

КОГНИТИВ ТИЛШУНОСЛИК

NEW TRENDS IN STYLISTICS



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Аннотация

Мақолада замонавий стилистика муаммолари лингвистикадаги матн лингвистикаси, прагмалингвистика, когнитив лингвистика, лингвомаданиятшунослик каби тилшуносликнинг замонавий йўналишлари позициясидан ўрганилган. Шунга боғлиқ ҳолда стилистикада янги ёндашувлар, тушунчалар ва таҳлил методлари ишлаб чиқилмоқда.

Аннотация

Статья рассматривает проблемы современной стилистики с позиций новых направлений в лингвистике – лингвистики текста, прагмалингвистики, когнитивной лингвистики и лингвокультурологии. В связи с этим в стилистике разрабатываются новые подходы и методы исследования.

Abstract

The article is concerned with the problems of modern stylistics from the positions of new trends in linguistics such as text linguistics, pragmalinguistics, cognitive linguistics, linguoculturology – in this view stylistics is elaborating new approaches and new methods of analysis.

Калит сўзлар: когнитив лингвистика, когнитив стилистика, коммуникатив стилистика, прагматик стилистика, фрейм, фрейм таҳлили, лингвомаданиятшунослик.

Ключевые слова: когнитивная лингвистика, когнитивная стилистика, коммуникативная стилистика, дискурс, фрейм, фреймовый анализ, лингвокультурология.

Keywords: cognitive linguistics, cognitive stylistics, communicative stylistics, pragmatic stylistics, discourse, frame, frame analysis, linguoculturology.

Present day stylistics has been experiencing radical changes under the influence of new trends in linguistics. It results in a) the reconsideration and revision of many traditional notions and assumptions; b) the emergence of new areas of investigation; c) the utilization of new notions and methods of analysis.

One of the prime notions of stylistics is the notion of a stylistic device. A complete account of stylistic devices and their typology was given by I.R. Galperin

(2) who defined stylistic devices according to their semantic and structural peculiarities. However from the perspective of cognitive linguistics a stylistic device is a means of cognition, a cognitive structure, conveying different types of knowledge structures (encyclopedic, literary, historical, mythological, etc.). From the position of linguoculturology the notion of a stylistic device has also been given a new look since it is regarded as a cultural model, conveying cultural information and expressing cultural values and national specifics. So, the notion of a stylistic device which has a long tradition in stylistics, under the influence of cognitive linguistics and linguoculturology is provided with a new deeper insight into its sense.

Close relationships between modern trends of linguistics and stylistics are also evidenced by the fact that within the framework of stylistics there have been developing new areas of investigation such as text stylistics, pragmatic stylistics, cognitive stylistics, linguocultural stylistics.

Text stylistics deals with the problems of text types, the compositional structure of the text, stylistic text categories, the linguistic means of cohesion and coherence, the correlation between the surface and the deep layers of the text. The main stylistic categories are emotiveness, imagery, implicitness, intertextuality, modality. The task of stylistic analysis is to find both explicit and implicit signals (markers, indicators) of these categories which provide a clue to an adequate text interpretation.

Communicative and pragmatic stylistics regards text as a type of communication, including all the communicative parameters: the factors of the addresser and addressee, communicative-pragmatic situation, communicative aim and pragmatic intentions, sociocultural context. The communicative approach to stylistic phenomena requires that the term “discourse” should be employed in stylistic research. It is to be noted that there are various definitions of the term “discourse” in accordance with the chosen approach to its analysis. Suffice it to mention that in the linguistic encyclopedic dictionary “discourse” is defined as: a) text in its correlation to extralinguistic factors; b) text in dynamics; c) text as an intentional, socially oriented speech act; d) as interaction of people (4, 136). From all these definitions it follows that discourse has crucial relevance to people’s social interaction and cognition. Therefore, discourse analysis focusing on the text, oversteps its boundaries and embarks on the interdisciplinary domain of linguistics, psychology, cognitive science, culturology, etc. As for communicative stylistics of the literary text, it should be kept in mind that this text type is not only a means of communication, but also a means of transmitting conceptual and aesthetic information. It reflects an “imaginary world” from the angle of the author’s

aesthetic world vision. In this respect communicative stylistics of fiction puts forward the following tasks:

