



**WARP I Introduction to Dream-Writing**  
**(2018)**

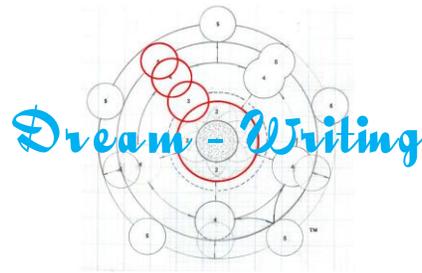
**S t a r S h i p W o r d S m i t h**

**[\[Companion Video for the Following Text\]](#)**

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Physics of Writing *Dream-Writing* Chaos to Creativity



**WARP I Introduction to Dream-Writing  
(2018)**

**STARSHIP WORDSMITH**

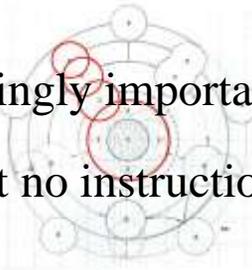
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## 'SpaceShip Earth'

'Now there is one outstandingly important fact regarding Spaceship Earth, and that is that no instruction book came with it'.



*Operating Manual for Spaceship Earth*

(1963)

R. Buckminster Fuller

(1895-1983)

## Guiding Principal and Principles

"It is, in fact, nothing short of a miracle that the modern methods of instruction have not yet entirely strangled the holy curiosity of inquiry; for this delicate little plant, aside from stimulation, stands mainly in need of freedom; without this it goes to wreck and ruin without fail."

**Albert Einstein**

"Autobiographical Notes."

(1946).

In *Albert Einstein: Philosopher-Scientist*. 3rd Edition.

(1970, 17-18). P.A. Schillip (Ed.). IL: Open Court.

## ForeWord

This discourse involves an interdisciplinary review of the '*unconscious*' [mind], '*creativity*' and '*writing*'. The objective is to demonstrate that writing is a natural interdisciplinary dynamic system ['NIDS'], therefore, writing is governed by the natural laws of physics and not by artefactual ['man made'] disciplinary constructs e.g. (English) '*composition theory*'.

In so doing, we hope to free writing from its falsely imprisoned, constraining, and creativity-killing disciplinary ['English Department'] status and (re)establish '*writing per se*' as an interdisciplinary dynamical intercommunication system within and outside of the Academy.

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## Welcome Aboard My **STARSHIP WORDSMITH**

Based on having served 30 years hard-labor in business and management consulting, five years researching and writing a series of successful novels [over 50,000 copies sold, based on royalties received], followed by a 10-year-long interdisciplinary study of *'the unconscious'* mind, *'creativity'* and *'physics of writing'* (while also serving as college faculty), I am convinced that you ... that we all ... unconsciously know how to write.

And I believe that you can write far better than you may think or may have been told otherwise by well meaning, but *misguided* and *misinformed* instructors promoting failed *'modern methods of instruction'*, Albert Einstein warned can *'strangle'* our *'holy curiosity of inquiry'*. Which Einstein believed *'aside from stimulation, stands mainly in need of freedom'*.

For without the freedom to read across the disciplines ... to explore, learn, know and dream ... our natural creative potential will *'go to wreck and ruin without fail'*.

**What if .....**

creativity and writing behaved *as if* they were mimetic natural dynamical systems, including their respective attendant natural dynamical systemic processes of the mind?

Would it not, therefore, follow that writing would not be governed by artefactual disciplinary constructs, for example English 'composition theory', but would instead be an independent natural interdisciplinary dynamic system .....

*writing per se*

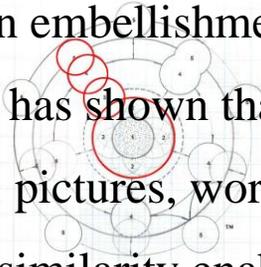
..... governed by the fundamental natural principles and laws of physics?

