



A Cognitive Stylistics Analysis of Ted Hughes' Hawk Roosting

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ABSTRACT

This paper aims to offer an analysis of Ted Hughes' poem Hawk Roosting using cognitive stylistics approach with reference to the option of language choices and the reader's cognitive response. The study examines that how meanings are generated from the texts of selected poem from the lens of given theory and in which way reader schema is effected on the interpretations of the poems. The research highlights that the meanings are always connected with the world of text and the world of reader's mind. The cognitive stylistics helps the readers to connect his experiences, knowledge and readings for the development of meanings. Also, the study examines the conceptual blends which are activated when readers confront the poem and mental simulations which explain the ability of the poem to capture the reader and plunge them into the worldview of the hawk. From this perspective of cognitive stylistics, the article provides rich perspectives to reveal the connection between Hughes's poetic style and readers' cognitive process of interpretation by applying the interpretative perspective on The Hawk Roosting.



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BACKGROUND OF THE STUDY

Cognitive stylistics has been of viral worth in exploring the possibilities of analysis for the literary texts. Various texts have been explored and analyzed by the researchers as to find their best possible explanations by applying various literary theories. All the possible explanations have made their marks in the existing literature. Various theories have been applied to the literary texts as to pave ways of thinking and evaluating the literary texts. Theories have been applied to the literary texts in order to have a new understanding of them which has given rise to project analysis. Stylistics has added a great number of researches on various topics where a literary text is evaluated with the perspective of a specific stylistic tool. This has been in the consideration by various researchers who have taken it as a unique approach to analyse the data and texts. No doubt stylistic analysis has been a significant

contribution to the analysis of literary texts and it has added a variety to the evaluation of the literary texts. Cognitive stylistics has emerged as a significant contribution to the evaluation and treatment of the literary texts which has a significant quality of dealing with the mental approach and mind mapping. It tells about the construction of a specific literary text, and the way a reader can comprehend it. Schema theory and Conceptual metaphor theory are the most significant tools used in the cognitive stylistic approach. Both the theories have greatly addressed the phenomenon of understanding a text by using the mental capabilities of the readers. They purely address the mind and the background knowledge of the readers. The present study investigates the literary language of the poems of Ted Hughes where some poems have been taken to have an understanding of them using both of these theories.

Biography of Ted Hughes

Ted Hughes (1930-1998) was a renowned English poet and writer, best known for his powerful and evocative poems that often centered on the natural world, mythology, and human experiences. Born Edward James Hughes in Mytholmroyd, West Yorkshire, he developed a deep connection to the rugged landscapes of his upbringing, which greatly influenced his work.

Hughes studied at Pembroke College, Cambridge, where he initially pursued English but later switched to Archaeology and Anthropology. His literary career took off with the publication of his first collection, "The Hawk in the Rain" (1957), which won immediate acclaim for its raw and vivid depiction of nature. In 1956, Hughes married American poet Sylvia Plath. Their relationship was intense and complex, marked by both deep creative collaboration and personal turmoil. Plath's tragic suicide in 1963 cast a long shadow over Hughes's life and work, influencing much of his subsequent poetry.

Hughes continued to publish prolifically throughout his career, with notable works including "Lupercal" (1960), "Crow" (1970), and "Birthday Letters" (1998). The latter is a deeply personal collection that reflects on his relationship with Plath and was published just months before his death. In addition to his poetry, Hughes wrote children's books, translations, and plays. He served as Poet Laureate of the United Kingdom from 1984 until his death, using the position to promote poetry and literature. Hughes's legacy is characterized by his profound exploration of the primal forces of nature and the human psyche, making him one of the most influential poets of the 20th century.

Ted Hughes Poetic Style

Ted Hughes is prominent 20th-century British poet who is known for his distinctive and powerful style. He often uses stark, vivid imagery to bring his subjects to life. His descriptions are highly sensory, immersing the reader in the physical reality of the scene or subject. Many of Hughes' poems focus on nature and animals, depicting them with a raw, sometimes brutal realism. He explores the primal instincts and raw power of the natural world. Hughes' poetry is often characterized by its economy of language. He uses a sparse, direct style that avoids unnecessary words and focuses on the essential.

