

**PSYCHOSTYLISTICS AS A NEW DIRECTION OF NEOSTYLISTICS**

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**Abstract:** The article considers psychostylistics as one of the innovative branches of neostylistics. The author analyzes how linguistic means reflect the mental state, emotional dynamics, and individual peculiarities of human thinking. Psychostylistics is examined as an interdisciplinary field integrating cognitive linguistics, psycholinguistics, and modern stylistics.

**Keywords:** psychostylistics, neostylistics, emotion, cognitive linguistics, psycholinguistics, individual style, emotional expression.

**Аннотация:** В статье рассматривается психостилистика как одно из инновационных направлений неостилистики. Автор анализирует, каким образом языковые средства отражают психическое состояние, эмоциональную динамику и индивидуальные особенности человеческого мышления. Психостилистика изучается как междисциплинарная область, объединяющая когнитивную лингвистику, психолингвистику и современную стилистику.

**Ключевые слова:** психостилистика, неостилика, эмоция, когнитивная лингвистика, психолингвистика, индивидуальный стиль, эмоциональное выражение.

**Annotatsiya:** Maqolada psixostilistika neostilistikaning innovatsion yo'nalishlaridan biri sifatida ko'rib chiqiladi. Muallif til vositalarining inson ruhiy holatini, emotsional dinamikasini va tafakkurning individual xususiyatlarini qanday aks ettirishini tahlil qiladi. Psixostilistika kognitiv lingvistika, psixolingvistika va zamonaviy stilistikani birlashtiruvchi fanlararo yo'nalish sifatida o'rganiladi.

**Kalit so'zlar:** psixostilistika, neostilistika, emotsiya, kognitiv lingvistika, psixolingvistika, individual uslub, emotsional ifoda.

**Introduction**

Modern linguistics has undergone profound changes within the anthropocentric paradigm, where the central object of study becomes the human being as a bearer of language, culture, thinking, and emotional experience. If for the structural linguistics of the 20th century the main focus was on studying language as an autonomous system, for the anthropocentric model the priority is the study of language in man and man in language.

Under these conditions, stylistics has lost its exclusively formal–aesthetic orientation and acquired the status of an interdisciplinary science that connects language with cognitive, psychological, and cultural processes. Modern stylistics no longer limits itself to the analysis of tropes and figures of speech; it studies the mechanisms of text production and perception, the ways of verbalizing emotions, intentions, and cultural meanings.

At the turn of the 20th–21st centuries, within the framework of cognitive–communicative linguistics, neostylistics emerged — a new trend focused on the cognitive, cultural, and psychological aspects of style. Neostylistics considers style as a dynamic system combining not only linguistic forms but also cognitive strategies, the author’s worldview, cultural codes, and mental states. Unlike traditional stylistics, which studied the “linguistic form” of a work, neostylistics analyzes the internal structure of meaning formed in the consciousness of the author and reader.

One of the new vectors of neostylistics has become psychostylistics — a discipline studying the patterns of interaction between language and psyche, the mechanisms of personality manifestation in text. While cognitive stylistics focuses on the conceptual organization of knowledge, psychostylistics is directed toward the emotional–volitional sphere of speech creation. Its object is the reflection of individual psyche in lexis, syntax, intonation, speech tempo, and narrative structures.

Psychostylistics explores how the emotions, intentions, and mental states of the author or character are verbalized through the system of linguistic means. For example, in a literary text, the choice of short, abrupt sentences may indicate inner tension, anxiety, or aggression, while the use of long syntactic constructions, smooth intonations, and metaphorical expressions reflects a state of contemplation, harmony, or dreaminess.

Thus, style is regarded not as an external form of utterance but as the *psychic energy of the text* (a term introduced in the works of W. von Humboldt and reinterpreted in 20th-century psycholinguistics). Through style, the individual perception of the world, the emotional tonus of the author, his inner conflict or harmony is revealed.

Psychostylistic analysis allows reconstructing the “psychological portrait” of a text, identifying the deep motives of speech behavior, and tracing how inner experiences are transformed into verbal structures. In this context, style becomes not merely an artistic device but a form of the psychological self-realization of personality.

