

Glavatskaya Yulia, Kherson State University, Ukraine

PhD, Assistant Professor, Master of Philological Sciences, the Faculty of Theory and Practice Translation

E-mail: glavatskaya777@mail.ru

***Composition vs. composition and sense structure of the text:
different scientific approaches***

Abstract: This article outlines different scientific grounds as for composition and composition and sense structure of the text within modern philological studios. The essence of cognitive perspective as to the analyzed problem is revealed.

Keywords: composition, composition and sense structure, plot, decomposition, cognitive poetics.

Within the development of up-to-date linguistics the studying of composition of the text (poetical or prose) is still considered the domain of literary studies as “to understand and disclose dispersal unity of images in the structure of artistic unity is possible only due to investigating of artistic composition laws” [1].

The diversity of semantic and cognitive structure of the text leads to different theoretical definitions of its composition, the studying of which within each scientific paradigm reveals new dimensions and perspectives of its investigating. Integration of different approaches as for the compositional structure of the text becomes evident thanks to the usage of theoretical and methodological grounds of cognitive linguistics [2; 3] which is oriented on to establishing of the character of correlation between fixed in the text speech processes and cognitive ones appeared while sense formation of the text. Today in the focus of scientific attention is the problem of communicative and cognitive composition of the text.

This article is supposed to contribute to the development of text studying applying the description of different scientific approaches as for composition and composition and sense structure of the text.

The differences in definition of the terms “composition” and “composition and sense structure” explain the necessity of composition verification, which in the terms of cognitive linguistics is understood as linguistic and cognitive construal existing in a human being’s mind and serving the ground of the text sense developing. Thus, we guess it’s necessary to systematize scientific approaches as for the text composition in general and within the terms of cognitive linguistics in particular.

The analytical analysis of scientific works devoted to the problem that is in the focus of our attention lets us distinguish such approaches: comparative and historical, structural and semiotic, semantic, cognitive and discursive. Each of them contributes to the text studying.

Comparative and historical approach (T. Benfey, M. Conrad, M. Dragomanov, O. Freidenberg, A. Veselovsky, V. Zhirmunsky). First the representatives of this approach believed that motives of different peoples’ work of arts are alike somehow. They considered the migration of plots from one people to another to be the factor of literary progress. Then the representatives of historical poetics gave the detailed analysis of wider specter of historical literary processes.

Russian comparativist, folklorist, ethnographer, literary scholar A. Veselovsky investigated literary texts not only in the aspect of their correlation with other folklore and literary sources but in the aspect of their attitude to reality. He explained the causes of peoples’ poetic similarity via the search of spiritual and cultural closeness [4].

Thus, within historical poetics structure and composition of the text is revealed via the plot. Composition is viewed as a series of threaded episodes, “ensemble of plot units”, development and embodiment of plots, their regeneration [5].

Structural and semiotic approach (R. Barthes, M. Bakhtin, N. Enkvist, R. Jakobson, Yu. Lotman, V. Propp, F. de Saussure, L. Vygotsky). The representatives of structural poetics concentrated their attention on the development of the theory of the text and its structure. Scholars revealed inner text

relations on different levels of fiction text structure, especially in the studying of its artistic speech, versification, arrangement and plot.

Within this scientific approach the structure of the text is thought to be the means of connection between its component parts, the system of semantic and syntactic relations between them. The structuralists distinguished implication in the structure of the text, investigating the text as a sign system (semiotic aspect). Namely in this period a principally new view at the literary text structure as a peculiar discourse was outlined.

The main components of any text are its content and form. Content is inner essence of particular phenomenon, its idea; form is the way of existence and outer revealing of essence. According to such interpretation content defines and explains the choice of artistic devices, depicting of live pictures, characters, plot events, text composition, its speech, in other words the form of a literary work. Thus, form is deeply correlated with content; it's defined by content, whereas content can be revealed only in a particular form. Unity of form and content is necessary reason of a literary work.

