A Cognitive Poetics of Kinaesthesia in Wordsworth

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ABSTRACT

This project is an effort to explore the kinetic aspects of Wordsworth's works on the one hand and scale up cognitive grammar (Langacker, 2008; Talmy, 2000a, 2000b) to literary discourse on the other hand, both of which stand as relatively underdeveloped areas in a cognitive approach to literature. Specifically, I focus on the kinetic and kinaesthetic notions of *motion, force* and *energy* expounded in cognitive grammar, mainly, fictive motion, force dynamics and energy chains, addressing issues not only related to kinetic representation in literary texts but also its possible effects upon readers. With the English Romantic poet Wordsworth as the case study, I conduct detailed cognitive poetic analyses of selected poems, mainly informed by some cognitive grammatical constructs, to reveal the 'invisible' meaning of the text (Langacker, 1993).

I outline a cognitive aesthetics of *motion* by drawing on findings from cognitive science, cognitive grammar and aesthetic theory. Based on this account, I conduct a systematic examination of the fictive motion and fictive stationariness in Wordsworth's works as regards their literary representation and poetic effects. Particularly this reveals how Wordsworth instils fictivity, dynamicity and subjectivity in the literary representation of nature. I relate this manner of describing nature to the picturesque tradition, which is closely associated with a static representation of nature originating in the eighteenth century. I present my analysis as evidence of Wordsworth's attempt to transcend this tradition. With respect to *force*, I link the notions of force dynamics, texture and poetic tension (Tate, 1948), arguing that force dynamics on the one hand constitutes one important dimension of texture and on the other hand is the conceptual core of poetic tension. I then apply the force-dynamic model to demonstrate how a

force-dynamic view could illuminate the differing texture of two poems by Wordsworth. My analysis of the two poems helps account for their differing conceptual complexity and also their contrasting popularity among literary critics. In the case of *energy*, I draw on Langacker's action chain model, which proposes an energy flow across clauses. I scale the model up to the discourse level and then develop an energetic reading of Wordsworth, examining how energy is represented in another two poems by Wordsworth.

This thesis sets out to be a significant work in both cognitive poetics and critical studies of Wordsworth. In the field of cognitive poetics, it is a timely response to redress the imbalance between a majority of macro-level analyses and a minority of close stylistic analyses, and to answer a growing call for returning the focus back to the textuality and texture of the text. The frameworks I have drawn on are not limited to the appreciation of Wordsworth or nature poetry; they can be fruitfully applied to other poets and other types of poetry.

Key words: action chain, Cognitive Grammar, cognitive poetics, fictive motion, force dynamics, kinaesthesia, stylistics, William Wordsworth

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All references to Wordsworth's poems are from Hutchinson T. (Ed.) (1975). *The poetic works of Wordsworth* (2nd ed.). London: Oxford University Press, with the exception of the 1799 and 1850 versions of the Stolen Boat episode, which are from Wordsworth, J., Abrams, M. H. & Gill, S. (Eds.) (1979). *The Prelude, 1799, 1805, 1850.* New York: Norton.

CHAPTER 1 INTRODUCTION

1.1 What is kinaesthesia?

The key word in the title of the present research, *kinaesthesia*, calls for a definition. This term is better understood if explained in relation to the notion of *kinetics*. Kinetics, perhaps first and foremost, is studied in the field of physics, whereas kinaesthesia (or motion perception) belongs to the study of perception or the general field of physiology. Kinetics refers to movement or change of position, but also the energy of movement that causes bodies or more abstract entities to move. Kinaesthesia pertains to the *sensation* of the movement of one's own body or muscular effort. Their difference, in short, lies in that the former is about the study of objective movement and force, whereas the latter concerns the subjective sense of movement and force.

The concepts of motion, force and energy refer to everyday experience in locomotion, action and event perception. They are at the same time basic categories in the physics of inanimate entities (i.e. stones or stars, a river or the wind) and in the cognitive processes such as motor perception and control, imagined motion and the linguistic conceptualisation of motion language. Cognitive models of kinesis based on our bodily experience, however, are different and should be differentiated from the scientific studies. Scientific interpretations of these concepts are based on objective facts as far as human beings can possibly achieve. Cognitive models of these concepts, however, have roots in our experiential knowledge, while such knowledge is often at variance with rigorous modern science. An insightful investigation is undertaken by Kempton (1986), who compares folk understandings of home heat control and the professional view. He shows that the folk understanding acquired in everyday

experience guides one's behaviour and is very different from the professional or scientific explanation. Similarly, McCloskey (1983) demonstrates that our folk understanding of motion is quite different from physicists' theories of motion.

