

Linguistic and cognitive features of Benjy's mind style in Faulkner's The Sound and the Fury

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Summary:

Zara Dinnen (2006): presenting a study of the linguistic and cognitive features of Benjy's mind style, the core cognitive stylistics — The Sound and the Fury, William Faulkner opening section character Reaching deeper into narrative discourse, mind style and representational devices corresponding to provisions of the characters' thought and perception structures might be a suitable tool for identifying cognitive deviations in literary works. The results suggest that cognitive schemas make up the underlying structure of Benjy's mental representation

Image schemata and metaphors of space are patterns emerging from the narrative data that appear to reflect an impaired theory of mind and a severe affective congruity between Caddy, on one hand, and natural phenomena, leading to the conclusion. In addition, the findings reveal Benjy constructs his sense of the surrounding world with fundamental motion schemas and metaphor in-depth correspondences that entail characterized conceptual framings onto his experience, belief and community attitude towards it. This analysis illuminates the cognitive role of language in story-telling as well as a new layer of mental representation for modernist literature

-1 Introduction

To the study of individual stories.svg Subc2 Inversions are perceptions of that information but at a lower level, or to be less abstract: they are cognitive views within individual stories (Semino & Swindlehurst 1996; semino 2002). The methods this tradition has bequeathed us can also be used to study the cognitive nature of schemas, like (Semino & Swindlehurst, 1996; semino 2002). Sure enough, there is even earlier work (Rumelhart, 2017) suggesting how one might take a more systematic approach to

understanding the cognitive representation of characters in fiction. Here cognitive figure as if our French pentathlete should hold such positions reveal natural expectancy altogether. Benjy, William Faulkner's figurer in 1929 *The Sound and the Fury* during first part-- and a central character in its anormative storyline--offers good example of such CNS representation. Another argument might be that it is just insufficiently closely related to our own way of talking; suggesting a cognition-deficient blush both from Benjy and for us. To establish such points, we will demonstrate how experiencing a form of hemiplegic speech at one time contributed to Bockting's development of Benjy's bizarre mental style and its associated wordiness (Bockting, 1995, pp. 41–58). This statement is also supported by applying the concept of schema theory discussed elsewhere; while Benjy cites conversational cognitive metaphor principles for guidance.

The paper is designed to showcase how cognitive stylistics enriches our understanding of the mind style of a character. Then, with schema theory, we are able to inquire into how a character's world is conceptually constructed. The third part centers mainly on the image schemata and its role in literary cognition. Next, we see how the basic principles of cognitive metaphor theory work out in character mind styles. This section puts the theory into practice, as Benjy's gaze becomes an objective attitude or cognitive object within text. A content analysis provides one measure of *The Sound and the Fury's* multiple levels of compression, while also suggesting that the work is Faulkner's most compressed to date. The term mind style (Fowler, 1990) implies how a character perceives its world with a model of thought specific to the given speaker but generally unnoticed by him. (Faulkner, 1990, p. 103) For Fowler, when stylistic analysis treats mind style it is important to first lay bare the repetitive language schemas embedded within a text and then remedy these conditions as in language formation that results, it turns out, there is no agreement between conditions of thought in past labor but only future exploitation for gain. This way of going about things follows closely Halliday's analysis of *The Inheritors* (1955) by William Golding, where Lok's mind style is shown to be something out of the ordinary among various actual realizations of his refusal to grow out of an infancy (Faulkner, 1990, p. 104). One instance Halliday gives, is that Lok

uses "normally transitive verbs as grab occur intransitively", which suggests his struggle for connection and cause simultaneously (2019, p.344.)

Originated in 1990s, cognitive stylistics was developed as unique to cognitive base theory patterning. When we first applied cognitive stylistics to actual cases (Semino & Short, 2004), we were paying more attention to the ways in which linguistic patterning takes place than to its effects. Present-day researchers (e.g., Semino & Swindlehurst, 1996; Semino, 2002) have turned their attention to links between language and cognitive systems, such as schema theory and image theory and cognitive metaphors. By means of these, they argue, the cognitive profiles of characters can be explained by language; particularly so for the language used by characters with unusual cognitive profiles--for example Benjy in Faulkner's *The Sound and the Fury*. Earlier mind style analysis mainly concentrated on picking out individual linguistic features in the texts. But recent research has pointed out that we also need to explore how these linguistic patterns mirror underlying cognitive conceptualization of fictional worlds (Semino & Swindlehurst, 1996). This kind of investigation is precisely the domain where cognitive stylisticians are at work. Like how serious is dressing up don? Semino is one of the mainstream critics in cognitive stylistics. She stresses that linguistic analysis must be integrated with cognitivism fully to understand a novel text. In her words, "if mind style is a linguistic configuration of certain world for a text, in principle, there is no way to get at it other than by combining both linguistic patterning and cognitive theory why things are as they are." (Semino, 2002, pp. 98)

Mr. Semino said that mindstyle gives us the cognitive "faces" of life. It now has hold of things which are well above the ordinary rules and codes of conduct, but much cnnuegt is maimed off in other deviant modes of mind-wording ("Guilt Trip" sobbed!) Lin Yutang calls this way of thinking "mind energy processing" or just the internal world (us in a reflection crushed had deintuited rubbish wafted into your system -the natural active ingredients). He also stressed conscious attitude or even certain language forms, such as that used by Benjamin in *The Sound and the Fury*.

In "Metaphor and Mind Style in Ken Kesey's 'One Flew Over the CuKoo's Nest,'" Semino and Swindlehurst (1996) carefully studied the severe

confusion and treatment of psychosis evidenced in Bromden's perspective in Ken Kesey's *One Flew Over the Cuckoo's Nest*. They argue that Bromden's special understanding of the world is metaphorically condensed into a conceptual map in which PEOPLE ARE MACHINES. Their findings show that Bromden's deformed mental construction of the physical environment can be unfolded along the lines of metaphors particularly identified with the mechanical domain (Lakoff & Johnson 2003; Johnson 1987; Steen 2007). Similarly, in her article about Golding's *The Inheritors*, Elizabeth Black (1993) uses cognitive perspective to analyse the unusual language habits of the protagonist, Lok. She argues that Lok's distorted mental representation of the world is largely caused by his naming of non-human or inanimate objects as sources.

