

## **A Cognitive Stylistic study of poetic discourse**

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### **Abstract:**

One of the key challenges for cognitive stylistics researchers in contemporary stylistics is to explain how readers interpret literary texts by bridging the gap between their own world and the author's world. Werth (1999) seeks to account for the conceptual space that links the different worlds of discourse to the author reader levels of interpretation. This process provides an important new ways of conceptualizing the writing and reading process.

Cognitive stylistics goes beyond stylistic accounting for literary interpretation via linguistic models to investigate the commonalities and the idiosyncrasies in reading experiences based on cognitive scientific insights into the relationship between the mind, language and the world.

The study is concerned with the investigation of cognitive stylistic in the selected poem written by Emily Dickinson in order to show the effect of different cognitive stylistic devices especially the use of mental spaces on the interpretation of meaning. These mental spaces can help construct grammars that conceptualize the poet's world view. They are interacted and used not only in creation conceptual integration but also used to model dynamic mapping in the thought and language.

The analysis has shown that cognitive stylistics is used as a device to provide a systematic and scientific approach to discourse authors and readers understanding of the world and explain how these interpretations are reflected in discourse organization. It tries to explain the way the cognitive processes are involved in meaning constructions. Furthermore, mental spaces can help construct grammars that conceptualize the poet's world view. Dickinson use of self-anaphor has created a world of possibilities, a world in which things can happen and be made to happen through the agencies of the self. Finally, metaphor is used as a scheme by which people conceptualize their experience to transfer, modify or blend mental constructs especially in the way by which one mental representation is mapped onto another when we read a text.

### **1. Introduction**

The existence of our world is constrained by time and space. As Merleau –  
Pony

(1962) notes, we live always in the existential present, at a particular physical location. Thus at any instance of time we are 'grounded' on what is called our 'reality space', and the point of view or perspective which is taken on our experience of the world around us is conditioned by the particular facets of the domain that includes the social-cultural knowledge and experience, the memories, and so on (the idealized cultural cognitive model). As humans, however, it is the ability to transcend the limits of that

reality space by conceiving of other 'mental spaces'. These mental spaces can change time (past or future) and space (other locations) as well as creating other kinds of dimensions such as hypothetical or counterfactual spaces. Fauconnier(1994)

Has shown how these mental spaces can be constructed dynamically in the way that shows how humans can think and reason, and Fauconnier and Turner(2002) have developed the theory further to show how humans are able to create new thoughts from these spaces in additional 'blended' spaces

(Simpson,2004:23).

In the present study, the investigation of the main troops of cognitive stylistics is carried out and how reader's mind is stimulated by different mental representations and conceptualizations. It tries to identify the essential role of cognitive stylistics in the selected poem. It is hypothesized that cognitive stylistics which means the interface between linguistics, literary studies and cognitive science is used as an influential device to enhance text processing and interpretation. The procedures followed in this study are exploring cognitive stylistics, identifying its main mental contractures and showing how cognitive stylistics can affect the rules of grammar especially the rules of self-anaphor and deixis. Furthermore, to explain how the poet's self-anaphors are triggered and grounded in mental spaces, and that their use signals a projection from one mental space into another.

It is hoped that this study will provide a source for students of literary and linguistic studies in clarifying the main tools of cognitive stylistics showing the main role played by them in meaning construction. Also that study presents not only new interpretation of a particular text, but also important insights into the reading process in general

## **2. Cognitive Stylistics**

Cognitive stylistics combines the kind of explicit rigorous and detailed linguistic analysis of literary texts that is typical of the stylistic tradition with a

systematic and theoretically informed consideration of the cognitive structures

and processes that underlie the production and reception of language (Semino and Culpeper,2003:1x).

Stylistic analysis tends to make use of linguistic theories or frameworks in order to explain or predict interpretation. What is new about cognitive

stylistic is the way in which linguistic analysis is systematically based on theories that relate linguistic choices to cognitive structures and processes. This provides more systematic and explicit accounts of the relationship between texts on one hand and responses and interpretation on the other (Ibid).

