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External Deviation and Cognitive Dissociation: A Stylistic Analysis of Neil LaBute's *Bench Seat*

Nasrin Othman Darwesh, Midya Rafiq Majeed

English Department, college of Education, University of Garmian, (Kurdistan Region) Iraq

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Keywords		<p>The relationship between language patterns and mental and psychological state is important for understanding how linguistic expressions reflect cognitive and psychological conditions of the character in a literary work. This study deals with the analysis of the language patterns or more specifically the speech of the characters in <i>Bench Seat</i>, a one-act play by Neil LaBute, to uncover the cognitive dissociation in them showing their mental and psychological state. To analyze the linguistic expressions stylistically through the examination of the external deviations that the text displays, the study follows a stylistic framework (the foundational stylistic approach) of Leech and short (2007) and the cognitive poetic theory developed by Stockwell (2002). A qualitative descriptive approach is used to analyze the data. The analysis of the selected text illustrates how the speech of the female character deviates from everyday language by having disconnected patterns, incomplete sentences, broken syntax etc. These linguistic irregularities suggest that there is what is called cognitive dissociation that reflects the characters mental, psychological, and inner conflicts. Thus, LaBute employs language's 'external deviation' to show the inner world of his characters; to make deviant language stands for the inner conflict. The research concludes by asserting the function of external deviation as a textual means to portray the mental and psychological disturbance with the references using the Harvard documentation style.</p>
Corresponding Author		
nasrin.othman@garmian.edu.krd media.rafiq@garmian.edu.krd		

1. Introduction

As argued by Perlovsky (2014:2), the complex relationship between language and cognition has long attracted the attention of researchers from a wide range of subjects and has become a significant field of study in the human psychological states issues. It is crucial to comprehend the relationship and role that language and cognition play in thought and perception. A prevalent misunderstanding is that language is only used to convey completed ideas. The notion that language and cognition are two separate but closely connected processes has become popular. While language collects cultural wisdom, cognition builds mental models of the world and applies cultural knowledge to real-life situations.

Within stylistic studies, examining how language patterns reveal and reflect characters' emotional or psychological states has proven to be a highly productive field of study. A linguistic approach to literature or the linguistic study of literature is what most scholars refer to as stylistics. Stylistics is the study of literary language (Toolan, 1996: viii; Norgaard, Montoro, and Busse, 2010: 1). In literature and other nonfictional materials, it focuses on how language is used to convey meaning. Historically, stylistics has focused primarily on literature, but more recently, stylistics has been interested in the language characteristics of several discourses. The field of stylistics, which began as a linguistic study of literature, especially poetry, has become interdisciplinary as a result of the introduction of ideas, methods, and information from other fields and theories into text analysis. Therefore, some of the "branches in stylistics" among that cognitive stylistics that is the focus of this research have emerged as a result of stylistics' eclectic nature. Semino and Culpeper (2002: ix) believe that cognitive stylistics as bridges the gap between linguistic analysis and psychological insight by offering a potent paradigm for examining how textual elements can provide light on the inner workings of fictional minds. This method acknowledges that language is more than just a means of communication; it is a window into the feelings and thoughts of both fictitious and actual people. In the same fashion, Burke (2006:218–9), indicates that cognitive stylistics is the readerly domain since the term cognitive describes the psychological-cognitive or top-down mental reading processing of the interpretation, whereas stylistics primarily concentrates on the textual elements or bottom-up formal linguistic features of style that reflect the writerly domain. Moreover; Wales (2011:64) characterizes this branch of stylistics as a rapidly evolving and highly productive field of stylistics. It accounts for "the cognitive and mental processes that underpin and channel parts of meaning-making" in order to explain what goes through readers' thoughts when they read a book. It is concerned with "the reception and subsequent interpretation processes," which are triggered by reading methods and are both active (Burke, 2006:218).

It is important to note that the concept of cognitive dissociation has received a lot of attention in contemporary study domains. According to the Diagnostic and Statistical Manual of Mental Disorders, Fourth Edition (DSM-IV-TR; American Psychiatric Association, 2000: 519), dissociation, also known as cognitive dissociation, is "a disruption in the usually integrated function of consciousness, memory, identity, or perception of the environment." In other words, it is a psychological phenomenon characterized by a disruption or disconnection in the normal integration of consciousness, memory, identity, and perception. In normal psychology, mental processes that typically function as a single entity are temporarily or permanently dissociated. Although many authors consider psychogenic amnesia, depersonalization, and derealization to be the hallmarks of dissociation, the term itself is semantically broad and lacks a clear, widely recognized meaning. As a result, experts have used dissociation to explain a variety of phenomena, such as hypnosis and perception without awareness. This psychological phenomenon appears as a variety of linguistic errors in theatrical texts that reflect the characters' internal disarray and psychological distress. These variations can be stylistically analyzed to provide important insights into how writers intentionally change language patterns to create characters with subtle psychological characteristics. The current study is guided by several main research questions:

1. How do the speech patterns of the primary characters in *Bench Seat* depart from recognized linguistic conventions?
2. How do the characters' conversations appear textually, and what specific linguistic irregularities, such as broken syntax, disjointed patterns, or incomplete sentences, are present?
3. To what extent do these external linguistic irregularities reflect the characters' internal psychological conflicts and cognitive disengagement?
4. How does Neil LaBute illustrate the disturbed interiority of his characters through the use of deviant language as a literary device?
5. What is the connection between outward language variation and the portrayal of mental and psychological detachment in contemporary dramatic literature?

To address the aforementioned research questions, the study intends to investigate how linguistic variations in characters' speech function as indicators of psychological states in modern drama. The study will primarily look at the linguistic patterns utilized by the main female character in Neil LaBute's one-act play *Bench Seat* in order to seek out evidence of cognitive dissociation that reflects their mental and psychological states. Additionally, it seeks to demonstrate how external linguistic deviation serves as a textual mechanism for portraying internal psychological disorders by examining the ways in which the characters' speech deviates from standard linguistic norms through syntactic irregularities, fragmented sentences, and disconnected patterns.

2. The Theoretical Framework

2.1 The Foundational Stylistic Approach of Leech and Short (2007)

A systematic framework for examining the manner in which language produces literary meaning is offered by Leech and Short's 2007 major work in stylistics, *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. The authors demonstrate how stylistic analysis can be used to the analysis of novels and stories utilizing both theoretical foundations and practical methods by defining stylistics as the study of language for literary purposes (Leech & Short, 2007: 1–13). The foundation of their approach is the concept of foregrounding, which is essential to understanding how authors use language deviance to create stylistic effects. The term "foregrounding", which comes from the Czech word "aktuálisace," refers to the psychological prominence of artistic effects in literature in comparison to the regular language (Mukařovský, 1964: 17-30). Leech emphasizes how distinct stylistic decisions combine to produce overall literary effects that direct reader perception and response, referring to the blending of foregrounding elements throughout a text as "cohesion of foregrounding" (Leech & Short, 2007: 48-52).

There are two primary types of linguistic variation that produce the foregrounding effects of literary texts, according to Leech and Short's theoretical framework (Leech & Short, 2007: 35–40). External deviation compares language to recognized standards outside the text, whereas internal departure describes a violation of normal expectations within the text itself. This distinction is significant because, although outward deviations signify departures from conventional linguistic conventions, internal deviations produce interpretive patterns within the literary work. By identifying graphological deviation; visual components of text display what deviate from accepted norms, the framework provides a comprehensive approach to analyzing all levels of linguistic manipulation in literary works (Leech & Short, 2007 24-28). One of the most important contributions of Leech and Short's approach is their comprehensive stylistic checklist, which provides systematic categories for analysis under four major headings: lexical categories, grammatical categories, figures of speech, and cohesion and context. By enabling researchers to systematically examine various linguistic levels and ensuring comprehensive coverage of stylistic aspects, this checklist is a helpful tool for conducting in-depth style studies (Wales, 2011:156-163).

The approach explains how the linguistic study of literary style, which combines literary interpretation with linguistic accuracy, can unify and clarify the approaches of literary criticism and linguistic analysis (Stockwell, 2020: 22-28). By offering systematic frameworks that allow academics to move beyond impressionistic criticism toward empirically grounded interpretations, this methodological integration overcomes the conventional gap between linguistic objectivity and literary interpretation (Wales, 2011, 712). By applying ideas from cognitive psychology, the cognitive turn in stylistics has improved this integration and produced what Simpson refers to as a "triangulated approach" that blends cognitive processing, literary interpretation, and language description (Simpson, 2014: 89-95). This fundamental approach provides the theoretical and methodological framework that supports analysis of external deviation as a way to represent cognitive dissociation and psychological states in literary texts, as well as systematic tools for examining how linguistic irregularities function as markers of mental and psychological conditions in literary characters. The field of cognitive stylistics produced the idea of "mind style," which was created by cognitive stylistics, allow researchers to study how writers use language to depict various psychological states and states of consciousness in fictional characters (Fowler, 1977: 76-89). Syntactic disruption, lexical anomalies, and discourse fragmentation are examples of systematic linguistic abnormalities that serve as textual markers that indicate changing mental states, giving readers cognitive access to the psychological experiences of characters (Palmer, 2004:156–171).