6 Research Objectives

To interpret the selected poems' texts through readers background knowledge and Ted Hughes' stylistic techniques

To explain the nature of cognitive stylistics, CMT, ST and their relevant application on selected poems of Ted Hughes

REVIEW OF LITERATURE

Hermosilla (2018) examined the relationship among the language, cognition and style with relation to texts. He views that the study of language style from cognitive perspectives involves the comprehension skills, knowledge and mental capacities of a reader who is involved in this process. The researcher also examines that the knowledge of stylistics helps the reader to comprehend the world outside the text as sociocultural context, author's inclinations, genre through the internal language features, stretches of discourse and linguistic propositions. The formal aspects of the language style can help the reader to interpret the function and meaning of the text. It engages the reader with the given description of the situation in the text, text relation to the situation and given cognitive context.

Bajwa (2017) has described the undertaking of conceptual metaphor theory in the process of developing the meaning in poetry in a *Conceptual Metaphor Theory and the Emotion Stylistics: An Analysis of Urdu Poems*. The researcher finds out that the use of conceptual metaphor helps the authors to develop the broader spheres of the subject matters as well as the area of meanings. The stylistics choices of the poet and author determine his versatility and uniqueness which establish the separate identity of that particular poet or author. The achieving of emotive functions through the use of natural language are connected with the cognition of the reader and author takes advantage of it. The understanding of the relationship between the cognitive metaphor and language's meaning is very crucial to effect the texts' meanings for the reader. The use of metaphor as a stylistic device helps the reader to comprehend the meaning and makes the message attractive for the readers.

Jaafar (2020) in *Schema Theory and Text Worlds: A Cognitive Stylistic Analysis of Selected Literary Texts*, has examined that the existing knowledge of the reader is very crucial element in the process of reading and interpreting literary texts. The study finds out that the schema theory helps the reader to connect his real world with the textual world created by the poet or author. The interaction between the text's world and discourse's world create the connotative grounds of interpretations for the readers. The reader's act of bringing his own background knowledge and personal experiences in the world of text develop interpretative connections between two worlds. Schema and cognitive metaphor theories are two useful theories in the cognitive stylistics which help the reader to connect his own world with the world of text.

Reijmersdal (2008) has argued that the cognitive stylistic is a new domain of study which combines the psychology, linguistic, cognitive science and literary studies. The cognitive study have answered the questions of literature which remained unanswerable in previous times. This approach towards the interpretations of literature had taken many forms and adopted multiple different direction as an interdisciplinary approach. The cognitive linguistic and cognitive psychology has left an evident impact upon criticism and modern readers.

Semino (1997) argued that meanings are constructed through the specific parameters as the interaction between the interpreter's knowledge and the given texts. The perception of the text by the reader depends upon the particular schema of the reader and meaning varies from one individuals to another due to variety of experiences involved in reading process. The refreshment of experiences and knowledge develop the change in schema and which may annihilate the old schema and meaning and give birth to new one. The confirming assumptions about the practised trends and people confirms the reinforcement of the schema. The schema is distorted when the deviations occurs at the level of language and style and literariness arises and text demonstrate the challenging nature for reader's schemata (Semino, p. 7).

Cook (1990) has noticed that how schema and cognitive theory help to complete the meaning of the particular text. He examines that the process of meaning making is only valid through the schematic development of the reader. The dynamic interaction between the texts structure form and linguistic at one level and the schematic representation of the universe at other, help to construct the validity of the meanings. Schema works as a script in interpreting the texts and fixed the standards of analysis. The dynamic schema brings variations in meanings and brings the texts from the rigidity of fixed meanings. The conventional symbol and actions in texts are needed to repairs with rejuvenation of schematic experiences (p. 9).

Stockwell (2007) has suggested that schema is like a script which is arranged for the execution of goals and plans. The reader passes different phases such as engaging in situation, socializing and moving to fresh position. When, the reader's interactions are repeated with the persons, atmosphere, situations and things, the experiences become the routine and works as a script. The persons are not born with inherent knowledge about the civilizations and cultures of societies rather they acquired it from the interaction with them. The personal experiences and formal or informal learning process develops the extending details for the existing schema or help them to adopt several existing schema (p. 9).

