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# Cognitive Stylistics: Pioneering a New Discipline at the Intersection of Cognitive Science and Literary Analysis

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The theoretical and practical knowledge developed within the framework of traditional (classical) stylistics, while of great significance and serving as the foundation for all subsequent studies of stylistic problems, only covers a portion of the entire spectrum of possibilities of stylistic science, as evidenced by the overall nature of language studies' development in recent years. The conditions of the operation of the expansionist principles and provisions of modern linguistics best illustrate this fundamentally significant reality. As a result, it becomes vital to develop fresh theoretical perspectives on a variety of stylistic issues in order to add to the body of "traditional" knowledge about stylistics. In this regard, it should be highlighted that the findings in a number of contemporary stylistics-related fields do not contradict earlier findings but rather add to the vast body of theory and practice in stylistics as a whole.[1]

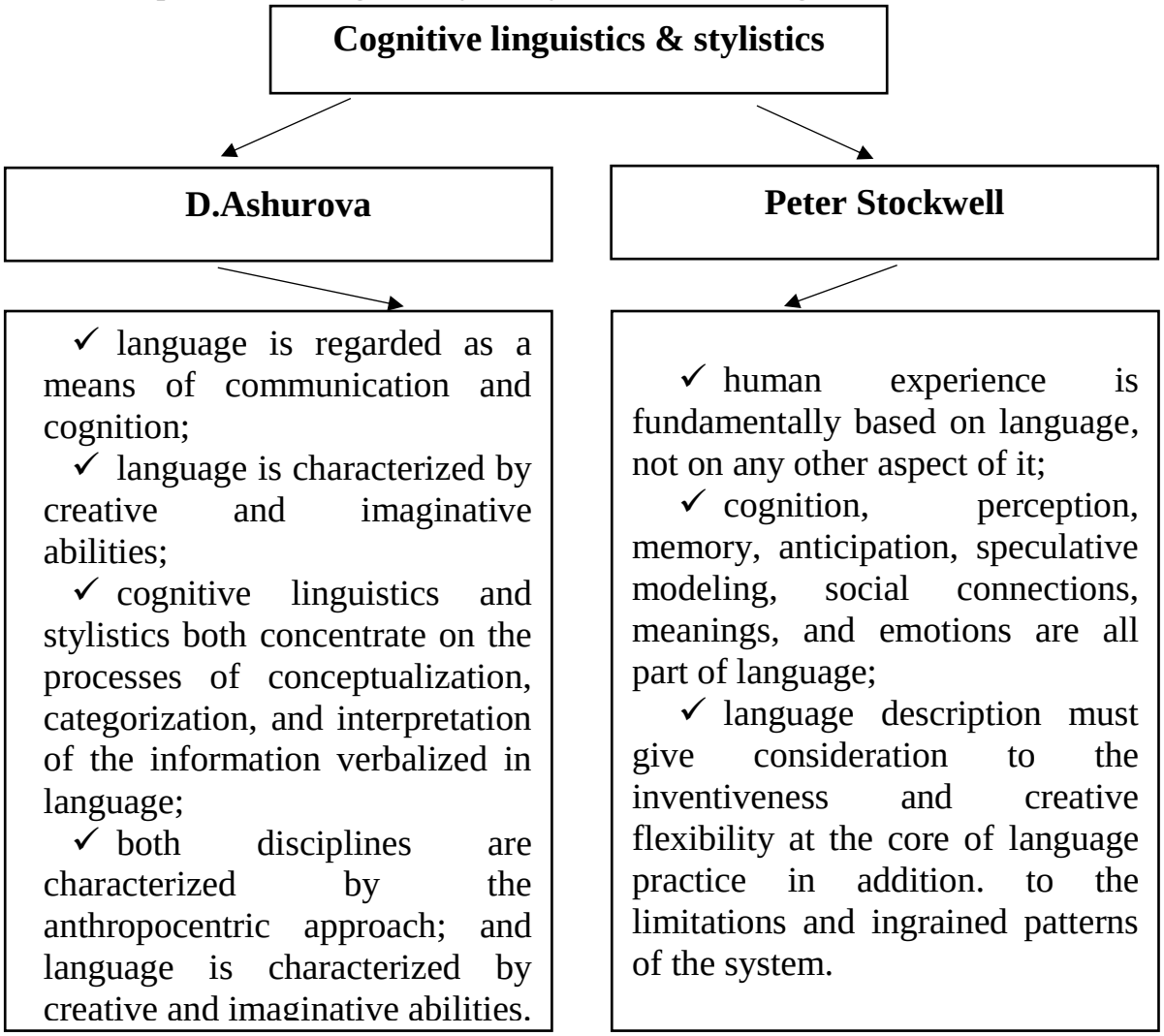
It is known that the study of the connections between language decisions and mental processes, human experience and its outcomes, and human knowledge is the focus of cognitive linguistics. Language is viewed by cognitive linguists as a cognitive tool for representing, storing, and transferring levels of knowledge. Several trends and methods have been identified in the field of cognitive linguistics.[2]