2.2 Stockwell's (2002) Cognitive Poetic Theory: an Overview

The seminal work, *Cognitive Poetics: An Introduction* by Peter Stockwell (2002) ranks as one of the most important advances in contemporary literary studies. In order to better understand how humans read and comprehend literature, Stockwell developed the idea of cognitive poetics, which is simply the application of ideas from cognitive science (Stockwell, 2002: 1–5). Building on decades of earlier work in the discipline, this new field reflects what many academics consider to be the most recent development in stylistics (Harrison & Stockwell, 2014:218-233). Scholars such as Elena Semino and Jonathan Culpeper have contributed to the advancement of the topic by establishing cognitive stylistics as "a field at the interface between linguistics, literary studies, and cognitive science" (Semino & Culpeper, 2002: ix).

Stockwell's method totally rethinks literary analysis by combining concepts from linguistics and cognitive psychology, , which makes it so appealing. Cognitive poetics looks at the actual mental processes that take place when we read and interpret literature, as opposed to just what texts signify. Elena Semino's seminal work has illustrated how this method can shed light on particular elements, such as "mind style in narrative fiction," demonstrating how cognitive analysis can disclose the thoughts of fictional characters and readers (Semino& Culpeper, 2002: 95-122). Though it is still in its infancy, this new area is already altering the way academics approach literary studies. The fundamental realization of cognitive poetics is revolutionary: texts don't just contain literary significance waiting to be uncovered. Rather, as they interact with what they are reading, readers actively construct meaning through their cognitive processes (Stockwell, 2002: 15-20). As a result, the reader-text dynamic becomes the primary focus instead of just the text. Cognitive poetics, according to Gerard Steen and Joanna Gavins, is "a new way of thinking about literature, involving the application of cognitive linguistics and psychology to literary works" (Gavins & Steen, 2003: 1).

This approach is especially intriguing since it may be used to explain both individual reader reactions and common cultural interpretations (Stockwell, 2002: 35-40). The framework offers tangible resources for investigating how particular elements of literary language; such as odd phrase constructions, surprising word choices, and narrative patterns, set off various mental processes. These could include the way we focus, what we retain, how we connect ideas, and how we deal with feelings. This synthesis of stylistics and cognitive science can explain how readers genuinely create meaning from literary texts, as shown by Harrison and Stockwell (2014: 218-233).

As shown by researchers like Semino and Culpeper, who combined "linguistic analysis with insights from cognitive psychology and cognitive linguistics in order to arrive at innovative accounts of a range of literary and textual phenomena" (Semino & Culpeper, 2002: 2), this interdisciplinary approach has proven especially beneficial. Accordingly, Stockwell's theory is particularly useful for examining how certain textual elements—syntactic abnormalities, semantic deviations, and structural patterns—both reflect and elicit various psychological emotions in characters and readers (Stockwell, 2002: 85-95).

3. Methodology

3.1 A Brief Synopsis of the Play

A graduate teaching assistant and his girlfriend sit together on lover's lane. Their intimacy is interrupted when she suddenly asks about his intentions, fearing that he has brought her there to break up with her, as her previous boyfriend once did. She then delivers an effective monologue in which she recounts the aftermath of that earlier breakup, revealing her deep insecurity and emotional instability. The scene moves abruptly from casual romance to unstable tension, showing the fragility and darkness beneath the surface of their relationship. Their relationship embodies the dark side of the relationships in the modern age as a result of the materialized and devalued society's influence on people. (LaBute, 2016).

3.2 The Design of the Research

taking stylistic analysis as the main methodological framework, this study uses a qualitative textual analysis approach to investigate the linguistic expressions of the female character (The Girl), in Neil LaBute's *Bench Seat*. The study uses an interpretative model that focuses on close reading and linguistic analysis to set the relationship between textual elements and psychological representations in the theatrical text. The study mixes two contrasting theoretical viewpoints to create a comprehensive analytical framework. First, Leech and Short's (2007) foundational stylistic approach provides a methodological basis for systematic linguistic research by providing tried-and-true techniques for examining language patterning, deviation, and foregrounding in literary texts. Second, by filling the gap between language tools and cognitive functions, Stockwell's (2002) cognitive poetic theory is employed to illustrate how textual patterns or expressions reflect psychological states. This binary technique of the study enables both descriptive analysis of language patterns and the interpretive analysis of their psychological and mental outcomes.