To explore the text semiotic more efficiently, it is important to understand the nature and function human Cognitive Bias Indicators (CBIs)-language, text, art, and thought-are, and the condition under which they exist. In Western thinking, metaphor was originally recognized as a mode of expression in the liberal arts, one set against everyday language through both the individual personality of the writer and also the artificiality inherent in every enunciation (Richards 2001; Mukarovsky 2014; Nowotny 2000). This view is now very much challenged. With the advent of cognitive metaphor theory, the meaning of metaphor is primarily located in thought and cognitive activities conducted by these metaphors (Lakoff & Johnson, 2003; Lakoff & Turner, 1991; Crisp, 2002; Steen, 2007; Semino, 2008). This new orientation was largely established through the theoretical model which Leech worked out to integrate metaphor into all the expressive functions of non-figurative language. "The expressive power of our everyday language turns out to be due to a large extent in these 'dead metaphors' which we have." (Halliday 2014, 147 (

Drawing on Leech (2014) scholars of the cognitive metaphor tradition suggest that metaphor is not confined to the field of poetry or literature but permeates everyday language usage. They are windows into our cognitive systems. They can tell us how someone thinks and how they view the world. According to the cognitive metaphor theory put forward by Lakoff and Turner (1991), subsequently advanced by Gibbs (2017), metaphor is

not just an adornment or decorative addition to language but is instead properly part and parcel of human's cognitive processes as well as linguistic.

Lakoff and Turner in *More Than Cool Reason* (1991) and Gibbs (2017) develop the idea that metaphor is itself indispensable to our reasoning about more abstract domains of thought - such as life, death, and time. According to Lakoff and Johnson, our model of the world cannot be separated from the framework within which we have constructed it. They contend that "we can arrive at the kind of nature metaphorical linguistic expressions have by investigating how people use them metaphorically in order to judge things" (Lakoff & Johnson, 2003, p. 9.)

Taking this reasoning further, the cognitive approach to metaphor sees it as more than a rhetorical ornament but as rather an essential mental operation that enables understanding. In other words, it enables people to grasp new or abstract truths such as love or death; or it might ground life itself in something concrete and familiar-and individual ball of protoplasm, for example. It is held by cognitive metaphor theorists that (b) metaphors are relations between concepts-not between words, (e) a particular metaphorical expression can be more or less general depending on the extent and direction it abstracts from its source domain: its schematics can be variously abstracted into other schemata for special effects by stretching this or that point in time, place or person; and finally (f) any given word in a specific metaphorical system may take not one but several differing forms at different levels within that system related to each other through various rules defining how they interact to yield different patterns or entities. These are all patterning--as evidenced by scholars like Semino (2002)--which seems to reflect cognitive processes bridging whole language communities.

In keeping with this the count is still growing as I write, together with the proliferation of a large corpus, much text has been filtered out for later use, and such manifold feedbacks (our fieldnotes) apart from any text collection can become monographs. Specialized translations on dictionaries are a proper cause. With regard to metaphor, Cognitive Linguists are gradually accumulating a mass of textual material and repeating over and over again the systematic metaphors that contain frames which can later be generalized into metaphor family-framing families. As compared with the

traditional theory of metaphor, which is often no more than just a distinction between tenor and vehicle (cf. I.A. Richards), this means for Cognitive Theorists: a different stance towards metaphor. They speak of "source domain" and "target domain", where one has meaning on the basis of the other (eg. in conceptual metaphor ARGUMENT IS WAR, WAR is the source domain and ARGUMENT is target domain).What is more, Cognitive Metaphor Theory differs from other theories in that it deals not just with ordinary metaphors, where the metaphors are so well known as to become stable parts of our language practice, but has also brought to light many instances of new, non-standard and highly innovative metaphorical mappings found in literary or poetic works. The same position has been endorsed by Lakoff and Johnson (1989), who remark that by means of Cognitive Metaphor Theory, we are also in a position to discover completely new metaphors and hence we can reconstruct some unique or idiosyncratic patterning of a given myth story.

-4Cognitive Stylistics, Schema Theory, Image-Schemata and Mind Style

Investigating deviant mind styles within the framework of cognitive stylistics necessitates the use of specialized theoretical tools to uncover a character's cognitive processes and conceptual mental framework. This examination can be effectively conducted by applying schema theory, image schemata, and cognitive metaphor theory, each of which helps to illuminate the unique features of a character's mind style. The following section offers a concise overview of these key theories, highlighting their significance and applicability in analyzing mind style.

-1-4Approaches to Schema Theory

Cognitive stylistics (Jakobson, 1960), indeed, gave a new impulse to investigate some deeper syntactic levels in texts. Whereas previous linguistics research had a tendency to concentrate more on surface structures, current theoretical developments emphasize an important role for deep structures in the analysis of text. Therefore, there has been much focus on cognitive and psychological models, especially schema theory. A 'schema' or 'frame' is characterized as 'an organized unit of knowledge about the world, events, or individuals, stored in memory' (Eysenck and Keane 2005, pp. 531-538). The idea of schema was first introduced to

provide artificial intelligence with the necessary background knowledge for language processing (Stockwell, 2005, p.75). As Stockwell elaborates:

"The words used in a sentence and the meaning that is derived from those sentences are not based solely on the definition from a dictionary, but on the network of ideas and connections the words bring to mind for both speaker and listener." (Lakoff & Johnson, 2003, p. 76). Furthermore, Schank and Abelson (2013) argue that understanding the meaning of a text is not possible by simply analyzing its sentences literally. Rather, texts include negative evidence, information that speakers or writers need not provide, knowing that the audience will be able to fill in the blanks. Such coherence may arise from the cause-and-effect relations activated during text processing that help readers fill communicative lacunae. As a result, to comprehend specific, literal meaning of a piece of text, it is necessary to look beyond that text at its "conceptual underpinnings"—that is, the concern of schema theory.

