Cognitive Stylistic Analysis of Simon's "The Sound of Silence"

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Abstract

The study is concerned with the explanation of cognitive stylistic in the Simon's "The sound of silence" in order to show the consequences of different cognitive stylistic devices and use of mental processes on the understanding of meaning. These mental spaces can help establish grammar that shows the poet's view. They are connected and used not only in creation perspective understanding but also used to represent dynamic plot in the perception and language. The study explain that cognitive stylistics is used as a tool to supply a systematic and scientific advance towards text authors and readers understanding of the world and show how these interpretations are throw back in discourse concern. It tries to explain the style the mental processes are involved in the construction of meaning. One challenge for cognitive stylistics researchers in contemporary stylistics is to describe how readers interpret literary texts by showing the difference and assist it between their own world and the author's world.

Keywords: *Cognitive stylistic, "The Sound of Silence", Paul Simon, Schema Theory, Text World Theory, Mental Space Theory*

1. Introduction

Paul Simon, born in 1941, is an American musician, singer and songwriter. His fame began as being part of the duo Simon & Garfunkel that was formed in 1964 with the musical partner Art Garfunkel. "The Sound of Silence" is one of his most popular songs with a high chart performance played in the 1960s by the famous duo Simon and Garfunkel.

The survival of our world is mannered by time and space. As Merleau – Pony (1962) states, we live always in the factual environment, at a specific present location. Thus at any case of time we are 'grounded' on what is called our physical existence and perspective which is taken on our personal experience of the world around us is govern by the particular facts of the domain that includes the social-cultural knowledge, norms and personal experience, the memories people have, and so on (the ideal cultural cognitive model). As humans, however, it is the ability to go beyond the limits of that reality space by come up with of other conscious 'mental spaces'. These cognitive conditions can change time (past or future) and space (other locations) as well as creating other kinds of proportions such as hypothetical or false spaces. Fauconnier (1994) has shown how these mental spaces can be constructed vigorous in the way that shows how humans can think, perceive, interpret and reason. Fauconnier and Turner (2002) have polished the theory further to show how humans are able to create new thoughts from these spaces in addition to already ' blended' spaces (Simpson, 2004:23).

It is hoped that this study will provide a help for students of literary and linguistic studies in understanding the main tools of cognitive stylistics showing the main role played by them in meaning construction of the literary text. Also, study presents not only new explanation of a particular text but also important perception into the reading process.This study concludes that the employment of figures of speech is pervasive and prominent in "The Sound of Silence" which produces a coherent and solid text featured by creativity and novelty.

1.1 Cognitive Stylistics

Cognitive stylistics combines the kind of explicit rigorous and detailed linguistic analysis of literary texts that is typical of the stylistic tradition with a systematic and theoretically informed consideration of the cognitive structures and processes that underlie the production and reception of language (Semino and Culpeper,2003:1x).

Cognitive stylistics is intended to support rather that supplant existing methods of analysis, it does aim to shift the focus away from models of text and composition towards models that make explicit the links between the human mind and the process of reading (Simpson, 2004:39). Finally, it is important to say that in cognitive stylistic analysis, the focus, attention must be given to the language, cognition and how readers respond as they did, and why they did so result in explaining different and creative options of interpretation, explanation of the text.

1.2 Development in Cognitive Stylistics

Some of the important points and devices are used to transfer, modify, interpretation and blend mental construct are schema theory, text world theory, conceptual metaphor and mental space theory which play a vital and important role in cognitive stylistics.

1.2.1 Schema Theory

This theory first used in the 1920' as part of structure psychology, schema theory applies "both the processing of sensory data and the processing of language" (Cook,1994:9). It surrounds all experiences that are accumulate in the memory and the human mind shows action and draws attention upon this memory in the process of understanding or tussle with new experiences or data. Culpper et al (1997) state that for the purpose of interpretation the human mind actively constructs various types of cognitive representations (that is, codes, features, meanings, structured sets of elements) that interpret linguistic input. Discourse analysts and stylisticians grasp upon schema theory to gain a new perception about reading, cohesion and coherence.

