

**Poetic Creation and Recreation:  
The Magic Spell and the Cloud Syndrome**

**Dr. Jernail Singh Anand**

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“Poetry composes itself. Authors are its victims. Readers, its target. But it does not kill, it rejuvenates”. –Dr. Anand.

**Abstract**

Poetic Creation and its Recreation or Interpretation are two major issues which have always challenged poets and critics alike. When and how poetry is created is a debatable point, at which unanimity is nearly impossible. And, how it is subjected to the tortures of interpretation, dissection, deconstruction etc., when it is put into the concentration camp of criticism, yet the conclusions remain variable and elusive. Creation is a highly individualized process. It is perhaps not possible to show how the mind of a poet works at that time, which I call the **MAGIC MOMENT**. What can be said in general, and accepted too, is that, it is a personalized experience, varies from poet to poet, although same can be said less in case of criticism, which has its accepted tools anyone can apply to a piece of poetry, with almost same, if not entirely identical results, though unanimity here too, is entirely absent. The reason is the same, poetry writing and re-writing of poetry are individualized experiences. And what mostly works in both cases are two major factors: the time, the split second at which the stimulus strikes the poet; and in the case of re-writing of poetry too, the moment at which the poet accesses the poem. Apart from this moment, another major issue is the mental state of the poet, or the critic’s, which inheres not only how he is feeling at that time, but also what lies in his conscious, sub-conscious and unconscious mind. Just as stimulus in case of the poet stirs up a part of his memories, his submerged impressions, a part of his consciousness, in the same way, the poem, stirs up a set of memories, impressions submerged in the consciousness of the critics. Wolfgang Iser is concerned not with what poetry means, but what poetry does. These two aspects determine the **MAGIC MOMENT** in both cases: how the poetry is written; and how it is interpreted. To be

more precise, time reality and biotextual reality force the meaning to remain in a dynamic state, and on both sides of the bridge, the poet, and the re-creator are deeply affected by the politico-historical element, which is also included in the idea of time.

### **The Cloud Syndrome**

A cloud is the mental turbulence that takes place in the mind of an author, after he receives a stimulus. The cloud is formed of various impressions, readings, memories, suppressed desires, which are lying buried, conscious and unconscious, and even the subconscious of the author. So many things are stirred by the stimulus. But, some portions are lying dormant. The others are working. That is the formation of the cloud. When, some other stimulant stirs up poet's emotions, then other memories, impressions, etc. come into light. The formation of the cloud, then, is different.

### **What is Cloud Syndrome?**

The **Magic Moment** or more precisely, the **POETIC MOMENT** comes into being with different people in different ways. But, as a poet, I think, the process of creation can be discussed as follows:

1. Stimulus
2. Turbulence in the poet's mind
3. A cloud is formed.
4. Saturation point
5. The trickle-down begins.
6. The formations just render themselves through the pen.
7. The poet is unaware of what is happening. Like a drugged patient, he is etherized on the table. He knows some activity is going on, but what is exactly happening, he is unaware.
8. THE MAGIC MOMENT: THE CREATION OF THE POEM
9. FAX IMAGE, AND while you are writing, you see the catchment area of the subject expanding or contracting, and there is somebody, some invisible body, supplying you with the right images, right words and right expressions to CREATE what has been in the ideas/ thought.

10. TITLE: AT THE END. Because in the beginning, you may have some vague idea of something, but nothing is certain. Whatever has come; you read it again, and then, affix a title.

### **The Idea of Time**

A SNAP FROM A MOVING CAR. This is what a poem can be compared to. A snap from a moving car. The image that you get, is a fleeting image, firmed up in a split second, while there has been a whole hog of images rushing by. Thus, creation is a by-product of time. All that is written is in the virtual state because, it is ONE MOMENT which has been firmed out, out of hundreds which were just passing. The camera picks up just a second's sight, while there is a whole hog of the others, left unpicked. If he had used the next moment, the matter that is firmed up, will be different. So, it is all different. As time changes, mind changes, mood changes, words change, meanings change. All is virtual, all a flux.

### **The Other Side: Poetic Recreation**

1. READING OF POETRY
2. RISES TO THE HEAD, AND FORMS INTO A CLOUD.
3. Now, the cloud's composition is entirely different. It has something of what has come from behind, but most of the matter that constitutes this cloud, is from within the mind of the reader.
4. His reactions to the poem depend on what he knows, how he feels, and MORE IMPORTANTLY, HOW HE FEELS AT THAT MOMENT.
5. Now again, the question of biotextuality comes in. The poem belongs to the poet's biotextuality, because, he cannot be ruled out from the pattern of the poetry. And, the reader, creates his own pattern, to study it. Here, is the PROCESS OF RECREATING.
6. POETRY IS NOT INTERPRETTED, IT IS RECREATED.
7. Now, again, the same biotextual process starts.
8. THE POEM COMES INTO THE MIND.
9. The author's work is challenged by the ideas of the reader.
10. All depends on the time, the MAGIC MOMENT at which the poem strikes him.