Norman (1974) has suggested that schema is a cognitive structure which provides information related to our comprehension and knowledge of universe. A schema of a person includes the general information which aids him to comprehend reality through the extrapolation of the details which are either skipped at all or not described fully in the text. The procedure of reading the poetical diction demands the certain cognitive process of mind from the part of reader to digest the given information and comprehend the useful points from it.

Marselak (2014) has explained the nature of a narrative with reference to cognitive stylistics theories. He argued that schema helps to explain the nature of narratives and demonstrates that an inferences is developed to link different events which renders extra content and analysis of given substance (p. 270). The Schema theory studies mind style which help to analyse the thoughts of the given characters. It helps to perceive the world differently because the world is viewed from the perspective of self by linking the experience of self with the incidents of the text. For this the term 'mind style' has been used which indicated the deviant thinking process of individuals and negates the general thinking.

Cook (1994) has linked cognitive theory with the process of deviation and individual differences regarding the thinking process. He suggested that this theory helps to identify literariness which meant it brings strings of variant thoughts of interpretations in literary texts. Through the term 'discourse deviation', the researcher has suggested that the literary discourse refreshes the schema as it helps the reader to refresh, update, transform and change the existing schema and non-literary discourse simply reinforces the schema.

Marsalek (2014) has illustrated that schema is about the common knowledge of the reader but the difference is social and cultural groups provides different kind of knowledge. The factors like race, gender, age, class and culture has great impacts upon the development of socio-cultural schema. The researcher also argued that reading is not only the process of processing fact rather it helps to enjoy the real sense of the world created through the text so the reader requires a good sensory schema to develop awareness about the basic requirements for perceptions as hearing, vision, touch and smell (p. 273).

Ghani (2017) has discussed the role of cognitive stylistics in poetic discourse in a research work *A Cognitive Stylistic Study of Poetic Discourse*. The researcher has found out that the

main task of the reader during the interpretations of any literary work is to bridge the gap between two worlds which are the world of text created by the author and the world of reader constructed from his personal experiences. The conceptualizing the writing and the reading process involves a complicated framework. The cognitive devices are very helpful for the interpretations of meanings. Cognitive stylistics works as a device to provide the scientific and systematic approach to bring together the reader and authors' understanding of the universe and reflection of the interpretation in authors' discourse.

Since conceptual metaphor is widely used in poetry, an attempt has been made to explore it in Russian poetry by Hayrutdino, Wang and Zhang (2021) where they have attempted to explore the nature of poetry finding conceptual metaphors. They have also explored the ways in which poetry (a form of expression) can express the culture and society of a particular area describing the social, religious, political and economic terms specific to a specific culture and region. As this research is concerned mainly with cognitive stylistics, it will purely address the intended texts and research aspects concerning the suggested theories.

Freeman (2007) examines that Hughes' poetry is rich, often with violent natural imagery. Frequent references to mythological themes and archetypal figures. Intense emotional expression, often exploring themes of life, death, and the human condition. Hughes often employs foregrounding through lexical and syntactic choices that disrupt conventional reading patterns. This technique defamiliarizes common perceptions, prompting readers to engage more deeply with the text. In "Pike," the meticulous description of the fish and its environment foregrounds the predator-prey relationship, evoking a primal sense of fear and awe.

Semino (2002) opines that the readers construct detailed mental worlds based on Hughes' vivid descriptions and narrative structures. These text worlds are populated with dynamic, often conflicting elements that reflect Hughes' thematic concerns. In "Crow" poems, the eponymous character navigates a surreal landscape where myth, history, and personal trauma intersect, creating a complex mental world that challenges readers' interpretive efforts.

RESEARCH METHODOLOGY

The current research is qualitative in nature and utilizes content analysis approach. Ted Hughes' selected poems are analyzed from cognitive stylistic perspectives to highlight that accomplishment and coherency of meaning through stylistic techniques have formative effects upon the mental steadiness and performance of reader during their reading process. The research also examined the impact of cognitive stylistic techniques to develop the sense among readers for the perceptions of meanings. The study also investigates that how cognitive stylistic theories help to connect the world of reader and author. The researchers examine the process of the development of meaning in selected poems with the lens of the theory of cognitive Stylistics. This framework encompasses several key concepts and mechanisms: This framework encompasses several key concepts and mechanisms:

Conceptual Metaphor Theory:

It was introduced by Lakoff and Johnson (1980), which indicate that abstract concepts are correlated with concrete domains mapped into metaphors. In literature, the use of metaphors provides readers with perspectives and understanding of concepts since they are based on familiar sensory experiences (Lakoff & Johnson, 1980).

