

The Consistency of Lyric Artistic Thinking

Tatiana E. Abramzon, Svetlana V. Rudakova, Tatiana B. Zaitseva,
Natalia A. Koz'ko, and Ekaterina V. Tulina

Nosov Magnitogorsk State Technical University, Magnitogorsk, RUSSIA.

ABSTRACT

In contemporary literary studies one can clearly observe the process of different interpretation of former approaches to literary works and artistic legacy of some outstanding authors. The attention of scientists is focused on such categories that can contribute to the reconstruction of a complete picture of the writing career of an individual author or a specific period in the literary development of the country. One of these categories is an artistic thinking. Analysis of the artistic thinking allows us to study the works of the poet as a living dynamic system, paying attention to both the specific elements and their relationships. By selecting the concept "artistic thinking" out of other synonyms and categorizing it, we show absolutely different possibilities for the analysis of such difficult to interpret phenomena as cognitive processes and their reflection in pieces of writing. Such processes can't be found in rationally oriented epic genres. We offer a kind of "matrix" of studying systematic artistic thinking that can be applied in the analysis of poetic worlds of different authors. This approach is seen to be productive and is recommended to be used by other literary critics as a possible way to get objective results while studying lyrics and lyrical systems.

KEYWORDS

Artistic thinking, poetic world,
figurative-semantic categories,
lyrics, systemic relations

ARTICLE HISTORY

Received 25 March 2016
Revised 8 August 2016
Accepted 21 August 2016

Introduction

The artistic thinking issue is urgent in contemporary literary studies. Quite a few thesis researches that have recently appeared are devoted to the study of this phenomenon in literature (Curtius, 2013; Tleuova et al., 2016). But, though, this notion came into the scientific use in Antiquity and was mentioned in Plato's works, its meaning still lacks any distinctness.

We stick to the opinion of those scientists who differentiate between the notions of artistic thinking and artistic consciousness. M.K. Following Mamardashvili, A.M. Pyatigorskiy (1997) and V.V. Zamanskaya (2002) we consider artistic consciousness as a meta informative category that "can integrate all cultural spheres and give a full idea of the character of the epoch

CORRESPONDENCE Tatiana E. Abramzon ✉ ate71@mail.ru

© 2016 Abramzon et al. Open Access terms of the Creative Commons Attribution 4.0 International License (<http://creativecommons.org/licenses/by/4.0/>) apply. The license permits unrestricted use, distribution, and reproduction in any medium, on the condition that users give exact credit to the original author(s) and the source, provide a link to the Creative Commons license, and indicate if they made any changes.



and a human's perception of the world in it" (Zamanskaya, 2002; Belinskiy, 1953-1959). Artistic consciousness reflects the main tendencies of the epoch, being a system of existing cultural, philosophical, historic, literary views about a human, society, a place and functions of literature in the modern world, that describe the attitude of a great number of authors who implement their views in creative work, in original poetics.

We consider artistic thinking as a category linked, first of all, with individual creative search of a definite author and it is regarded as a kind of creative activity correlated with primary accumulation of life impressions (perception and understanding of the surrounding world), their different interpretation and imprinting in images with the help of means and approaches typical of literature, in other words, with artworks creation. That's why artistic thinking is linked not only with reflection of the reality but also with essential comprehension and transformation of the world.

Literature Review

The problem of systemic relations in literature is considered to be one of the controversial issues of modern literary studies. The ideas of systemic approach to the analysis of literary phenomena can be found in the works of Aristotle and later of Hegel and other philosophers. But these ideas became really actual only in the middle of the 20th century. Some researchers are trying to prove the necessity of studying literature as a system. The same idea being used in connection with medieval literature was contributed by E.R. Curtius (2013). I. Neupokoeva (1976) and M. Blanchot (2015) offered so called "artistic system" that was developed in the context of the world culture. As early as in the mid 1970s some researchers saw the need to study literary phenomena taking into account their systemic nature. M. Kagan (1979) and N. Leiderman (2004) were among those researchers who developed the problem of consistency in science and literature that was connected with such field of scientific knowledge as synergetics (2015). N. Leiderman (2004) was studying the advantages of a systematic approach and trying to find the answer to the question why this approach "hasn't been followed in the literary criticism". In the end he explained it by the complex nature of the phenomenon, saying that it's necessary "to connect all the aspects of the whole system and see their interaction", but at the same time you shouldn't forget about the fact that "every system being a part or even a structure of another system consists of subsystems".