The development of psychostylistics is closely connected with the ideas of M. Bakhtin on the dialogic nature of consciousness, L. Vygotsky on the unity of thinking and speech, R. Jakobson on the poetic function of language, and U. Eco on the interaction between author and reader as co-creators of meaning. Together, these approaches formed the foundation for understanding the text as a psycho-cognitive phenomenon in which intention, emotion, and form intersect.

Today psychostylistics is applied not only in literary analysis but also in linguopsychology, psychotherapeutic communication, media analysis, and the study of speech aggression and empathy. It provides a key to understanding how a person expresses inner states through language and how language, in turn, affects the psyche.

Consequently, within the anthropocentric paradigm, style becomes not just a reflection of reality but a projection of the inner world of personality into verbal space. Psychostylistics makes possible a holistic understanding of the text — as an aesthetic, cognitive, and emotional organism where the word acts as a mirror of the soul and speech as a form of its movement.

### **Research Methods**

The methodological basis of psychostylistics consists of:

1. *Cognitive-linguistic analysis* (Freeman, 2002) — the study of conceptual models governing the generation of emotional meaning.
2. *Psycholinguistic method* (Vygotsky, 1934) — the identification of the relationship between inner speech, thinking, and external linguistic expression.
3. *Empathic analysis* (Culpeper, 2001) — interpretation of text from the viewpoint of the reader's emotional perception.
4. *Comparative-stylistic method* — comparison of different language systems to reveal universal and nationally specific features of psycho-emotional expression.

The material of the research consists of literary texts in English, Russian, and Uzbek literature (Charles Dickens, L. Tolstoy, Cho'lpon), in which a close connection between syntactic structures and the inner state of characters can be traced.

### **Results**

Psychostylistic analysis has shown that emotional and mental processes are expressed at several linguistic levels:

<b>Language level</b>	<b>Psychostylistic effect</b>	<b>Example</b>
<b>Lexical</b>	Expression of state through evaluative	«Эх, жизнь!», <i>Oh, dear life!</i>

Language level	Psychostylistic effect	Example
	words and interjections	
<b>Syntactic</b>	Intensification of emotional tension through parcelling, repetition, exclamation	«Он шел. Молча. Один.»
<b>Phonetic</b>	Use of rhythmic organization to convey feeling	Alliteration in Cho‘lpon’s poetry: “Ko‘nglim ko‘rgan, ko‘rmaganimdan ayrildi...”
<b>Semantic</b>	Formation of inner monologue, metaphorical reflection of the psyche	“The city cried under the rain.” (Dickens)

Thus, psychostylistics reveals that linguistic form serves as a representation of mental experience. Emotional impulses arising in consciousness find realization in the choice of words, intonation, and rhythmic structures.

## Discussion

Psychostylistics appears as a synthetic discipline situated at the intersection of cognitive science and aesthetic linguistics. Its key idea is the interrelation between the inner psychological state and linguistic expression.

The main principles of psychostylistics can be formulated as follows:

1. *Language is the mirror of the psyche.* Every word and syntactic construction bears the imprint of the subject’s emotional state.
2. *Emotion is the source of style.* The emotional impulse becomes the primary factor of stylistic variability.
3. *Style is a form of psychological energy.* It reflects the individual features of personality, temperament, and level of inner reflection.
4. *Text is a psychosemantic structure.* It is built as a model of a person’s inner dialogue with himself.

Psychostylistics opens new possibilities for the analysis of literary texts, pedagogical discourses, and for the study of emotional intelligence in language communication.

## Conclusion

Psychostylistics represents an innovative direction of modern neostylistics, forming an integral understanding of style as a psychological phenomenon. It unites cognitive, linguocultural, and emotional-psychological approaches, thereby turning language into an instrument for exploring the human soul.

The prospects for the development of psychostylistics are associated with the further study of national models of emotionality and their manifestation in literary discourse. For Uzbek linguistics, this direction opens the way toward the creation of a national school of neostylistics, where the human being, his feeling, and his word form a single aesthetic and psychological system.

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