It is assumed that given a common base of knowledge about the world, so to speak, individuals can guess what is and is not the right thing to do and say to achieve effective communication. Schank and Abelson (2013) differentiate between two types of knowledge that are used during comprehension: "general knowledge" and "specific knowledge" (p. 37). Common sense means that people are able to understand what another person is doing because people have shared human experiences and mutual needs. On the other hand, specific knowledge is what already familiar and which one has experienced repeatedly. As explained above, directed inference and chaining the events is a key requirement in order to represent the sequences of actions. According to Schank and Abelson, such sequences also frequently cohere into larger cognitive entities they call "scripts" (p. 38.)

Script A Script is a schematic description of a relatively complex sequence of events and includes such elements as slots, plans, tracks, and goals. Such scripts may be set off or cued off by a variety of different types of events, including preconditions (things which must be true for a script to apply), instrumentals (actions which cause the application of a script), locals (places where scripts happen), and internals (things which the script itself refers to

as parts of the role or action) relevant to the scripts (c.f./ib.p. */) 46). Moreover, schemas can change through three processes: 1) accretion, i.e., adding information to existing schemas, 2) tuning, i.e., the adaptation or update of existing schemas, and 3) recons-truction, i.e., the creation of new schemas (cf. Rumelhart, 2017).

As was suggested before, a crucial part of Benjy's cognitive portrait is the lack of theory of mind, making up the basis of his deviant mind style and well attributable to Schema Theory. And as Semino contends in her essay Mind Style 25 Years On (2007), the cognitive component of narratives of the kind that Benjy displays at its apex is most usefully investigated within the parameters of "schema" or "frame." From the schema theory point of view, Margolin (in Semino, 2007, p. 6) draws its attention to instances in The Sound and the Fury as "Benjy's language lacks a number of words that might be considered as 'cognitive 'headers'" efficiently activates structures. She calls this phenomenon "frame-blocking," and finds that it causes textual confusion and lack of comprehension. In terms of schema theory, the present paper seeks to demonstrate Benjy's impoverished cognitive capabilities which manifest themselves in an inability to activate the necessary background knowledge for the reader to understand the text effectively.

-2-4The Role of Image- Schemata in Defining an Individual's Cognition

Image schemata Closely related to schema theory is image schemata, introduced by Mark Johnson in The Body in the Mind (1987). The concept of schemata Johnson (1987, pp.19–29) provides a history of the term drawing on Immanuel Kant, the philosopher who described schemata as 'non-propositional structures of imagination. Image schemata have been controversial from the beginning, especially with regard to what embodied schemata for example, are, vis-à-vis images and propositional representation. Johnson refers to several critics that make a difference between image schemata and mental images, but this discussion is beyond the scope of the paper. He describes image schemata as "schematic patterns which are constantly present in perception, bodily movement in space, and the manipulation of objects" (Johnson, 1987, p. 23). Andrews (1989) further articulates the way Objectivists approach the issues of meaning and reason

in his influential essay on (Image-Schematic Bases of Meaning), when he dovetails with cognitive semanticists in asserting a view in which meaning is seen as a kind of "understanding"—that is a way of being in and experiencing the world (Andrews, 1989, p. 111.)

As "recurrent organization patterns" within our mental structures, image schemata primarily account for "our understanding of more abstract domains of our experience" (Johnson 1987: 113). Inquiries into the nature of image schemata have resulted in the identification of a variety of different types. In *The Body in the Mind* (1987), Johnson lists schemata like CONTAINER, BLOCKAGE, ENABLEMENT, BALANCE, CYCLE, SCALE, etc. In an extended critique he discusses crucial image schemata like FORCE, CENTER-PERIPHERY and UP-DOWN and highlights their importance for understanding abstract concepts from metaphorical extensions.

For example, Johnson provides an analysis of modality in terms of the FORCE schema, which accounts for our everyday encounters with the exertions and responses of forces in the world. He gives examples of how this FORCE schema applies to everyday life, "having a sense of being able to act in some way (can), being authorized to do a certain action (may), being forced by factors beyond our control (must)" (Johnson, 1987, p. 49). And the CENTER- PERIPHERY image schema, as a configuration that is endemic in our "experiential space," greatly modulates the phenomenality and the perceivedness of our reality (Johnson, 1987, pp. 107, 125.)

Based on such primary image schemata, this paper attempts to shed light both on Benjy's limited degree of cognition and on his sentimental attachment to Caddy.

D'ailleurs, Johnson décrit ce schème sous l'appellation de l'ENABLEMENT comme impliquant des « actes de manipulation et de mouvement, avec une prise de conscience que l'on a (ou non) le pouvoir de réaliser certaines actions » (Johnson, 1987, p. 47). But with respect to the CENTER-PERIPHERY schema, he stresses our "bodily form," which largely determines how we perceive things (Johnson, 1987, p. 124). More specifically, this schema arises out of "our bodies as points of perception, from which we perceive (see, hear, touch, taste, and smell) the world" (Johnson, 1987, p. 124). We can thus shift our attention to different objects or sensory

domains when we scan our environment from a center. As Johnson claims some "things, events, and persons are more important than others -- they tend to stay with us longer and to play a more central role in our lives" (Johnson, 1987: 124). Moreover, he adds that the CENTER-PERIPHERY Schema involved other schematic ones as NEAR-FAR, CONTAINER, SUBJECT-OBJECT, SELF-OTHER, which envelope and are interrelated with it.

In addition, Johnson scrutinizes the influence of the FORCE schema on our experiences of "the actual world, possibility, and necessity" (Johnson, 1987, p. 48). According to him, the modal concepts of *måste*, *får* och *kan* occurring in factive, deontic and epistemic expressions (= *forb.3D*) are references to the FORCE schema in its application to action depictions. He explains that we feel "ourselves capable of acting in certain ways (can), allowed to perform certain actions of our choosing (may), and obliged by forces beyond us (must)" (Johnson, 1987, p. 49.)

-5Benjy's Deviant Mind Style

By integrating the aforementioned theories, Benjy's distinctive mind style can be analyzed in depth: his cognitive limitations and absence of theory of mind can be illuminated through schema theory, while his profound attachment to Caddy and the natural world can be explored by employing the concepts of image schemata alongside cognitive metaphor theory.