Synergetics deals with systemic relations. It appeared in the world of Natural Sciences in the mid 1970s, but in the end of the 20th century it became a cross-disciplinary area of knowledge where it's possible to study systems consisting of numerous elements and subsystems and analyze their connections and interaction. The purpose of synergeticz is to find universal regularities in the behavior of complex dynamic systems, the General laws of self-organization of a system (Grabec & Sachse, 2012). There are some basic principles of the system distinguished by the researchers working in this scientific field. They are the following: the system is not a sum of its elements; the system is always open – that is the most important factor of its vitality. Analyzing a system in his works, M. Kagan (1979) pays attention to its integrity as one of the most important qualities in his opinion integrity "doesn't mean "amorphism" or "plasma formation", it's a quality of a system determined by the cooperation and interaction of all its elements in order to assist that part (subsystem or element)

which is the main “striking force” in solving some particular tasks (be it cognitive, evaluative, projective, creative, communicative, organizational, etc).

Fundamental ideas of synergetics are the most important and conceptual for our research. They enable us to examine the system as nonlinear, open and dynamic. We analyze the poetic world of authors taking into consideration this particular context. One of the basic ideas of synergetics realized in our research is the idea of a self-organization of a system out of chaos. And it’s really so, because at first glance creative process is something paradoxical, it’s chaotic interaction of images and ideas which results in a piece of work.

Our research is based on some fundamental ideas developed by synergetics. It rethought and gave a new interpretation to such ideas as the relation of the parts and the whole, recognizing the priority of holism, denoting the totality of wholes, saying that the whole is greater than the sum of its parts. It’s the synergetic approach that determines our interest in studying the process of formation and evolution of the integrity that’s why while analyzing the artistic thinking of a lyric writer special attention should be paid to the history of preparation and publication of his or her lifetime poetry. Without analyzing those meanings that appear only on the level “The WHOLE”, the analysis of specific phenomena of the lyric poetry can’t be considered objective.

Various signs of "consistency" can be found in the artistic heritage of many authors, even on an intuitive level. However, intuition is not enough. There is a lack of specially targeted studies of creativity in this perspective, it is associated with different interpretations of creative heritage of poets, so our research is to fill this gap.

On the basis of new approaches synergetics offers to study artistic thinking of the poet as an open dynamic system, the main elements of which are the philosophical views of the author; the aesthetic principles implemented in his work (it is referred to the originality of his aesthetics); figurative category of the poetic world, including visual and audible images, possibly tactile, smell, "taste" images, etc., the categories of space and time; the motifs of the lyrics; a collection of poetry as the embodiment of the author's conception of a man and the world. There is one more opportunity that synergetics offers, it’s identification both of formation characteristics and evolution of the systemic thinking of a poet by means of the analysis of his poems, cycles of poems or collection of poems.

Aim of the Study

The principle idea of this research is to define backbone and sense-making mechanisms of creative work and to interpret the poetry of a lyric writer as an integral artistic system.

Research questions

What are the peculiarities of artistic thinking?

What is the author's poetic world?

Method

We used in this work a range of methods that are relevant to the aim of the study: system analysis, dialectical method, conceptual, structural-semiotic and structural-functional analysis of the text, which allows to conceive the poetry as an integral conceptually-symbolic system, which is based on the human need for



informational-symbolic normalization of the elements of the world and their actions in it, which is expressed in the works of poets. In addition, methods such as deconstruction, theoretical generalization of scientific expertise on the subject of research, as well as content analysis and deduction were applied.

In the study the principles of historicism, system city, as well as the unity of the historical and logical, the ascent from the abstract to the concrete were used.

Data, Analysis, and Results

The most distinguished form of expression of a poet's artistic thinking is his poetic world. No matter how different in form and content his artistic works are they show deep similarity determined by the personality of the Poet, his individual "self". These particular characteristics are the basis of specific poetic world of the author.

Poetic world of the author is formed and developed in his lyrics and is characterized by "original and unique vision of things and attitude to spiritual phenomena given in words" (Chudakov, 1986). The concept "poetic world" following the concept "artistic world" was being actively used in the second third of the 20th century, but nevertheless it still doesn't have a precise definition.

