

Poetry in the Mind  
The Cognition of  
Contemporary Poetic Style

JOANNA GAVINS

EDINBURGH  
University Press

# Contents

<i>List of Figures</i>	vii
<i>Acknowledgements</i>	viii
1 Reading Poetry	1
Approaching poetic discourse	1
Understanding poetic worlds	3
Poetry in the mind	6
The dynamics of poetic reading	19
The cognition of contemporary poetic style	20
2 Time and Space	29
Conceptualising poetic time and space	29
Deixis and poetic enactors	31
Time in the mind	40
Chronostasis in poetic space	44
Text-worlds as palimpsests	47
3 Intertextuality	51
Understanding intertextuality in the mind	51
Poetry reading in the flesh and in the mind	52
Intertextual reading	56
Identifying points of contact	59
Reading textual interrelationships in '1801'	63
Layered voices, connected texts	69
4 Absence	75
The affirmative and the negative in language	75
Poetic negation in the mind	78
Compressions and negative imprints	81
Estranging unreliability, occlusion and neglect	87
Gestalts, fear and death	92

5	Performance	97
	Poetry in performance	97
	The discourse-world of 'End Times'	104
	Conceptualising poetic text in context	110
	Addresser and addressee	114
	Poetic performance and the extended mind	122
6	Metaphor	125
	Language, metaphor and the mind	125
	The poem as an eco-system	128
	Textual cohesion and poetic shift	133
	Metaphor worlds and Cognitive Grammar	136
	Metaphor chains	140
	World-repair and replacement	142
	'that compost of feeling and thinking'	145
7	Poetry in the Mind	148
	Conceptual instability	148
	Layering and refraction	150
	Audience	152
	At the boundaries of cognition	155
	<i>References</i>	157
	<i>Index</i>	164

## List of Figures

1.1	The world structure of the opening lines of 'Crates'	17
3.1	Dorothy Wordsworth's journals keyword list	60
3.2	Dorothy Wordsworth's journals frequency list	61
3.3	Concordance for 'scarlet beans'	68
6.1	The conceptualisation of transitive and intransitive verbs, adapted from Langacker (2008: 388)	138