Cognitive Stylistics has its roots in cognitive linguistics, which posits that language is not just a system of arbitrary symbols, but is deeply rooted in the human cognitive system. It argues that our understanding of language is shaped by the way our brains process information and make meaning. In the context of literary studies, Cognitive Stylistics applies these insights to the study of literary language, examining how literary texts are processed and understood by readers.

The cognitive approach permeates all facets of language theory, including cognitive semantics, cognitive grammar, cognitive phonetics, cognitive stylistics, and cognitive pragmatics, which needs to be emphasized right away. The connections between cognitive linguistics and stylistics are particularly noteworthy

[1] Джусупов Н.М.,Когнитивно-стилистические основы выдвижения в англоязычном художественном тексте, Ташкент, 2020, p.14
[2] Ashurova. D., Cognitive stylistics, 2018, p.98

because of having much in common in the basic theoretical assumptions of these sciences. According to this theory, the fundamental principles of cognitive stylistics are largely drawn from cognitive sciences in general. For this issue different opinions were given by many scholars in the given table below:




One of the stages in the evolution of all stylistics is cognitive stylistics. It enhances the accomplishments of conventional stylistics and shows that linguistics should not be the only field used to research languages; data from other related fields may also be used to provide a broader perspective.[3]

A more modern area of stylistics is called cognitive stylistics, which considers how readers interpret different features of texts cognitively. It also emphasizes how readers interpret and appreciate literary texts by drawing on their real-world schematic knowledge.[4]

[3] Джусупов Н.М.,Когнитивно-стилистические основы выдвижения в англоязычном художественном тексте, Ташкент, 2020, p.14
[4] Джусупов Н.М.,Когнитивно-стилистические основы выдвижения в англоязычном художественном тексте, Ташкент, 2020, p.14

Cognitive Stylistics is an interdisciplinary field that combines insights from cognitive linguistics, psychology, and literary studies to explore the ways in which language is processed and understood. It focuses on the cognitive processes involved in the production and interpretation of literary texts, and how these processes shape our understanding and appreciation of language.

Cognitive Stylistics is a subfield of stylistics that investigates the cognitive processes involved in the production, reception, and interpretation of literary texts. It seeks to understand how readers process and comprehend texts, how they create meaning from linguistic features, and how they respond emotionally to the text. The study of Cognitive Stylistics is based on the principles of Cognitive Linguistics, which posits that language is a product of human cognition and that meaning is constructed through conceptual systems.