Indeed, kinesis and kinaesthesia have been discussed by scholars from a wide range of disciplines, such as physics, cognitive science, cognitive linguistics and even literary criticism. A view widely articulated among literary critics and poets is that the art of poetry features a preference for motion. Perhaps the most famous formulation associating poetry with motion is Lessing's proposition, addressed in the 1766 essay *Laocoön: Or the limits of poetry and painting*, that the province of poetry is the description of action, whereas the province of the graphic arts is the description of static beauty. Lessing explicitly includes motion in his argument and suggests that '[t]he painter can only hint at movement', whereas in poetry 'it appears what it really is, a transitory beauty, which, when it is past, we long to see again' (1836, p.220). In other words, Lessing underscores the temporal dimension shared by motion and poetry, based on which he argues that poetry, as opposed to paiting, is a good medium to describe motion.

A similar favouring of motion in poetry has also been proposed by poets. Coleridge (1965), one of the canonical Romantic poets, likens the 'motion' contained in a poem to its 'life', 'its vital force'. This is best seen in his aesthetic stance that 'good sense is the body of poetic genius, fancy its drapery, motion its life, and imagination the soul that is everywhere, and in each; and forms all into one graceful and intelligent whole' (Chapter XIV, p.174).

Used in a more schematic manner than *motion*, the notions of *force* and *energy*

have been widely used in relation to the rhetorical organisation and impact of literary works over the entire history of verbal art. Mostly this usage has been popular in nature, approximating to both an authorial and readers' sense of the vibrant, active and strongly affecting impact of a literary text. The popular usage over the centuries has been explicitly metaphorical — there is no suggestion that literature is literally electromagnetic or kinetic — though the force of the metaphor has been deep-seated through time. For much of the history of civilisation, there have also been parallel cognitive models in which the notions of *force* and *energy* have been regarded as more literal in nature. As we will see below, the contemporary understanding drawing on cognitive science is in the process of connecting these two usages of the terms, allowing us a better account of the power of literature.

In this thesis, I look at how the experience of kinaesthesia structures one of our higher cognitive processes, in this case, the system of meaning and literary reading. Specifically, I focus on how the representation of motion, force and energy in Wordsworth's works may be processed, and contributes to the appreciation of his poems. The kinaesthetic notions are used in their wide sense in this study; besides physical motion, force and energy, I also look at a conceptualisation of abstract domains in terms of kinaesthetic notions, cognitive simulation of kinesis, a felt sense of kinaesthesia to discernible bodily kinaesthetic response. Situating my study in a cognitive poetic framework, I will draw upon insights from cognitive science and cognitive linguistics (cognitive grammar in particular) and try to account for the representation of kinesis in literary works and the experience of kinaesthesia in literary reading.

1.2 Why kinaesthesia?

1.2.1 Kinaesthesia as one dimension of *texture*

First and foremost, we need a justification for pursuing the experience of kinaesthesia in a literary context. This section, with two subsections, will be devoted to this question. I shall begin this subsection with a comment made by the literary critic Mckay, in his aptly titled article 'Aspects of energy in the poetry of Dylan Thomas and Sylvia Plath':

> Poetry which concentrates upon energy — its generation, control and unleashing — generally leaves readers with an exhilarating sense of kinesis, as skiing or flying does, but without a firm conception of content. It lives most fully in the act of reading, and recedes during the process of critical reflection when more tangible problems of 'meaning' come naturally to the fore.
>
> (Mckay, 1974, p.53)

The above statement contains a couple of observations relevant to my discussion here. It records a distinct experience of poetry reading: 'an exhilarating sense of kinesis' in Mckay's words. With respect to the nature of this experience, Mckay suggests the difficulty in pinning down this literary experience. The impression we get from this quotation is that the experience is transient, intangible, vague and hard to articulate. It is not surprising, then, that Mckay's own statement stands as a case in point, where the discussion of kinetic experience of literature remains impressionistic and does not go beyond an appeal to intuition. I suggest that the difficulty arises not only from the ineffable nature of the experience, but also from the inadequacy of traditional literary criticism due to the poverty of its theoretical apparatus. Cognitive poetics, which proclaims to relate structure to literary experience in a systematic way (e.g. Gavins and Steen, 2003; Stockwell, 2002a), is ideally placed to address this inadequacy. Drawing on findings from cognitive science and cognitive linguistics, cognitive poetics

systematically examines how knowledge about cognition can inform the study of literature and literary reading. Thus, it is time to see what cognitive poetics can offer to the study of vague literary feeling, in this case, the kinaesthetic experience, 'an exhilarating sense of kinesis'.

