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STYLISTIC MECHANISMS OF KNOWLEDGE REPRESENTATION IN LITERARY TEXTS

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Abstract: In contemporary cognitive linguistics, increasing attention is being paid to the issues of knowledge representation and the mechanisms of its linguistic objectification. Despite the considerable number of studies devoted to stylistic devices, their cognitive potential as mechanisms for representing, organizing, and transforming knowledge remains insufficiently explored. Examining stylistic devices from the perspective of cognitive stylistics offers a new understanding of the processes of conceptualization, meaning construction, and interpretation in literary texts.

Keywords: cognitive linguistics, cognitive stylistics, stylistic devices, conceptualization, literary text, conceptual structures, knowledge structures.

Text

Knowledge representation in a literary text—being one of the central objects of research in cognitive linguistics—conveys both linguistic and extralinguistic knowledge. This process is realized through various linguistic mechanisms that ensure not only the transmission of information, but also its conceptual organization, interpretation, and transformation. Stylistic devices play a special role in this process, acting as cognitive tools for meaning construction and participating in the formation of the conceptual content of the text.

The interaction between pre-existing and newly formed knowledge is most clearly manifested in the functioning of stylistic devices, as they enable the transition from known information to the creation of new meanings. One of the most significant mechanisms of such meaning construction is the conceptual metaphor. According to G. Lakoff and M. Johnson (1980), "the essence of metaphor is understanding and experiencing one kind of thing in terms of another… New metaphors have the power to create a new reality." This statement demonstrates that conceptual metaphor serves not only a representative function by reflecting existing knowledge, but also acts as a cognitive mechanism through which new conceptual models are formed and the ways of understanding reality are expanded.

The knowledge structures underlying a literary text form a complex, multilevel, and dynamically developing system. It integrates both linguistic and extralinguistic components and includes various types of knowledge: linguistic, declarative, factual, explicit, implicit, conceptual, collective, and individual. Their interaction ensures the process of constructing literary meaning, activates the implicit content of the work, and contributes to the formation of diverse textual interpretations. In this process, stylistic devices—primarily metaphor—perform the function of a cognitive mediator, actualizing the reader's pre-existing knowledge while simultaneously creating the preconditions for forming new semantic structures.

Stylistic devices fulfill a significantly broader function than merely creating artistic expressiveness. Devices such as metaphor, allusion, antithesis, oxymoron, irony, repetition, and others activate complex cognitive processes, including inference, conceptual integration, comparison, and the reinterpretation of concepts. Consequently, stylistic devices can be viewed as effective mechanisms for the representation and transformation of knowledge, enabling the formation of new cognitive meanings during the process of text interpretation.

In the course of the study, the literary text is regarded as a special form of knowledge transmission. It has been established that intertextual elements—such as allusions, antonomasias,

allusive varieties of metonymy, titles, and epigraphs—serve as means of verbalizing not only linguistic, but also cultural, historical, religious, and literary knowledge. The analysis of James Joyce's short story The Dead showed that allusive titles activate the addressee's encyclopedic knowledge and contribute to the creation of a multilayered interpretative space in which additional semantic levels of the work are revealed.

The analysis of the language material demonstrated that conceptually significant authorial ideas are realized simultaneously on explicit and implicit levels through a system of interconnected stylistic devices. The analyzed excerpts feature various devices:

- **Irony:** "He is just as good and sweet and loveable and unpretending as a man can be, but he doesn't know enough to come in when it rains"; "every one of them is the record of some shouting stupidity or other"; "he is the supremest ass in the universe"
- **Hyperbole:** "he has been pursued, day by day and year by year, by a most phenomenal and astonishing luckiness"
- **Metaphor:** "he has littered his whole military life with blunders"; "he is just clothed in domestic and foreign decorations"; "everybody had him focused wrong"
- **Litotes:** "yet has never committed one that didn't make him a knight or a baronet or a lord or something"
- **Personification:** "shouting stupidity"
- **Repetition:** "day by day and year by year"; "good and sweet and loveable and unpretending"
- **Sarcasm:** "he doesn’t know enough to come in when it rains"

The convergence of these devices allows the author to explicitly present the idea that life success is often determined not by knowledge or professional competence, but by a combination of favorable circumstances. At the same time, the implicit level of the text fosters a critical attitude toward such a situation, encouraging the reader to independently reconstruct the author's evaluation. Thus, the convergence of stylistic devices provides not only the creation of artistic imagery, but also performs a cognitive function by guiding the interpretation process and shaping new semantic connections.

In conclusion, stylistic devices represent a complex system of knowledge representation, performing not only an aesthetic, but also a cognitive function. By activating the reader's background knowledge and forming new conceptual connections, they ensure the creation of multilayered meaning and the transmission of the author's conceptual picture of the world.

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