## The Power of Metaphor

'In the cognitive linguistic view, metaphor is defined as understanding one conceptual domain in terms of another conceptual domain'. 'A conceptual metaphor consists of two conceptual domains, in which one domain is understood in terms of another'. 'Understanding one domain in terms of another involves a set of fixed correspondences (technically called mappings) between a source and a target domain'. 'To know a conceptual metaphor is to know the set of mappings that applies to a given source-target pairing. It is these mappings that provide much of the meaning of the metaphorical linguistic expressions (or linguistic metaphors) that make a particular conceptual metaphor manifest'.

'Metaphor is central to creativity because it involves the ability to detect unity in variety. One could say ordinary experience is built on a metaphorical foundation. Accordingly, creative processes share much in common with ordinary psychological processes.'

Metaphor is commonly thought of as an embellishment of language. This is the Aristotelian perspective. Contemporary research has shown that metaphor is comprehended across different media of presentation (e.g., pictures, words). Moreover, 'nonverbal tasks that highlight perceptual or functional similarity enable' ... 'metaphorical comparisons'.



'But the greatest thing, by far, is to be a master of metaphor. It is the one thing that cannot be learnt from others; and it is also a sign of genius since a good metaphor implies an intuitive perception of similarity of dissimilars. Through resemblance, metaphor makes things clearer'.

## Selected Examples of Scientific Metaphors

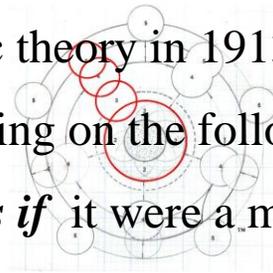
'The electromagnetic field behaves *as if* it were a collection of wheels, pulleys and fluids'.

How James Clerk Maxwell (1831-1879) arrived at his electromagnetic field equations.

'In his first paper on atomic theory in 1913' (Niels) Bohr (1885-1962)

'based all of his reasoning on the following visual metaphor':

'The atom behaves *as if* it were a miniscule solar system'.

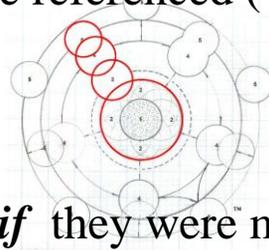


As a means of introducing his theory of the 'light quantum' in 1905,  
Albert Einstein coined the following, arguably, quintessential, metaphor:

'Under certain circumstances light behaves

*as if* it were comprised of particles'.

As with each of these examples of scientific metaphor *as if* signals a 'mapping', or 'causal connective', between the referenced ('source' and 'target') domains, e.g.:



'Creativity and writing behave *as if* they were mimetic natural dynamical systems, including their respective attendant natural dynamic systemic processes of the mind'.

The primary, but not exclusive, objective of this discourse is to examine, explicate and validate the following hypotheses:

[1]

we all 'unconsciously' know how to write;

[2]

we all can write far better than we may think or may have been told otherwise by well meaning, but misinformed and misguided, instructors promoting flawed and failed '*modern methods of instruction*' for writing;

[3]

writing is not governed by artefactual disciplinary constructs, for example 'English Composition' (theory), but is in reality an independent Natural Interdisciplinary Dynamic System, *writing per se*, governed by the fundamental natural principles and laws of physics;

[4]

creativity and *writing per se* behave - *as if* - they were mimetic natural dynamic systems, including their respective attendant natural dynamic systemic processes of the unconscious'.

And to answer the following reoccurring questions

(also read as: unanswered '*foundational philosophical questions*):

[1]

what is 'creativity';

[2]

what is 'writing';

[3]

why is the learning of writing the purview of a sub-discipline in the Humanities, most often 'English', and subjected to the many convoluted, fragmented and competing pedagogies, arguably, all derivative composition theory, instead of existing as what an interdisciplinary analysis of the evidence affirms, specifically, writing is, in reality, an independent natural interdisciplinary dynamic systemic process: '*writing per se*';

[4]