-1-5Crucial Schemas in Recounting Benjy's Mind Style

The Sound and the Fury is a highly controversial novel that portrays the precipitous decline of the Compson family and the death of old-fashioned values—honor and purity—in a radical new way. Faulkner's innovation is seen as an unprecedented narration in prose that grew to be one of the hoodmarks of twentieth century literature. Heart of the book is Caddy as the only representative of love and healing, especially in Benjyensis, that is, in her importance. The importance of Caddy comes home when we apply the tool of cognitive stylistics to Benjy's mind style. This chapter intends to examine the restricted cognitive abilities of Benjy from the perspective of schema theory and discuss Caddy's significance in his mental domain based on schema theory and cognitive metaphor theory.

Benjy's language and perspective are among the most distinctive elements of the novel. Faulkner concentrated on using the narrative to create the

characterization and communicates the theme of the novel through the voice of the Ishmael-like “person” who narrates the events of the novel— a “clinchd fist of history” (Cohen & Fowler, 1990, p. 282) that states that “The story is all there, in the first section of the novel as Benjy told it” —a structure that serves as a kind of “background” for the novels to say what he otherwise hoped his readers never saw expressed in it. Not one of Faulkner’s characters would accept the stigma associated with Benjy: Cognitive impairment—a condition that reduced the involved personality to a being hurled back into childhood at every hitch of sight or sound. But readers have often struggled with Benjy because of his impaired schema. This discussion suggests that Benjy fails to bring the general schemata to the fore when the concrete context demands and the result is that understanding lapses into ambiguity and obscurity.

“A man’s lack of theory of mind reflects on how he has limited knowledge in schemata,” according to Bockting (1995, p. 47) in her analytical response to Benjy’s failure to know his brother’s and Caddy’s emotions or their intentions. Bockting SC: Benjy’s one deictic center (of his universe) = 6 (using me a lot and emphatically) In addition to the little he actually knows, Faulkner utilizes the technique of what we might call “defamiliarization” by presenting the central themes of the novel through the eyes of a character suffering from a cognitive impairment. According to Margolin, this phenomenon, known as “frame-blocking,” produces a slow recognition not unlike the defamiliarization effect the Russian Formalists describe of literature (qtd. in Semino, 2007, p. 6.)

This frequent experience by Benjy of frame-blocking underlines his restricted cognitive ability. The reader soon discovers how difficult it is to understand what is happening in his section and that Benjy lacks available scripts or schemas for situations. As Leech and Short (2007) observe, Benjy’s emphasis on things, on ‘real’ material objects, his childish attention to physicality, gives the illusion that we are eavesdropping on a primitive system (of sense) making (Semino, 2007, p. 166). This challenge is apparent from the very beginning, as in Benjy’s description of Luster “hunting” with the golfers among the pasture. Benjy’s representational knowledge of numerous nouns, such as “wine,” “golfers,” and “perfume,” is sketchy or

"under lexicalized" (Bockting, 1995). Because he does not have the ability to understand and name them all, he is limited to detailing what they look like and what actions they are linked to, often under instrumental headings—words that allude to actions that serve to prime a schema. "The use of Benjy's monologue": Like such other limited cognisee characters as Clegg in *The Collector* and Lok in *The Inheritors*, Benjy can't to "fire" the necessary precondition headers (in Schank and Abelson senses) which will fire the readers' schemata. This wide cursor between helps emitting obscure and hard to be grasped. However, Faulkner deliberately relies on Benjy's limited schematic knowledge to provide new insights; the first chapter functions as a key to the main theme of the novel—the absence of love in the Compson family—most explicitly demonstrated by Benjy's longing for Caddy who represents the only source of attention (Bockting, 1995, 56; Minter, 1987, 380). Using frame theory, it can be hypothesized that, Benjy's frame blocking usually takes place when Caddy is absent, his behavior, as well as perception, change dramatically when he remembers Caddy's presence.

According to the sort of schema theory in which one organizes knowledge in order to make sense of certain situations, Benjy lacks the "general knowledge" that Schank and Abelson suggest is required to interpret and understand other people's actions. This is type of knowledge enables an individual to understand why another behaves the way s/he does, because they are both members of the same world of human musts and basic human needs (Kuminova, 2010; Minter, 1987, p. 37). As indicated earlier, Bockting (1995) describes how Benjy's difficulty in understanding the actions and emotions of other characters is related to his inability to participate in "deictic projection, that is, putting others at the deictic center" (pp. 47–8). To be more precise, Benjy cannot produce a second-order perspective to account for the behavior of other characters. Faulkner demonstrates this through the characterization of Benjy, a passive character for whom others are often the actor. For example, Versh provides his clothing and food. "And throughout the novel Benjy is unable to understand the motives of most characters now he can't understand why it bothers Luster to find him in his room or why T.P. and Quentin are not sober. This difficulty derives from the lack of proper schemata in Benjy for this kind of

situations and from an inability to see things from other people's perspectives. On the other hand, Benjy does have "specific knowledge," concerning things which have occurred many times to a child of his environment, such as when he calls up a memory-picture of Caddy only to mistake girls on their way home from school for her.

When you read sentences from Benjy's chapter, it becomes immediately apparent that syntax – or how the words are working with their neighbours – makes things challenging here. However, as I've already noted, outside of Faulkner's application of stream of consciousness, much of the trouble here revolves not simply around Benjy's inability to possess the requisite background, the particular schemata which operate with respect to the particular case we are describing (in this case, Caddy's disappearance). Meaning, Benjy doesn't even have to cognitive capacity to run the right scripts and schemas. Shank and Abelson have pointed out that to activate a schema, at least two elements from a script are necessary (Minter: 1987, p. 50; Kuminova, 2010), yet most of Benjy's story have excluded the key headers that could assist readers to understand the context. Frame-Blocking One example of frame-blocking is in the scene with which this essay began, learning Caddy's scent when Benjy refuses to go to her:

He is blind, except to chaos and filth, and he is fixated on his sister Caddy, the sister who, in the most beloved moment of his life, when she cuddled him and put on her shiny veil for him: "I couldn't smell trees anymore and I began to cry. [...] She took her hat off and came again, And I went away. ...She picked up the bottle and drew out the stopper and put it toward my nose. and don't get out when I didn't even whisper" (Faulkner, 1990, pp. 40-42). This scene calls attention to Benjy's sensory and emotional responses, but without the proper 'schematic cues,' readers find it difficult to interpret what is happening and its implications for Benjy at this point in time.