- the study of the system of linguistic signs of all the language levels, their peculiar selection and arrangement in accordance with the author’s communicative aim and pragmatic intentions;
- the study of the correlation and interdependence of linguistic and extralinguistic factors including communicative and sociocultural contexts, background knowledge structures;
- the study of the literary text as a joint creative activity of the writer and the reader in the process of text production and perception;
- the study of stylistic and pragmatic functions of text units viewed from the angle of the pragmatic effect of literary communication;
- the study of idiostyle and the author’s individual world picture (1, 83).

It is of interest to note that stylistics is mostly influenced by cognitive linguistics. Close links between stylistics and cognitive linguistics can be explained by some common methodological principles. Both sciences are based on:

- an anthropocentric approach, i.e. the relevance to the “human factor” in language;
- the processes of conceptualization, categorization and interpretation of the information verbalized in the text;
- the assumption of linguistic variability and creativity.

Many notions of cognitive linguistics such as conceptualization, knowledge structures, foregrounding, frame, conceptual blending, conceptual metaphor have been extensively utilized in cognitive stylistics. By way of illustration let us discuss how frame analysis can be applied to text interpretation. Here is an example from J. Galsworthy’s “The Forsyte Saga”:

The Queen was dead, and the air of the greatest city upon earth grey with unshed tears. And to witness the passing of this Age, London--its pet and fancy--was pouring forth her citizens through every gate into Hyde Park, hub of Victorianism, happy hunting-ground of Forsytes. Under the grey heavens, whose drizzle just kept off, the dark concourse gathered to see the show. The 'good old' Queen, full of years and virtue, had emerged from her seclusion for the last time to make a London holiday. From Houndsditch, Acton, Ealing, Hampstead, Islington, and Bethnal Green; from Hackney, Hornsey, Leytonstone, Battersea, and Fulham; and from those green pastures where Forsytes flourish--Mayfair and Kensington, St. James' and Belgravia, Bayswater and Chelsea and the Regent's Park, the people swarmed down on to the roads where death would presently pass with

dusky pomp and pageantry. Never again would a Queen reign so long, or people have a chance to see so much history buried for their money. A pity the war dragged on, and that the Wreath of Victory could not be laid upon her coffin! All else would be there to follow and commemorate--soldiers, sailors, foreign princes, half-masted bunting, tolling bells, and above all the surging, great, dark-coated crowd, with perhaps a simple sadness here and there deep in hearts beneath black clothes put on by regulation. After all, more than a Queen was going to her rest, a woman who had braved sorrow, lived well and wisely according to her lights (Galsworthy, Forsyte Saga).

The extract describes the most significant historical and socio-cultural event – the funeral of British Queen Victoria. From the cognitive perspective the description of funeral can be presented as a frame. Frame, as is known, is a hierarchic structure of linguistic data representing a stereotyped situation. It consists of two levels: the upper level is the name of frame; the lower level consisting of subframes, terminals, slots that contains concrete information about the situation in question (3). In the given extract the name of the frame is “the funeral”. The slots of the lower levels are a) the day of the funeral; b) Queen and her death; b) the place of the funeral. The name of the frame reflects the whole situation which is of great historical importance. It is characterized with the help of propositional and image schemas:

the funeral is the show;

the funeral is a London holiday;

the funeral is a dusky pomp and pageantry

It should be noted that the funeral though very sad and distressing, at the same time is a great and pompous event, a holiday and a show. The slot of the frame describing the day of the funeral presents both explicit and implicit information. In this description a major role is assigned to the epithets: *grey, dark, dusky*, which are used not so much to depict the weather as to activate negative connotations associated with people’s feelings of grief (*grey with unshed tears*) and sadness (*sadness deep in heart*).

Of great importance is the next slot – the place of the funeral – Hyde Park. To understand its significance the reader is supposed to turn to encyclopedic knowledge about Hyde Park which is London’s best known public place, a centre for massed meeting. On the ground of encyclopedic knowledge and presented in the text the image-schemas “*Hyde Park is London’s pet and fancy*”, “*Hyde Park – a hub of Victorianism*” the implicit information about the grandeur of the described event can be inferred.

