

## THE STRUCTURE AND ORGANIZATION OF A POETIC CREATIVE ENTITY

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In the report the author discloses the meaning of the role of the structure and organization of creative work in terms of the systems approach. Integration of mental, verbal and textual hypostases of the text as a complex system is studied by the author.

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Creative thinking can be realized via language resulting in a text. The text is treated as an aesthetic object. One of the main aims of the text is to transmit the information enclosed in the language signs. If the text presents a piece of poetry than the poetic thinking as one of the forms of creative thinking is involved into the materialization of a possible world created by an author in a text form. The possible world is formed by means of word images which are complex mental entities [3] that contain knowledge obtained by a human being in the process of his ontogenetic and phylogenetic development. These entities are verbalized. Thus, the word images can be considered to be cultural signs taking part in the reconstruction of the textual world as the one which is an alternation to the real one. In this case, text as a creative effort manifestation is a complex poetic entity that is not an element of language, but the sign of culture [4, 12]. Text as a poetic creative entity and cultural phenomenon at a time makes connection between different spheres of a human being existence and models a kind of an alternative world as an interwoven space and time continuum.

The theological image of the text [13] was elaborated in the theories of possible multiple story worlds – analogues to the real world a human being lives in by M.-L. Ryan, L. Doležel, J. Gavinsand, mind modeling theory by A. Palmer. On the one hand, it became possible due to the involvement of the term “system” into the meaning of a kind of a model [16] and acceptance of the process of cognition in general (and interpretation in particular) as reconstruction of individual experience through self-hood [11]. On the other hand, it was influenced by the general systems theory (GST) by K.L. von Bertalanffy which

displayed universal laws of any system development – natural or artificial.

A system as a model is a universal instrument of an object cognition, revealing its main properties [16, 31]. One of the simplest is “a black box” system model. It is valuable in order to describe an object without paying attention to its inner structure. As an example a folklore ballad can be used. The individual experience of seeing the surrounding world as a hierarchical system a human being lives in involves the analogy to world culture structure. The folklore ballad is a cultural phenomenon, a multimedia spectacle combining text, music and dance. It has its place in the hierarchy of the cultural system being a unit of the folklore genre system, which in its turn is a part of literature. The latter is the subsystem of culture. Meanwhile, a folklore ballad can be a super-system to the American or British ballad and so on.

The next type of system is the model of a “clear box” when the investigator pursues the aim of describing the structure, organization and functioning of an object of cognition. In this case an object is considered to be a complex system itself consisting of interconnected units which carry out an emergent function. The folklore ballad from this viewpoint is viewed as a text with two-plane showing up – mental and verbal. Word images are then the word-based operators the texture of which serves to be the basis for the story world creation and emergence.

So, the text has double nature of existence – mental, represented in concepts, and verbal, presented in language signs. Therefore, in terms of the systems approach a text is a system of systems characterized by an emergent function implemented through the structure of its space and organization of

its units. Being a complex creative entity poetic text is functioning as a single unit on the textual level which falls into heterogeneous subsystems – conceptual and verbal.

Text as a system can be modeled as a static or dynamic entity. A *static* type of a system is frequently used in linguistic studies arranged in the light of the structural or cognitive approaches. Such type of system modeling helps to reflect the *structure* of an object of cognition (in our case – text) and answer the question regarding the units the system consists of. Thus, it describes the meaning of the system through the analysis of its elements. This type of system models gives the information about the quality of the system depending on the repetition of this or that type of units or their properties.

A static system application to a text can be exemplified by an American folklore ballad “A cup of cold poison”. The text of the ballad as a psycholinguistic unit [4, 9] is treated by the perceiver as a single entity which has its boundaries (the beginning and ending), consists of the units (word images) and functions as an aesthetic unity. The text as a unity exists in two cases [4, 9]:

- mental representation;
- abstract construal for research purpose of analyzing the verbal level.

Taking into consideration the fact that text exists as a whole unit due to functioning of the word images, both levels of the word image existence should be interpreted. A word image is seen as a cognitive structure that has two planes – conceptual and verbal [5]. The conceptual plane is a hierarchical system formed by interconnected concepts embodied in the interconnected language signs of different layers – phonological, lexicosemantic, syntactical which form

another hierarchical system of the verbal plane.

Each system is a complex space with its dimensions and tools to be applied. The mental image space can be regarded as a medium where everyday concepts undergo modifications and become units of a story world created by an author. It can be explored with the support of verbal level which in this case serves as a trigger that actualizes and activates mental schemata, archetypes and conceptual propositions. The methodology of the mental imagery space analysis is based on the theory of mental spaces and conceptual integration (blending) that explains the mechanism by which the human mind creates and relates abstract conceptualization (Fauconnier, Turner).

A word image from the viewpoint of cognitive theory by L. Belekova is a complex entity which has three hypostases: pre-conceptual (evoking naive knowledge), conceptual (evoking prototypical knowledge based on individual experience) and verbal (employing the verbal resources).