Schema Theory:

Schemas are mental configurations that entail information about the nature and characteristics of the environment. Schemas help readers to complete some information gaps and make some predictions while reading (Bartlett, 1932). The study of how texts work involves working out how particular schematic systems are invoked or disrupted and hence how they do or do not come into play and how this impacts on the process of meaning-making and its related affects (Stockwell, 2002).

Text World Theory:

Furthered by Gavins, (2003) this theory was developed by Werth (1999) basis its tenet on how readers create mental models on the worlds described in the texts. Running characters, settings, events and Readers' knowledge and experiences, Text worlds are interactive. While cognitive stylistics seeks to identify how texts direct the construction of such worlds and the extent of cognitive processes (Werth, 1999; Gavins, 2007).

DATA ANALYSIS

This study interprets the given poem from the cognitive stylistic perspective. The Hawk's weird psychology, superpowers and the mental perception of the universe has been presented through the stylistic features of the poems. The study applies the notion of the mind style to the interpretation of the stylistic features of the given poem. The selected poem 'Hawk Roosting' demonstrate the Hawk as a bird of prey which projects its destructive powers, superiority, arrogance and capacity to annihilate the forces which demand change. Explicitly, the poem is satire upon the merciless autocrats of world who lacked the humanity and mercy for their subjects due to their violation of human lives through violent killings. The Hawk is the projection of the tyrant who is totally blind to the concepts of kindness and do not adhere to the people living around. The concept of unrestrained powers and infliction of atrocities through this uncontrolled power has been provided by the author through the given poem. The twisted and deformed use of uncontrolled powers in resulted in the form of oppression and tyranny (Shekhawat, 2012, p. 2).

The Hawk has been presented as a poetic persona which is roosting in the natural habitat of humans. The depiction of Hawk head, eyes and feet at the start of the poem highlights its majesty and physical superiority. His sitting posture on the top of the tree which is illuminated by the rays of the sun shows his powers and strengths to control its subjects "ready to inspect and observe its prey conveniently" (p.78). The brutal traits of the Hawk has been highlighted through the use of different type of metaphors, poetic imagery, rhetorical patterns, strings of words and other non-human's patterns.

Ted Hughes' poems have taken birds as a subject of critical interest and controversy. He manifested the majesty and violence of the birds to highlight their brutal and terrifying aspects which provides the impression that poet in the envoy of the universe of terror and majesty. The close inspection of the text reveals that the term bird of prey suggests the projection of the moral behavior and human concerns (Ghazzoul, 2021, p.1).

The figure of Hawk in the poem "Hawk Roosting" has been interpreted differently by different scholars and critics. Metonymically, the Hawk's figure stands for the birds of prey in the poem while the allegorical connotations of the figure of Hawk refers towards the historical dictators of the world who has controlled the world through their powers (Ghazzoul, 2021, p.2). The stylistic features and the rhythmic form of the poem has probed

the Hawk's worldwide psychology and the dependence of scholars upon it. The concepts of mask lyrics, mind style and dramatic monologues have provided the reflection of the mind of hawk and intentional movements.

The style of the poem and distinctive linguistic features, as the use of simple present tense, pronouns, polysemy, the deviant sentence construction, enjambment have been used to highlight the mental approach of Hawk and swiftness of his actions. The world of Hawk is connected with the concept of the dictator to rule and Hawk to plague regardless of their place and time.

The given poem "Hawk Roosting" is in the form of dramatic monologue in which the Hawk wore the mask and hide as a merciless dictator and deity who performs appalling actions. The interest in mask was developed in the Victorian age to interpret the unconsciousness of the characters (Istvan, 2011, p.4). The creation of mask is intended to present the construction of real self rather than presenting the social image or status of the characters and the Hawk in the given poem has been hidden by Ted Hughes under the creation of bird of prey (Wilde, 1991, p. 14). The rhetorical construction has prompted the poet to hide himself behind a mask (p. 72).