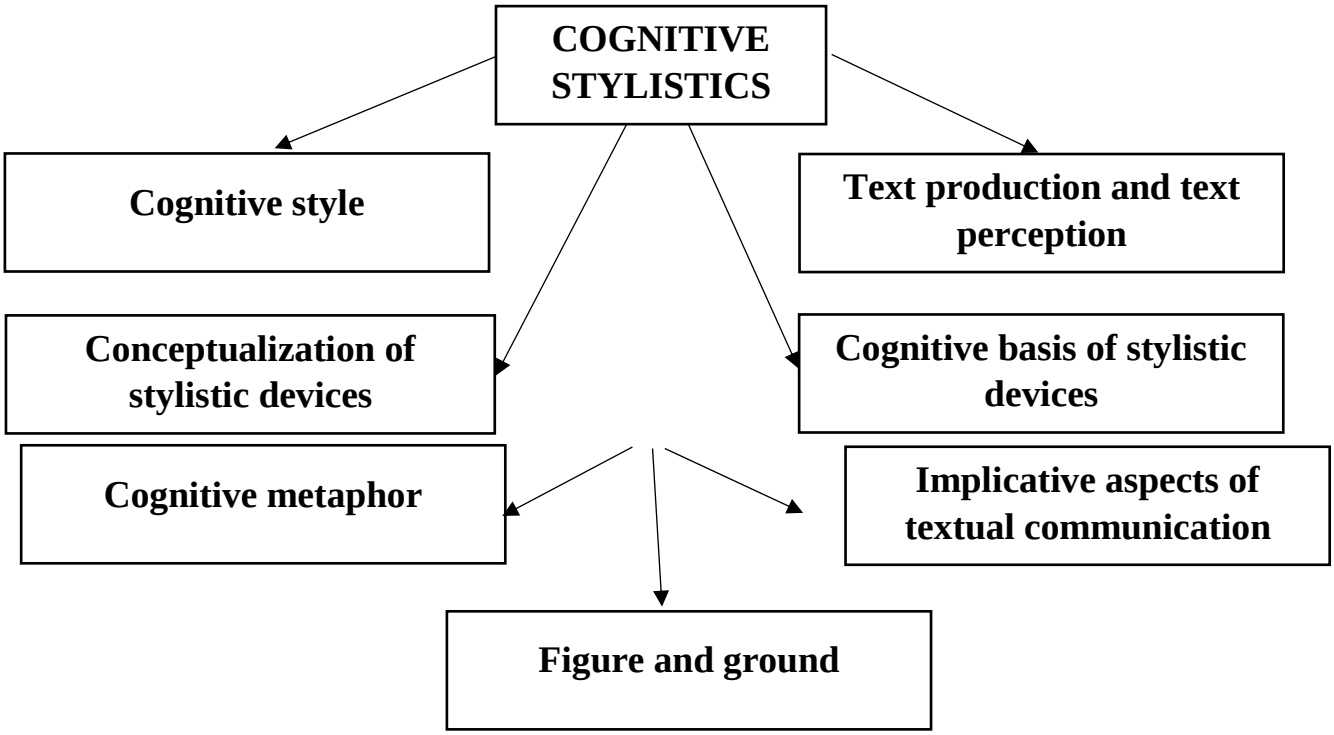
The goal of cognitive stylistics is to complement existing methods of stylistic analysis rather than replace them. It also aims to shift the emphasis away from models of text and its composition and toward models that establish links between human consciousness and the act of reading.[5]

One of the key benefits of Cognitive Stylistics is that it provides a framework for understanding the complex cognitive processes involved in literary reading. By examining how readers construct mental representations of literary texts, we can gain insights into the ways in which language is processed and understood, and how literary texts can be used to evoke emotion, challenge assumptions, and shape our worldviews.

Cognitive Stylistics has been applied to a wide range of literary genres, including poetry, drama, and fiction. It has also been used to explore the ways in which readers respond to different literary texts, and how their cognitive processes are influenced by factors such as genre, culture, and personal experience.

Cognitive stylistics deals with a wide range of questions as given below [Ashurova. D., 2018, P 99]:

[5] Paul Simpson, Stylistics: A resourse book for students, 2004, p.39




The early approaches to Cognitive Stylistics were influenced by the works of cognitive psychologists and linguists. In the 1970s, scholars such as George Lakoff, Mark Johnson, and Eleanor Rosch introduced the concept of prototypes, which are mental representations of categories that are based on typical or idealized instances. These prototypes are used to create meaning from linguistic expressions and are fundamental to the process of categorization and conceptualization.

In the 1980s, the study of cognitive processes in literary texts began to gain prominence. The works of Reuven Tsur, Gerard Steen, and Raymond Gibbs explored the cognitive aspects of literary language and emphasized the importance of figurative language in creating meaning. They argued that figurative language is not a deviation from the norm but is an essential part of the communicative process.

Over the years, a variety of literary scholars have developed an interest in cognitive stylistics. According to Patil, the process of reading is the main focus of one of the important disciplines of cognitive stylistics.[6] Richards is credited with creating the principles of cognitive stylistics, despite the fact that this is not a common perception of him as a major person in the field. Krishnamurthy claimed that Cognitive stylistics, which has emerged as a major sub-discipline in the field of applied linguistics, is "the interface between linguistics, literary studies, and cognitive science".

[6] Anand Patil, Comparative Stylistics, 2011, p.5

In her commentary on the usefulness of cognitive stylistics, Glotova argued that using cognitive stylistics in texts like narrative fiction allows for understanding of fictional minds, taking into account fictional world in relation to our real-world experience, as well as comparing and contrasting the personalities, habits, and events. In literary studies, Glotova contends, cognitive stylistic experiences and methodologies enable the provision of tools at the interface between linguists and psychologists. Krishnamurthy who claimed that the application of cognitive stylistic approaches to literature provides new ways of reaching conventional literary texts as well as postmodernist, postcultural, and postcolonial texts, supports the significance of cognitive stylistics. According to some researchers such as Bonyadi, Karampour and Alavi, Cognitive stylistics is one of the more adaptable emerging schools of linguistics that examines the connection between social-physical experience, human language, and the mind. In addition to this linguists investigate language as a field of study and explain how language functions.

