

## Current Problems of Cognitive Stylistics

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As Semino and Culpeper put it “cognitive stylistics is the way in which linguistic analysis is systematically based on theories that relates linguistic choices to cognitive structures and processes” [Semino, Culpeper 2002: 2]. At the present time it is necessary not only to show the difference between the two main tendencies in linguistic science - traditional and cognitive, but to demonstrate the perspectives and good results of the latter. This helps to base the theoretical and methodological foundations which are not fully explained in linguistics.

Cognitive stylistics, as well as any other cognitive science, is based on the experience of the second sort. It arises at the stage of maturity of the concrete science and appears from requirements of practice, i.e. it generalizes and processes a material of empirical stylistics from the point of view of the practical use of language. Cognitive stylistics, operating with the general fundamental categories and explanatory principles, is the theory in relation to concrete empirical supervision. The special feature of cognitive direction in science consists on switching of attention from object to the subject, i.e. to the human subjectivity connected with work of consciousness which is focused on sense comprehension, on some ideal maintenance of culture embodied in material things [Brandes 1997: 14].

Cognitive stylistics is a relatively new, rapidly developing field of language study that attempts to describe and account for what happens in the minds of readers when they interface with (literary) language. It focuses on a variety of texts, both persuasive and rhetorical, that appear in all kinds of social domains. It is, however, most readily and most often applied to the analysis of literary texts, ranging from the popular to the canonical. Cognitive stylistics is thus crucially concerned with reading, and, more specifically, with the reception and subsequent interpretation processes that are both active and activated during reading procedures. Hence, at its core, cognitive stylistics sets out to answer two main questions: first, what do people do when they read? And second, what happens to readers when they read? Implicit in these questions is the role that unconscious and conscious cognitive and emotive processes play when an individual or group of individuals interface with a linguistic text that has been purposely designed with the aim of eliciting certain emotions in a reader.

Cognitive stylistics can be said to have evolved from literary stylistics. Literary stylistics is the systematic study of literary language of literary style. The main difference between mainstream literary stylistics and cognitive stylistics is that the former focuses almost exclusively on language, style and other formal linguistic aspects of processing, the latter expands on these “bottom up” processing features, and also considers the cognitive, affective and mnemonic aspects of “top-down” processing. This addition is something that literary stylistics had not previously dealt with any systematic or meaningful way. In hindsight therefore it can indeed be said that literary stylistics with its bottom-up input, was crucial to the way cognitive stylistics developed, and indeed to how it is still developing now [Burke 2006: 27]. Today the literary text is considered as a system, reflecting the mentality of sociocultural surroundings, as a cognitive phenomenon that gives the possibility to extend the ideas about potential of human cognitive abilities and mechanisms of spheres which are somehow and other connected with activities of human brain.

The works of I. R. Galperin contributes much to the beginning of cognitive investigations of the literary text. He confirms that the language unit is very often enriched by new meanings, which are not connected with its denotative meaning, it depends on the degree of predictability of the unit in context: the lower predictability, the higher informativity and aesthetic value of the unit [Galperin 1981: 47]. According to I.R. Galperin, predictability is “a function of periodicity” and “perception of the degree of periodicity appears as soon as

the expectation of subsequent phenomena appears, by the analogy with what has been before" [Galperin 1981:48].

As many researchers remark the experience of cognitive investigations allow developing this idea. Analogy "with what has been before" is set up by the consciousness, operating insight the cognitive model, which has been already had in the experience. The elements with low predictability presuppose switching from one cognitive model to another or imposing of models against each other. For example, in metaphor very far by their content models are merged, connected by the creative vision of the author. Proceeding from these positions, the literary text contains and activates a great number of cognitive models, each of which has hierarchical structure (focus, terminal system) and can enter other models, incorporate them, be imposed on them. Studying of "internal" interaction of cognitive models and features of their "external" interaction with each other in the text is a perspective direction in cognitive stylistics [Grishina 2004:79]. The analysis of the linguistic literature allows to conclude that cognitive stylistics of the text is engaged with: a) search of models of representation of knowledge on the basis of stylistic phenomena; b) cognitive processing of knowledge structures reflected in the stylistic phenomena; c) the problem of perception that is based on search, extraction, identification of textual information; d) implicative aspects of text communications; e) study of the cognitive nature of imagery that performs an essential role in the transmission and perception of conceptual information in the text, etc.