The selected poem "The Hawk Roosting" is considered a mask lyric and a dramatic monologue. The speaker of the poem, Hawk is clearly identified as literal figure who has different peculiarities from the author of the poem. The poem is taken as a beast fable upon the traditions of Aesop as well as a monologue (Istvan, 2011, p. 14). The text's power is rooted in the stylistic techniques and ambivalence. The figure of Hawk has dual interpretation as seen in the text. It acts as a bird of prey on the one hand and the political construction of the figure of merciless dictator who possessed a threatening voice for the society. Juxtaposition of the literal narrative text, the core of mask lyrical poem is not the temporal of the narration, but preferably the character. The Hawk has been constructed as powerful and domineering figures who stand opposite and challenging force to the existing norms of the society. The character works as a determining constituent of the text and mask help the author to construct the literary character as an actor that is not narrated (Istvan, 2014, p.70).

Use of Metaphor and Personification as Style in Hawk Roosting

The absence of the poet from the scenes created by him is very significant because it was an intentional act of poet to construct rhetorical reason to absorb the reader to develop a moral as well as emotional reaction from the story (Verdonk, 2013, p.174). The Hawk's self revelatory monologue is an allegorical depiction of the merciless tyrant who don't care for the value of human life and put his negative powers to annihilate the good from the society. The act of the projection of Hawk with human qualities is the human is an example of personification to shift the responsibilities of the unpleasant action over the personified animal (Verdonk, 2011, p.174). Therefore, it is obvious that the personification is not just developed as a linguistic tool, rather it is the schema of the reader which help him to link the previous knowledge about the mental representation of the image of Hawk which has been embellished with the qualities of human beings (p. 117).

From the very beginning of the poem, the depiction of the selected poem as dramatic monologue is evident as the Hawk initiates with the pronoun "I". It validates the identity of the Hawk as egotistical person who seems to hold mighty powers. The depiction of extra powers and hold over the situation is narrated as " I sit in the top of the wood, my eyes closed". The given line works as a metaphor to project that the Hawk is the king of the wood, who has the authority to take decisions about the fate of his subjects. He sits on high on the

branches of tree like a king in his palace who is above his subjects. It establishes the likeness between the egotistical and mighty dictator and the image of Hawk. The Hawk behavior and mental conditions has been also highlighted through this line. He seems to be overconfident about his self capacities and powers which are reflected through his sitting pose, thought process and physical gesture. He is fearless and places himself beyond any dangers as he sit with 'eyes closed' which reflects his confidence, inner calmness, peace of mind and meditative approach towards life.

His sitting place and posture predicts his absolute power and control over the territory. The image of 'eyes closed' also predicts his unchallengeable persona as he is off guard with closed eyes. The conception of conceit is prevalent in the selected work as the succeeding line of the 1st stanza described the Hawk as a savage brute with the sole purpose of hunt and kill its prey.

The concept of the death has been personified by the Hawk who inflicts it on other when he is please to snatch their lives as highlighted in the poem " I kill where I please because it is all mine". Here the poets seems to be influenced from the words of Bible where it is stated that " whatsoever is under the whole heaven is mine" (Bible, 41. 111). The bird is repeating the similar words and adopting the role of the God of his locality. His subjects rely on his mercy. The pleasure of the Hawk lies in killing other creatures which is an act of atrocity and attributed with worst dictators of the history. The use of the words " please" has several interpretations. It highlights the intrinsic motivations of human beings to control and overcome others. Hawk actions are uncontrolled and he did the excesses which are source of pleasure for him. His power is unchecked and exercised violently to kill others creatures. He seems to own everything and controlling his subjects with his own way regardless of the acts of mercy. The Hawk is fascist by nature as he claims "no sophistry" for his regions and inhabitants of it.

The Hawk is free from any rules or not follows any set rules as he as he tears off heads brutally. His actions of the excess atrocities upon his prey indicate that he considered himself above social norms and morals. The figurative language and metaphors are used to highlight the arrogant nature of the Hawk. Metaphorically, hawk has been constructed as the symbol of ferocity, aggression, superiority, arrogance and oppression. As Hughes himself has stated in one of his interviews that "My poems are usually set for violence, Hawk Roosting is one among them as the drowsy Hawk sitting in the trees and conversing with himself has been accused as fascist. The symbol of horrible drowsy Hawk who is sitting in the forest is symbol of horrible genocidal dictator".

