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COGNITIVE STYLISTICS ISSUES

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ABSTRACT

Cognitive stylistics stands out for its unique methodology, in which linguistic analyses in a systemic context are based on theories that link linguistic choices to cognitive structures and processes. Cognitive stylistics is a subsection of linguistics that studies the relationship between language and cognitive processes such as perception, comprehension, remembering and thinking. It aims to identify how cognitive mechanisms influence linguistic phenomena such as text structure, choice of linguistic devices, use of metaphors, metonymy and other linguistic techniques.

KEYWORDS

cognitive stylistics, linguistics, context, cognitive mechanisms, metaphor, metonymy.

INTRODUCTION

The essence of cognitive stylistics includes the following aspects: the interaction between language and thought: Cognitive stylistics studies how language shapes and influences cognitive processes, as well as how cognitive processes affect language perception and use; emphasis on individuality: this approach to stylistics pays attention to differences in cognitive styles among different individuals. Researchers are

interested in how unique features of thinking are reflected in language preferences and perception of texts; the study of linguistic devices and their effects: cognitive stylistics analyses how the choice of specific linguistic devices (e.g. metaphors, analogies, polysemous words) reflects and influences the reader's or listener's cognitive processes.

The role of emotions and feelings in language: research in this area also covers the influence of cognitive processes on the perception of emotional colouring in language, as well as the influence of emotions on the interpretation of texts.

Cognitive stylistics attempts to explain how language is used and perceived through the lens of our cognitive functions, thus revealing deeper aspects of language interaction and its impact on thinking.

The principle of anthropocentrism, focusing on “human factors”, emphasises the close relationship between language and human beings and focuses on the fact that language is formed in the process of human development and culture, and human beings, in turn, express themselves through the use of language.

The principle of functionality defines the essence of stylistics as a scientific field, considering language as a “system of means of expression”. The significance of R. Jakobson's works on the functions of language is important [R. Jakobson, 1955].

The principle of explicitness, aimed at explaining the key role of language both in the process of communication and in human cognition of himself and the world around him, is another characteristic feature of modern linguistics. The problems of interpretation in modern linguistics are so important that the term "interpretation" has become part of the conceptual apparatus of cognitive linguistics.

In turn, interdisciplinarity involves the interaction of several disciplines, where the level of interaction can vary from a simple exchange of ideas to a deeper integration of concepts, methodology and research methods. It follows that the close relationship between stylistics and literary studies leads to the formation of a separate field in stylistics known as fiction speech stylistics.

Cognitive stylistics is an interesting field that combines stylistics and cognitive linguistics. It is based on such issues as characterisation of cognitive style, conceptualisation of textual information and selected stylistic units, as well as implicative aspects of textual communication.

One of the key aspects of cognitive stylistics is analysing the cognitive bases of stylistic techniques and their classification taking into account various cognitive principles such as knowledge structure, iconicity, linguistic economy, redundancy, conceptual integration and others. An important topic in cognitive stylistics is also the study of cognitive metaphor and metonymy in artistic texts, the problem of conceptual integration, cognitive principles of information distribution in artistic works, as well as methods of cognitive modelling and conceptual analysis in the framework of stylistic research. It follows that cognitive stylistics opens up new perspectives for understanding textual communication and stylistic techniques based on cognitive principles and models.

Cognitive stylistics represents the next stage in the evolution of stylistics, complementing the achievements of the traditional approach. This field of research emphasises that the analysis of language is not confined to the narrow boundaries of linguistics. Instead, it assumes a broader view, involving data from a variety of related sciences, signalling a desire for a deeper understanding of language processes and their relationship to cognitive aspects of thought. In addition, it is worth paying attention to issues such as the theory of mental spaces and the question of how cultural concepts function in artistic texts.

The study of stylistics of a fiction text in science is traditionally represented by two main approaches. The first approach focuses on the text itself and considers style as a structural formation, i.e. as an important aspect of the structure of a work of fiction. In this context, style is seen as an integral part of the text, and the stylistic functioning of its structural elements is regarded as an autonomous property of the text itself.

According to A.A. Potebnya, poetry is a process of transformation of the author's thought and, subsequently, of all those who read his work, using a specific image expressed in words [Potebnya, 2019]. As a result of the creative process, the meaning of an artistic text is transformed from simple subject and event information into something deeper and more universal. It is formed through experience and

generalisation, which leads to the formation of artistic meaning.