11. The meaning that he derives from it, is only VIRTUAL, because, if he approaches the poem, after twenty minutes, his own world inside would have changed. He would not write the same explanation which he had written twenty minutes back. Thus, the reader is not the final arbiter. His is only a trial.
12. Another reader, who reads the same poem, has in his own head, a different cloud. When, the poem and the cloud mix up, there is turmoil, and they come up with a different kind of interpretation. Surely, this also depends on the split moment of time. In the second moment, the scenery would change, as I mentioned about the snap from a running car.
13. Nothing can be said with finality. Because, the poetry, once written, is out of the grip of the poet. Now, it is in the virtual space. Everybody can lap it up, any time, and come up with his own interpretation. The meaning is not postponed. It is fluid like, changing according the mental constitution of the reader at the time he approaches it.
14. Cloud syndrome shows how biotextuality works. No poem can get rid of its creator, unless it is destroyed in a terminator. Or put into a concentration camp. And, its re-writing of recreation, too is an uncertain affair, because of changing perceptions of its readers, as they approach it at different moments, with a different set of mindscape.
15. UNCERTAINTY, INFIXITY, FLUIDITY is the essential aspect of poetry.
16. WORDS ARE RADIO-ACTIVE, you don't know what meaning they can start giving out. Depending on the grip, grasp, and intelligence of the reader.
17. WORDS in a poem are not silent, fixed, focused and spelled up; they are lying there, ready to be charged with meaning, and then, ready for use in the way, the reader likes.

### **Two Things Become Obvious**

1. Poetry is the actualization of a mental turbulence, on paper, which happens after high drama in the creative crevices of human mind, heart, body, ... all the factors of emotional production.
2. Poetry is written for Progeny. The author is always present in his works. But, the reader tries to overlay it with his own personality.

3. But the final meaning of the poem, which depends on the biotextuality of the poem, remains in the virtual sphere, always dynamic, which depends upon every factor of meaning production.
4. IT IS ACTUALLY TRANSFER OF CLOUD FROM ONE CHAMBER TO THE OTHER, where the ACTUAL TRANSFER is AFFECTED by the IMPRESSIONS forming the other CLOUD, and the FLUID FORMATION of the Cloud due to the VIRTUALITY of the whole Process. The RECREATED TEXT remains in the VIRTUAL FIELD, and its meaning depends on the factors of time and human mental state. As all these things are fluid, nothing can be stated with finality. And whatever comes up, is in a state of fluidity, captured like a PHOTO from a FLEETING CAR.

### **LiterariaBiographia: The Biotextual Reality**

S.T. Coleridge wrote *Biographia Literaria*. By that time, the critical analysis was mostly author based. But after the modernist and post-modern approaches have come into play, the authorial voice has been relegated into the background, and the reader's voice has taken the foreground. As pointed out above, we cannot ignore the biographical elements that play their own part in the CREATION of the poem, as well as the RECREATION of the poem. In fact, every poem has a *Unique Literaria Biographia [ULB]*. The same poet produces so many poems. But each poem has a different ULB i.e. *unique literaria biographia*, for we are now dealing with the biography of the literary product. When the idea was born, in which mind it was born, what was happening around at them time, how that idea sneaked into the mind, and then, as I have said earlier, a whole host of impressions, thoughts, memories, are stirred up and get into action. *In other words, on one hand, it is the biography of the product, at the same time it also refers to the biographical elements that go into the creation of a poem.* What was happening to the poet, where he was sitting, who was talking to him, what he was seeing... and what was the time? A poem, which is the externalization of an idea, is always circumscribed by that specific moment of time, which once passed, could not be brought back, with that same set of thoughts attending it. In the second moment, the words, patterns, verbs, nouns, everything changes, and what comes up, too is an entirely different product.

The same theory can now be applied to its RECREATION. The recreated text two has its literary biography. When it was accessed, how it was accessed, by whom it was accessed, and what was the time? Now, the same theory extends to the RECREATOR too. What stimulus the poem creates in his mind, which parts of his being are stirred, what he has already experienced, how he feels about it..and what of his personality he can related it. The meaning that he recreates will be an amalgam of all these emotions. This is again impacted by the moment of time at which he approaches it. In next moment, the thoughts and impressions attending the stimulus would be different, and he can come up with a different text.

If the recreated text can be different as the moments change, we can only surmise how many texts will be available, if the same text is approached at different times of the day. Each time, it will be a different text. And if different people access it, can there be any unanimity? If the experience of two persons, or we can say, two moments be not same, how can the interpretation of the text by two different persons be the same?

### **Flying Object in Virtual Space**

It goes to mean that the created text is a flying object in the third space, always dynamic, and whenever it is approached, it gives out different meanings to different people at the different moments of time. Thus, biotext is a creed of the incertitude, the dynamicity, the fluidity, and the text, whose meaning is neither eternally postponed, nor put into a jar and preserved for posterity. It grows as the experience of the reader expands, and remains in a flux.

### **Conclusion**

**Poetry Composes Itself: Poets are Its Victims, Readers Its Target. It Does Not Destroy, It Reinvigorates.**

Poetry is like an act in which the senses work or stop working as in case of an etherized patient, lying on a table. He can see, hear, and respond but only very slowly. While the poetic impulse is at work, working its patterns, choosing its words, images, and its own rhyme of rhythmic speech, poet is in a quasi-passive state. The directives come from above. It works like

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**Language in India**[www.languageinindia.com](http://www.languageinindia.com)ISSN 1930-2940**17:10 October 2017**

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a FAX MESSAGE. You cannot change it. If poetry arrives like this, like a caravan of ideas, words, phrases and sentences, poet is only a victim. A poor messenger. He can only read out the royal diktat which is aimed at its readers. One thing is certain; its diktats are not subject to change or modification. Poet is the oracle. And he must convey divine truth. And, his poetry is meant for the uplift of society, and elevation of human soul.

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