Pragmatics and stylistics directly connect with the effect of reading and meaning on the reader. Cook (1994, 10) points out that "schemata are essential to text processing, but can be both a potential barrier to understanding or enable a greater understanding of a text". He argues that certain uses of language can change our representation of the world (p.23) and literary language and literature by its very nature is schema altering or schema renewing or schema reinforcing relative to reader expectation, interpretation or knowledge of the literary text.

Take the following example to show how the stores of knowledge which readers bring into play when they read, and how these knowledge stores are modified or enriched as readers progress.

Could I have a pint of larger, please?

Spoken utterances might be interpreted in term of either discourse strategy or discourse structure. A number of similar inferences can be made about the pragmatic function of the utterance above. For instance, the utterance with its conventionally indirect form –to- function pattern, choice 'I' variety on the strategic continuum. Furthermore, its illocutionary force as a request is confined by the particle "please", which, along with the reference to a quantity of alcoholic drink within the utterance would lead to the fairly unexceptional deduction that it is uttered by a single speaker in some kind of public house (Simpson, 2004:39).

However, what an analysis of discourse would not account for is the way a mental picture of a 'pub' is stored which can be activated for the understanding of this utterance in context. This mental picture develops out of past experience of such places, experience gathered either through direct contact or through indirect sources... Whatever the precise type of primary input, it is clear that a mental representation can be formed which will specify what a certain entity is, what it is for, what it looks like, and so on. This image has been rendered down from multiple experiences into a kind of idealized prototypical image, which is termed as idealized cognitive model (Ibid: 40).

1.2.2 Text World Theory

As stated in Werth (1999) and Gaven (2007) all discourses are characterized by construction of a set of richly defined conceptualized spaces known as 'worlds'. According to them, there are three levels:

• Discourse world-spatio temporal context in which the discourse take place which contains two discourse participants which are the writer and reader or speaker and listener and naturally occurring language event such as discourse. It is the immediate, higher – order conceptual space that is inhabited by an author and a reader. Understanding of this world by the reader is found on 'real' external circumstances and requires direct perception backed up by knowledge of the elements perceived (Wreth,1999: 17).

• Text world-text driven process whereby linguistic cues activate relevant general or specific knowledge upon which further inferences about the parameters of the text world space may be drawn. The world building propositions in the text provide deictic and referential information which partially establish the text world's situational variables such as time, location, entities and interrelationship, while function advancing propositions are those which provide information about action, mental spaces, states and attributes of entities in the text world.

• Sub- world – arises as a result of a deictic shifts or modal shifts away from the matrix world from which they arise. Modal world switches are cued by propositions which are moralized according to the conventional separation between deontic, boulomaic and epistemic contexts and account for such things as expressions of beliefs, desire and obligation. Sub – world is established when a character projects thoughts and reflections, perhaps through a flashback or prolepsis, to create another conceptual space inside the text world. This projection forms a distinct situation of its own, because it sets up reality outside the parameters of the existing text World (Simpson, 2004: 91).

Conceptual Metaphor

Conceptual metaphors are considered to be very important in cognitive stylistics. Wreth (1997) and Gavins (2001) state that metaphor forms a type of epistemic sub world in the text world. According to Lacoff and Tumer (1989) and Lackoff and Johnson (1980) metaphors are ontological and epistemic mapping across conceptual domains, that is, from source domain to target domain.

To explain metaphor cognitively the following example is introduced in which Lacoff cites the surrealist writer Andr's Breton's line 'my wife…….whose waist is hourglass' , to argue that such par- whole mapping can be explained by providing an answer to the question of which parts of the source domain are mapped to the target . In this example the curvy shape of the hourglass is mapped onto the poet wife's body. Presumably, the flowing sand inside, the class coldness and perhaps the notion of time running out (literalized and dramatized in the hourglass) are not mapped (Simpson,2004:214).

