

THE DEVELOPMENT OF COGNITIVE STYLISTICS

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ANNOTATION

This article is about the introduction and development of Cognitive Stylistics which is one of the most modern trends of Cognitive Linguistics. Article defines what is Cognitive Stylistics and the difference between it and traditional stylistics. Moreover, in the article there has been a try to identify some problems that cover Cognitive Stylistics.

Keywords: cognitive linguistics, cognitive stylistics, traditional stylistics, cognition, cognitive analysis, branch;

In the last 50 years the development of cognitive sciences has greatly increased, more and more researches aimed to study human mind and its processes. The foundations of cognitive science were laid by the research of the English scientist in the field of computer science and the theory of artificial intelligence by Alan Mathison Turing, who engaged in the study of human mind and thinking and those mental processes and states that are associated with them [New Philosophical Encyclopedia, 2010. Vol. 1. 744 p]. These investigations gave opportunity to many sciences to emerge and each of them studies the human mind from its specific perspective. In particular, it gave birth to cognitive linguistics, which emerged as an individual linguistic field in 1960s in the USA.

Cognitive linguistics is the study of the interconnection of language and mind; it considers speech production to be a cognitive and psychological process. According to Russian linguists, V. Z. Demyankov and E. S. Kubryakova, cognitive linguistics regards language as a cognitive mechanism that plays a significant part in coding and conveying knowledge [Demyankov V. Z, 1994, p.17, Kubryakova E.S., 2004. p. 560]. It is a cognitive process of transmitting and evaluating information in the mind. Cognition is the mental act or process, through which knowledge is obtained, including perception, intuition, and reasoning. As language activity in the human brain (such as listening, speaking, reading, and writing) is connected with different parts of the brain, there are strong ties between cognitive linguistics and psychology, neurophysiology, and other sciences. In cognitive linguistics, concept is the most fundamental unit. People activate their knowledge of numerous fields, knowledge of the world and people, throughout the process of linguistic activity, and our mind categorizes all information stored in our brain to make this process easier.

The most prominent scientists in the field of cognitive linguistics are: Wallace Chafe, Charles Fillmore, George Lakoff, Mark Johnson, Ronald Langacker, Leonard Talmy, E.S. Kubryakova and I.S.Demyankov.

There are several trends in cognitive linguistics: *cognitive grammar*, *cognitive stylistics*, and *cognitive semantics*.

According to English sociolinguist P. Stockwell, when literary stylisticians talk about 'style', they are usually referring to the textual patterns that come from writers' decisions. The author's creativity has been largely ignored; rather, authorial creativity has been seen simply as the

driving force behind the text's creation. And it is the text itself that has sparked debate and intrigue. Simultaneously, stylisticians have typically emphasized on the text as a source of meaning and aesthetic form, with the observant reader merely functioning as the site of meaning, emotion, or judgment. The reader's inventiveness has not been a problem of a concern [Stockwell P, 2002, p. 233].

However, at the end of the last century, there has been a great improvement in the instruments for understanding mind and language to the point where we can directly confront these two restrictions. The use of cognitive science and literary-linguistic analysis in the form of cognitive stylistics, which is part of larger cognitive literary studies, has resulted in a better toolset. Over the previous few decades, the focus has been on developing a rigorous account of reading comprehension from the reader's view, more lately, and surprisingly, it has been possible to establish similarly systematic account of what authorial creativity entails. [Stockwell P, 2002, p. 234].

Although the tradition of using people's most current understanding of language and mind in literature can be traced back to ancient Greek rhetoric, the current expression of the phenomena can be traced back to Israeli linguist, Tsur's "Cognitive poetics" of the 1970s. Tsur, in his works "The Road to 'Kubla Khan': A Cognitive Approach" (1987) and "Toward a Theory of Cognitive Poetics" (1992), was the first to propose a theory of literary meaning and effect that used neuropsychology, stylistics, and literary theory to consider linguistic patterns as correlates of human cognition. Tsur's work gave rise to another work called "*Metaphors we live by*" by J. Lakoff and M. Johnson in 1980 of the past century, which might be considered to be the foundation of cognitive stylistics.

George P. Lakoff is an American cognitive linguist best known for claiming that major metaphors have a tremendous influence on people's lives. The metaphor thesis, which he initially proposed in his 1980 book "Metaphors We Live By," has found applications in a wide range of academic areas, including politics, literature, philosophy, and mathematics. Mark L. Johnson is a Professor of Liberal Arts and Sciences at the University of Oregon's Department of Philosophy. He is most known for his works in embodied philosophy, cognitive science, and cognitive linguistics, some of which he coauthored with Lakoff, but he has also published substantially on philosophical topics [Interview with Mark Johnson, 2011].

Cognitive stylistics, as it has been mentioned earlier, is the study of author's choice and creativity and reader's imagination while reading, or in other words why the writer chooses this style to represent his or her ideas and why we as readers comprehend and imagine one particular work in a different way from other readers. Cognitive stylistics is deeply connected with Stylistics, Metaphor Theory, Cognitive Pragmatics, Cognitive Semantics, Literary Studies, Cognitive Semiotics, Text Linguistics, and even Psychology. Cognitive Stylistics arose from the fields of Cognitive Linguistics and Cognitive Psychology.