3.3 The Collection of Data

The main source of data for the study is the full text of *Bench Seat*, a one-act play by Neil LaBute, which is from his *Autobahn* (a collection of seven one-act plays), with special focus on the speech of the play's main female character (The Girl). Only the words, speech patterns, and linguistic choices uttered by the main characters during the play are included in the data collection. Most of the speeches or more precisely the dialogues, including fragmented speech, incomplete sentences, and syntactic mistakes are included in the analysis to cover all of the language aspects under study.

3.4 The Analytical Process

The analysis is generated by employing a systematic and multi-step procedure. Close reading techniques are used in the first level to identify and examine the external deviations in the speech of the female character, including broken syntax, disconnected speech patterns or expressions, incomplete sentences, semantic irregularities or, and other deviations from traditional linguistic norms. In the second level, these deviations are separated and categorized according to their linguistic characteristics using Leech and Short's (2007) style categories. By using Stockwell's (2002) cognitive poetic approach, the third level scrutinizes these linguistic irregularities' function and shows how they reflect the psychological moods and the cognitive detachment. Every deviant aspect found is examined for its main cognitive importance, character development, and psychological portrayal.

4. The Analysis

A close examination of Neil LaBute's *Bench Seat* refers to a number of linguistic irregularities in the speech patterns of the main female character, which act as clear signs of psychological disturbance and cognitive disconnection throughout the play. Through fragmented utterances, incomplete sentences, and grammatical irregularities that mirror her internal and mental state and increasing psychological disturbance, the Girl's speech repeatedly shows the external deviations observed in Leech and Short's framework.

The Girl's beginning speech in the play, which is a sign of cognitive dissociation, is one of many fragmentary expressions and incomplete sentences that articulate her speaking from the play's opening scenes: "*I just... (Shrugs) That's all I wanna know.*" (LaBute, 2005:9), and developing to total linguistic collapse during her obvious confession, where normal language gives way to loud vocalization, proving that LaBute uses external deviation as a main structural device that reflects the dramatic development of psychological conflict rather than just as a stylistic ornamentation.

As the play goes on, her fragmentation becomes more severe, especially when she recounts sad memories in "*I mean, went a little nuts there for a while, freaked out or whatnot, but it passed.*" (LaBute, 2005:19). These broken speech patterns are consistent with Stockwell's cognitive poetic theory, which suggests that her fragmented language mirrors fragmented psychological processing. The Girl shows linguistic contradiction throughout the dialogues in the play by expressing dangerous conduct and simultaneously seeking comfort, displaying semantic inconsistencies that imply cognitive dissociation, for example, she says; "*Whatever you want, that's what I'd like.*" (LaBute, 2005:24), to indicate semantic inconsistency which again indicates or shows cognitive dissociation. The Girl's words suggest agreement, but the 'underlying intent' may be fear, manipulation, or submissiveness. The audience senses a split between 'surface meaning' ("*I want what you want*") and 'implied meaning' (the character's emotional insecurity or relational powerlessness). The cognitive dissonance arises from 'expectations vs. linguistic reality': one expects a more assertive declaration of desire, but LaBute's phrasing deviates, producing an inner conflict. Her language patterns reveal internal contradiction as she states: "*however you wanna work things out is cool*" (LaBute, 2005:24). This line occurs in a moment when the girl is submitting to the guy's preferences. The tone is casual, almost indifferent, but it carries underlying struggle. It suggests a willingness to submit while hiding hesitation. Stylistically, the line deviates from conventional, formal, or assertive speech patterns. The use of 'wanna' and the casual 'is cool' reflect informal speech but also slightly obscure syntactic precision, creating a conflict between spoken naturalism and expected clarity. On the surface, the speaker seems relaxed and accommodating, yet the informality and vagueness imply 'psychological ambivalence'. The audience senses a split between what is said and what is felt. Her repeated use of 'shit' and 'shat'; "*I would follow him to class and send 'im shit, all this shit through the mail, little dead field mice and crap*" (LaBute, 2005:25) creates a linguistic fixation that mirrors her psychological obsession with revenge on one level. On the other level LaBute's use of coarse, absurd language (external deviation) generates cognitive dissociation in the audience, reflecting the speaker's emotional disturbance and blurring the line between humor and threat. The phrase "that's what he did" appears multiple times with variations, demonstrating how her language has become trapped in repetitive cycles that reflect her inability to move past sad experience. These repetitive linguistic structures in her speech reveal obsessive patterns characteristic of psychological disturbance.