The majority of scholars distinguish these structural elements only conventionally, thinking of two aspects of one unity. Within this scientific approach there's an important differentiation between outer form (speech level of the text), inner form (the level of theme representation), composition (the arrangement of connections between these levels and their parts) and content (general sense of the text).

Composition is the form of a text arrangement which finds its manifesting in sense correlation of separately taken parts of a literary work. At the same time it's the element of a text imagery that intensifies and underlines its sense and esthetic expressiveness. N. Enkvist believed that there are definite compositional frames which contain such construals as the beginning, the middle and the end of a text, the meter, the literary form etc. They coexist with implication – the literary genre, the theme, the addressee, the addresser, their ties and such peculiarities as gender, age, education, social status, experience etc. [6].

In the second part of the 19th century a new trend in philological sciences was formulated – poststructuralism founded by R. Barthes [7]. The main postulate of this theory is decomposition of a text that is its dividing into lexemes of which a text is weaved. The idea of decomposition is searching not “deep strategic structure” of a text, but quite opposite – the majority of structures. According to this approach a literary text is viewed as studying of speech opportunities and limits which “brighten up” the author as well as the reader.

One of the versions of poststructuralism is J. Derrida’s deconstructivism with the conception of the absence of a text structure [8]. “Text is a fabric, a weave, a texture, not a structure. Text can be constructed and deconstructed, divided and put together; it can be added, rewritten, described”. Thus, in the focus of attention the absence of composition and existence of unlimited dynamic structures [8].

Semantic approach (Yu. Apresyan, M. Birvish, I. Chernuhina, V. Guck, A. Vezhbytska) separates the arrangement or the structure of a literary text and the ways of sense embodiment.

Composition within this theoretical approach differs greatly from arrangement which concerns the forms of construal parts of a text. Composition in the terms of arrangement is the structure of the plot with traditional elements: exposition, complications, climax, denouement and their integral correlation. In poetic texts the structure of compositional decision is motivated by the size of a verse, stanza, correlation of syntactic, stanza and metrical division of speech.

According to semantic approach such a composition of a poetic text is viewed as the peculiarity of arrangement of a text content aspect which consists of universal senses. They in their turns are characteristic of a definite literary work, but they can’t be reduced to logical formulas.

Tense, space, a human being, event are unique senses as for poetic and prose texts. In spite of their different principles of embodiment they are realized as sense universals [9] or text categories of tense, space, character, and event. One of the ways of their revealing is semantic analysis of their lexical expression. The words-

signals are called those lexical units in which appropriate semes of tense (*second, week, evening, autumn, etc.*), space (*mountain, kitchen-garden, lake, city, sky, moon, swim, etc.*), a human being (*doctor, I, girl, mister, granny, etc.*) or event (*case, attack, ratification, fall, snow-fall, etc.*) are maintained. The given words can be grouped into particular sense fields. A separate class of such lexemes can be constituted by proper names, for example: *Pontius, Orpheus, Dante, Lazarus, Valentine, Ernest, the Great Schismatic, Norn, Brahma* realize the category of a human being; *April, May, Sunday, the Sabbath* – the category of tense.

Thus, in the aspect of semantic poetics the indicator of composition is defined as the peculiarity of a poetic text sense developing; the type of composition is revealed via the analysis of universal senses or categories actualized in a verse. Traditionally there are two types of composition: simple and amoibaioi compositions. Composition is defined simple if one universal sense or some of them tied by causative and consequence relations are embodied in a poetic text. Amoibaioi composition provides the actualization of two different universal senses which express the relations of comparison.

Cognitive and discursive approach (L. Belekova, O. Vorobyova, M. Freeman, M. Turner, R. Tzur). Composition and sense structure in terms of cognitive poetics is a linguistic and cognitive construal existing in artistic and poetic consciousness of a definite historical and cultural community.

The essence of this trend as for composition and sense structure lies in its nature investigation. Various and complicated forms of mutual penetration of conceptual, speech and artistic spheres on a background of cognitive subconscious acquire great importance. Cognitive subconscious is treated as pre-category of activity that is conditioned by the existence of pre-knowledge. The latter is caused by the mankind's collective experience and it exists in the form of archetypes [10].