In Russian literature it was Belinski (1953-1959) who first started to develop this conceptual foundation. According to him creative work of a writer was analyzed as a unique integral and self-absorbed poetic world with its own laws and rules, basis and principles but determined by the spiritual life of the poet. The same characteristics can be found in the works of Hegel who noticed special interaction and interrelation between the creative work and the personality of a poet. "A poet is a subjective and complete world in himself, so he can find inspiration and material for his creative work in his inner feelings, emotions, passions of his heart and soul" (Hegel, 2012).

We find it necessary to take into consideration the basic principles given by F. Fedorov (1988) who says that "artistic world is a dynamic system where there are constant changes aiming at creating something integrative; the artistic world as a system consists of a great variety of microsystems connected with each other and being absolutely different from each other. Changes within these microsystems, their interrelation and cooperation create the process of functioning of the artistic world". We see the world created by the author not as a mirror reflection of the existing reality, but as a world transformed by the creative imagination of the poet. It's the embodiment of the eternal conflict between the man and the reality, his own views on life. He either matches the traditional paradigms of world perception or contradicts them. So in our research "poetic world" is not the sum of all the works of the author, but some organic system appearing and evolving according to its own laws and specific artistic thinking of a poet.

The artistic world is not a pure reflection of the real world, but a different transformed reality where a person gives a second thought to his own experience and cultural heritage. Only in literature there is a chance to reveal one of the characteristics of a man that distinguishes him from other living beings is self-reflection. It gives him an opportunity to distance himself from current events and create another reality in accordance with his system of personal views on life, the world and the man (Eco, 1995). So we can say that while creating a poetic world the author on the one hand is trying to structure the chaos of the

reality, to give it sense and to breathe life into it. On the other hand, following anthropological theories literature can be seen as a reflection of a different reality. It gives us an opportunity to get an idea of something that can't be understood in a different perception. It opens a potential limit of a cultural reality.

Poetic world in our research is a perfect composition, a kind of organic linking of the universal spiritual relations implicated in the text, the result of creative imagination of a poet embodied in the works of a lyrical kind representing a more or less conventional model of a real world. Lyrics of the author should be studied in close connection with the history of his spiritual quest caused by some changes in his world perception. Analyzing the unique features of his poetic thinking it's necessary to refer to different editions, notes, letters, the author's diaries, for we are convinced that without a detailed analysis of such texts it's impossible to bring to light and to structure the discourse of the author's feelings and emotions, and therefore, to gain an insight into the deep mechanisms contributing to its appearing.

Lyrics of some poets can be considered as an integrated meaningful dynamic system characterized by ontological completeness. Being a holistic system, it isn't static, it's in constant development. The lyrical universe of a poet is born as a result of interaction of his world perception, reasoning power and imagination. Creating lyrics, the author not only reflects the objective world, but also expresses his conception of the world giving his estimation.

System is an integrated holism where different components of the system form not obvious and sometimes even paradoxical connections within it. Systemic thinking and lyrics of a poet is characterized by individual peculiarities of a creative genius of a poet. The following characteristics can be named distinguished features of systemic thinking. First of all, thinking can be called systemic only when it can reflect a constantly changing world (being a system in itself) in a complete picture, finding a great variety of different connections. Secondly systemic thinking admits the inability to reflect the complexity of the world to the full, so it doesn't deny the existence of another view on reality and different approaches to estimate phenomena of life. Thirdly such type of thinking is characterized by orientation both towards the external world and the author's inner world. The poet doesn't idealize his own model of analyzing the world, he constantly reflects on the reality looking for contradictions in it and trying to eliminate them. Fourthly, the author has an ability to feel the changes happening in the world, to realize that a current model, a picture of the world doesn't meet the requirements, and therefore, it needs to be reformed. Fifthly, the world is a multilevel system that is constantly developing. Systemic thinking distinguishes the ability to throw light on the existence of different levels, transporting the attention from Specific to general, from something Distant to something Nearby, or vice versa, focusing on the details or covering the phenomenon as a whole. Finally, one of the most important signs of systemic thinking is the author's desire to form his own unique views on life without relying on anybody else's opinion, without being vulnerable to anybody else's views and estimation. Although a poet takes into account the experiences of his predecessors and contemporaries in the light of views and values formed in the society.



Creating his own poetic world, the author focuses both on the nearest experience – the preceding literary tradition and the distant experience – cultural heritage of the European society. A genius poet aims at thinking through different levels of existence, trying to find connections between them, both explicit and implicit. He is attracted by the contradictions which he finds not only in the real world he is trying to analyze, and in the human soul he is trying to penetrate into, but also in his lyrics. It's necessary to take into account the fact that the lyrical world of a poet may be formed and developed according to the laws of individual world perception. Such kind of development can be compared to the unique (in the sense of individual and inimitable) mythological model of the world.