Thus, a word image being a tool by which the fictional world is created and manifested refers to conceptual and verbal planes of a creative work. To analyze the systemic planes properly special instruments must be used:

- for the conceptual level these are the image schemata, basic propositions, archetypes helping to skip the information about the concepts and conceptual tropes involved in creating the fictional world;

- for the verbal level these are the rhyme, stanza, rhythm, stylistic devices and figures used to reveal the content of the creative work.

The interest to the ballad “A cup of cold poison” better known by the name “A Lord Randal” lies in the fact that it is the most popular purely traditional song [9, 38] in many European countries and in America [9, 211]. Its most extant versions stem from the 19th century but the roots can be traced back to a Veronese broadside from 1629 [9, 210]. The widely spread ballad and its long history testify to the fact that the basic cognitive models (archetypes, image schemas, concepts) and cognitive mechanisms (mapping) are the universals which establish the

principles of creative thinking and the text formation as a result of it.

Conceptual level. The version used in the analysis consists of six analogically built mental spaces explicated through the question-and-answer form.

#### *A Cup Of Cold Poison*

1. “Where have you been rambling, my own darling son?  
Where have you been rambling, my own darling John?”  
“O’er the hills and the valleys, mother; make my bed down,  
For I’m sick to my heart, and I long to lie down.”
2. “What have you been drinking, my own darling son?  
What have you been drinking, my own darling one?”  
“A cup of cold poison, mother; make my bed down,  
For I’m sick to my heart, and I long to lie down.”
3. “What’ll you will to your mother, my own darling son?  
What’ll you will to your mother, my own darling one?”
4. “My house and my farm, mother; make my bed down,  
For I’m sick to my heart, and I long to lie down.”
5. “What’ll you will to your father, my own darling son?  
What’ll you will to your father, my own darling one?”  
“My horse and my saddle, mother; make my bed down,  
For I’m sick to my heart, and I long to lie down.”
6. “What’ll you will to your children, my own darling son?  
What’ll you will to your children, my own darling one?”  
“This wide world to ramble, mother; make my bed down,  
For I’m sick to my heart, and I long to lie down.”
7. “What’ll you will to your wife, my own darling son?  
What’ll you will to your wife, my own darling one?”  
“The great keys of hell, mother; make my bed down,  
For I’m sick to my heart, and I long to lie down.”

The dialogue is between a son and his mother. It reveals two contradictory life positions of the communicators – passive and active correspondingly. In the course of the dialogue the perceiver through the medium of the mother became emotionally involved in the story of the son’s poisoning and forthcoming death. The recognition of emotional climax is expressed by the word combination “*I’m sick to my heart, and I long to lie down*” which signalizes that the protagonist has resigned himself to his fate. It is obvious that the basic story is not about murdering or poisoning, but rather the unhappy love and the beloved’s betrayal. The partner’s treachery leads to the husband’s death.

The mental space is formed by two central concepts of LIFE and DEATH that are not expressed explicitly, but are guessed from the overall context. The context forms the continuum of the mental space and serves as the background of the main central concepts.

Myth is the foundation of any ballad [3]. The root of the inner level of the text is supported by the mythological beliefs about the real world model. Due to C. Jung’s theory of cognition the archetypes contain the naive knowledge

of the world continuum and are the form of the collective consciousness [C. Jung. 1997; Campbell 1988, C. 18]. The structure of the mental space of the ballad is based on the folklore consciousness which reveals the development of the creative thinking from the syncretic mythopoetic in the archaic epoch to the analogues and associative in the canonic period and to the paradox, parabolic and essayistic at the period of the individual creative thinking formation [5, 10–34]. The concepts of LIFE and DEATH have the archetypical cognitive nature. The value of the concepts arises from the support of other concepts cooperation.

Thus, the two central concepts structure the set of concepts involved in the mental space of the ballad, being the attracting section for the concepts. Thus, the cognitive metaphors are used to reveal the meaning of the mental plane system – DEATH is ILLNESS, DEATH is BETRAYAL, DEATH is

PASSIVE POSITION and as the contrast LIFE is SPACE, LIFE is LOVE, LIFE is HOME.

Relying on the information obtained by means of the conceptual analysis, the mental space is structured by two contrastive centers subordinating all the concepts of the ballad. The attributive analogues mapping is the principal mechanism of the mental space formation. The basic frames which are considered to be the instruments of thinking are the propositions of several types, modeling the most abstract level of generalization [15, 57]. The frames attest the quality of the system. In this ballad the most popular basic frames involved are objective implementation of the qualitative scheme "X is SUCH".