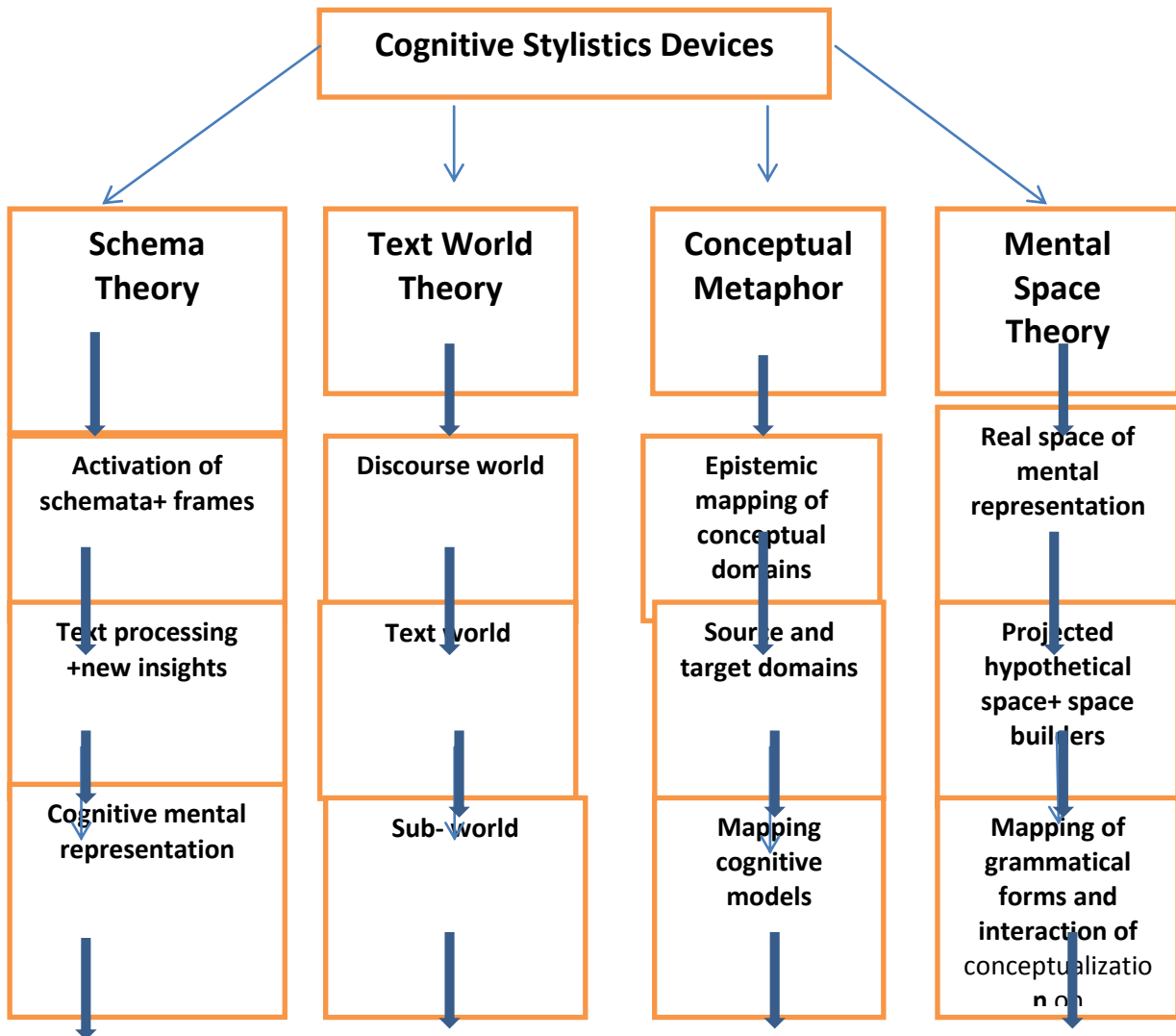
What makes cognitive stylistics somewhat different is its relationship to cognitive science. It is meant that cognitive theory of linguistic and the cognitive psychology of reading are two fields that relate directly to cognitive stylistics. Reading processes and cognition have become useful avenues of exploration for those in stylistics. By including the human mind, cognitive stylistics opens up new area for literary study. That is to pay attention to the mind when conducting a stylistic analysis.

While cognitive stylistics is intended to supplement rather than supplant existing methods of analysis, it does aim to shift the focus away from models of text and composition towards models that make explicit the links between the human mind and the process of reading (Simpson, 2004:39).

Finally, it is important to say that in cognitive stylistic analysis, the focus must be given to the language and mind and how readers respond as they did, and why they did so resulting in approaching different and creative possibilities of interpretation of the text.

### **3. Developments in Cognitive Stylistics**

Some of the essential keys and devices are used to transfer, modify and blend mental constructs are schema theory, text world theory, conceptual metaphor and mental space theory which play a pivotal role in cognitive stylistics. These devices are illustrated clearly in the following figure:



Systematic and scientific approach of the cognitive processes involved in meaning construction

Figure (1) Scheme of the Main Triggers of Cognitive Stylistics

### 3.1 Schema Theory

First articulated in the 1920' as part of gestalt psychology ,schema theory applies "both the processing of sensory data and the processing of language"(Cook,1994:9).Its premise is that all experiences are stored in the memory and the human mind activates and draws upon this memory in the process of understanding or grappling with new experiences or data. Culpper et al (1997) state that for the purpose of interpretation the human mind actively constructs various types of cognitive representations (that is, codes, features, meanings, structured sets of elements) that interpret linguistic input. Discourse analysts and stylisticians seized upon schema theory to gain new insights into reading, cohesion and coherence. Pragmatics and stylistics directly engage with the impact of reading and meaning on the reader. Cook (19994,:10) points out that "schemata are

essential to text processing , but can be both a potential barrier to understanding or enable a greater understanding of a text". He argues that certain uses of language can change our representation of the world (p.23) and literary language and literature by its very nature is schema altering or schema refreshing or schema reinforcing relative to reader expectation or knowledge.