Further citing Kraft and Kruz, Bonyandi, Karampour, and Alavi stated that the motivation for cognitive stylistics stems from the idea that language reflects the thoughts and characteristics of the human mind. According to Bonyandi, Karampour, and Alavi's further argument, cognitive stylistics holds that even the simplest language can be addressed cognitively. Licaf and Johnson said that Cognitive stylistics also examines how language reflects cognition and takes into account how linguistic knowledge is coordinated with other cognitive sciences.[7]

According to a research of Habeeb in 2016, cognitive stylistics is one of the most comprehensive and beneficial approaches that focuses on the reading process for inferring meaning. A reader may approach meaning through schema, despite the fact that literary texts often place meaning in their formal structure.[8]

In terms of Freeman's opinion, literary writings are the work of cognising minds, whereas interpretation is the result of other cognising minds when it comes to the physical and social contexts in which they are created and read. In light of this, Stockwell confirmed that cognitive stylistics views individuals as cognitive creatures who rely on their prior knowledge and experiences in order to understand literary compositions. Habeeb referenced Stockwell in support of this claim. This means that "cognitive stylistics gives significant ways for the reader to have a clear

[7] Bonyadi, H., Karampour, F., & Alavi, The analysis of the image schemata in the literature book of grade eight with a cognitive semantic approach. International Journal of Humanities and Cultural Studies, 2016, p.1076-1086

[8] Glotova, E.Y. The Suffering Minds: Cognitive Stylistic Approach to Characterization in "The Child-Who-was-Tired" by Katherine Mansfield and "Sleepy" by Anton Chekhov / E.Y. Glotova // Theory and Practice in Language Studies. – Vol. 4. – No. 12. – Finland: Academy Publisher, 2014, p.2445–2454.

understanding of text and context, circumstances and uses, knowledge and beliefs".[9]

A select few studies can be given that highlight specific general theoretical concepts of cognitive stylistics, including those by L.G. Luzina [Luzina, 2000], G.G. Molchanova [Molchanova, 2001], D.U.Ashurova [Ashurova, 2003, 2005, 2010, 2011, 2018], K.A. Andreev [Andreeva, 2005], Zh.E. Fomicheva [Fomicheva, 2004, 2014], D.N. C. Wales [2001], M. Turner [2002], C. Emmot [2002], E. Semino, and J. Culpeper [2002, Semino, Culpeper] M. Burke [Burke, 2004, 2006], P. Simpson [Simpson, 2004], C. Hamilton [Hamilton, 2006], V. Vandel, J. Brone [Vandaele, Brone 2009], M. Freeman [Freeman, 2014], and Z.N. Maslova [Maslova, 2011, 2014].

Although it may be claimed that old classical rhetoric is where the tradition of using our most current knowledge of language and the mind to literature originated, the contemporary manifestation of the phenomena has its roots in Tsur's cognitive poetics of the 1970s. Tsur pioneered a theory of literary meaning and effect that relied on stylistics, literary theory, neuropsychology, and viewed linguistic patterns as correlates of human cognition. It can also be seen in retrospect that a fortunate collision of other advancements immediately after this occurred. Throughout the 1980s, stylistics was developing new skills as a result of advancements in pragmatics, sociolinguistics, and discourse analysis.

Each of these fields provided a methodical way to investigate apparent intention, figurative meaning, inference, and implication, ideology, cultural context, and a precise account of context. It became crucially clear that literary meaning and aesthetic effects in language could only be effectively addressed by taking into account the entirety of texts and taking into account the attitudes and background information that readers brought to the encounter. In order to investigate readers and reading, stylistics started to draw on empirical studies in psychology and social science in general.[10]

According to P.Simpson, the initial conditions for the development of cognitive stylistics were stylistic experts starting to utilize cognitive mechanisms that are active during text reading more systematically in their works. Due to this increased emphasis on research methodology, cognitive stylistics or cognitive poetics emerged. Scientists used ideas from advancements in the fields of cognitive linguistics and artificial intelligence.

A comparable trend in theoretical linguistics was beginning to take shape at the same time, with a similar discontent with formalist approaches to language.