The key forms of expressing artistic thinking of a poet are significant figurative-semantic categories that help the author to create his own lyrics as a dynamic system.

Basic factors of real existence can become significant features characterizing such a creative formation, because such factors are objects of interest and instruments of influence and pressure. Things that make our reality diverse such as visual effects (including colour and light), sound effects, space and time are significant for existential world. A poet reacts to such existential happenings, so they become crucial elements for expressing his unique artistic thinking.

The problem of visual in literature with color-and-light symbolism of modern literary studies is one of the most significant. Existence appears before man in its visible and audible forms. But a man discovers world mainly by means of eyesight, because “an eye is a more accurate witness than an ear<...>, eyesight is a path to brain” (Fedorenko, 1985). According to modern researches a man gets more than 80% of the information through eyesight. However, you should remember that while perceiving the world visually people activate not only physiological, but also mental, cultural and historic factors (De Chardin, 2015).

Visual impressions are the basis of all images in a man's mind that later become a background of the inner world of a person. L. Mikeshina (2006) says: “Visual thinking together with verbal thinking create new images and illustrative schemes characterized by autonomy and freedom towards the object of perception. They contain some message, make the meanings visible and produce visual metaphors”. Therefore, we can say that vision of the world is the process of understanding life. So, the more perfect visual perception of a man is, the greater impressions he receives and, consequently, a fuller picture of life appears in his mind.

Any work of art especially poetry is not simply a mirror reflection of reality, but a world seen through the perspective of the author's perception and described by him, so each author has his own view of life. True artistic vision doesn't mean just to see something that really exists, but to discover some foundation dating back to the original sources of Beautiful (in the sphere of Absolute marked by the representatives of the idealistic romantic philosophy), not only to perceive the external world, but to be able to direct your attention beyond the visible world.

The term “visual” in many ways has an unstable meaning in the modern science because of the multiple nature of the phenomenon which is denoted by

this concept. For our research “visual in literature” is one of the most important characteristics of the artistic figurativeness determined both by the poet’s orientation to visual associations of the reader and specification of class-subject levels of the inner world of the work in general (Neupokoeva, 1976). Visual in the text is associated with a variety of elements and it’s possible to see the author’s desire to represent a complex system of the universe through a visual imagery.

Speaking about visual we first of all mean the eye image which connects the man and the world around him. We also pay attention to some other signs of the existence such as colour, light-and-dark images and the images of fire. All that helps to get the idea of the idiosyncrasy of the poet, some inner laws of his lyrical world and specific nature of his artistic thinking.

The poetic world, just like a real one, appears not only in its visual, but also in its audible form. People began think about the sound capabilities during the Enlightenment, in particular, M.V. Lomonosov (1952) in his work “Brief Guide to Eloquence” expressed the idea about the ratio of sound and meaning, giving the characteristic of vowels and consonants meanings, paying attention to the fact that the symbolism of consonant characters is much wider than the symbolism of vowel characters. Also he stressed that semantics of purposefully selected sounds can help to imagine different things and actions. But exactly romantic poets realized huge capabilities of sound and began to use them in their creative work. A person themselves gives some meaning to a sound, especially if they are creators of a spoken word. Sound most distinctly conveys the dynamic character of the world; as a result, the element of a spoken word best of all reveals the ability of a poet to create mobile, changing images. That is why when analyzing a sound as one of the most significant characteristics of the artistic system of poets, it is necessary to concentrate on the description of sound images that imprint acoustic manifestation of an objective reality, nature and universe.

In their creative work a number of poets realize one of the resources of a human mind: they demonstrate that in particularly stressful situations many human senses become more sensitive, especially it concerns hearing ability. Self-discipline and concentration of attention of a human on the things that concern them lead, first of all, to their immersion in the sphere of sound sensations, when an instant reaction to any changes in the sound picture of the world and the fixation of any silence disturbance take place. The uniqueness of a poetic ear consists in its ability to penetrate into the out-of-limit sphere where the sight can’t reach.

The specific character of visual and acoustic perception of the reality, reflected in poetry, becomes a form of the author’s artistic thinking reflection. With the help of the analysis of the emphasized figurative-semantic categories the consistency of a poet’s thinking is revealed.