Cook(Ibid) points out that while some writers (Van Dijk and Kintsch: (1983) regard cohesion as an instance of coherence and others (Brown and Yule 1983:191) consider the two as distinctive in linguistic terms. Coherence is

the result of an interaction between text and reader. In fact, in literature, even if there are instances of incoherence that readers read on, filling in the gaps either through their own schema or withhold the desire to fill the gaps and seek information elsewhere.

Many stylisticians such as (Culpepper and Semino: 2002, Sperber and Willson

:1986,Lahe:2010,etc) have broadened the application of cognitive stylistics under the broad umbrella of schema theory in order to gain new insights into the literary texts that they have analyzed, whereas on one hand, Cook has focused on cohesion and coherence of the text at discursal levels in order to explicate its impact on the readers Walsh (2010) Culpepper and Semino (2002) have paid attention to mind style in fiction not just to gain new insights into the representation of characters, but also asses its impact on readers.

Take the following example to show how the stores of knowledge which readers bring into play when they reads, and how these knowledge stores are modified or enriched as readers progress .

Could I have a pint of larger, please?

Spoken utterances might be interpreted in term of either discourse strategy or discourse structure. A number of similar inferences can be made about the pragmatic function of the utterance above. For instance, the utterance, with its conventionally indirect form –to- function pattern, choice 'I' variety on the strategic continuum. Furthermore, its illocutionary force as a request is confined by the particle "please", which, along with the reference to a quantity of alcoholic drink within the utterance would lead to the fairly unexceptional

deduction that it is uttered by a single speaker in some kind of public house (Simpson,2004:39).

However, what an analysis of discourse would not account for is the way a mental picture of a 'pub' is stored which can be activated for the understanding of this utterance in context. This mental picture develops out of past experience of such places, experience gathered either through direct

contact or through indirect sources. . Whatever the precise type of primary input, it is clear that a mental representation can be formed which will specify what a certain entity is, what it is for, what it looks like, and so on. This image has been rendered down from multiple experiences into a kind of idealized prototypical image, which is termed as idealized cognitive model (Ibid:40).

### 3.2 Text World Theory

As stated in Werth (1999) and Gaven (2007) all discourses are characterized by construction of a set of richly defined conceptualized spaces known as 'worlds'. According to them, there are three levels:

1. Discourse world- spatio temporal context in which the discourse take place which contains two discourse participants which are the writer and reader or speaker and listener and naturally occurring language event such as discourse .

It is the immediate, higher – order conceptual space that is inhabited by an author and a reader. Understanding of this world by the reader is found on 'real' external circumstances and requires direct perception backed up by knowl-

edge of the elements perceived ( Wreth,1999 : 17).

2. Text world – text driven process whereby linguistic cues activate relevant general or specific knowledge upon which further inferences about the parameters of the text world space may be drawn. The world building propositions in the text provide deictic and referential information which partially establish the text world's situational variables such as time, location, entities and interrelationship, while function advancing propositions are those which provide information about action, mental spaces, states and attributes of entities in the text world

A text world is a total construct which requires for its understanding memory and imagination, rather than direct perception. Text world as conceptual spaces are defined deictically and referentially, and anchored by references to the world depicted by the discourse (Wreth.1999:52). For instance, in the opening of Samuel Beckett's *Molloy* (1950) :

I am in my mother's room. It is I who live there now

Deictic references picked out spatial location (in, there) and temporal location (now), while referential information identifies the entities present in the text world (I, my mother's room ) and signals their relationship to one another (Simpson, 2004: 91).

3. Sub- world – arises as a result of a deictic shifts or modal shifts away from the matrix world from which they arise. Modal world switches are cued by propositions which are moralized according to the conventional

separation between deontic, boulomaic and epistemic contexts and account for such things

As expressions of beliefs, desire and obligation.

Sub – world is established when a character projects thoughts and reflections, perhaps through a flashback or prolepsis, to create another conceptual space inside the text world. This projection forms a distinct situation of its own, because it sets up reality outside the parameters of the existing text

World (Simpson, 2004: 91).

