

NEUROCOGNITIVE POETRY IS AS AN INSEPARABLE PART OF LITERATURE

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Annotation: *Literature has long had a close relationship with classical rhetoric, esthetics and poetics theory, structuralism and formalism, as well as (neuro)cognitive poetics. Neurocognitive poetry is a crucial component of human emotions and literature. Even neuroscientists have emphasized how important it is to study literary language processing in order to comprehend how the brain functions.*

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From ancient times classical rhetoric, esthetics and poetics theory, formalism and structuralism, as well as (neuro)cognitive poetics are closely connected to the literature. Despite a wealth of literature published in specialized journals like Poetics, however, still little is known about how the brain processes and creates literary and poetic texts. Still, our brain constructs the world in and around us, because it unifies thought and language, music and imagery in a clear, manageable way, most often with play, pleasure, and emotion.

Nowadays it is very crucial and arguable issue for specialists of literature is to discussing methods and models for investigating the neuronal and cognitive-affective bases of literary reading together with results from studies on poetics, text processing, emotion and outline current challenges and future perspectives.

I loved you. And, it might well be, this notion
Is not extinguished in my soul just yet;
But may it cease to bring on your commotion;
I do not wish to make you feel upset.

As it is seen above, In Russian literature Pushkin's poem "I loved you" or one of the poets of Germany, Hulderlin's "Half of life" are the great example of neurocognitive poetry, fulfill a miraculous process:

- ② the neuronal bases of sounds and images
- ② conscious feelings and
- ② thoughts emerging out of phonemes, syllables
- ② words and word order
- ② rhythm
- ② self-rewarding experience of beauty and harmony .

Researchers interested in poetics and literature reception in general can take advantage of the ever-changing neurocognitive methods. Learning more about this miraculous process of creating pleasure and meaning out of formalized speech

elements is very difficult. Whoever listened to or read “Do Not Go Gentle Into That Good Night” which is a poem in the form of a villanelle and the most famous work of Welsh poet Dylan Thomas.

Do not go gentle into that good night,
Old age should burn and rage at close of day
Rage, rage against the dying of the light.
Though wise men at their end know dark is right
Because their words had forked no lighting they
Do not gentle into that good night

The poem is a powerful example neurocognitive poetry along with the poet's unique ability to combine rhythm and texture through rich if repetitive lines of language, producing a formal a formal yet passionate plea to his father to resist death in a fiery manner.

“The first stanza is an imperative call, the following four consolidate and the final stanza implores and the whole builds into a tremendous powerful message of defiance and would be resolve”

Furthermore, poetry can generally be understood as concerned with the expression and emotions. While being deeply rooted at the esthetical and perceptual level in the domains of speech and sound. This becomes evident, for instance, by an emphasis of phonological units such as syllables or phonemes through diverse stylistic devices, like alliterations (Waugh, 1980).

Neurocognitive poetics studies advance our understanding of how the mind brain works when processing literature beyond what can be revealed by structural, theoretical, or behavioral studies. According to the Jacob's researches, a key element of neurocognitive poetics model is reading literature.

Focusing on some researches, the state of the art of neurocognitive poetics is a broad sense and empirical investigation of and theorizing about (poetic) literature reception by eye or ear including its neuronal underpinnings. The inclusion of methods and models for investigating the neurocognitive processes associated with processing and experiencing literary texts is what basically distinguishes it from “Cognitive Poetics”.

All in all, neurocognitive poetry is one of the inseparable part of literature and human feelings. Even neuroscientists have repeatedly emphasized the benefits of studying literary language processing for understanding the workings of the brain. As Arthur M. Jacobs said: “Poetry presents to the brain a system which is temporally and rhythmically hierarchical, as well as linguistically so, and therefore matched to the hierarchical organization of the brain itself”

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