When the Guy changes the Girl's phrase "*on their own free will*" to "*of their own free will*," (LaBute, 2005:16) she goes defensive and asks, "*Were you just correcting me?*" (LaBute, 2005:16) This is just one example of the significant pattern in the Girl's hypersensitivity to linguistic correction that reveals deep psychological insecurity about her educational and social status; "*we can't all go to college here, You know*" (LaBute, 2005:16). When he changes "*they're not the end of the world*" to "*It's not the end of the world*," (LaBute, 2005:24), she becomes angry and says, "*I don't really like it when you do that.*," she continues: "*Correct me,*"

(LaBute, 2005:24) showing how the stylistic investigation of Neil LaBute's *Bench Seat* shows various grammatical irregularities in the speeches of the female character that stand as clear signs of cognitive dissociation and psychological disturbance throughout the play, illustrating a clear connection between external linguistic deviation and the representation of cognitive dissociation that reveals how modern dramatists use language deviation as a complex tool for psychological representation. In other words; her defensive answers uncover underlying psychological disturbance that appears as social and educational stress, creating an excessive sensitivity of linguistic inadequacy which is shown through deviant speech patterns where the deviation occurs not only in syntax but in the emotional intensity of her language. This illustrates how her hypersensitivity works particularly as a sign of cognitive dissociation. Repeated syntactic deviations from standard linguistic conventions can be found in the Girl's dialogue, particularly in her repeated use of elliptical constructions like "*S true. I've read that*" (LaBute, 2005:15) and contractions that produce disconnected speech patterns. For example, a statement like, "*S that enough?*" (LaBute, 2005:11) shows graphological and phonological deviation where the contraction deviates from conventional written English and cuts sentences into disjointed rhythms creating a register that is informal, incomplete, and at times unstable. Such external deviation functions stylistically to break audience expectations of fluent, coherent dialogue, into a voice that is hesitant and fragmented. Her speech: "*I'd find out when he was going on dates and stuff—his roommate was this one wrestler who marginally liked me—and I'd show up at the restaurant or down over at the Cineplex and go to the same show...whatever*" (LaBute, 2005:25) is another example of deviation ,where she discusses her repeated behavior. The dashes, ambiguous explanations, and the word "whatever" demonstrate cognitive dissociation as she recounts disturbing behavior with casual linguistic patterns. When she recalls following the boy to restaurants and movie theaters, her casual tone makes her actions sound almost ordinary, yet the language she uses is fragmented and which trivialize her belief that is clearly intrusive. This difference between the disturbing content and the casual, disconnected delivery is an obvious example of external deviation. It distorts the audience's expectation, creating cognitive dissociation as they try to link her simple, conversational manner with the obsessive behavior she talks about.

When the Girl narrates her story, she moves between different times : "*Yep. Like, 'bout two years ago*"(LaBute, 2005:19) and then immediately runs into the present portrayals of continuous harassment, displaying cognitive dissociation through interruptions of time and logic in her narrative structure. Her confession that "*I even got dumped here once*"(LaBute, 2005:18), comes out suddenly without any preceding context, showing the type of combined but non-linear way of thinking that characterizes psychological fragmentation. The girl's casual narration of digital harassment: "*I got his new e-mail address about five months ago—through one of those "Find Your Classmate!" deals out on the Internet—and I've sent him a few nasty ones*".(LaBute, 2005:25), shows her psychological disturbance: obsessive attention, and emotional instability. Her behavior is intrusive, obsessive, and self-belittling, yet framed expressed in an informal, conversational way that makes it awkward. Her lengthy monologue about her bad behavior includes the most noticeable linguistic deviations. Her speech patterns demonstrate severe psychological dissociation, as her language increasingly deviates from the social norms while describing progressively intrusive actions, as in: "*I would follow him to class and send 'im shit, all this shit through the mail, little dead field mice and crap...I was so out of it! Yeah*". (LaBute, 2005:25).The Girl's growing use of profanity, such as "*so fuck that,*" (LaBute, 2005:19), "*Fuck him,*" and "*took a shit right on me,*" (LaBute, 2005:25) is an external departure from the typical feminine language patterns in dramatic genre and demonstrates psychological regression through linguistic distortion.