### 3.3 Conceptual Metaphor

Conceptual metaphors are considered to be very important in cognitive stylistics. Wreth(1997) and Gavins(2001) state that metaphor forms a type of epistemic

sub world in the text world. According to Lacoff and Tumer (1989) and Lackoff

and Johnson(1980) metaphors are ontological and epistemic mapping across conceptual domains , that is, from source domain to target domain. For instance (from Webers:1996), argument which is the target domain can be conceptualized as war which is the source domain and which can be realized in different ways linguistically : attacking someone's argument, defending your own position , planning a strategy to wipe out one's opponent in debate , etc. Porto Ruekijo(2007) points out that metaphors play a very important role in text worlds because in actuality , text world can be sensed through knowledge of the real world. The expectation that this correspondence sets up, however, is thwarted when textual representations challenge mental representations. In schema theory, metaphors create new ways of mapping the real world on the textual world, therefore they extend or alter the schemata. Mostly, metaphors are conventional, culture specific and understood within a community of speakers. But metaphors in literature create new and challenging ways to interpret the world, thereby creating new schemata. As Ruekijo(2007) states that creation metaphors in a text can produce significant , even if transitory changes on the way the world is perceived.

As already recognized by Black in a precognitive context, metaphors act as 'cognitive instruments' (1962:37). This means that metaphors are not just a stylistically attractive way of expressing ideas by means of language, but, a way of thinking about things. In the same vein, Lacoff and Johnson (1980/2003:7f) argue that we do not just exploit the metaphor –TIME is MONEY- , but we actually think of ,or conceptualize ,what they call target concept TIME via the source concept MONEY. The source and target

concepts are not conceived in isolation, however, but are felt to be embedded in cognitive models and cultural models. What is transferred, then, by metaphor is not only the properties inherent in the individual concepts, but the structure, the internal relations or the logic of a whole cognitive model. From a cognitive perspective a metaphor is a mapping of the structure of the source model onto target models

(Ungere and Hans- Jorg Schmid,2006:118) .

To explain metaphor cognitively the following example is introduced in which Lacoff cites the surrealist writer Andr's Breton's line 'my wife.....whose waist is hourglass' , to argue that such par- whole mapping can be explained by providing an answer to the question of which parts of the source domain are mapped to the target . In this example the curvy shape of the hourglass is mapped onto the poet wife's body. Presumably, the flowing sand inside, the class coldness and perhaps the notion of time running out

(literalized and dramatized in the hourglass) are not mapped (Simpson,2004:214).

My wife with the hair of the wind fire  
 With the thought of heat lightening  
 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 trucks 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.

(Breton/ Roditi in Germain 1978:69)

Here is a perception of language that is, transcendental and uses metaphor to go beyond everyday meaning, in order to reframe fundamentally humans view of the world. In other words, here is a perception of language that is dialectical and uses metaphor to go beyond the familiar understanding of idealized cognitive modes, in order to recast all cognitive models and retroactively alter the perception of base and target in humans conceptual experience .This metaphor as interanimation ,in which the process of metaph-

oring is used as a device to see the familiar world in a new light as a synthesis of base and target mapping (Ibid:215).



It is noted that each line contains a single metaphorical mapping, except the fifth which maps the wife's lips with two bases (a cockade and stars). Her 'waist' is mapped with two idealized cognitive models, and lines 7-10 map her tongue with four different things. In the line 'My wife the lips of a cockade and of a branch of stars of the last magnitude', two distinct sources are mapped onto one target, and in the last four lines of the quoted passage, four distinct sources (rubbed, amber and glass, a stabbed host, a doll and an unbelievable

stone are mapped onto one target (tongue), (Ibid).

Finally, it is clear from the discussion above the importance of conceptual metaphor in cognitive stylistics. Metaphor is used as a scheme by which people

conceptualize their experience to transfer, modify, or blend mental constructs especially in the way one mental representation is mapped onto another when a text is read. It is an epistemic mapping process across conceptual domains, and can play a very important role in text world through knowledge of the real world.

### **3.4 Mental Space Theory**

Mental spaces are models of discourse understanding; they are interconnected with it and can be modified to the extent of its deployment as fragments, pieces of text world. Mental spaces are based on the access principle of one mental space through another and they are constructed for understanding counterfactual statements, artifacts or local context of discourse.

In the theory of mental spaces a real basic space of mental representation of all the perception is built. Any set of operations or actions that occur in real space, create projected, hypothetical space, i.e. mental spaces are compact formatted knowledge in our minds. They are constructed by certain elements, such as: 1) space builders that take on variety of grammatical forms, such as prepositional phrases, adverbials and introductory words, conditional sentences (if, even) and subject predicate complexes (she thinks, believes...). Their function is to represent the existing mental space or enter a new one; 2) the roles and their values – they are the main parts of mental spaces, 3) trans, spatial operators – they are elements that connect spaces represented by copulative verbs such as be, became, remain; and 4) connectors that link the objects (roles) spaces. Connectors allow making references to one of these objects in terms of the other according to the principle of identification or access principle. (Fauconnier, 1994:3; Fauconnier, 1997:40).

