

# Table of contents

<b>Preface</b>	<b>XI</b>
<b>CHAPTER 1</b>	
<b>Introduction</b>	<b>1</b>
1.1 Precategorical information and critical communication	1
1.2 “Speech mode”, “Nonspeech mode”, “Poetic mode”	4
1.3 Thing destruction and thing-free qualities	5
1.4 “The <i>Roses of her Cheeks</i> ”	8
1.5 Perceptual boundaries and fusion	9
1.6 “Precategorical” – predecessors and successors	12
1.7 Guide through this book	14
<b>CHAPTER 2</b>	
<b>The poetic mode of speech perception revisited: What our ear tells our mind</b>	<b>19</b>
2.1 Stating the problem	19
2.2 Some experimental evidence	22
2.3 Speech mode, nonspeech mode and poetic mode	25
2.4 Colour and overtone interaction	29
2.5 Individual differences	33
2.6 Summary and conclusions	35
<b>CHAPTER 3</b>	
<b>The TOT phenomenon: A psycholinguistic model of poetry</b>	<b>37</b>
3.1 The TOT phenomenon	37
3.2 Referentiality, serial position, and the “God-gifted organ-voice of England”	47
3.3 Summary and conclusions	48
<b>CHAPTER 4</b>	
<b>“Oceanic” dedifferentiation and poetic metaphor</b>	<b>51</b>
4.1 Rapid vs. delayed conceptualization	51
4.2 Poetic metaphors	54
4.3 Oceanic imagery in <i>Faust</i>	61
4.4 Conclusions	63

## CHAPTER 5

<b>Deixis and abstractions: Adventures in space and time</b>	<b>65</b>
5.1 Sequential and spatial processing	67
5.2 <i>Time</i> in poetry	71
5.3 More on the ABSTRACT of the CONCRETE	79
5.4 “Total Complexes” and “Just Noticeable Differences”	88
5.5 Feeling and knowing	91
5.6 Conclusion	93

## CHAPTER 6

<b>Three case studies – Keats, Spenser, Baudelaire</b>	<b>95</b>
6.1 Poetry and altered states of consciousness	95
6.2 “On Seeing the Elgin Marbles”	96
6.3 Alternative mental performances	98
6.4 Symbol and allegory	99
6.5 Keats and Marlowe	100
6.6 Ambiguity and soft focus	102
6.7 Chearlesse Night in Spenser and Baudelaire	107
6.8 To sum up	114

## CHAPTER 7

<b>Linguistic devices and ecstatic poetry:</b>	
<b>“The Windhover” – tongue-twisters and cognitive processes</b>	<b>117</b>
7.1 Ecstatic quality, linguistic devices, and cognitive processes	117
7.2 Vocal performance and lingering precategorical auditory information	125

## CHAPTER 8

<b>Defamiliarization revisited</b>	<b>131</b>
------------------------------------	------------

## CHAPTER 9

<b>Aesthetic qualities as structural resemblance: Divergence and perceptual forces in poetry</b>	<b>139</b>
9.1 Emotional qualities and onomatopoeia	139
9.2 Convergent and divergent style	143
9.3 Perceptual forces (large scale)	145
9.4 Perceptual forces (minute scale)	149
9.5 Materials and structures	153
Appendix	154

## CHAPTER 10

<b>Metaphor and figure-ground relationship: Comparisons from poetry, music, and the visual arts</b>	<b>159</b>
10.1 Basic gestalt rules of figure-ground	159
10.2 Figure and ground in the visual arts	163
10.3 Form in other senses	165
10.4 Figures in narrative	167
10.5 Figure and ground (?) in poetry: Emily Dickinson	168
10.6 Figure and ground (?) in Shakespeare	172
10.7 Figure-ground reversal in music: "Moonlight" Sonata	179
10.8 Literature: Figure-ground reversals of the extralinguistic	184
10.9 Summary and wider perspectives	189

## CHAPTER 11

<b>Size-sound symbolism revisited</b>	<b>193</b>
11.1 Preliminary	193
11.2 Phlogiston and precategory information	194
11.3 Sound symbolism and source's size	198
11.3.1 Sound symbolism and referent's size	207
11.4 Descriptive reduplication in Japanese	216
11.5 Methodological comments	217

## CHAPTER 12

<b>Issues in literary synaesthesia: A brief glance</b>	<b>223</b>
12.1 Synaesthesia as a neuropsychological and a literary phenomenon	223
12.2 Four kinds of explanation	224
12.3 Panchronistic tendencies in synaesthesia	226
12.4 Aesthetic qualities: Witty and emotional	227
12.5 Overriding downward transfers	231
12.6 Synaesthesia and ecstatic quality: Two French sonnets	233
12.6.1 To sum up	240

## CHAPTER 13

<b>The place of nonconceptual information in university education</b>	<b>241</b>
13.1 Logic of <i>What?</i>	241
13.2 Rapid and delayed categorization	243
13.3 Sensuous metaphors and the grotesque	250
13.4 Summary and conclusions	255

CHAPTER 14

**Points and counterpoints** 259

14.1 Persinger's findings and poetry criticism 259

14.2 "Dover Beach" – two cognitive readings 265

14.3 Speculative vs. empirical 271

14.4 "The Sound of Meaning" 271

14.5 Coding strategy and storage time 274

14.6 On interpretation 276

14.7 On major/minor keys 278

14.8 The split brain and poetic qualities 286

14.9 To conclude 291

**References** 293

**Index** 301

Media files for this volume can be found online at  
<http://dx.doi.org/10.1075/lal.14.media>



This logo marks the availability of an audio file.