Cognitive stylistics: main problems and concepts

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Abstract: This article discusses the main problems and concepts of cognitive stylistics. At this stage in the development of linguistics, traditional stylistics began to be recognized as an independent direction in a cognitive perspective. The specificity of cognitive stylistics is observed in the consideration of stylistic properties and processes in their presence with cognitive structures and processes.

Key words: cognitive stylistics, cognitive structures, stylistic device, cognitive metaphor, literary text.

Cognitive stylistics is one of the stages in the development of all stylistics. It complements the achievements of traditional stylistics and is evidence that the study of a language should not be limited to the framework of linguistics itself, but can be carried out in an expanded perspective with the involvement of data from other related sciences. The science of language today is going through a period when the known provisions are insufficient to solve many problems and tasks. Therefore, the very time and circumstances of the development of scientific thought require new approaches that involve a comprehensive consideration of the language, highlighting the role of the human factor. Of the numerous studies that highlight certain general theoretical provisions of cognitive stylistics, one can note the works of such authors as Luzina [Лузина, 2000], G.G.Molchanova [Г.Г. Молчанова, 2001], D.U.Ashurova [Д.У. Ашурова 2005], Djusupov [Джусупов ,2019, and others. N. M.Djusupov, in the course of a fairly detailed analysis of the problem of cognitive stylistics, comes to the following conclusion: "We recognize cognitive stylistics as an independent direction of linguistic stylistics and, due to the intensity of its development in largely determines the current state and the subsequent vector of development of stylistic research in the foreseeable future. As a rule, the specificity of cognitive stylistics is expressed in the consideration of stylistic phenomena and processes in their direct relationship with cognitive structures and processes" (monograph). Among the main works on the problems of cognitive stylistics, an important place is occupied by a collection of works edited by E.Semino and J.Culpeper (2002). It presents a number of cognitive interpretations of stylistic phenomena based on literary texts of various genres. The key provisions of the study are that linguistics, stylistic theory and cognitive science are recognized as theoretical sources at the intersection of which cognitive stylistics is based. The idea that cognitive stylistics as an independent area of research combines an accurate, rigorous and detailed linguistic analysis of literary literary texts, which is generally characteristic of the stylistic tradition (traditional stylistics), with a systematic and theoretically informed consideration of cognitive structures and processes deserves special attention in the work. , which underlie the production and perception of language [Semino, Culpeper, 2002,].

Considering the starting points of cognitive stylistics, one should also note the work of P. Simpson, published in 2004 [Simpson, 2004]. The cognitive aspect of the study already indicates its recognition as an independent direction of linguistic

stylistics. In his work, the author considers cognitive stylistics as one of the established trends in modern stylistics.

The key factor that distinguishes the cognitive model of stylistics from others is that the main emphasis is placed on mental representations rather than textual ones [Simpson, 2004, p.92]

The first prerequisites for the formation of cognitive stylistics, according to P. Simpson, are that specialists in the field of stylistics in their works began to apply cognitive structures more systematically, which are activated in the process of reading texts. Thus, scientists borrowed ideas from developments in the field of cognitive linguistics and artificial intelligence, and this new emphasis in research methodology caused the emergence of cognitive stylistics or cognitive poetics [Simpson, 2004].

K. Hamilton, speaking about the current state of stylistic science and the prospects for the development of its cognitive direction, believes that it is the connection with cognitive science that serves as the fundamental factor of cognitive stylistics. Based on this, the researcher notes that both the cognitive theory of linguistics and the cognitive psychology of reading are directly related to cognitive stylistics. [H Milton, 2006, p.58]

The formation of a stylistic direction in cognitive linguistics is due to the commonality of theoretical postulates and some concepts (interpretation, conceptual information, promotion, etc.), as well as the possibility of using and creatively reframing many concepts and methods of analysis developed in cognitive linguistics in relation to stylistic studies. As N. Dzhusupov notes, in the depths of the cognitive approach to stylistics "a number of theoretical concepts and provisions have already been formed that offer cognitive understanding and solution of both general theoretical and individual practical issues of stylistics" [Dzhusupov N.,].