The power of mental theory lies in its ability to shift attention from analysis of the structural complexities of language forms to the mental conceptualizations on which they depend. Moreover, the consequences of

the theory lie in its ability to explain the capacities of the human mind to communicate through conceptual structures that are based not in analytical reasoning and logic as understood by classical philosophy but in the imaginative analogical faculties of the mind, structures such as metaphor and metonymy, synecdoche and parataxis, parallelism and chiasmus, and also other 'figures' of rhetoric. Therefore, in order to help the speakers interpret sentences, mental pace model needs that speakers share some cognitive background that helps them in conceptualizing different entities. Schematically, mental spaces and connection between them can be illustrated in figure 2 .

Real space Hypothetical Mental Space

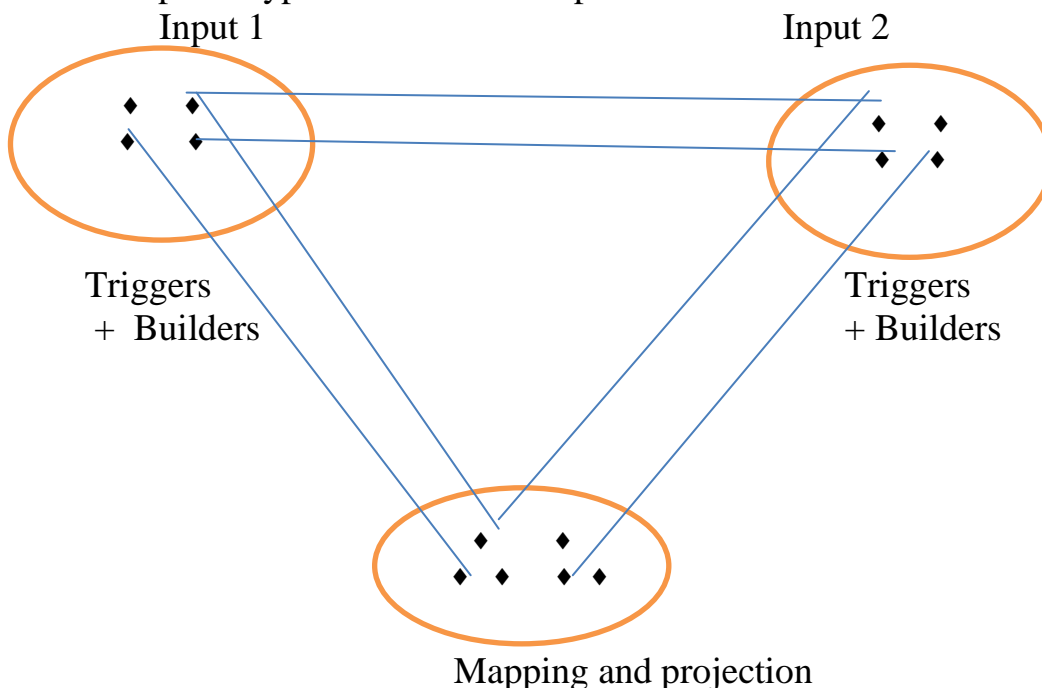


Figure (2) Scheme of the Main Connectors of Mental Spaces

The term 'mental spaces' refers to the fact that within a single utterance, humans are capable of creating conceptualization distinct from each other in time, space, or even existence. Take the following example:

Mary told me she will come tomorrow

The speaker constructs three mental spaces: the current speech time between speaker and hearer (present), the time of Mary's telling ( past) ,and the prediction of Mary's action of coming ( future) . A mental space of location is also set up : Mary is currently not in the place occupied by the speaker and hearer( the reality space ) but will be tomorrow. These mental spaces are introduced by explicit or implicit 'space- builders', here for example, indicated by the verb phrase, ' Mary told .....'. Many other kinds of spaces are created

: spaces for example that are conjectural, conditional, or counterfactual (Fauconnier,1994:xxxvii).

Under this theory, grammatical forms are not simply a matter of syntax or logical relations but arise from the interaction and integration of the ways in which experiences are conceived. An example can be seen in the famous sentence quoted in McCawley (1981), 'I dreamed that I was Brigitte Bardot and that I kissed me'. In any traditional view of grammar, the structure noun phrase- verb-noun phrase would produce a reflexive pronoun in the second noun phrase, as in 'Harry cut himself'. However, in the dream sentence, the self- anaphor rule is blocked by the cross – space identity connectors that in the dream space link 'I' to Bardot and 'me' to the speaker. In Dickinson's poetry, as it is seen, the identification of counterparts in connected mental spaces forms a complex web of projected- self anaphors and deictic movement between spaces. Dickinson's self-anaphors are triggered in mental spaces as projections of subject / agent of their originating spaces (Simpson, 2004: 204)