The use of anthropomorphism is quite noticeable throughout the poem as Hawk has been projected as entity which is similar to human as he demonstrate human's feelings and attributes in the given poem. The start of the poem is with metonymy which suggests that Hawk takes all other creates as inferior and subservient to him in strengths and qualities " I sit in the top of woods my eyes closed". The king of the woods is resting with "eyes closed" which suggests that he is blind of the consequences of his actions and his state of mental calmness because no one is equal to his might and pose a threat to his positions as a king of the woods. He looks down under the creature on Earth as deity and decides their destiny and does whatever he wants with them.

Here the sitting positions of the Hawk depicts his consideration as a God as he held the creation under the feet and much below from the position where he is sitting " took the whole of creation to produce my foot and each feather". The selected lines conveys the

psychological construction of the Hawk as a much superior creation which has been highlighted through the uppercase letters as "C" in creation refers to the creation of powerful forces which holds the creations and kept them under control. The creatures of the forest are helpless and unable to resist before the will of Hawk as the human beings are helpless before the will of Allah. The indications of the powers of the Hawk has provided him multiple interpretations as a much superior entity and controlling force.

The conceptions of the depictions of God's powers are the perfect exemplification of the Darwinism, as the capitalization of the 'Creation' has consolidated it. The well known critic Shekhawat has suggested that "the Creations has hints of God as the capitalization of the word is concerned, and through his flying He can revolve around His Creation" (p. 2). The metaphysical conceits has been used to emphasize the message of the poem triumphantly; I hold the creation in my foot/ or fly up and revolve it slowly". The powers of Gods are infinite and he can hold each and everything under his feet. He can kill and destroy whenever He is pleased. The reader can have the perception from many given lines of the selected poem that the concept of the superiority has been pushed towards the highest level by Ted Hughes in Hawk Roosting.

The Hawk states his absolute authority at the start of the poem "I sit in the top of the wood, my eyes closed". The hawk is in a dominant position, suggesting control and superiority. The phrase "my eyes closed" indicates confidence and self-assurance, emphasizing the hawk's power. "Inaction, no falsifying dream" The hawk is not dreaming or imagining. It is in a state of pure existence, highlighting its raw, unfiltered nature. Throughout the poem, Hughes contrasts the speaker's struggle against natural forces with the hawk's effortless command of the sky. The vivid imagery, personification, and use of sound patterns engage readers' senses and emotions, creating a dynamic interplay between vulnerability and power. The hawk symbolizes an ideal of pure will and control, standing in stark contrast to the speaker's experience of being overwhelmed by the elements.

Ted Hughes' poem The Hawk Roosting, explores the mind of a hawk, portraying its perspective as it sits atop a tree, surveying its domain. Cognitive stylistics, specifically schema theory, can provide a deeper understanding of how Hughes constructs the hawk's consciousness and worldview. Schema theory suggests that understanding is based on mental structures (schemas) that help us organize and interpret information.

The poem starts with "I sit in the top of the wood, my eyes closed" which activates the schema of a predator in a calm, dominant position. The line establishes the hawk's position of superiority and control, creating a sense of serene power. "Inaction, no falsifying dream" This line disrupts any schema of vulnerability or weakness. The hawk's stillness is a deliberate, powerful choice, not a sign of inactivity or idleness. The very beginning of the poem provides the traits of the Hawk's characters "I sit in the top of the wood, my eyes closed. The line begins with a first-person pronoun, establishing the hawk as the narrator. The present tense "sit" creates immediacy. The metaphor of "sitting at the top" implies a position of power and control. The phrase "eyes closed" suggests confidence and dominance, as the hawk doesn't need to be on constant alert.