Thus, the literary text as a difficult phenomenon becomes an object of the analysis not only in traditional stylistics, pragmatics, culture studies, philosophy, logics, etc. The text is closely connected with cognitive sciences. Creation of the literary text first of all is a cognitive process, the integration of individual thought into such spheres of human activity as text composition and evaluation of the text is a difficult cognitive action, decoding and revealing its sense is considered a hard cognitive task as well. In this connection, investigation of the literary text in the light of cognitive stylistics puts forward also the necessity to consider some problems connected with processes of creation and perception of the text.

The language units are the building elements of the literary text, selection, features of construction and arrangement of which form individual style of the author. In cognitive linguistics for designation of individually-author's features of language units' usage in the text is entered the term "cognitive style". It is defined as a style of representation of knowledge, features of language units' arrangement and structurization in the text / discourse, connected with specific selection of cognitive operations or their preferable use in processes of construction and interpretation of texts of different types [Luzina 1996: 80]. Thus, the literary text is a representative of author's knowledge structures which, being exposed to cognitive processes of conceptualization deduce him on search of adequate language (or extralanguage) means for expression of sense of the literary text and reflect specificity of his style.

The process of perception, in its turn, also is always determined by the integration of linguistic and cognitive factors. Under the perception one should understand the search, extraction, identification and interpretation of the text information on the basis of semantic search which represents a technology of cognitive processing of information in the text, on the basis of correlation of mental models and text-based structures. Such approach gives the possibility for construction of strategy of perception of the text, caused by the ability of the addressee to find "signals", "indicators", "key signs", "semantic blocks" significant for the conceptual information [Ashurova 2003: 42]. In stylistics such "signals", "indicators" etc. are represented by stylistically- marked units, set of conceptual senses, which compose the general conceptual sense of the literary text as a whole. In this connection in the frameworks of cognitive stylistics the problem of conceptualization of stylistic phenomena that is revealing of their conceptual senses, on the basis of integrated use of linguistic and encyclopedic structures of knowledge and positions of the conceptual analysis of language is allocated.

It is necessary to note that conceptualization of stylistic phenomena in the literary text is formed according to definite cognitive principles: the principle of iconicity and the principle of distribution of information.

The problem of perception, interpretation and actualization of cognitive models (knowledge structures) are the main in cognitive stylistics. Proceeding from positions of cognitive linguistics, behind the meanings of cognitively-relevant stylistic units stands cognitive structures, which are closely connected with them. They can be described in this or that language which consists of specially developed structures of representation of knowledge. Elements of this language are frames, scenarios, plans ..., etc. [Baranov, Dobrovolskiy 1997: 13]. Involvement in frameworks of stylistic researches of such notions of cognitive linguistics as conceptualization, categorization, structures of knowledge, concept, frame, cognitive model etc., helps to explain ways of formation of various senses at functional level, to establish the connectivity of the text in micro- and makro – level.

The problem of stylistic devices attracts the researches much within the last years. Cognitive approach to studying of stylistic devices creates new representations of them, deepens their characteristics. The analysis of works has shown that variety of stylistic devices have cognitive nature, they are characterized by complexity and orderliness of structure and can act as one of means of conceptualization [Ashurova 2003: 43]. Being representative of conceptual senses, a stylistic device incorporates elements of universal, national-specific and individual culture and is considered as a cultural model. Cultural models contain realities of national culture or concepts represented by metaphors, metonymies, comparisons etc., they reflect national - cultural specificity of a certain society [Iriskhanova 2004: 17].

The analysis of linguistic material makes come to the following ideas:

cognitive stylistics – a rapidly expanding field at the interface between linguistics, literary studies and cognitive science. Cognitive stylistics combines the kind of explicit and detailed linguistic analysis of literary texts that is typical of the stylistics tradition with a consideration of cognitive structures and processes that underlie the production and perception of language;

cognitive stylistics stands on a formation stage. Although, it is possible to assume that the area of research of the given direction is wide enough and covers the following circle of problems: a) the text as a reflection of the world picture; b) the problem of cognitive style; c) the problem of perception and interpretation of the literary text; d) the problem of conceptualization of stylistic phenomena; e) cognitive principles of interpretation of the literary text; f) cognitive nature of stylistic devices; g) stylistic device as cultural model and a component of language picture of the world; h) national-cultural specificity of the stylistic phenomena, etc.

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