Benjy's sensitivity to the scent—and Faulkner's reminder in everyday objects of Caddy's lingering essence as evoked by his tree imagery—may be an early nose for Caddy's tragic end. But Benjy's disability prevents him from evoking the PERFUME schema in the reader's brain: he doesn't have access to the basic information required to initiate it. Leech and Short characterize Benjy as experiencing "an unblemished perception of objects"

(Leech & Short, 2007, p. 66), feeling threat when Charlie “damages Caddy”. When Benjy thinks of Caddy and Charlie on the swing below the tree, for instance, he sees Caddy as “white in the dark” (Faulkner, 1990, p. 47), but he breaks down at the sight of Charlie. In this scene Benjy is unable to draw upon the SEX schema, and his sense of the scene is conveyed through his description of action and setting with an instrumental header, “Charlie come and put his hand on Caddy and I cried more.” I cried loud. [] She panted now [] Caddies battled. They both breathed fast. ‘Please. Please.’ Caddy said softly” (Faulkner, 1990, p. 47.)

In addition, Benjy fails to recall many of the usual slots and props to execute a schema. Include the drunken Benjy, Quentin, and Versh scene (disjointedly presented as one, as in the movie). Readers, who all know the SCHEMA DRUNK PERSON know that when one gets drunk, one’s movements are uncoordinated and that s/he may feel like the whole world is rotating. But Benjy does not have access to this DRUNK PERSON schema, so he does not articulate why he feels this way. Rather than the usual drunkard clichés—dizziness, glasses, headaches—he merely refers to the effects of the condition:

"I wasn't crying, but I couldn't hold back. I wasn't crying, but the floor felt unsteady, and then I was crying. The ground still continued to rise, and the cows kept ascending the hill. T.P. tried to stand but collapsed back down [...]. The barn vanished, and we waited for it to return". (Faulkner, 1990, pp. 20-21)

A linguistic analysis of Benjy’s section assumes that he does not possess much of the background knowledge that would have us activating the relevant (for a reader) context for various quotations. Faulkner purposefully employs this form to record the tragic demise of the Compson family as a ridiculous sequence of events “told by an idiot...who couldn’t tell the truth, much less beg pardon for it; who couldn’t discriminate between what he does and what he ought to do because he who “bore the sins of his people” hadn’t been seen riding a white mule through town one Saturday afternoon.” Careful inspection of the chapter from the perspective of Benjy reveals that he is able to, through his primitive, childlike sentence construction, interpret what the others do in terms of its implications for

their character and for their future: as Faulkner himself claims, "The story is all there, in the first section as Benjy told it." (Cohen & Fowler, 1990, p. 282) Benjy's different view of the world outside him is made comprehensible by his lack of the necessary conceptual background to make, for example, "golfers," "drunk[en]ness," or "perfume" conceptually salient, as so differently salient to him. Furthermore, there is no evidence that we are accomplishing the updating, or revision of our schemata (such as addition, adjustment and restructuring (Rumelhart, 2017) that is thought to occur, for cognitively limited Benjy would be using only those existing schemata he does possess. Yet, schema updating is possible for readers while reading Benjy's narrative, in which his thinking about and description of events is completely idiosyncratic, and utterly different from readers' own knowledge of those situations. It is in this context that Faulkner functions schema updating so that reading the story through a deficient angle becomes defamiliarizing. As previously observed, Benjy doesn't have the schematic knowledge for much in the way of contexts (sex, golfers, perfume). This minimalistic gloss, hence, generates a certain defamiliarization, or schema refreshment, out of which the novel's themes emerge in a new light.

The reading of the discussae extracts indicates Benjy's peculiar mind style in relation to his cognitive constraints. While Benjy's attention is fixed on just a small number of words, like other cognitively challenged creatures like Clegg and Lok, Benjy does not simply decode new encounters or construct new schemas from his existing background—but from virtually all of what he knows, which consists mostly of a knowledge of the natural world. As these examples illustrate, Faulkner employs Benjy's point of view to expose the sources of the underlying corrosion in the Compson family and the fundamental reality of their relationships. But it is precisely Benjy's lack of relevant schemata that gives us a new and poignant presentation of the main theme of the novel for its readers: the sadness resulting from an absence of love.

-2-5The Notion of Image-Schemata in Depicting Benjy's Deviant Mind style

According to Faulkner, "Benjy loved three things: the pasture in which the two scions of the Victrola economy in Jefferson had toiled, the sale of which had made possible Candace's nuptials and Quentin's Harvard education, his

sister Candace, and the firelight” (qtd. in Andrews, 1989, p. 94). By placing Caddy at the heart of the novel, Benjy’s unique mind-style can be further interrogated in terms of image-schemata to underscore his obsessive absorption in Caddy. Furthermore, Benjy’s deep link to nature is expressed through several lexical fields referring to elements taken from nature such as the meadow, the trees, the bright grass, and the farm animals (Bocking, 1995, p. 50). In the light of image schemata, these aspects of Benjy’s way of thinking gain a new and highly perceptive significance.

The image schema that Benjy uses to perceive the world, especially his love for nature, is the FORCE schema, which Johnson (1987, p. 48) discusses at length as an orientation of our everyday interactions by the means of exerting or experiencing forces. Johnson lists several FORCE schemata (associated with modal verbs) of various kinds, among them such as “Compulsion,” “Blockage,” “Counterforce,” “Diversion,” “Removal of restraint,” “Enablement,” etc. He claims that these FORCE schemas allow us to make sense of the highly abstract meanings of the traditional modal verbs, by linking them down to actual experiential content. The FORCE structure in Benjy’s mindset that is most widely spread is the example of the ENABLEMENT frame, which is closely related to the modal auxiliary “can”. Johnson (1987, p. 52), for instance, defines ENABLEMENT as ‘the presentation of... a sense of internal power or capacity to act’; a quality which is also evident in the over abundance of ‘can’ in Benjy’s renditions. This modal expresses his dynamic potentiality to act in the sensory mode, as in for example: “Through the fence, between the curling flower spaces, I could see them hitting” (Faulkner, 1990, p. 3), “I could hear him rattling in the leaves” (Faulkner, 1990, p. 6), “I could smell the cold” (Faulkner, 1990, p. 6), “I couldn’t feel the gate at all [...]” (Faulkner, 1990, p. 6), and “I could hear Queen’s feet and the bright shapes went smooth and steady on both sides ” (Faulkner, 1990, p. 11). These examples demonstrate that Benjy can indeed engage in actions that relate to the world around him and to do so with regard to sensory perception – as opposed to mental labor use or physical labor performance. With its repeated use of “can” in characterizing the natural world, Benjy performs an ENABLEMENT image schema that evokes his dyed-in-the-wool love for and attachment to the nature around

him. Therefore, ENABLEMENT constitutes a unique aspect of Benjy's cognitive style, which can be related to his connection to the nature.