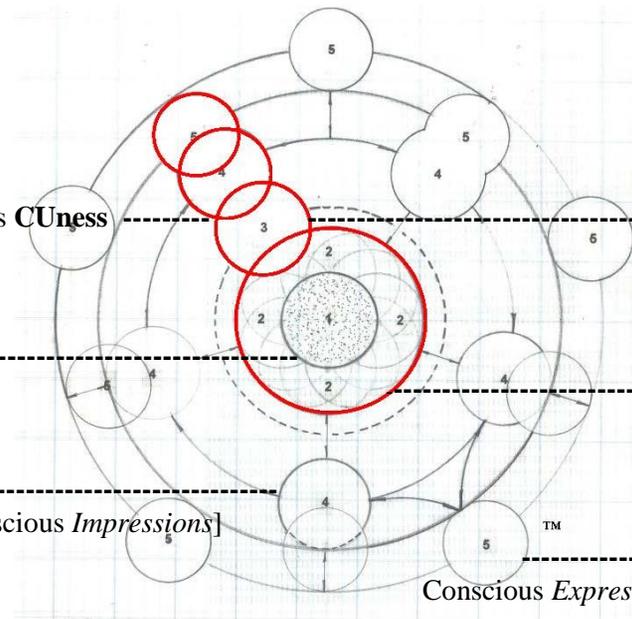
what if creativity and writing really do behave - *as if* - they were mimetic Natural Interdisciplinary Dynamic Systems?

**Physics of Writing**  
(abbreviated abstract)

Creativity and writing behave *as if* they were mimetic natural dynamical systems, including their respective attendant natural dynamic systemic processes of the mind.

Therefore, writing is not governed by artefactual disciplinary constructs, e.g. 'composition theory', but is instead an independent Natural Interdisciplinary Dynamic System [NIDS] ... *writing per se* ... governed by the fundamental natural principles and laws of physics.

**PHYSICS OF WRITING** *Dream - Writing* **CHAOS TO CREATIVITY**



[SS3] Transient State of Conscious-Unconsciousness **CUness**  
 Originating Creative Ideating Mediums

Natural Intuitive Creative Potential [SS3]  
*[Dream-Writing]*

[SS1] Deep [Chaotic] Unconscious **Chaos[ness]**  
 Originating *Expressions*  
 Natural Sensory Mediums

Unconscious [SS2]  
*Expressions* ↔ *Impressions*  
 Chaotic and Unconscious Ideating Mediums

[SS4] State of Consciousness  
*Conscious Expressions* ↔ [*Conscious-Unconscious Impressions*]  
 Actualizing **Natural** Expressive Mediums

State of Consciousness [SS5]  
*Conscious Expressions* ↔ [*Conscious-Unconscious Impressions*]  
 Actualizing **Artefactual** Expressive Mediums

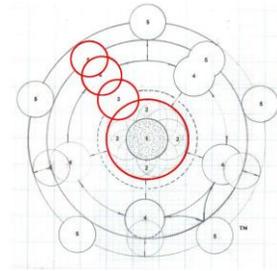
Two Dimensional Representation of the Four-Dimensional  
**Natural Interdisciplinary Dynamical System**  
 of Creativity and Writing Per se

## Decoding the Rhetorical Challenge We Face

'Why do academicians today all-too-willingly abdicate the learning of writing by example, "Do as I do," to what are, in reality, 'uneducated' or at best 'superficially informed surrogates [**BORG**] in the English Department [**COLLECTIVE**], instructors who possess little more than 'Bits of information or matters of fact retained by the memory' [when it comes to knowledge domains beyond the insular walls of their departmental encampment [**HIVE**] 'with no understanding of the information or the facts remembered' [which] 'is not knowledge, but mere opinion [**HIVE MIND**], no better than prejudices fostered by propaganda or other sources of indoctrination' [**ASSIMILATION**].

'The public --- and, perhaps, even the teachers [those who are not **BORG**] --- must rebel against the prevailing cult of illiteracy and license' [of the **HIVE MIND** and **COMPOSITION COLLECTIVE**] 'in educational affairs or know that they are choosing the alternative' [**ASSIMILATION**], 'which leads away from democracy and liberalism, for these can be sustained and developed only by the proper cultivation of human nature of both leaders and followers in public life' [and not the **BORG**].

**Resistance is Not Futile : Resistance is Freedom**



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