The issue of space, as well as the issue of time, is considered to be one of the most complicated phenomenon, causing intense arguments and discussions in philosophy, religion and culture; in verbal form art is seen in a different way: in literature these categories are considered to be inner components of the created reality.

The issue of space and time has attracted philosophers since time immemorial. One of the first concepts of space and time forms the basis of the



mythological picture of the world (Curtius, 2013) which is characterized by certain irreality and in which the notion of Chaos conceivable as an abyss, void, ocean and of Space regarded as an ordered space is formed (Neupokoeva, 1976). Space and time represent “world perception of the epoch”, people’s behavior, their mind, rhythm of life, attitude to different things help to understand the general picture of the world.

All these to a large extent cause the burning character of the mentioned issues when studying such an esthetic phenomenon as the lyrical world that has its own peculiar compared to the real world spatiotemporal datum line. The lyrical world, being the result of the creative imagination of a poet, is a more or less relative model of the real world. Consequently, the categories of space and time also typical of esthetic objects are regarded in literature as inner characteristics of created reality.

When analyzing spatiotemporal structure of the poetic world one should take into account its perceptual nature as, speaking about creative work, all these things are first of all the result of the sense perception of a human, the very form in which human mind perceives phenomena. Focusing on Kant’s idea one can say that perceptual space-time is one of the most significant conditions of existence and changes of human feelings and other actions that must be reflected in artistic works.

It is also necessary to take into consideration conclusions that prominent philologists of the present came to. So, Yu.M. Lotman (1988), who was interested in the issue of time/space, paid attention to the substantial character of the mentioned categories, revealing a huge impact on them from a definite social-cultural reality; he examined the influence of the author’s artistic thinking peculiarities on the originality of the arrangement of spatiotemporal relations in the text.

D.S. Likhachev (1968) contributed much to the development of the mentioned issue. He claimed that “every artwork (if it is just artwork) reflects the real world in its artistic angles” and has “its own regularities, its own measurements and its own meaning, as a system”. On this basis the scientist thought that an artist creates space where either the action development or the poetic thought spread takes place.

Summarizing all the knowledge accumulated by contemporary literary studies, correlating it with poetic creative work of this or that author, one can prove that space and time of the poetic world are conceptual, reflect the leading motifs of the author, and are linked with consistency of their artistic thinking.

Spatiotemporal relations themselves both within a particular literary work and in the creative work of this or that poet are usually regarded in complex, keeping in mind the idea of space and time continuity being a characteristic of the physical world, opened by Einstein and described in his Theory of relativity. Such interrelationship gives us a four-dimensional description of phenomena, in other words, given with the help of the space and time language.

M.M. Bahtin (1975) in his theory of chronotop considered it as a single “time-space”, representing in literature “the merging of space and time signs on the intelligible and particular whole. Here time becomes thicker and artistically-visible; space is intensified, gets mixed with the movement of time, plot and history. Signs of time uncover themselves in space and space is interpreted and

measured by time”, at the same time the leading category in chronotop, in Bahtin’s opinion, is time.

But along with this statement in the scientific world a different interpretation of this issue suggested and theoretically well-grounded by Yu.M. Lotman (1988) evolved. The substantially significant difference of his concept from Bahtin’s one is understanding of space as a universal “primary and fundamental” means of artistic modeling that has the leading role in the dyad “space and time”: “Even temporary modeling is often just a secondary add-one over spatial language”.

One of the fundamental principles expressed by Yu.M. Lotman (1988) is M. Gyuyo’s thoughts, who reasoned in the following way: “Try to imagine time as it is? You can do it only if you imagine space <...>. Only with the help of space we come to understand what time is”.

In his interpretation of space – time Yu.M. Lotman (1988) mentions the possibility of the analysis of these categories being independent esthetic factors, specifying that it’s just a relative method that can help the researcher reveal specific peculiarities of each of the mentioned characteristics, without denying in any case their integrity as the form of matter existence.

That’s why when analyzing peculiarities of the artistic thinking of poets we believe it to be reasonable to consider the category of space and the category of time separately within poetical works for the purpose of their individual role identification.