Poetics, music, painting are the products of a human being's imagination. They can explain in what way imagination functions. Art in general is the activity of a special kind; it's artistic cognition and communication at the same time.

Linguistics of the last decade is oriented in to the studying of how art and cognition “illuminate” and interpret each other.

For last fifty years the word “cognition” had changed its meaning. First it was used for separating rational aspects of mental life from emotional and impulsive ones. Now it’s used for information processing in a human being’s mind. Within modern terminology cognition includes such processes and phenomena as perception, memory, attention, speech, thinking and imagination [11]. Cognition takes place due to the existence in a human being’s consciousness a particular system of conceptual schemas, scripts, plans which have penetrated into different types of conceptual, linguistic and poetic activities. In other words there are definite narrative schemas and narrative imagination that in their combination create the background of a human being’s mental activity.

Poetic texts allow defining what exactly leads those mechanisms of mental processes that are based on our subconscious genetic knowledge to motion. At the same time verses are the case study of investigating the evolution of the principles of composition. Each one is a special poetic organism which has a combination of peculiarities that are typical of poetics in general and a definite poetic genre in particular. Poetic texts of a definite genre have common composition characteristics; each separate text is tied with other ones by motives, structure, classical plots, historical events and characters, social and nature relations, acts of people’s behavior and emotions, that’s practically all realias of being – a definite universal cultural code that exists in overtime and overnational plane as set structural and semantic system. In the sphere of exact author consciousness this system due to aptitude of reinterpretation is included into complicated mechanism of understanding as perception-comprehension.

Thus, literary texts themselves are given to a modern reader not as “packing” of definite information but as initiators of senses. Real value of these senses initiation is available within discourse, taking into consideration the conditions of communicative and extralinguistic situations.

The perspective of investigation may be seen in the description of composition and sense structure peculiarities of different poetic and prose texts with the accent to particular cognitive structures fixed in the consciousness of a definite speaking community.

References:

1. Виноградов В.В. Стилистика, теория поэтической речи, поэтика. Москва, 1998. - С. 152.
2. Freeman M. Poetry and the scope of metaphor: Toward a cognitive theory of literature // *Metaphor and Metonymy at the Crossroads. A Cognitive Perspective*. Berlin, 2000. - P. 253–283.
3. Tsur R. *Toward a Theory of Cognitive Poetics*. Amsterdam, 1992. - 549 p.
4. Веселовский А.Н. Историческая поэтика. Москва, 1989. - С. 304-309.
5. Фрейденберг О.М. Поэтика сюжета и жанра. Москва, 1997. - С. 221.
6. Enkvist N.E. *Linguistic Stylistics*. The Hague, Paris, 1973. – P. 58-59.
7. Барт Р. Від твору до тексту // Слово. Знак. Дискурс : Антологія світової літературно-критичної думки ХХ ст. Львів, 1996. – С. 4.
8. Derrida J. Structure, sign and play in the discourse of the human sciences // *Contemporary Literary Criticism. Literary and Cultural Studies*. 2nd edn. N.Y., 1989. – P. 230–234.
9. Кухаренко В.А. Интерпретация текста. М., 1988. – С.74-75.
- 10.Белєхова Л.І. Образний простір американської поезії: лінгвокогнітивний аспект. К., 2002. – С. 18.
11. Tsur R. *Aspects of Cognitive Poetics*. Amsterdam, 2000. – P. 3.

Ключові слова: композиція, композиційно-сміслова структура, сюжет, декомпозиція, когнітивна поетика.

Ключевые слова: композиция, композиционно-смысловая структура, сюжет, декомпозиция, когнитивная поэтика.

Keywords: composition, composition and sense structure, plot, decomposition, cognitive poetics.

Glavatskaya, Yu. Composition vs. composition and sense structure of the text: different scientific approaches // Canadian Journal of Science, Education and Culture – № 1. (5). – Vol. II. – Toronto: “Toronto Press”, 2014. – P. 509-512.