Verbal level. The perceiver becomes aware of a possible misalliance and its potentialities for plot development. The ballad lacks hard elaboration of the stylistic devices and effects. It resembles a sketch performed in a hurried manner. But the illusion of the lack of the aesthetic flavor of "balladness" disappears when inconsistencies, mental leaps and bounds, even gaps acquire the specific meaning due to the cognitive instruments of the mental level investigation. The entire mental process is embedded in a dialogue form which is presented by the analogues – special questions stated by the mother and the analogues – compound sentences with copulative coordination between clauses as the replies of the son. The use of a question indicates the active life position of the mother and correlates with the central concept of the ballad – LIFE. The answer of the son shows his passive life position, as he imitates his expression giving short information and does not develop his thought in order to support the conversation. The second part of the sentence is his reference to his state and emotions which also does not promote further communication. The meaning of the structure correlates to the second central concept of the ballad – DEATH. So, the syntactical level of the verbal plane system serves to express the regular alternation of the speakers and therewith the perspective of the system advances a formal coherence to the poem and is an antithesis against the storm of emotions in both speakers. [9,

213]. The emotions are not embodied in the word form, but are read from the context, that is in the correlation with the mental system. From the viewpoint of the cognitive poetics the repetition of the same syntactical structures realizes the conceptual metaphor MORE FORM is MORE MEANING, thus emphasizing the central role of the concepts of LIFE and DEATH.

The lexicosemantic level of the verbal plane system actualizes and activates the symbols which are based on the archetypes – LIFE and DEATH forming the heterogenic division of the key verbal signs in the verbal system. The place of the lexemes connected with the archetype LIFE correlates with the syntactically expressed meaning of an active life position – in the first part of the son's answer to mother's question. In this part of the sentence the character establishes the future sphere of the outer world where his close relatives should live, but the world excludes the protagonist's presence.

The symbols based on the archetype LIFE are verbalized in the lexemes *mother, father, children, house, farm, horse, world*.

The other group of lexemes (*cup of poison, bed, sick heart*) actualizes and activates the archetype DEATH and occurs in the syntactical constructions revealing the meaning of passive life position – that is the second part of the protagonist's answer.

To draw a line, it can be stated that the structure of the verbal plane system of the ballad text is presented by the grammatical structures on the lexicosemantic and syntactical levels and reinforces the meaning produced by the mental plane system – the contrastive relations between two central concepts – LIFE and DEATH.

As seen from the obtained results after the analysis of structures of two hypostases of the word image system of the ballad text the assumption of the cognitivists about the interaction of the mental and verbal structures comes forward. The assumption can be expressed in the statements [8]:

- patterns of usage are indices of language structures;
- language structure is an index of conceptual structure.

Such a conclusion returns us to the definition of text as a complex creative work, a system of systems which has a structure alongside with the organization and functions as a unity realizing the emergent quality.

It means that knowing the structure of text is connected with the text perception. Revealing the sense of text through its organization depends on the process of interpretation of all system units and functions. It presupposes the existence of a super-system, a dynamic complex system which has a textual plane existence where all the text dimensions meet and interact. Collaboration of two planes of creative work – conceptual and verbal is viewed in the light of the theory of iconicity. In functional-cognitive linguistics, as well as in semiotics, iconicity is the conceived similarity or analogy between the form of a sign (linguistic or otherwise) and its meaning, as opposed to arbitrariness. In the literary work the syntactical and acoustic organization of language units may correlate with the emotions accompanying the conceptual plane of the creative whole.

If we return to the text of the ballad we should notice the exceptional disposition of the lexemes *keys of hell* which are the symbol of DEATH and are used in the first part of the last son's answer at the end of the ballad where the symbol of LIFE is used in the previous fragments. The unexpected place of this symbol highlights its value as it gives the key to the whole sense of the word images set presented and elaborated in the word image system of the ballad. It makes all the units of the system organize in establishing the main function of the system – to create an emergent structure of the knowledge modeled by the ballad text. The structure can be obtained through the cognitive structure – scheme of enlightening [5, 2013] – which reflects the result of new understanding of all systems units as the unity. The scheme is connected with the complex concept-impression that has a gestalt structure [10, 11]. The scheme of enlightening of the ballad involves the conceptual metaphors LIVE ENDS IN DEATH, DEATH GIVES BIRTH TO NEW LIFE, LIFE IS CYCLE.

The other proof of correctness of the

idea about the analysis of the textual plane of a creative work is achieved by the application of the method of positional analysis elaborated by G. Moskalchuk and K. Belousov. The method is based on the assumption that creative work is constructed due to the Golden Ratio principle. The harmonic center (HC) of the ballad text (designated at the distance of 0,618 from the beginning) and HC of the beginning (the distance of 0,236) coincides with the lexemes *make my bed down*. Both HCs light up the central Concepts, one as the leading and another as the background to the first. It means that in the text as a system all elements and units are important as they work together to create an emotional impact on the perceiver. Emotions are not explicitly described, but are evoked on the part of the perceiver. The process of recognition is similar to that of the mother's, but the perceiver's emotional involvement is parallel to that of the protagonist. Taking into consideration the information obtained from the structure and organization of mental, verbal and textual planes of the ballad text as a dynamic system, we can characterize the analyzed creative unity as emotional, nominative, inner-oriented, static type of the system model. It ascertains the idea of the verity of the textual dynamic systems depending on the ways of their structure and organization realization.

Discussing the role of structure and organization of creative work we emphasize the important role of the textual plane as a complex dynamic system. Interaction of planes is possible due to the counterpoint principle of the

imagery system organization resulting in characteristics of dynamic processes and static structure that produce a holographic effect. Application of synergetic methods helps the linguists to reveal the work of creative thinking on a deeper level.

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