Discussion and Conclusion

Poetic modeling of space in certain works is based not only on the world outlook and artistic concept revealed by the author, but in many ways it is caused by cultural space model of the world, according to Yu.M. Lotman (1988), “the most common social-religious, political, moral models of the world with the help of which a human at different stages of their spiritual history comprehends the surrounding world invariably turn out to possess spatial characteristics, either in the contradictory form “sky-ground” or “world-underworld” – vertical trinomial structure formed vertically along the axis up-down, or in the form of the social-political hierarchy with distinguished contradictions of “the upper strata” to “the lower strata”, or in the form of moral marks of the contradiction of “right” and “left”.

The category of time is an important element that allows to distinguish the consistency of the artistic thinking of poets and has a particular importance in lyrics. In a human’s consciousness time, an objectively real form of earthly life turns out to be made from absolutely opposite sources emphasizing its dialectical essence: a moment and an eternity, finiteness of a human’s life and immortality.

Artistic time is the time of spiritual “reality”, time that is being experienced. An approach to the assessment of the time significance in literature, in poetry in particular, is complicated by several factors. Time can be regarded, firstly, as a reflection of philosophical ideas of an artist, secondly, as a factor determining the formation and development of the figurative whole, that is as a type of structural interconnections in the text (temporal connection of events, characters), thirdly, as a duration of the plot development, flow of feelings.



The chosen approach to the analysis of poetry combines three specified views. Lyrics is considered to be a peculiar artistic investigation of the inner world of a human, including cognition of reality (an attempt to explain the world with the help of a human's "I", their mobile contradictory structure), reflection of spiritual atmosphere of a definite historical epoch.

The difficulty of the awareness of time in poetic creative work is conditioned by the fact that lyrics is the expression of a human's inner world. In fact, poetry is concentrated on the present; it doesn't care about any time and in a poem "time is practically not perceptible" (Blanchot, 2015). According to A.A. Potebnya (1905) "lyrics speaks about the future and the past as it excites and attracts in the present". Lyrics, as a rule, describes the ongoing present (no wonder verbs in the present forms prevail in poems). It doesn't mean that neglect of the past and irresponsibility to the future, in other words, lack of time perspective are typical of lyrics. No, it is created either by description or by some indirect details, with the help of recollections of the past, thoughts of the future.

Pondering on the consistency of the artistic thinking of poets we should turn to the analysis of the main body of their poems to establish compliance between them that help to determine the range of leading motifs as the poetic world is also "a system of invariant motifs". The main meanings and ideas expressed with the help of motifs form some spiritual integrity of the created by the poet world. The issue of motifs can be regarded, in M. Gaspárov and Yu.K. Scheglov's (1995) opinion, in indissoluble connection with the principles of intertextuality and consistency. To reveal the consistency of a poet's thinking it's worth concentrating on the motifs in which, according to A. Ahmatova, "the author's personality and the spirit of their poetry hide". The artistic text can be considered as a built with the help of language tools model of a human attitude to the world where a poet reveals their thoughts, outlook on life, on a human also through their developed lyrical motifs.

Implications and Recommendations

The category of consistency of artistic thinking allows to examine the lyrical heritage of poets from a different point of view, realizing their creative work as a multilevel moving entity. Consistency of the artistic thinking of the poet is revealed through the analysis of their philosophical views formed under the influence of objective historical-cultural and biographical circumstances, through the examination of their esthetic peculiarities. With the help of philosophic, conceptually-thematic and emotional dominants accentuation, identification of significant figurative-semantic categories one can discover spiritual community of the poetic world and characteristics of the poet's thinking consistency expressed in this world. The main characteristics of the objective world (that is both the main object of attention and the significant factor of influence for art) were chosen as the crucial characteristics of the poetic world being a dynamic system. The peculiarity of the author's thinking is revealed in the way that they are imprinted in poetry. For the existing world visual (including colour and light) and sound phenomena, space and time, in other words, everything that makes our life diverse are significant. The artist of a word reacts to exactly these manifestations of the existing reality first of all. Carrying out the chosen methodology in our paper, we tried to show the poetic world of the author as a dynamically developing integrity, embodiment of the author's artistic thinking.

Disclosure statement

No potential conflict of interest was reported by the authors.