#### **4. Cognitive Stylistics at Work: The Analysis of Emily Dickinson Poetry in the Light of 'Mental Space Theory'**

In this section, a cognitive stylistic analysis of certain grammatical patterns of the poetry of Emily Dickinson will be tackled. Dickinson's use of language can be challenging and it often makes heavy interpretative demands on the reader. The focus of the study is Dickinson's special use of self- anaphora which is one of the structures that might productively inform a cognitive stylistic analysis. An anaphor is an item of language which refers back to some antecedent in a text. More specifically, the term self – anaphor describes grammatical items like reflexive pronouns (herself, oneself) which have no fixed meaning of their own and which therefore require a local textual referent for their interpretation. For example, in the sequence ' Mary hurt herself ' the meaning of the reflexive self-anaphor 'herself' can only be retrieved by locating it anaphorically in the earlier reference to ' Mary'. The concept of deixis also explained with respect to the poet's –self anaphors which are grounded in mental spaces, and, furthermore that their use signals a projection from one mental space into another.

The followings are some examples from Emily Dickinson poetry:

- (1) We wonder it was not  
Ourselves  
Arrested it – before (F446/J448; Fascile21.line 6-10)

If we look at this example in the light of Fauconnier's mental space theory, a different pattern emerges. The self-anaphor 'ourselves' appears instead of the expected nominal 'we' which is happened in the same mental space. Instead of that, the second reference occurs within a hypothetical

mental space that is projected from the speaker's reality space through the space builder 'we

wonder'(Simpson,2004: 204)

- (2) I rose, and all was plain-  
 But when the Day declined  
 Myself and it, in Majesty  
 Were equally – adorned- (F613/J356; Fascicle29,line 10-13)

Mental space theory accounts for the distribution of anaphors. In this example, the self-anaphor included in the subject noun phrase 'Myself' and 'it' is projected from the originating space, subject 'I' as it is expected. 'It', however, refers to 'the day' which occurs within the space projected by 'But

When' and therefore does not appear as a self- anaphor (Ibid)

- (3) We can but follow to the  
 Sun-  
 As oft as he go down  
 He leave ourselves a  
 Sphere behind- (F845/ 1920; lines 1-5 )

The subject / agent 'We' in the originating space triggered its counterpart 'Ourselves' in the mental space as predicted. Since the two references to 'He' both appear within the same mental space, the self-anaphor form does not occur. However, 'He' refers to the 'Sun', which does occur in the original, speaker's reality space, but as it is not the subject / agent of the originating

space , it does not trigger self-anaphor

- (4) To think just how the fire will  
 Burn-  
 Just how long-cheated eyes will turn-  
 To wonder what myself will say,  
 And what itself, will say to me-  
 (F 199/J207; Fascicle 10. Lines 11-15)

Here, the speaker is projecting a fantasy of arriving home late. 'I' is the underlying subject of the space builder 'to think' triggering a mental space in which 'long- cheated eyes' is a subject. The second space builder, 'to wonder', can be read as doubly triggered, from the initial 'I' of the speaker, but also from the 'long –cheated eyes' so that two subjects occur with self-anaphors

In the resulting mental space (Simpson,2004: 205)

- (5) I aimed my pebble- but  
 Myself  
 Was all the one that fall-  
 Was it Goliath – was too

Large

Or- was myself- too small?

- Just myself - Only me-I- ( F660/ J540; F30, line 7-12)

The first use of 'Myself' in this stanza is predicted by the projection of the subject 'I' into the contrasted mental space set up by 'but' . The second 'myself' is interesting, it occurs in a mental space set up by 'Or'. If the originating space is the sentence of that space immediately preceding, then 'Goliah' is the subject of the space, and myself should not be triggered, as the variants indicate. However, if both spaces are multiply projected from the first sentence of the stanza, 'I aimed my pebble-' , then 'myself' would be triggered , as indicated in the original and first variant offered . It is, of course impossible to know what Dickinson was thinking in her suggested variants, but this example raises interesting questions about structuring domains and speaker point of view and perspective. As multiple mental spaces are grounded, the grounding perspective or point of view can shift from one space to another (Ibid:207)

(6) I almost strove the clasp  
His Hand,  
Such Luxury- it grew-  
That as Myself- could pity  
Him-

[ Perhaps he- pitied me- / He –too- could pity me-]

(F 570/J532; Fascicle 25,lines19-24)