Traditional stylistics and cognitive stylistics are closely interrelated. It seems quite fair to say that "cognitive stylistics is one of the stages in the development of traditional stylistics. It complements the achievements of traditional stylistics and is evidence that language learning should not be limited by the framework of linguistics itself, but can be carried out in an expanded perspective with the involvement of data from other related sciences" [Zhusupov, 2011, p. 65].

Here are some descriptions that are given by various linguists to Cognitive Stylistics:

Speaking about the specificity of the cognitive approach to stylistics, Italian linguist E. Semino and English linguist J. Culpeper remark that the correlation of linguistic means with cognitive structures allows to understand the mechanism of different reactions to a particular text, as well as its interpretations [Semino, Culpeper, 2002:IX].

English linguist P. Simpson states that it is important to understand that cognitive techniques do not cancel the traditional techniques of stylistic analysis, but only complement and deepen it by addressing images of consciousness. While traditional textual stylistics examines and reconstructs the text model and its composition, the cognitive stylistics refers to the search for connections between the text and the consciousness of the person perceiving the text. The central idea of the cognitive approach, according to P. Simpson, is the idea that textual research focuses on mental rather than textual representations [Simpson, 2004, pp. 39-92].

Dutch researcher, G. Steen believes that cognitive stylistics falls within the realm of cognitive reading psychology. He attributes this idea to the fact that text analysis from a cognitive perspective requires the construction of a specific text processing scheme, which is only possible within the framework of reading psychology [G. Steen, 2002, p. 17].

G. Steen's point of view reduces cognitive analysis exclusively to the cognitive psychology of reading whereas the process of stylistic analysis from the position of cognitivism has a complex interdisciplinary character, which is based on the provisions of cognitive linguistics, i.e. interpretation of linguistic facts in terms of analysis of cognitive structures. Therefore, cognitive-stylistic analysis, depending on the goals and objectives of the research, takes into account the data obtained in the course of cognition-oriented research in various scientific fields – semiotics, psychology, philosophy, etc.

Because of the fact that cognitive stylistics is one of the branches of traditional stylistics, which is still in the stage of development, the term itself has not been widely accepted and given well stated definition compared to cognitive grammar or cognitive semantics. Moreover, the term has not been added to many prominent terminology books yet. Thus, in studies based on cognitive techniques, the terminological combinations "cognitive approach in stylistics", "cognitive aspect of stylistics", "cognitive direction in stylistics", "stylistics in the aspect of cognitive paradigm", "cognitive paradigm" or "cognitive poetics" are used. Moreover, it should be noted that many American and western European researchers (J. Gavins & G. Steen, W. Croft, R. Langacker, P. Stockwell, R. Tsur, M. Turner) precisely give preference to the term "cognitive poetics" instead of "cognitive stylistics". However, others (S. Attardo, P. Burke, J. Culpeper,

E. Semino, etc.) consider that by naming the field "cognitive poetics" we frame the subject area of the field, as poetics mainly refer to fictional texts, but not all types of texts in general. Still, all these combinations, as a rule, denote the same phenomenon and, at the same time, indicate vagueness, uncertainty in the understanding of this aspect of stylistics study. Obviously, it is necessary to find the most precise and concise name. The term "cognitive stylistics" seems most appropriate for this purpose as the focus of the field is not only investigating literary texts, but study, work on everyday related materials as well.

If to come back to the main aim of cognitive stylistics, it has been noted that contemporary cognitive stylistics lacks a coherent theoretical basis. There are only few works that cover

specific theoretical issues of this direction. These are such authors as L.G. Luzina [Luzina, 2000], G.G. Molchanova [Molchanova, 2001], D.U. Ashurova [Ashurova, 2003; 2005], K.A. Andreeva [Andreeva, 2005] from CIS (Commonwealth of Independent States) countries, and European and American linguists as K. Weber [Weber, 1996], K. Wales [Wales, 2001], K. Emmot [Emmot, 2002], E. Semino, J. Culpeper [Semino, Culpeper, 2002], M. Burke [Burke, 2004], P. Simpson [Simpson, 2004], K. Hamilton [Hamilton, 2006] and others.

At the moment cognitive stylistics covers the following issues related to its subject matter: problems of cognitive style; problems of conceptualization of stylistic means and text; cognitive principles of information distribution in the text; cognitive foundations of stylistic devices; theory of cognitive metaphor in a literary text; theory of conceptual integration in literary text and discourse; implicative aspects of text communication; theory of relevance, promotion, figure and ground in a literary text; activation of various types of knowledge structures in a literary text [Ashurova, 2018, p. 107].

The list of problems can be continued since the field itself is developing and there should be given a deep look into each of them, so below there will be an attempt to look into some of them.

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