[9] Habeeb, M. A cognitive stylistic analysis of Simon's lyric "The sound of slicence", 2016, p.18
[10] Peter Stockwell. Cognitive Stylistics.2008, p.45

Researchers were led to the realization that schematic knowledge and idealized representations of the world required to be a component of a linguistic account by the 1970s efforts to build artificial intelligence and machine language. The realization that a computer program needed a contextual understanding of its environment in order to develop and comprehend expressions that had not been programmed physically unleashed creativity. As many scenarios, scripts, schemas, macrostructures, and frames all fundamentally attempted to represent the same observable behavior, various models for interpreting this readerly knowledge were produced. A cognitive linguistics that aspired to describe language with the language-user in context as the center of the account was also emerging within the field of language research. In the study of metaphor, influential works relating linguistic structure to mental capacity first appeared.[11] [Lakoff, 1987; Lakoff, Johnson, 1980].

By the turn of the century, a significant corpus of research had been completed that could be compiled into a broadly accepted cognitive scientific approach to literary description. The term "cognitive poetics," which broadens Tsur's original phrase to incorporate schematic and cognitive linguistic changes, has generally been used to describe this.[12] The method has been referred to as "cognitive stylistics" more frequently when the analysis has had a strong text-based emphasis. [13] "Cognitive literary studies" can be seen when there has been less textual attention and more thematic concerns. The aim to account for literature as a natural human ability and for reading as an activity that can be understood and explained in a structured way unites all of these related approaches. Researchers in cognitive stylistics view style as the author's creative decision, which draws on the possibilities and limitations of language. Readers who are engaged in literary reading also engage in creative reconstruction and imaginative construction, drawing on the same linguistic capacities and sharing what may be generically referred to as their human condition. Cognitive stylistics or cognitive poetics is a field that focuses on exploring literary originality from all angles.

In general, an astounding amount of publications have been written about the issues with cognitive stylistics. However, research in this area focuses mostly on discrete, extremely limited issues in cognitive stylistics, such as the examination of the cognitive characteristics of specific stylistic categories or text units. However, there aren’t many works on the topic of system formation, starting

[11] Lakoff G., Johnson M. Metaphor we live by. – Chicago: University of Chicago Press, 1980, p.134
[12] Peter Stockwell. Cognitive stylistics, 2002, p.234
[13] Semino E., Culpeper J. Cognitive stylistics, 2002, p.456

theoretical positions, goals, and objectives, as well as other important and fundamental cognitive stylistics study topics.

In conclusion, Cognitive Stylistics is an important field that combines insights from cognitive linguistics, psychology, and literary studies to explore the ways in which language is processed and understood. By examining the cognitive processes involved in the production and interpretation of literary texts, Cognitive Stylistics offers a valuable framework for understanding how language is used to convey meaning and shape our understanding of the world. Although they have made great strides in a short period of time, the fields of cognitive poetics, cognitive stylistics and the larger subject of cognitive literary studies are still in their infancy. Two impulses are linked to their potential development. First of all, there is still a lot of work to be done in order to translate what we already understand about language and the mind into literary writing and reading. As literary linguists, now we have a respectable understanding of how readers produce meaning when interacting with a literary work. In our investigation of the aesthetic effects, emotions, feelings, and dispositions that literature has on readers, we have made significant progress. Secondly, there is an impetus originating from what we are still learning. Cognitive stylistics is reliant on the advancement of cognitive science, and as new ideas and approaches are developed within that vast discipline, cognitive poetics will adopt them.

Based on a review of works on the problems of cognitive stylistics, we can identify a number of key tasks that actually determine the initial stage of its formation and, in general, the prospects for further development:

- a special study of the phenomenon of promotion and the specifics of its implementation in the text, as well as stylistic devices and stylistically marked means in close connection with cognitive processes and cognitive structures;
- the study of stylistic categories, as well as a number of theoretical and practical problems of text style, through the prism of their linguocognitive justification and understanding;
- the study of cognitive mechanisms for the choice of language means in the process of generating speech messages, taking into account their functional and stylistic differentiation;
- the study of the problem of translation of stylistic information (processes of selection, processing, encoding and decoding) in the light of the application of cognitive theories and principles;
- a special study of stylistically relevant textual phenomena in the aspect of applying the leading cognitive theories and principles:

- study of models and strategies of perception, understanding and interpretation of the text through the prism of identifying the cognitive and stylistic features of the explication of its semantic content;
- study of the cognitive features of the individual style of the author of a speech work (idiostyle).

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