Also significant in the understanding of image schemata in Benjy's chapter is the part played by Caddy in his cognitive universe, as regulated by the CENTER-PERIPHERY schema (where the schema says that "whatever is at the center of the domain tends to be 'more important' than that which is peripheral") (Johnson, 1987, p. 112). Johnson underscores the important role of the CENTER-PERIPHERY schema in determining the way we know and feel our world (1987, p. attack Overview of constructivist based learning.】 113). More accurately, human perception becomes selective about what it registers, and moves those concerns to the front and center. Closebased attention to Benjy's mode of thought and language use definitively establishes Caddy as the focal figure in his world, using the CENTER-PERIPHERY schema. "Virtually no schema that Johnson discusses occurs purely on its own, for these are commonly combined with the NEAR-FAR, the SELF-OTHER, and the MINE-THINE schemas, that jointly define the weight of the overriding figure" (1987, p. 125)-- a framework that applies to the value assigned to the main figure as well. NEAR-FAR schema A schema of CENTER-PERIPHERY, NEAR-FAR reflects the proximity to or distance from this central figure relative to other figures. This structure is powerfully realized in the sequence where Benjy refuses to be near Caddy because of her scent, as a compilation of instances such as, "She put her arms about me again, but I went away" (Faulkner, 1990, p. 40), "She took her hat off and came again, and I went away" (Faulkner, 1990, p. 40), and, "But I didn't hush and when she went away I followed, and she stopped on the stair and waited and I stopped too" (Faulkner, 1990, p. 40). These examples of Benjy's simultaneous attraction and repulsion from closeness are expressed by the verb "followed" and the preposition "away. Benjy does not smell trees or rain, which are usually linked to Caddy's presence, and instead would employ FAR schema to sentimentalise his discomfort. Furthermore, the central position of caddy in Benjy's perspective is conveyed in the ATTRACTION image schema "or the image -structure when we feel ourselves physically at tracted to some other person" (Johnson, 1987, p. 47) that is strongly related to the FORCE schema that was previously described.

This schema is mapped in a passage in which Benjy mistakes some schoolgirls returning from school for Caddy and comments:

I could hear them talking. I opened the door, and I couldn't hear them, so I went down the gate, where the girls passed with their book satchels. [...] I tried to tell them, but they were talking, and I came along the fence, and I tried to tell and they were hurrying. Then they were running and I got to the corner fence and I couldn't get any farther, I held to the fence and looked after them and tried to say. (Faulkner, 1990, p. 52)

This excerpt poignantly portrays Benjy's yearning and sexual desire for Caddy as the epicenter of his universe as exemplified through the interaction between CENTER-PERIPHERY and ATTRACTION schemata and exposes his restricted yet profound understanding of the illusions derived from intimacy and separation.

In this passage, Benjy is subconsciously showing his love for the girls through their Caddy-like appearance by following them and attempting to say something. The fact that this is the only time Benjy wishes to bond with someone implies a longing for Caddy, and her love. Hence, it can be concluded that importance of Caddy in Benjy's mind style can be observed in the ATTRACTION image schema. Furthermore, Benjy is able to give himself definition and orientation with regard to the world by positioning Caddy within his limited sphere of meaning. The CONTAINER image schema also emphasizes Caddy as part of Benjy's understanding. This schema represents a spatial relation (e.g., UP-DOWN, IN-OUT): It is an extension of the CENTER-PERIPHERY schema which involves that which is inside as centered and that which is outside as peripheral. In Benjy's tale, Caddy is the center of his universe, indicated in sentiments - the findings that bring him most pleasure is nature: "then I saw Caddy, with flowers in her hair, and a long veil like shining wind" (Faulkner, 1990, p. 39); and "We looked up into the tree where she was" (Faulkner, 1990, p. 45). So these instances further suggest that Caddy is at the crux of Benjy's world; she provides him love and meaning and order in what would otherwise be a cacophony of sounds and emotions.

-3-5 Conceptual Structures and Cognitive Metaphor Analysis of Benjy's Mind Style

Benjy's unique and Caddy-centered philosophy of mind can be examined using cognitive metaphor theory to identify the conceptual structure of his experiences. Benjy's figurative language is one of consistent and traditional conceptual metaphors, as described in section 4.3, that indicates his own particular and unconventional way of seeing his environment. Removed from the family's tragic decline, Benjy perceives the world in an original and perverse way. He sees Caddy as a symbol of love, oneness, and peace, an individual who tires to "keep that falling house standing" (qtd. in Bockting, 1995, p. 56). She is to him "all the love and security represented in his mother's behaviour" (Bockting, 1995, p.56). Faulkner has noted that this desire for tenderness and the sense of needing to be protected by others is central to Benjy ("I got interested in the relationship of the idiot to the world he was in and could not understand, and just what he could do but not comprehend where he could have protection, tenderness[...]to shelter his wanting to have knowledge" Faulkner : 1956 : 103, 104). In addition, Benjy's refrain from nature and its elements, as well as from the actions of animals- these latter outbursts are also here for indexical reasons-contrast sharply to his scant attention to human action, indicating that he "understands them better, feels closer to them, or is more intensely moved by them" (Bockting, 1995, p. 55). Some examples of such is found in descriptions such as "the flowers rasped and rattled against us" (Faulkner, 1990, p.4), "the pigs were grunting and snuffling" (Faulkner, 1990, p. 5), and "The cows came jumping out of the barn" (Faulkner 1990: 23). Like Benjy uses a simple diction and sentence structure to explain about human characters or what the humans do but, when Benjy describes animal/nature he (Benjy) demonstrate an unwashed syntax and diction. This distinction corresponds with Smalls claim that "the very earliest stage of the development of thought is that in which a child identifies himself with things" (qtd. in Bockting, 1995, p. 43). Accordingly, Benjy's mind style may be considered child-like or, in line with his rapport with the natural world, resembling that of a 'primitive' man in the infancy of cognition. Due to Benjy's close relationship with the environment, of carriage and Caddy, the following section attempts to examine some of the traditional (cognitive) metaphors as a means of understand his unique mental plane.

