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## COGNITIVE STYLISTICS IN POETRY

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This article aims at investigating the essence of cognitive analysis, its importance for writers and readers for proper decoding and encoding. The focus is placed on cognitive stylistics as systematic means of exploring, discussing and analyzing the author's intentions. New ways of conceptualizing writing and reading processes are highlighted. A brief cognitive stylistic analysis is based on A. Breton's poetry.

Keywords: cognitive stylistics, stylistic analysis, decoding, encoding, author's style, poetry.

Literary text is an infinite universe; its nature is extremely complicated, multilayered, and multidimensional. To dive into the implication depth, reveal inner, sometimes hidden author's conceptions and intentions is a truly formidable task. Hermeneutics – the theory and methodology of interpretation – is a way to deal with this challenge. Within hermeneutics, there exist many approaches to the art of interpretation. In this article, we placed special emphasis on cognitive stylistics approach, which actually derives from the application of cognitive science and literary-linguistic analysis in the form of cognitive stylistics.

Quite recently, there have been tremendous efforts to find new creative tools to understand the correlation between the language and the mind, make a shift from less textual focus to more thematic concerns [5]. This interrelation is transparent via the use of cognitive stylistics; i.e. encoding or adding hidden meaning implied by the writer to emphasize certain ideas that are supported by a variety of stylistic devices and expressive means for creating aesthetic value of the literary text. SDs and EMs are the paths that help the reader not to be lost in the maze of the writer's imaginary world. Cognitive poetics or cognitive stylistics is viewed as the associated discipline of cognitive narratology [5]; which aims at searching for the answers to the eternal questions about literature and artistic expression.

According to Stockwell, [5] "Cognitive stylistics provides as a new way of thinking about literature involving the application of cognitive linguistics and psychology to the literary text". He asserts that cognitive stylistics looks at people as cognitive human beings, who rely on their background knowledge and experiences to understand literary texts. Thus, cognitive stylistics gives the reader the chance of proper interpretation and encourages him having a clear view of the text and context, literally, changing and transferring the text into a contextual work. Besides, cognitive stylistics is regarded as one of the most significant approaches, which highlight implicit meaning, i.e. the one far beneath the visible part of the literary text' iceberg, and it's up to the readers how they can reach the

connotation through the use of their mental abilities in order to interpret the idea of the writer [1].

Therefore, cognitive style is concerned with the designation of the literary text, rather than the strategy being used by the writer to link between mind, word, and world. Cognitive style is a scientific tool to organize and systemize stylistic devices and expressive means in the literary text. Text interpretation involves reader's mental processes aimed at decoding the literary text, examining and deciphering the writer's ideas, views and values. The writer gathers information from the world around and utilizes it inside his mind to create peculiar imaginative pictures, whereas the task of the reader is to translate his message and decode the style. The use of stylistic devices in the literary work is a scheme by which readers can conceptualize their literary experience to further transfer, modify, or mentally construct their own comprehension of the text.

Cognitive stylistics is the association between the explicit and the implicit; there is a close tie between the cognitive analysis, and cognitive sciences [2]. Meanwhile, we see that the cognitive stylistics approach is suitable for the analysis of fictional minds in comparative perspective, it is regarded as an advanced field at the crossroads of linguistics, cognitive science and literary studies that presuppose integration of linguistic analysis into cognitive theories [3].

Although cognitive analysis deals with interpretation of countless devices and means, we tend to regard metaphor as a predominant stylistic device, which is not merely the textual realization of a rhetorical trope, but also treated as a fundamentally important aspect of human conceptualization [5]. Besides, according to the contemporary theory that deals with two domains (target and source), we can recognize the target domain through the meaning of the source domain, i.e. implication via metaphor, as "metaphors as linguistic expressions are possible precisely because there are metaphors in a person's conceptual system" [4]. This theory is based on mapping and conceptualization, the real world versus the textual world; metaphors are conventional culture specificities, and are to be understood within a community of speakers [2].

In addition to what has been mentioned above, we want to illustrate how cognitive stylistic analysis is used to decode the poetic text.

Let us analyze some stanza from the poem "Freedom of Love" created by Andre Breton, a famous French writer and poet. He is also known best as the co-founder, leader, principal theorist and chief apologist of surrealism, which is widely reflected in his imagery.

*My wife with the hair of a wood fire  
With the thoughts of heat lightning  
With the waist of an hourglass  
With the waist of an otter in the teeth of a tiger  
My wife with the lips of a cockade and of a bunch of stars of the last magnitude*

*With the teeth of tracks of white mice on the white earth  
With the tongue of rubbed amber and glass  
My wife with the tongue of a stabbed host  
With the tongue of a doll that opens and closes its eyes  
With the tongue of an unbelievable stone  
My wife with the eyelashes of strokes of a child's writing  
With brows of the edge of a swallow's nest  
My wife with the brow of slates of a hothouse roof  
And of steam on the panes  
My wife with shoulders of champagne  
And of a fountain with dolphin-heads beneath the ice  
My wife with wrists of matches  
My wife with fingers of luck and ace of hearts...*

Here the language perception is transcendental with metaphors going far beyond the meaning of everyday life. A vivid sustained genuine metaphor (the wife compared to fire, heat, otter, cockade, bunch of stars, doll, slates, etc.) alongside anaphoric parallel constructions (with the..., with the...), repetition (the waist of), personification (thought of heat, eyelashes of strokes), and epithets (unbelievable stone, stabbed host) is impressively colorful; actually, it is a hymn to the love for a woman. Although, the author, being a proponent of surrealism, resorts to rather irrational images, such as wood fire, an hourglass, teeth of a tiger, tongue of amber, etc. Semantically, they are totally and utterly heterogeneous, being seemingly unreasonably assembled to reveal the mind of the poet, and show complexity and controversy of his emotions.

Moreover, the author deliberately leaves out punctuation marks to make sentences feel rushed, anxious, and continuous; actually, such frame of the poetic text is very close to stream-of-consciousness, which shows a real depth of husband's passion for his wife.

Thus, every line of this poem abounds in stylistic devices and expressive means on different levels: lexical, graphical, and syntactical; namely, metaphor, personification, parallel constructions, anaphoric repetition, lack of punctuation marks, etc.

Besides, the entire poem is an allusion to Biblical Canticum Canticorum, Song of Solomon, where the king praises and worships his wife, Shulamith. Breton even imitates the rhythm of this unforgettable poem about eternal love for a beautiful, loving woman.

Hence, we can see how stylistic devices and expressive means create almost physically tangible images via cognitive stylistic approach. Decoding metaphors in this poem shows how diversely people's mental processes and abilities are used to interpret the ideas and intentions of the writer, how they can recognize the source domains to translate target domains in the literary text.

To sum up, cognitive stylistics is unavoidably selective, interpreting predominantly those patterns in the author's texts to be foregrounded and instrumental by the particular reader, determining the aesthetic value of a literary work.

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