This meaning includes a “core set of values” – ideological, moral, aesthetic and cognitive aspects, which become the internal structure of a literary text. Stylistics of a literary text is aimed at the study of the unique individuality of the author's style. It includes the study of the use of standard language forms, methods of text construction, structure and composition, intonation system and other aspects that make the text unique and allow it to effectively convey its artistic meaning. Based on this, the stylistics of a fiction text plays an important role in revealing its deep meaning, allowing the reader to perceive not only the surface information, but also the values, ideas and emotions embedded in the text by the author.

Text is considered as a concept and a specific linguistic unit within a linguistic domain, representing a multidimensional phenomenon. Currently, there is disagreement among linguists regarding the definition of text and its relationship to various linguistic or speech phenomena. Some scholars analyse the grammatical structure of a text, while others consider it as a speech phenomenon, focusing primarily on communicative aspects. These differences in approaches to the concept of text are reflected in the works of famous linguists and their research methods.

Thus, I.R. Galperin considers a text as a result of oral or written communication presented in written form. The text, in his opinion, is formed of a title and a certain number of language units, which he calls "superphrase units". These language units are connected by various lexical, grammatical and stylistic links. According to I.R. Galperin, a text is characterised by completeness, integrity and coherence. A text can be defined as an association containing at least two statements capable of providing such a minimal act of communication as the transfer of information or exchange of thoughts between participants [I.R. Galperin, 1995].

In turn, V.A. Lukin defines a text as a message represented by a sequence of signs with formal coherence, semantic integrity and formal-semantic structure resulting from the interaction of these signs [Lukin, 2005].

According to V.P. Belyanin, text is a basic unit of communication, a means of preserving and transmitting information, as well as a form of cultural expression, a reflection of a certain historical epoch and life experience of an individual [Belyanin, 1988].

As a consequence of the above, a text is the result of a certain type of activity, mainly related to language, and an artistic text is the result of an activity aimed at manifestation of creative abilities, individual traits and psychological features of a person. From the point of view of the communicative approach, a text can be

defined as a speech product based on conceptual ideas and oriented to communication within a certain sphere.

Linguistic analysis aims at identifying the functional significance of linguistic elements and their forms in the text, including the correctness of word choice, structures of expression, grammatical constructions, conformity with the author's intention and the unique use of linguistic means in fiction.

Inference is a key aspect of cognitive linguistics, focusing on the ability of the human mind to make inferences, fill in information gaps, and create new knowledge from existing data. This process plays an important role not only in understanding language, but also in shaping our perceptions of the world at large. Overall, the study of inference is becoming an integral part of research in cognitive linguistics, offering scholars unique opportunities to understand how we perceive, interpret, and use language to create meanings and concepts.

Inference is the process of extracting hidden meanings within a linguistic system and discourse with the help of linguistic and extra-linguistic knowledge. It is a cognitive process in which a person draws on his or her background knowledge and information from a text to go beyond a particular linguistic unit or the whole text to gain new knowledge.

Inference is a significant cognitive operation in human thinking in which, using information explicitly contained in a text, a person extends his or her understanding beyond the text and acquires new knowledge. This operation is seen as a key condition for constructive activity in perceiving a text and forming a mental model of it, as well as for realising the coherence and cohesion of a text. Texts are verbalisations of representations of a certain (fictional) world created by the author. In this regard, the interpretation of knowledge about the world takes into account the representation of various phenomena and serves as a stimulus for the generation of the process of inference, i.e. the formulation of inference knowledge that generates new information about the world on the basis of text data.

Inference, also allows filling gaps in information, making assumptions and hypothesising about what is implicit in the text. This cognitive operation plays an important role in text comprehension because not all information is explicit.

Cognitive processes may depend on specific language and cultural contexts, which creates difficulties in generalising research findings. There are also difficulties in interpreting the findings.

Cognitive stylistics, which is based on the analysis of texts, is subject to subjective evaluations and interpretations on the part of the researcher. One of

the significant difficulties is the lack of a common approach to defining cognitive stylistics. Researchers may use different terms and concepts, which makes it difficult to compare the results of different studies.

On this basis, cognitive stylistics studies how we perceive, process and interpret information and how this is reflected in linguistic expressions. The field often considers the influence of our thought processes on linguistic expression and the relationship between thought and speech.

The study of cognitive stylistics allows us to draw conclusions about how cognitive processes shape language constructions, how theories of perception and attention affect text perception, and how the use of different strategies in language can affect the comprehension and interpretation of a message, which allows us to better understand the relationship between cognitive processes and language, and to apply this analysis to a variety of fields including linguistics, psychology, pedagogy, and interpersonal communication.

CONCLUSION

In conclusion, the development of the stylistic direction, parallel to other aspects in cognitive linguistics, is explained by the presence of common concepts and theoretical foundations. It is also important to note the possibility of using the concepts

and methods of analysis developed and applied in cognitive linguistics in stylistic research.

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