzad Ali Khan is, perhaps rightfully, captioned as 'The Sea-lehr, or a flute recital by Pandit Hariprasad Chourasia may justifiably be named as 'The Dawan' or a 'Santoor' recital by Pandit Shivkumar Sharma is often captioned as 'The Dask' or the like. It appears from the exemplification that the notes coming from different musical instrument are Sound waves and they are compared to the visual objects – though in each case the roots/ sources are sound wave and their impressions are related to visual / light waves.

Synaesthesia and kinaesthesia are the two main different types of imagery John Keats had extensively used. Synaesthesia is a condition in which one sense (for example, hearing) is simultaneously perceived as if one or more additional senses such as sight. Another form of synaesthesia joins objects such as letters, shapes, numbers or people's names with a sensory perception such as smell, colour or flavour. Since the kinetic means motion or movement, kinaesthetic imagery is the representation of the actions and movements of an object or a character. A perfect combination of both the forms of imageries are discernable on the urn in Keats' ode entitled '**Ode on a Grecian Urn**'. Many such examples are seen in his other odes also.

Sometimes colour/ light waves may also become expressive of human emotions. For example, the colour Green denotes healthy thought, Red denotes dangerous object of thought. In Vaishnavite religious text (often written in verse), the width of Grief of Sri Radhika due to her separation from Lord Krishna is marked as Blue(perhaps to denote the endlessness of sea). A tragic or broken heart is often stained in Black at the core as we find in the cover page Shakespearean Tragedy **King Lear**. It is also customary to use Black colour in an incidence of sorrow or remorse. Bright or gorgeous colour stand for jubilation and mirth, and so on.

If it can be assumed that our existence on this earth is possible so far as our body, mind and spirit run in unison with each other. The trio and their function may be explained as: our physical body is the gift of Nature as we get it from our parent as an outcome of their natural love. The body sandwiches two entities of energy – Mind, the individual self and Soul, the heavenly entity. As individual soul is the part of the Absolute Soul or the Brahmand, the individual soul do have all the information of the Absolute. The human brain gets impulses from the mind and the mind gets the impulses from the soul. It may be assumed that both the Mind and the Soul are the quanta of energies though the soul rests at a much greater bandwidth. If one can broaden the bandwidth of his mind nearer to the level of soul he can decode all the information available in Soul or the Brahmand. He becomes a Superman - someone like a Tyraeus - who can see the Past, Present and Future at equal ease. As per the theory of frequency

modulation, a poetic creation can be mind- friendly or soul- friendly. A romantic poem by P.B Shelley or John Keats is enchanting to the mind whereas, a devotional poem by Tagore or a Lear by Shakespeare can stir human soul.

It may, therefore, be safely affirmed that the scientific postulations may be used for expressing subjective events. Instead of nourishing the enmity we may join our hands together to usher in a better life on the earth's crest.

Reference :

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