The speaker fantasizes a mental space in which she creates an entire scenario that there might be someone else besides herself 'of Heavenly love- forget'-. She considers reaching out to 'clasp his Hand', and in that mental space of projected fantasy refers to herself as 'Myself'. The perhaps (or, too) also serves as a space – builder, but this time, the first person – self anaphor does not occur. Whereas she as 'myself' can pity him in that mental space she has fantasized, he might pity her, not in that same fantasized space, but in her own reality space. The crossing of mental spaces is what causes the effectiveness and power of the ending, as can be tested by substituting 'myself' in that final line, 'perhaps he-pitied myself-/ He –could pity myself, the result of such substitution is to stay in the same mental space of fantasy; there would be no crossing of spaces into the speaker's reality space and the power of the ending would be lost (Ibid : 206)

(7) But this sort, grieved myself,  
And so, I thought the other  
Way,  
How just this time, some  
Perfect year-

Themselves, should come to me-

(Stanza 6)

Now the self- anaphor occurs, as thinking about life creates a mental space in which the speaker projects her grief. The poem ends in yet another projected space, ' some perfect year' , and in this , 'other way space , the self-form is attributed to they who are agents in that other space in life and who will come to the speaker's reality space in death : ' Themselves, should come to me-' .Self- anaphors can thus not appear in projected mental spaces when

crossovers occur with shifts in focus , perspective , and point of view.

(8) Remembering ourselves, we trust-

Yet Blessed-er- than we-

Through Knowing – where we

Only [ hope/ guess]

[ Receiving / beholding ] - where we- pray-

( F369/J499; Fascicle 18, stanza 4)

The poem creates mental spaces for both the dead and the living, and the self- anaphor occurs only when the subject self in the mental space of the living is projected into the mental space of the dead. This stanza projects into the space of the dead from the speaker's reality space through the space – building phrase ' trust', triggering the self- anaphor in the projected mental space as the dead became the subject of that space. Starting with the next line, the perspective also shifts from the reality space of the speaker to that of the dead through the space building comparative terms 'yet' and ' where' , contrasting the state of the dead in their space to that of the living in the originating (speaker's reality) space.

(9) Esteeming us- as Exile –

Themselves – Admitted Home

Through [ gentle/ curious - /easy - ] Miracle of

Death-

The way ourself- must come- (stanza 6)

In this stanza it is seen that though the anaphora 'ourself' appears to be in the speaker' reality space, in fact it is being projected from the perspective of the mental space of the dead with the deictic words ' must come' , as is 'themselves', with the word ' admitted'. It is , however, still governed by the ' parent' space of life now. By projecting the self from life into the world of the dead , whether as the speaker's reality space as in 'themselves, should come to me – ', or the projected mental space as in 'The way ourself, must come-',

Dickinson makes the world of the dead an integral part of our own (Ibid:209).

From the discussion above, it is clearly seen that cognitive stylistics can provide ,disambiguate and facilitate the responses and interpretation of literature especially poetry because of the different reader's reception and perception of the text. In other words, it is an attempt to explore the lines of poetry in correlation of (mind, world, and language). Humans can live and exist in specific location and space and are able to conceive and create other mental spaces .These mental spaces can create a new space and dimension

of meanings and approaches regardless of time and space.

These cognitive devices can play active role in enhancing text processing and grasping different thematic possibilities. In the poem discussed earlier, the grammar of the pome especially the use of self-anaphor is constructed in such away regardless of the rules to attain the conceptualization of the poet's world of view and insight . He tries to create a world of different possibilities in which things can happen or to be made through the agencies of the self. These cognitive triggers are illustrated and summarized in table (1) . Finally, in this respect, the analysis of the poem is successful and reasonable because depending on cognitive stylistics can contribute in solving ambiguities of the structure and activate miscellaneous interpretation and meaning

Table(1) A Summary of the Types of the Cognitive Mental Spaces of the Poem.

Text	Real Space (grounded by our reality)	Hypothetical Mental Spaces	Mapping and Projection Builders
1	We (nominal)	Self-anaphor ourselves	Projection by space builder we wonder
2	Originating space the Subject " I "	Subject noun phrase Myself and it	But when appears as not self-anaphor
3	Subject agent " we "	Ourselves triggered The same mental space	"He" refers to the sun , it is not subject agent so it does not trigger self- anaphor
4	Long cheated eyes- the subject	Fantasy of arriving home as the underlying of To think and To wonder	Space builders: To think And To winder
5	The first Myself and the second myself is the originating space	Projection of the subject "I" and Goliah is of the hypothetical subject	'But' and 'or' are space builders. two spaces are grounded and a shift from one to another
6	'Myself ' can pity him	Fantasies of someone (heavenly love forget)	Projection from herself as –myself by (or – too) As space builders
7	Myself self-anaphor Themself, should come to me Speakers reality space in death	Thinking about life creates a mental space "self is attributed to they who are agent in the other space in life	'But' is builder to project her grief 'Some perfect year' another builder
8	'Oursel' reality space of life	Contrasting state of the dead in their space of that of the living in the originating of speaker	'Trust' space builder shows projection of the dead and 'yet' and 'where' are comparative
9	'Oursel' anaphor life themself Either themselves should come to me	Projection the self from life into the word of the dead	Deictic word 'must ' come, the way ourself-must come. The dead is integrated part of our own

## 5. Conclusion:

In view of what has been discussed earlier, the following are the main findings:

◆ Cognitive stylistics as one of the most forefront fields of cognitive linguistics

can provide a systematic and scientific approach to discuss author's and reader's understanding of the world and explain how these interpretations are reflected in discourse organization. It tries to explain the way the cognitive processes are involved in meaning and meaning construction.