My wife with the hair of the wind fire

With the thought of heat lightening

With the waist of an hourglass

With the waist of an otter in the teeth of a tiger

My wife with the lips of a cockade and of a bunch of stars of the last

magnitude

With the teeth of trucks of white mice on the white earth

With the tongue of rubbed amber and glass

My wife with the tongue of a stabbed host

ith the tongue of a doll that opens and closes its eyes

With the tongue of an unbelievable stone.

(Breton/ Roditi in Germain 1978:69)

Here is a perception of language that is, transcendental and uses metaphor to go beyond everyday meaning, in order to reframe fundamentally humans, view of the world. In other words, here is a perception of language that is dialectical and uses metaphor to go beyond the familiar understanding of idealized cognitive modes, in order to recast all cognitive models and retroactively alter the perception of base and target in humans conceptual experience .This metaphor as interlamination, in which the process of megaphoning is used as a device to see the familiar world in a new light as a synthesis of base and target mapping (Ibid:215).

It is noted that each line contains a single metaphorical mapping, except the fifth which maps the wife's lips with two bases (a cockade and stars). Her 'waist' is mapped with two idealized cognitive models, and lines 7- 10 map her tongue with four different things. In the line ' My wife the lips of a cockade and of a branch of stars of the last magnitude', two distinct sources are mapped onto one target, and in the last four lines of the quoted passage, four distinct sources(rubbed, amber and glass, a stabbed host, a doll and an unbelievable stone are mapped onto one target (tongue), (Ibid).

1.2.3 Mental Space Theory

Mental spaces are models of discourse understanding; they are interconnected with it and can be modified to the extent of its deployment as fragments, pieces of text world. Mental spaces are based on

the access principle of one mental space through another and they are constructed for understanding counterfactual statements, artifacts or local context of discourse.

In the theory of mental spaces, a real basic space of mental representation of all the perception is built. Any set of operations or actions that occur in real space, create projected, hypothetical space, i,e. mental spaces are compact formatted knowledge in our minds. They are constructed by certain elements ,such as: 1) space builders that take on variety of grammatical forms, such as prepositional phrases, adverbials and introductory words, conditional sentences (if , even) and subject predicate complexes(she thinks, believes..).Their function is to represent the existing mental space or enter a new one; 2) the roles and their values – they are the main parts of mental spaces, 3) trans, spatial operators-they are elements that connect spaces represented by copulative verbs such as be, became , remain; and 4) connectors that link the objects (roles) spaces. Connectors allow making references to one of these objects in terms of the other according to the principle of identification or access principle. (Fauconnier, 1994:3; Fauconnier, 1997:40).

2. Analysis and Discussion

Before going on to the analysis part, let us start with an initial interpretation of Simon's lyric "The Sound of Silence" which reads as follows:

<div align="center">

Hello darkness, my old friend
I've come to talk with you again
Because a vision softly creeping
Left its seeds while I was sleeping
And the vision that was planted in my brain
Still remains
Within the sound of silence
In restless dreams I walked alone
Narrow streets of cobblestone
'Neath the halo of a streetlamp
I turned my collar to the cold and damp
When my eyes were stabbed by the flash of a neon light
That split the night
And touched the sound of silence
And in the naked light I saw
Ten thousand people, maybe more
People talking without speaking
People hearing without listening
People writing songs that voices never share
No one dares
Disturb the sound of silence
"Fools," said I, "You do not know
Silence like a cancer grow
Hear my words that I might teach you
Take my arms that I might reach you"
But my words like silent raindrops fell
And echoed in the wells of silence
And the people bowed and prayed
To the neon god they made
And the sign flashed out its warning
In the words that it was forming
And the sign said "The words of the prophets

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<div align="center">
Are written on subway walls and tenement halls
And whispered in the sounds of silence
</div>

2.1 A Cognitive Stylistic Analysis of Simon's Lyric "The Sound of Silence"

A General Overview

Although "The Sound of Silence" was composed   almost 55 years in the past, its gloomy and mysterious concepts are extraordinarily noteworthy as well as pertinent at present circumstances.