Notes on contributors

Tatiana E. Abramzon Doctor of Philological Sciences, Professor of Department of Linguistics and Literary Studies, Magnitogorsk State Technical University named after G.I. Nosov, Magnitogorsk, Russia;

Svetlana V. Rudakova Doctor of Philological Sciences, Professor of Department of Linguistics and Literary Studies, Magnitogorsk State Technical University named after G.I. Nosov, Magnitogorsk, Russia;

Tatiana B. Zaitseva Doctor of Philological Sciences, Professor of Department of Linguistics and Literary Studies, Magnitogorsk State Technical University named after G.I. Nosov, Magnitogorsk, Russia;

Natalia A. Koz'ko PhD, Associate Professor of Department English Language, Magnitogorsk State Technical University named after G.I. Nosov, Magnitogorsk, Russia;

Ekaterina V. Tulina PhD, Associate Professor of Department English Language, Magnitogorsk State Technical University named after G.I. Nosov, Magnitogorsk, Russia.

References

- Bahtin, M.M. (1975). Forms of time and chronotope in the novel: Essays on the historical poetics. Bahtin, M.M., (Ed.). Issues of literature and aesthetics. Studies over the years. Moscow: Khudozhestvennaya Literatura, 235 p.
- Belinskiy, V.G. (1953-1959). Complete set of works in 13 volumes. Moscow: Nauka, VII, 307.
- Blanchot, M. (2015). The space of literature. Nebraska: University of Nebraska Press.
- Chudakov, A.P. (1986). Chekhov's world: The emergence and adoption. Moscow: Prosveshenie, 3 p.
- Curtius, E.R. (2013). European literature and the Latin middle ages. New Jersey: Princeton University Press.
- de Chardin, P.T. (2015). The phenomenon of man. North Carolina: Lulu Press, Inc, 336 p.
- Eco, Umberto. (1995). Sei passeggiate nei boschi narrativi. Milano: Bompiani, 73 p.
- Fedorenko, N. (1985). Idea and image. Moscow: Nauka, 180 p.
- Fedorov, F.P. (1988). Romantic artistic world: space and time. Riga: Zinatne, 9 p.
- Gaspárov, M., & Scheglov's, Yu.K. (1995). Image of "wind" in the poetics of Anna Akhmatovam *Issues of literature*, 3, 138 p.
- Grabec, I., & Sachse, W. (2012). Synergetics of measurement, prediction and control. *Springer Science & Business Media*, 68 p.
- Hegel, G.W.F. (2012). The phenomenology of mind. New York: Courier Corporation, 481 p.
- Kagan, M.S. (1979). Classification and systematization. Types in culture, 6-11 pp. Systemacity and integrity. http://www.ligis.ru/psylib/090417/books/_kagam01.htm.
- Lavlinskiy, S.P., & Gurovich, N.M. (2008). Visual in the literature. Glossary of terms and concepts. Moscow: Intrada, 37 p.
- Leiderman, N.L. (2004). Ideas of systems in the Russian literary of the twentieth century. *Russian literature of the XX-XXI centuries: the directions and trends*, 7, 15. Yekaterinburg: Ural State Pedagogical University.
- Likhachev, D.S. (1968). The inner world of a piece of art. *Issues of Literature*, 8, 76 p.
- Lomonosov, M.V. (1952). A brief guide to eloquence. Complete set of works Moscow: Publishing House of the Academy of Sciences of the USSR, 7, 241 p.
- Lotman, Yu.M. (1988). School of the poetic word. Pushkin. Lermontov. Gogol. Moscow: Prosveshenie, 293 p.
- Mamardashvili, M.K., Pyatigirskiy, A.M., & Simvol, I. (Eds.). (1997). We should take into account that these philosophers use the concept "consciousness" without linking it with the artistic



- world. Consciousness. Metaphysical reasoning about consciousness, symbolism and language (pp. 67-85). Moscow: LRC Publishing House.
- Mikeshina, L.A. (2006). Philosophy of science: Epistemology. Methodology. Culture. Moscow: International University in Moscow Publishing House, 79 p.
- Neupokoeva, I.G. (1976). History of World Literature. Problems of systematic and comparative analysis. Moscow: *Nauka*, 359 p.
- Potebnya, A.A. (1905). Notes on the theory of literature. Kharkov: Pechatnoe Delo, 582 p.
- Tleuova, A.Z., Baltymova, M.R., Niyazova, G.M., Tektigul, Zh.O., & Toxanbayeva, T.Zh. (2016). The World of Fantasy and the Trends in Modern Kazakh Fantastic Literature. *IEJME-Mathematics Education*, 11(6), 1591-1605.
- Zamanskaya, V.V. (2002). Existential tradition in Russian literature of the twentieth century. Dialogues on the borders of the century: Textbook. Moscow: Flinta; *Nauka*, 17 p.