◆ Grammar of language cannot be determined simply on the linguistic level alone, but it must take into account the cognizing processes of the embodied mind. In other words, grammatical forms are not simply a matter of syntax or logical relations, but arise from the interaction and integration of the ways by which experience can be conceived. When the grammar of a poet diverges from conventional ways, the reason for divergence lies in the way the poet experiences and conceives the world. Therefore, a conceptual model is needed

underlying the choices a poet makes.

◆ Mental spaces or the conceptual integration can help construct grammars that conceptualize the poet's world view. They are interacted and used not only in creation conceptual integration networks, but also can be used generally to

model dynamic mapping in the thought and language.

◆ Dickinson use of the self-anaphor in projected mental spaces has the effect of making the self deictically present – grounding the self- in the past, not any self but the self as subject/ agent in the originating space. A world of possibilities can be created, a world in which things can happen and be made to happen through the agencies of the self. So new thoughts can be created and

different aspects of the world views from the mental spaces.

◆ The language of poetry should be examined carefully and deeply with emphasis on the conceptual processes of the embodied mind. Therefore, the analysis shows that different interpretations arise as a result of readers selecting different topologies and projections to make sense of the text according to their own knowledge, experience, and motivations.

◆ The study shows the significance of conceptual metaphor (as one of cognitive stylistics devices) which is used in creating new ways of mapping the real world on the textual world. Metaphor is not just a stylistically attractive way of expressing ideas by means of language, but a way of thinking about things. It is an epistemic mapping process across conceptual



domains, and can play a very important role in text world through our knowledge of the real world.

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## دراسة أسلوبية ادراكية للخطاب الشعريّ

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### الملخص:

واحدة من التحديات الرئيسية التي تواجه باحثو الأسلوبية الإدراكية في الأسلوبية المعاصرة هو كيف يفسر القراء النصوص الأدبية من خلال سد الفجوة بين عالمهم الخاص وعالم المؤلف. سعى رث(١٩٩٩) الى حساب مجال المفاهيم الذي يربط بين عوالم مختلفة من الخطاب لمستويات القارئ والمؤلف في التفسير. هذه العملية توفر سبل جديدة هامة من مفاهيم عملية القراءة والكتابة.

تتجاوز الأسلوبية الإدراكية القيمة الأسلوبية للتفسير الادبي عبر النماذج اللغوية للتحقق في القواسم المشتركة والخصوصيات في تجارب القراءة على اساس الافكار العلمية والإدراكية في العلاقة بين العقل واللغة والعالم. تتعلق هذه الدراسة بالتحقق من الأسلوبية الإدراكية في القصيدة المختارة كتبها املي ديكنسون، من اجل اظهار تأثير مختلف الوسائل الأسلوبية الإدراكية ولاسيما استخدام المساحات العقلية في تفسير المعنى. ويمكن لهذه المساحات العقلية المساعدة في بناء قواعد النحو الذي يصور من خلاله الشاعر رويته للعالم. وهذه تتفاعل ليس فقط في خلق التكامل التصوري ولكنها تستخدم ايضا في صياغه تخطيط ديناميكي في الفكر واللغة.

تحليل المعطيات بين ان الأسلوبية الإدراكية يمكن ان تستخدم كوسيله لتوفير منهج علمي ومنهجي لمعالجه ومحاوره فهم القراء والكتاب للعالم وكذلك شرح هذه التفسيرات في مجال تنظيم الخطاب. وتحاول ان تبين طريقه العمليات الإدراكية المشتركة في تركيب المعنى. علاوة على ذلك، يمكن للمساحات العقلية المساعدة في بناء قواعد النحو الذي يصور من خلاله الشاعر رويته للعالم. وقد خلق استخدام ديكنسون للجناس الذاتي بالنسبة لنا عالما من الاحتمالات . عالم يمكن لكثير من الاشياء ان تحدث او ان تحصل من خلال تعدد وكالات النفس الذاتية. واخيرا تم استخدام الاستعارة بمثابة مخطط يصاغ من خلاله الناس تصوراتهم وتجاربهم لتغيير وتعديل ومزج البنى العقلية خصوصا في الطريقة التي نخطط فيها تمثيل عقلي واحده على الاخرى عندما نقرأ النص.