Simon's verse exhibits an intense private emotion and engages basically with an unusual individual practice. It is far inculcated by the angle of an orator who believes that he has a vital thought to convey towards human beings ingrained in philistinism, an individual who fantasize more ethical and willful surroundings. The verse provides a bitter depiction of a humanity enclosed in philistinism and selfishness. According to Peter Murage (2020), social emancipation would involve giving knowledge through 'the spoken word'. The words or 'the spoken word' would never die but would blossom in people's minds and drive them to agitate for their liberation (p.69). An individual's uneven behaviors are truthful depiction of present lifestyles which may lead to loss of significant interactions in our present-day capital environment. Present lifestyles, as Simon portrayed it, increase the experience of isolation, solitude and dislodgment.

The destiny of human kind appears ominous. Individuals appear tremendously ingrained within fabric lifestyles without considering worth of their existence as human beings, and precisely the pair said in their most primitive video version capability to engage with individuals, sensitively in order to observe persons in surroundings incapable to care for each other which is stated as sound of silence.

Within "The sound of Silence", Simon utilizes numerous assortments of numbers of discourse; consisting of simile, metaphor, personification, paradox, apostrophe, etc. The following abstract gadgets turn to be significant components during deciphering and interpreting other meanings of lyrics. The accompanying part is apprehensive about giving more subtleties on the utilization of metaphors as highlights of inventiveness and peculiarity in this verse.

2.2 Design of innovativeness and oddity in "The Sound of Silence"

The following segment centers around three different examples of speech assortments that Simon firmly infers within verse to depict latest figurative and calculated picture compositions highlighted by curiosity and innovativeness to be used in speech.

The Logic between Figures of Speech

Apostrophe

Due to logic in practice and information, Simon decides intelligibility in between metaphors to make fresh elaborative systems known as innovativeness and oddity.

As example, exactly inside the verse, "Hello darkness, my old friend", Simon utilizes punctuation, that is a significant metaphor, particularly inside the poem. Apostrophe is "practically one and same with the verse tone" (Kennedy and Wershler-Henry 2006: 287). It is for the most parts want to address missing individuals or represented things. At the end of the day, Apostrophe as a metaphor is related, within its utilization, by means of exemplification. Within "The Sound of Silence", Simon utilizes Apostrophe to manage represented "obscurity" by utilizing "hi", which might be a welcome word which will be wont to welcome an individual that one witnesses or gets together with. "Obscurity" is in this way depicted here as a cozy individual who the storyteller want to see and meet. Henceforth, the figurative recipe which will be caught by semantic development "Hello darkness "is that darkness might be an individual.

Personification

Personification, alternatively, is developed by providing "obscurity" some individual qualities through characterizing some terms interrelated to persons (hello, friend, talk, and you). As Lakoff and Turner (1989: 72) reveal, Personification allows individuals to utilize facts concerning ourselves to utmost outcomes, utilize wisdom concerning ourselves to aid us figure out terms as forces of environment, ordinary happenings, nonfigurative ideas, and lifeless matters".

Simon really hoists idea of dimness to degree of an individual's character. this is frequently without a doubt one among the representation's certain highlights to make the story intriguing and clear, and it possibly progressively recognizable in the beautiful piece where peruses comprehend things as populace.

Surely, when an individual's life form acquires "gloominess " as one's "companion", he cannot envision to what extent he observes forlorn. Subsequently, tending to "darkness" as his companion passes on very one significance: from one perspective, there is no one to talk with, or rather no one might truly want to focus to him. It is consequently a sign to the holes among people groups likewise on his own depression as well. Divergently, the articulation "my old friend "(line 1) shows storyteller desires to rest in "gloominess" for an all-inclusive instance. Consequently, "obscurity" for storyteller is not somewhat bizarre; in fact, it is sole matter which the individual can impart his inclination to.

Through utilizing the interesting expression, for example in exemplifying "gloominess" as "companion", Simon attempts to change pursuers' impression concerning idea of "gloominess ". Storyteller moves highlights by the basis space "companion" towards placing a different context inside the objective area "gloominess", since that is among elements of similitude to change or change pursuers' impression regarding   objective area.