Currently, in the field of cognitive stylistics, according to Ashurova D., a whole range of issues require their solution [Ashurova D., 2018; 107]:

1) problems of cognitive style;

2) problems of conceptualization of stylistic means and text;
3) cognitive principles of distribution of information in the text;
4) cognitive foundations of stylistic devices;
5) the theory of cognitive metaphor in a literary text;
6) the theory of conceptual integration in literary text and discourse;
7) implicative aspects of text communication;
8) the theory of relevance, promotion, figure-background in a literary text;
9) activation of various types of knowledge structures in a literary text.

Djusupov N.M. identifies a number of basic tasks of cognitive stimulation. leaves:

– - the study of 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 stylistics, through the prism of their linguo-cognitive 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;

– study of the problem of translation of stylistic information (processes of selection, processing, coding and decoding) in the light of the application of 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 potential;

– the study of the cognitive features of the individual style of the author of a speech work (idiostyle);

– study of cognitive and stylistic features of the representation of knowledge structures (conceptual structures, frame structures) in texts of different functional styles [2011;74].

Summarizing the existing approaches of cognitive stylistics, we can single out its most important problems:

1. problems of cognitive style;
2. problems of conceptualization of stylistic means and text;
3. cognitive principles of distribution of information in the text;
4. cognitive foundations of stylistic devices;
5. theory of cognitive metaphor in a literary text;
6. the theory of conceptual integration in literary text and discourse;

7. activation of various types of knowledge structures in a literary text.

Modern cognitive research is characterized by attention to the psychological aspects of the nomination and the role that the nomination plays in the processes of generation and interpretation of the text. The psychological reality of the concept of promotion is associated with surprise, surprise, and increased attention [Peer van 1986]. These features distinguish the concept of promotion from the concept of salience and relevance.

N. Djusupov notes that the theory of nomination as an important theoretical construct of modern stylistics is largely determined by the individual-authorial nature of the process of linguistic deviation and the communicative and pragmatic potential of means of nomination, as well as their priority role in text formation and representation of information (both explicit and and implicit). Promotion as a universal stylistic phenomenon can be implemented in various areas of the functioning of the language with both maximum and minimum intensity.

Promotion is achieved in different ways: by logical stress in live speech, by placing the language form in significant positions of the text (beginning or end), by deviating from the usual word usage, or by repeating the same language form.

The next equally important issue of cognitive stylistics is the cognitive foundations of stylistic devices. The concept of stylistic device is one of the basic concepts of traditional stylistics. According to Galperin I.R., a stylistic device "is a generalized, typified reproduction of neutral and expressive facts of the language in various literary styles of speech" [Galperin I., 1981; 47]. The typology of stylistic devices is built on the basis of the structural and semantic features of these linguistic phenomena. From the point of view of traditional stylistics, there are many classifications of stylistic devices.

The cognitive approach to the study of stylistic devices allows us to consider a stylistic device as a cognitive structure. In this regard, it is necessary to define the concept of "cognitive structure". A.A. Kibrik considers cognitive structures as structures of human consciousness, thinking and cognition [Kibrik A., 1989; 126], V.B. Kasevich suggests that cognitive structures are structures created by a person in the process of information processing [Kasevich V., 2002; 8]. E.V. Ivanova considers the concept "cognitive structure" as a scheme of knowledge representation, which is composed of verbalized and non-verbalized knowledge [Ivanova E., 2009; 10]. Мы вслед за Д.У. Ашуровой рассматриваем когнитивную структуру как структуру, представляющую собой совокупность ментальных, мыслительных процессов постижения неких структур знания и построения концептуальной картины мира [Ашурова Д., 2005; 8].

The formation of stylistic devices is based on certain cognitive principles: the principle of iconicity, the principle of language economy, the principle of language redundancy. In this regard, from a cognitive point of view, stylistic devices can be classified based on the principle of representing knowledge structures (allusion, symbol, antonomasia, euphemism) and the principle of conceptual integration (metaphor, metonymy, synecdoche, metaphorical epithet, comparison, antonomasia, allusion), paraphrase).