From the very start of the novel it becomes clear that Benjy thinks of Caddy not as Caddy the human being, but of Caddy as a metaphor from nature (and since Caddy means in terms of what is familiar to Benjy, what is familiar to him, it means everything in the world:(

“Did you come to meet Caddy?” she asked, rubbing my hands. “What is it? What are you wanting me to say to Caddy?” Caddy smelt like trees, and like when she says we were asleep .

“What is it?” Caddy said. “Do you thought that it had Christmas when I gone home from the school? Is that what you thought? It is Christmas the day after to-morrow. Santy Claus, Benjy. Santy Claus. Come on, let’s run to the house and get warm... She seized my hand, and we plunged through the high, rattling leaves of autumn into the cold, black emptiness... That he went and Caddy knelt down in the long hall outside and held me round the neck and laid her face against mine and cried, for I was crying, and we were very happy. She smelled of trees (Faulkner, 1990, pp. 6- 9.(

This passage, which reveals that Benjy looks for natural explanations for human actions, especially Caddy's, is typical of how little we actually know of Benjy's stream. Depicted as a figure of peace, stability and comfort, Caddy meets Benjy's wants, which “are most completely fulfilled in a child's world ruled by strong, understanding parent figures both real and surrogate” (Mellard, 1970, p. 245), presenting her in the nature of a parent. With the framework of cognitive metaphor theory, these two dimensions in Benjy's mind style, that of his intense love for Caddy and of his attachment to nature, can be further illustrated by the analysis of conceptual structures of a target domain and a source domain (Lakoff & Turner,1991; Gibbs, 2017) and accordingly, the formation of conceptual metaphors. Benjy's domain-that-to-which-in-my-mother-used-as-bucket-of-caddy domain isy, that in which he has dealt with Caddy is full is CADDY. In order to locate the metaphor that is objectified in Benjy's cognition, we the source domain must be specified. A careful reading of Benjy's narrative reveals that in remembering Caddy we notice strikingly similar intellectual responses to 'seeing' and 'telling', as presented in the excerpts above. Because of Caddy's motherly nature, Benjy tends to link her with the elements of nature, which commonly signify a sense of purity and wholesomeness to him, constantly

mentioning her smell as either being “like rain,” “like trees,” or “like leaves.” This generalization is consistent with our findings that Caddy is largely constructed metaphorically as a simile of the NATURE domain, leading to the conceptual metaphor CADDY IS NATURE. But because the parental love he’s looking for can’t be satisfied in nature alone, we need to bring in another domain, call it the MOTHER domain, and we get the metaphor CADDY IS A MOTHER FIGURE. “If we analyze these (target and source, Vigt 1986) domain of Benjy’s conceptual system we may arrive at the conclusion that: Seeing-Caddy relates to the figure caring a part of her flesh made of nature (pure and innocent), the tree, the rain, the leaves (Caddy smelled like trees), and it causes in Benjy the behavior it usually causes in him, when he is describing traits of natural living creatures. More specifically, when Benjy describes Caddy, he avails himself of the very same words used in the language of botanical science to describe nature, “Caddy smelled like trees after it rained; ... Flowers in her hair, flowers in a long veil like shining wind”; (Faulkner, 1990, p. 18). At the start of his account when he was describing the pasture and the flowers, Benjy used adjectives you might say of Caddy or he who loves her: “her bright face against mine. And because Caddy was pure to Benjy, he cannot stand her impurity, “Caddy was all wet and muddy behind, and I started to cry” (Faulkner, 1990, p. 19). Even at this, Benjy embodies her uncleanness with linguistic elements of the source domain NATURE. i.e. wet and muddy. A closer reading shows that Benjy thinks of Caddy’s punishment as inflicted by nature itself, “We could hear the tree thrashing? (Faulkner, 37), to him nature punishes Caddy for her? muddy drawers? Other metaphorical expressions in Benjy’s text (like Caddy figured, I saw Caddy, with flowers in her hair, like a shining wind; smells like trees; I couldn’t help it) show comparisons between seeing Caddy and seeing a plant (sight/sight); fruit and trees (re: nature’s purity and Caddy’s; Johnny Doe and the buggered trees); his emotional attachment to natural configurations and his love for Caddy.

Because Benjy’s metaphorical language, as is now demonstrated, is to a great extent drawn from the source domain NATURE, or more specifically, the mother figure, these sources have a ‘conceptual scheme’ that help us understand Benjy’s conceptual system, including his ‘overarching concern

with the interrelations of the source domains NATURE and the MOTHER and the target domain CADDY.²⁷ He tries to comprehend and illustrate his feelings for Caddy in the only language he knows—nature. Benjy's mental retardation prevents him from being able to tell right from wrong. To convey his feeling, he often resorts to the usage with regard to the language (from NATURE schema, see, for example, the scene with Caddy's perfume: "I couldn't smell trees anymore and I began to cry" (Faulkner, 1990, p. 40). And Benjy uses those telling scriptural ramifications to interpret his own and other characters' behavior (especially Caddy's) throughout his narrative. Most of his comprehension and reaction to the event is largely mediated through his NATURE metaphor. It's easy to see why this metaphor might make sense: Benjy is a pretty passive figure (depending on Versh, Dilsey, and Caddy to dress, feed, and transport him), and it seems like the way he experiences the world is through the metaphor of the bell jar. As Benjy describes his mother's actions, for instance, the verb "clutching" is used to describe NATURE but has negative associations in Benjy perception, for he says:

I couldn't help trembling, trembling so hard that mother, who was holding me very, very tightly, said, "I must try to turn back somehow. T.P. replied, "Whoa, Queenie. We've stopped. You will tip us over if you try." "What do you think I should do?" Mom said. "I'm scared of you trying to turn around," T.P. said. Mother urged, "Get up, Queenie." T.P. clucked to the horse and we rode on. Mother said: "I just know Dilsey will let something happen to Quentin while I'm away. We need to hurry back." T.P. said, "Hush now." Then he snapped the whip at Queenie. "Mother snatched me up anew and snapped, "You, T.P.!" I could hear Queenie's footfalls, and the bright forms swam past on either side, their shadows rippling across Queenie's back. (Faulkner, 1990, p. 11)

Here, Benjy describes Jason using more metaphorical language based on his NATURE schema, in the verb "snuffling": "Jason snuffled. We could hear the fire, and the roof. Jason sniffed louder" (Faulkner, 1990, p. 68), which suggests animal-like noises like those of a dog. Benjy's use of metaphorical language differs significantly, however, when he recalls Caddy as in contrast to most of the other characters. Repeated recourse to nature-based

metaphors in connection with Caddy is an expression of a characteristic of Benjy's idiosyncratic mind style: his frequent deployment of the NATURE metaphor as an apparatus for understanding the world in which he finds himself. What Benjy maps onto his two 'domains' - seeing and remembering Caddy, and, in an even more extreme example of experience fitting representation, onto the act of perceiving plants or natural objects, a more metallic analogy for materiality than that offered by the emblematic figure of Caddy (wool, lace), the image of a flag hanging over bright grass - 'The flag flapped on the bright grass and the trees' (Faulkner, 1990, p.4) is unforgettable - Caddy kneel and put her arms around me and her cold bright face against mine. She smelled of trees" (Faulkner, 1990, p. 9). And even Caddy's "impurity" is metaphorically associated with the "impurity of nature" as when Benjy narrates, "Then we couldn't see her. We could hear the tree thrashing [...] The tree quit thrashing" (Faulkner, 1990, p. 39). Through such a cognitive metaphor inscribed in Benjy's language and consciousness, Faulkner provides an alternative optics to present the novel's preoccupations from the perspective of an "idiot." A careful reading of Benjy's mind style shows that his thoughts are dominated by metaphorical extensions of nature and the mother figure when he tries to comprehend the actions of (primarily) Caddy. This is why Benjy's narrative has always mattered to critics and why Faulkner's innovative use of narrative has been increasingly of interest to scholarship: "[T]he story is all there in the first part as Benjy told it" (Cohen and Fowler, 282).

Conclusion

In view of Bockting's assumptions about Benjy's deviant mind (because he has a retarded mental age, no theory of mind, and loves especially Caddy and nature (Bockting, 1995, pp. 40–58), the paper has discussed these notions in the light of schema theory, image schemata, and cognitive metaphor theory. From a schema-theoretical perspective, Benjy sadly lacks the kinds of frame knowledge (i.e. schemata) regarding the game of golf, perfume, sexuality, etc., that would have obviated readerly bewilderment. His inability to pull up the appropriate schemata, GOLF, PERFUME and SEX, means he wrongly processes information and that he suffers from cognitive

dissonance; there are no caddys (the only love, connection and order he ever knew.)

If such is the case, we will be able to further explore love of Caddy and nature in Benjy's in terms of image schematic space in that the love representation and nature representation are based on the HORIZONTAL-MOVEMENT and radially organized image pattern respectively. The application of the modal verb "can" in Benjy's sections activates the image schema of ENABLEMENT to design not so much his external capability to act, but his interior capacity of acting, especially of experiencing natural sensations and objects. The central role of Caddy with respect to the mind style of Benjy was analyzed by applying the CENTER-PERIPHERY image schema along with its related schemata, including NEAR-FAR, IN-OUT as well as CONTAINER. This analysis, however, reveals just how Caddy is Benjy's lone accent of love and order in his mental world. In identifying her as the heart—the conceptually nearest and trapped inside—of his little world, the one to whom everything is related, Benjy turns Caddy into the name of love.

- An analysis of Benjy's cognition was then conducted by using the theory of cognitive metaphor to uncover the conventional conceptual metaphors underlying his particular conceptual structures. Or, it may be his interest in nature, which is also represented in his use of relatively more synthetic structure and vocabulary when referring to nature, that enables him to adapt to the environment. Similarly, the terms in which Caddy is portrayed by Benjy derives from the natural world (botanical terms), and could be seen to represent a network of concepts with CADDY as target domain, with NATURE and MOTHER FIGURE as source domains. It is going to be these conceptual mappings that form the basis for Benjy's unique mind style, and its effect is to provide Benjy with a unique manner of seeing, understanding and constructing the world .

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السمات اللغوية والادراكية لاسلوب تفكير بنجي في رواية الصخب والعنف

لفوكنر

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الكلمات المفتاحية: أسلوب العقل، بنجي، نظرية المخطط

الملخص:

زارا دينين (2006) تُقدم دراسةً للسمات اللغوية والمعرفية لأسلوب بنجي الذهني، والأسلوب المعرفي الجوهري - شخصية الفصل الافتتاحي لرواية "الصخب والعنف" لويليام فوكنر. قد يكون التعمق في الخطاب السردي، وأسلوب العقل، والأدوات التمثيلية المقابلة لبنية تفكير الشخصيات وإدراكها أداة مناسبة لتحديد الانحرافات المعرفية في الأعمال الأدبية. تشير النتائج إلى أن المخططات المعرفية تُشكل البنية الأساسية لتمثيل بنجي الذهني مخططات الصور، واستعارات المكان. الأنماط الناشئة عن البيانات السردية، والتي تبدو انعكاسًا لنظرية ذهنية معيبة، وتوافق عاطفي حاد بين كادي، من جهة، والظواهر الطبيعية، تترك المجال مفتوحًا للتوصل إلى استنتاجات. علاوةً على ذلك، تكشف النتائج أن بنجي يبني إحساسه بالعالم المحيط من خلال مخططات حركة أساسية وتوافقات متعمقة بين الاستعارات، مما يستلزم تأطيرات مفاهيمية مميزة بناءً على تجربته ومعتقداته وموقفه المجتمعي تجاهه. يُلقي هذا التحليل الضوء على الدور المعرفي للغة في سرد القصص، بالإضافة إلى طبقة جديدة من التمثيل الذهني في الأدب الحديث