In like manner, in (verse 2) "I have come to talk with you again" Simon emphasizes furthermore, strengthens state related to embodiment since speech might be a person's attribute. Once more it uncovers considering storyteller desires to commute together along with his assumed private companion the "gloominess ". Consequently, it is apparently comprehended that representation regarding "gloominess " springs by the requirement to speak. Storyteller needs to exact self-inclination passing on his good thought to anybody perhaps everything which he observes. As "gloominess" is that main matter storyteller could get to, he himself releases creative mind in order to depict "obscurity" as his companion to be prepared to uncover what he feels. Thusly, "dimness" is organized and saw regarding a close companion.

Paradox

Paradox might be an overstatement which is utilized to hitch words or enunciations by each other with opposite energies. In "hello darkness, my old friend" (verse 1), Simon interprets "companion" that is a private individual inside the source space to "darkness" which might be a n inert remarkable thought inside the goal region. Through this mapping, "darkness" changes into an agreeable individual who can tune and tune in to what the storyteller should portray. Be that since it might, as demonstrated by our scholarly getting, "darkness" might be a dead and unfriendly thing, so by what means can an unfriendly thing be a friend. It's totally the force of intriguing articulations, by means of which Simon joins two reverse plans to shape another allegorical formula which will be stirred up here as darkness might be a Partner. This depiction is practiced by applying Catch 22. Thusly, to get a handle on the image graphs and thusly the association that Simon develops between "darkness" and "friend", pursuers got the chance to apply a technique of psychological depiction considering the very certainty that symbolic conceptualization might be a technique of plotting among two various determined spaces Glucksberg and McGlone (2001:5).

As of interest and creative mind perception in linguistics, "hello darkness, my old friend. I've come to talk with you again" (line1-2), might be a unbelievable allegorical picture, by way of which Simon

makes new explanations that irrefutably pass on novel ramifications by using the worldview of adequacy with intriguing articulations. In particular, the portrayal of "darkness" is shaped and spoken to in three synchronous and sensible intriguing articulations to stress it because of the prevalent quietness. Also, the utilization of accentuation, representation and peculiarity in one line and during a sensible progression makes meanings obvious and correct. This wonder, as Lakoff and Turner (1989: 67) put it, is a noteworthy component of untainted works, since something that depict great deliberation that is the concurrent practice of at least two such figures during a comparative segment, or possibly during a comparative sentence. As showed by Leech (1969: 23), an author is nobody if not innovative, and as language is his forum, he attempts to shape new useful possible results which aren't starting at now inside the speech. Simon, as an author, demonstrates a clear-cut limit of controlling words and amassing three interpretive contraptions collectively to draw an obvious and charming symbolic picture included by interest.

New Sensible Mapping and New Expressive Frameworks

It is a good judgment that columnists reliably endeavor to make and become new sensible pictures in their fills in as they purposefully gain ground toward peculiarity and creative mind in dynamic enunciations and this no ifs, ands or buts requires making not simply new sensible mappings yet moreover new complex agenda by means of which these mappings are frequently presented.

In verse four "(line 2), Simon uses representation to accept "Silence like a cancer grows" "to "dangerous development". It's possibly significant here to remind ourselves that the utilization of analogy isn't self-self-assured at all as "the choice of the relationship notices to us what features to move and the best approach to understand the objective space" (Foley 2009: 183). Thusly, to depict "silence" as "cancer" is to call attention to an overstated representation of the results as though "silence" rules during a culture, even as to state to what degree quietness is perilous.

This is another applied mapping among the source territory "dangers" besides, the objective space "quietness" which gives a significantly pessimistic appraisal of "quietness". It's a discouraging and a critical infection that creates bit by bit to direction over the community forcing it in the end to mortality as danger does to an individual's body. People need thusly to contradict and empty calm from an overall population as their call for considering and clearing harmful development from an individual's body. Because of this mapping, the new allegorical condition which will be gotten here is that "SILENCE IS PASSING". People have accordingly to count on their genuine encounters and knowledge about harm to consider another mapping even as to appreciate the idea that the craftsman expects to convey here.