The slot describing people who came to the funeral is no less important. First of all the author emphasizes the fact that great masses of people from numerous corners of Great Britain came to the funeral. It is evidenced by the use of toponyms denoting geographical places and including more than fifteen names (*Houndsditch, Acton, Ealing, Hampstead, Islington, and Bethnal Green; from Hackney, Hornsey, Leytonstone, Battersea, and Fulham, Mayfair and Kensington, St. James' and Belgravia, Bayswater and Chelsea and the Regent's Park*). Besides, the meaning of the words “*swarm*”, “*surge*”, “*pour forth*” also imply the idea of an enormous number of people visiting the funeral. It wouldn't come amiss to mention different social classes and ranks, the rich and the poor, the commoners and the noble, the ordinary and the distinguished came to the funeral to commemorate the Queen. It is not accidental that they all are described as “a dark concourse”, “a dark-coated crowd”. The death of the Queen conveys the idea of people's unity and equality before the one common woe.

The slot of the frame expressing people's attitude to the Queen and her death is the quintessence of the whole text. Such expressions as “*good old Queen*”, “*full of years and virtue*”, “*a woman who had braved sorrow, lived well and wisely*” convey highly positive evaluation of the Queen's life. Therefore her death is perceived as a historical event, and this idea is emphasized by the propositional schemas: “*The Queen's death is passing of the Age*”, “*The Queen's death is history buried for money*”.

So, the above interpretation of the extract proves the efficiency of frame analysis in text interpretation and once more evidences close links between stylistics and cognitive linguistics. Moreover, this extract also demonstrates the links between stylistics and linguoculturology. It is acknowledged that there are close links between language and culture, and texts are a means of studying culture. Text is the main source of cultural knowledge and information. In the process of text production the choice of language forms and patterns is dictated by the author's sociocultural and aesthetic views. We fully support the view that texts are directly related to culture and penetrated by a multitude of cultural codes. They accumulate and store information about history, ethnology, national psychology, etc., and pass it on from generation to generation (5).

Proceeding from this assumption, let us analyze the aforecited example from the perspectives of linguoculturology. It is to be noted that though all texts can be culture relevant, it is the literary text that reflects culture in full measure. The national cultural specifics of the text is determined first of all by its semantic content related to Queen Victoria, her life and death. The text is abundant in words-realia which denote objects, concepts and situations non-existing in other

languages. They are anthroponyms – Queen Victoria, Forsytes, and numerous toponyms (geographical names) – London, Houndsditch, Acton, Ealing, Hampstead, Islington, Hackney, Hornsey, Zeylonstone, etc. The anthroponyms denote very well-known names crucially relevant to the English culture. Victoria, as is known, is a Queen who ruled for the longest period in English history. Her name symbolizes the monarchy, the prosperity of the English Empire and adherence to the English traditions. The name of the Forsytes is also relevant to the English culture. The name became known after the book by J. Galsworthy “The Forsyte Saga”. A Forsyte is a typical representative of the bourgeois society who is too interested in material possession, property and social position. As for the toponyms widely used in the text, they fulfill two functions. On the one hand, to describe a true-life situation of the funeral, on the other – to emphasize the fact of countless numbers of people coming to the funeral from various corners of Great Britain.

Special mention should be made of the culture relevant term Victorianism, denoting both the time of Queen Victoria’s reign and the epoch of great industrial advancement, the expansion of the British Empire, moral standards, traditions and strict discipline.

Summing up, the following conclusions can be made:

- stylistics is an interdisciplinary science, bound up with all the modern trends of linguistics – text linguistics, communicative and pragmatic linguistics, cognitive linguistics and linguoculturology;
- present-day stylistics is characterized by many changes which manifest in a) the reconsideration and revision of traditional notions and assumptions; b) the emergence of new terms, notions and theories; c) the emergence of new stylistic trends;
- stylistics has been mostly influenced by cognitive linguistics due to their common methodological basis.

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