Relevant for the purposes of our study are the following cognitive principles: iconicity, the principle of language economy, the principle of redundancy and the principle of binary opposition. The task of our study is to determine a number of joint ventures based on the principle of iconicity. As preliminary observations have shown, iconicity is closely related to the problem of imagery, and therefore the SP of creating imagery are such SP as metaphor, metonymy, metaphorical epithet, metaphorical paraphrase, antonomasia, symbol, allusion is based on the principle of iconicity.

he problem of language economy has been widely discussed since the work of Martinet and his followers. Martinet writes "The term "economy" includes everything: the elimination of useless ones, the emergence of new differences, and the preservation of the existing one - this is a synthesis of active forces" (А. Мартине А. Принцип экономии в фонетических изменениях: проблемы диахронической фонологии. М.: Изд-во иностр. Лит-ры, 1960. –301 с.)

Martinet was also the first to determine that language economy manifests itself at all levels of language. We are interested in the problem of linguistic economy from the point of view of the formation of a joint venture.

Preliminary observations have shown that this principle is the basis for the formation of figurative joint ventures. And in this, especially, it should be noted such techniques as antonomasia and allusion.

Cognitive principle of redundancy. Redundancy is expressed through repetitions at all levels of language structure. From the point of view of information theory, the principle of redundancy can be negative. But from a stylistic point of view, this is the fundamental principle of the representation of information in a literary text. The study comes to the following conclusion: "The cognitive principle of redundancy, being an integral property of a literary text, is based on the phenomenon of recurrence, which performs the following functions: A) text formation, b) promotion of meaningful information, c) construction of stylistic devices, d) transmission of emotionally and conceptually significant information".

From a stylistic point of view, redundancy is presented as a demonstrative analysis of all types of repetitions, paraphrasing, synonymous series, convergence. Cognitive principle of binary opposition. Binary opposition is based on the principle of antonymization. Trubetskoy is recognized as the creator of the binary opposition.

In addition to the above principles, in the course of the analysis of linguistic material, we have identified the cognitive principle of redundancy and the cognitive principle of binary oppositions, and the principle of binary opposition is widely represented at all levels, but in stylistics this principle is of particular importance, since many stylistic categories: appraisal, modality, axiological, emotivity, as well as SP, as shown by preliminary observations, are built on the principle of binary opposition (antithesis, oxymoron, irony, pun, zeugma)

Knowledge is a concept widely discussed in all works on the principle problems of cognitive science and covering a significant range of ideas related to the results of human cognitive activity and the results of subject experience meaningful to him; sometimes knowledge is defined as the semantic content of mental representations or data at the level of these; sometimes it is used as a synonym for the terms "information", "data", "information", etc., but the term "information" also implies something that comes to a person through different channels, transmitted and encoded, processed and processed when it arrives as different sensations, signals or stimuli in the course of perceiving the world, which is far from necessary. It should be emphasized that knowledge is structured around certain blocks of information representing a system of interrelated concepts [Ivanova E., 2009; 28].

Forms of knowledge representation are divided into non-verbalized and verbalized. Non-verbalized forms of knowledge representation are understood as those means of information processing (mental representations) that a person uses without resorting to language as such: images, "pictures", schemes [Tajibayeva A., 2006; 91]. Verbalized structures of knowledge are divided into two large groups: linguistic (knowledge of the language) and encyclopedic, which in turn are divided into historical, religious, mythological, literary, etc. The most common knowledge representation structures are categories, image-schemes, frames, scenarios, etc.

One of the tasks of cognitive stylistics is to study ways to activate knowledge structures in a literary text. In this regard, stylistic devices play a very important role.

For example, such stylistic devices as allusion, symbol, antonomasia, euphemism activate certain knowledge structures [Ashurova D., 2005; 7].

As mentioned above, another very significant principle of classifying stylistic devices is conceptual integration. Our study shows that stylistic devices based on the mechanism of conceptual integration are: metaphor, metonymy, synecdoche, metaphorical epithet, comparison, antonomasia, allusion, paraphrase.

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