Extended and Advanced Non-exacting Verbalizations

As inventiveness is far of the time normal inside the structure of the comprehensive and complex non-strict explanations, stanza is that the finest space to make such verbalizations because the ideal schemes use the instrument of normal notion, yet it expands, clarifies and unites them in habits that go past the normal.

In stanza four, "but my words, like silent raindrops fell" (line 5) Simon makes another non-strict framework where words are appeared differently in relation to raindrops. This allegorical structure arrives at call at the going with lines (6-7) "and resonated", "in the wells of silence" to conceal other non-literal enunciations. Therefore, we find a gathering of allegorical pictures which are collected simultaneously to shape one extended metaphorical structure that infers plainly how the storyteller talks, anyway his words turn into a touch of the calm. Since, raindrops fell peacefully when there's nothing to fell on, and voice resonates when a place is vacant. In this way an image is shown that there's no one there to tune in to his words.

This can be seen as an emphasis or rather a certification of the hidden picture that Simon delineates inside the essential verse when the storyteller wants to talk to haziness since there's no one to

banter with. the most single differentiation between the two pictures, is while the essential is an effect of the depiction inside the certified world, the contrary picture might be a bit of the storyteller's dream where he finds people, be that since it might, they lost their ability of tuning in and talking. The 2 pictures reflect and underline the dominance of quietness by and gigantic and each one over.

In the meantime, and snared in to the idea of interest by passing on the component of metaphorical mapping in theoretical works, researchers of composing reliably look to develop new sorts of relationship among target and source spaces. They are moreover amped up for expanding and elucidating in the wake of existing representations in a few ways.

For instance, in verse two, "When my eyes were stabbed by the flash of a neon light" (line 5) an additional indication of another widely inclusive non-strict agenda that proposes a new vision in "The Sound of Silence". The craftsman makes another non-literal picture during which "neon light", or "neon god" as he names it inside the last verse, is encapsulated as a colossal and a mighty individual, with its "flash", which is represented as a strong arm; it cuts, parts and contacts. It's another symbolic structure made during a progression of exercises by rousing the source space by activity words and crediting them during a structure of exercises to the objective space. It is, clearly, the force of charming theory to make new composite starts from easy standard musings.

To put it diversely, as Simon unequivocally change our perspective on lack of clarity, he adjusts it again anyway unfavorably this point about the "neon light". However, "darkness" is depicted as an agreeable partner inside the chief line, "light" is represented as a compelling individual here. It's possibly fundamental to exact that innovativeness and peculiarity are also appeared by the contradicting sign of stuff during this stanza, through which Simon intended to show a reasonable picture of the authenticity that rules people's life.

3. Conclusion

"Performance is a crucial mode of spoken verbal poetic discourse" as described by Peter Muhoro Mwangi). The poem "The Sound of Silence" is a superb stylistic collection, though this cognitive stylistic analysis is short and concise, it does illustrate some of the ways of using figures of speech varieties as features of creativity in language use. "The Sound of Silence" is rich with different forms of figures of speech that Simon employs, in a professional way, to produce a coherent and solid text characterized by creativity and novelty. Simon successfully employs figures of speech to lead his readers to form a clear image from the fragmentary pictures that he presents in his lyric. He always chooses the appropriate literary device to communicate what he thinks and how he feels about something, to explain what a particular thing is like and to convey a meaning in a more interesting and creative way. "The Sound of Silence" offers lots of new images schema, new conceptual metaphor and new types of mapping between source and target domains. Simon has achieved these techniques by (1) employing the strategy of coherence among figures of speech, (2) using new conceptual mapping and new stylistic frameworks, and (3) deploying some extended and complex figurative expressions that lead to create new figurative frameworks which illustrate the idea of novelty and creativity in the language used in this lyric.

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