The poet further proceeds "between my hooked head and hooked feet" where the imagery here calls upon the physical attributes of a hawk. Emphasizes the hawk's natural weapons, reinforcing its predatory nature and readiness for action. "Or in sleep rehearse perfect kills and eat. The schema of a predator's instinctual behavior is reinforced. Even in rest, the hawk is focused on survival and dominance, highlighting its predatory instincts. "The convenience

of the high trees! Readers bring forth the schema of vantage points and their strategic importance. The hawk values its environment for the advantages it provides, reinforcing its mastery over its surroundings. "The air's buoyancy and the sun's ray" Activates a schema of natural elements that support flight. Suggests that nature itself is in harmony with the hawk's needs, further asserting its dominance.

The Hawk described his superiority over the other creatures as "are of advantage to me". This line also reinforces the schema of natural selection and adaptation. The hawk's perception of the world is centered on its own benefit and survival. "And the earth's face upward for my inspection. Engages the schema of surveillance and control. The hawk sees the earth as subject to its scrutiny, reinforcing a god-like or king-like perspective. "My feet are locked upon the rough bark. Evokes the schema of physical security and stability. Suggests that the hawk's dominance is rooted in its secure physical position.

The Hawk's knowledge about the nature of universe makes it a wise creature "it took the whole of Creation". The given line also activates a grand schema of evolution and the natural order. The hawk views itself as the pinnacle of creation, central to the world's purpose. "To produce my foot, my each feather, Reinforces the schema of meticulous design and perfection. Emphasizes the hawk's sense of self-importance and unique role in the natural order. "Now I hold Creation in my foot" Suggests a schema of ultimate control and power. The hawk sees itself as holding dominion over life itself. "Or fly up, and revolve it all slowly' Invokes a schema of omniscience and control through flight. Reinforces the hawk's god-like view, with its ability to survey and control everything from above. "I kill where I please because it is all mine'. Engages a schema of ownership and unchallenged power. The hawk perceives no limits to its dominion, justifying its actions as a natural right.

The line "There is no sophistry in my body', activates a schema of purity and honesty. The hawk's nature is presented as straightforward and unpretentious, justifying its brutality as natural and unembellished. "My manners are tearing off heads' reinforces the schema of predatory behavior. Cognitive Impact*: The hawk's brutal honesty about its actions is highlighted, reinforcing its unapologetic nature. "The allotment of death. Engages the schema of fate and inevitability. Positions the hawk as an arbiter of life and death, reinforcing its god-like role.

"For the one path of my flight is direct", suggests a schema of purpose and direction. The hawk's actions are presented as purposeful and inevitable. "Through the bones of the living. Engages a schema of mortality and violence. Highlights the hawk's relentless and deadly nature, its flight path intertwined with death. "No arguments assert my right, Reinforces the schema of uncontested power. The hawk's authority is beyond dispute, emphasizing its unchallenged dominance.

"The sun is behind me', suggests a schema of divine favor and support. The hawk sees itself as supported by natural forces, further reinforcing its supremacy. "Nothing has changed since I began." Activates a schema of timelessness and continuity. The hawk's view of its power as eternal and unchanging is highlighted. "My eye has permitted no change." Engages a schema of vigilance and control. The hawk's unyielding surveillance is a central aspect of its dominance. "I am going to keep things like this." Reinforces the schema of control and permanence. The hawk's final assertion of its will to maintain the status quo solidifies its self-perceived omnipotence.

CONCLUSION

The findings of this cognitive stylistics analysis of Ted Hughes' *Hawk Roosting* having illustrated how and why the reader of the poem is inclined to focus on what is most elaborately conveyed by the language. Through the application of mental simulation, the theoretical framework of conceptual metaphor theory, schema theory, foregrounding, text world theory, blending theory and embodied cognition the authors have a working knowledge of how Hughes manipulates diction, syntax, and metaphor to give the reader a rich, engaging, and compelling experience.

The rehearsal of violence by the hawk and the discourse adopted by the avian narrator, where it speaks to the readers in a commanding fashion, makes the readers' imagination work by picturing the scene in the manner that the bird describes and this makes the readers physically cringe and feel the domination by the members of the strong and the powerful. Conceptual metaphor theory finds that the metaphors in the poem aim to show how concepts such as control or supremacy are envisaged and embodied in concrete and vital situations. Kerry's poem and schema theory show how the prose modifies the readers' mental structures and expectations towards nature and predatory creatures to overcome prejudice and gain a deeper understanding of the hawk.

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