On the other hand, the technical question "*In any case, how do you say it in the past?*" her description of waiting "*in some bathroom stall at an Applebee's for, like, an hour*" before the sudden vocalization "*AAAAAAAHHHHHHHH!*" (LaBute, 2005:25) is a complete breakdown of linguistic coherence, where primal

vocalization replaces conventional language, epitomizing external deviation as her speech literally deviates from human language into animalistic expression. Her obsessive thinking about "shit" has led to detailed contemplation of vulgar language, indicating cognitive preoccupation with degradation.

3. Discussion

The main findings from the stylistic analysis of Neil LaBute's *Bench Seat* show a direct relationship between the main female character's portrayal of cognitive dissociation and external linguistic deviation, demonstrating how modern dramatists use language manipulation as an advanced technique for psychological representation. Depending on the findings of the analysis, the Girl's language patterns consistently deviate from the ordinary linguistic norms via five main methods or ways: fragmented expressions and incomplete sentence structures; syntactic deviations and informal grammatical formations; high sensitivity and strong reaction to linguistic correction that reveals underlying educational uncertainty; logical and temporal disconnections in the formations of the narrative; and increasing vulgar or profane language that parallels with distressing behavioral confessions. Since the Girl's language repeatedly deviates from accepted linguistic traditions in ways that foreground her psychological disturbance, these findings both confirm Stockwell's cognitive poetic theory; which explains that linguistic expressions directly reflect the cognitive processes of the characters, and the theoretical framework formed by Leech and Short's concept of external deviation. From the simple fragmentation in statements like, "I just... (Shrugs) That's all I wanna know" to complete linguistic distortion during her confession, where traditional language gives way to the primitive cry in "AAAAAAAHHHHHHH!", the research shows that external deviation comes as a dramatic and stylistic device in the linguistic structure of the play. The Girl's linguistic irregularities in her speech show that LaBute uses external deviation as a basic structural content that reflects the dramatic development of psychological disturbance, rather than just as a stylistic decoration.

The outcomes show that the Girl's defensive behaviors to the grammatical corrections refers to underlying psychological fragmentation that stands as social and educational distress, indicating that her mental state promotes an intensive awareness of linguistic irregularities that is shown through deviant speech and linguistic patterns. This makes the Girl's female character's high sensitivity to linguistic correction a useful sign of cognitive dissociation. Her sudden shifts between past events and present obsessions and her temporal and logical disconnections, show how cognitive dissociation can distort the normal integration of mind and consciousness. This cognitive dissociation pushes her to produce patterns or expressions that feel fragmented or disjointed, reflecting the inside workings of the mind struggling to process her experiences in life normally.

These findings show how the increasing use of vulgar language by a female character in a contemporary play functions as an external evidence of psychological disturbance. The study follows the character's use of vulgar language and its development from simple profanity to harsh and offensive images, showing compulsive speech patterns associated with cognitive dissociation, especially the repeated use of particular filthy words. Semantic irregularities in her speech, such as describing obsessions and expressing affection at the same time, are shown as examples of the psychological disturbance that occurs in the connective experiences and events. These results illustrate LaBute's masterful dramatic device of employing linguistic deviation as textual references to the internal psychological instability, helping the audience to identify character's psychology through the speech patterns before the appearance of obvious behavioral signs, hence, developing one's understanding of how modern dramatists represent psychological disturbance via the careful usage of language.

In the context of cognitive stylistics, these findings, show that *Bench Seat* is a remarkable example of how modern drama has developed to include complex and genuine knowledge of psychological disturbance through the linguistic representations. This suggests that external deviation functions as a literary device and

a type of psychological field which reflects a serious awareness of how the mental distress is shown in language utterances. Dealing with the findings, LaBute's use of external deviation achieves two goals: it fills the gap between psychological originality and the artistic representation by giving the reader or the audience a realistic portrayal of how cognitive dissociation actually influences speech patterns and, in addition to that, achieving the dramatic goal of the character development.

Conclusions

This study has come up with the following conclusions:

1. External linguistic deviation functions as an effective textual method for expressing psychological fragmentation or disturbance and cognitive dissociation in modern literary texts.
2. The distorted speech expressions, syntactic irregularities, and increasing linguistic decline acts as an external embodiment of the individual's internal psychological disturbance
3. LaBute uses deviated language as a sophisticated literary device that leads the linguistic irregularity stand for distorted inner world, rather than just as a stylistic choice. This shows a direct connection between psychological representation and textual deviation.
4. Modern playwrights can use language or the linguistic structures to depict characters whose mental and psychological states are revealed via masterfully deviated language patterns.

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