If the intangible nature of kinaesthetic experience and the inadequacy of theoretical tools pose objective obstacles for pinning down this literary phenomenon, the issue is further compounded by the fact that traditional literary critics show little if any concern with this problem, although literary experience of this kind is common, and often highly suggestive as I will show during the course of this study. Mckay understandingly attributes this to the fact that such vague experience gives way to the more tangible 'meaning' of a literary text. Whether the study of kinaesthetic experience should be taken as the proper business of literary critics could be answered by tracing (in a very brief manner) the mixed views regarding the task of literary criticism.

Although a search for the 'meaning' of literary texts has been held as the central task for literary critics in one guise or another, opposing views have always existed. In her well-known 1964 essay 'Against interpretation', Sontag famously finishes her article with the emphatic claim that '[i]n place of a hermeneutics we need an erotics of art' (1969, p.14). By 'erotics of art', Sontag calls on critics to pay attention to the sensuous and formal aspects of art, instead of an overemphasis on content. This appeal, according to Sontag, particularly applies to the study of literature. Similarly, in his 1966 essay 'Human Universe', Olson states that: '[t]here is only one thing you can do about kinetic, re-enact it. [...] Art does not seek to describe but to enact' (1997, p.160). This view is echoed by Hatlen's (1989) article: 'Kinesis and meaning: Charles Olson's "The

Kingfishers" and the critics'. Hatlen argues that the 'art' of poetry is destroyed by critics' 'discourse' due to their failure to treat a poem as a 'verbal action' or 'kinetic event' (p.546). She (1989) criticises a common attempt for critics merely to dig out abstractable meanings within the text. Hatlen further comments on Olson's artistic stance thus:

> Olson realized, a poem must do something more than 'be'. It must also act. And a poem that moves, that allows itself to be a kinetic force travelling through space-time, truly does escape the trap of meaning.
>
> (Hatlen, 1989, p.570)

For both Olson and Hatlen, a poem is therefore not a static object and its power resides in what it *does* to the reader. In a similar vein, reader-response criticism calls for the shift of attention from the meaning of the text to the experience of the reader (see, for example, Fish, 1970; Holland, 1968). In the field of cognitive poetics, researchers (e.g. Miall, 2004, 2006; Stockwell, 2009a) have repeatedly argued that feeling has been neglected in favour of the search for meaning.

From the preceding discussion, it becomes obvious that these scholars attempt to redress the overemphasis on 'meaning' and suggest a greater attention should be paid to the sensory, kinetic aspects of the text, and readers' experience. Within the field of cognitive poetics, readers' experience is nicely captured in the notion of *texture*, proposed by Stockwell (2009a), which refers to the 'experienced quality of texuality' (p.1). Texture, according to him, should constitute the essence of literary criticism and Stockwell goes further to envisage that the study of texture would be 'central to the future development of cognitive poetics' (p.192).

I suggest that the experience of kinaesthesia, as a widely reported literary

response, should count as a dimension of texture and can be fruitfully discussed in relation to the cognitive poetic notion of texture. Interestingly, the link between kinaesthesia and texture can also be found in their shared core. Before exploring their conceptual commonality, I shall first briefly review the cognitive poetic notion of *texture*, notably used in Stockwell (2008, 2009a). In fact, texture is not a new concept in language and literary studies. In systemic-functional grammar, Halliday and Hasan (1976) use this term to describe a property that distinguishes a text from a non-text. *Texture*, according to them, refers to the way language is 'weaved' together to form text and it is primarily concerned with the cohesive devices in a text. A text with many cohesive ties is therefore regarded as possessing a 'tight' texture, whereas a text with few cohesive ties is said to have a 'loose' texture. In the study of poetic language, Ransom (1971), in order to pin down the ontology of text, distinguishes between *structure* and *texture* in poetry: structure refers to the central and global logic in a text, whereas texture comprises local details, such as meter, assonance, rhyme, metaphor and other linguistic devices. Stockwell, however, uses this term to capture the interaction between the text and the reader. In his terms, texture pertains to both the objective patterns of the text and the subjective involvement of the reader.

I shall classify the previous usages of texture offered by Halliday, Hasan and Ransom as an *objective* one, but Stockwell's as an *interactive* one. It is interesting to note that Halliday, Hasan and Stockwell explicitly use this notion in a metaphorical manner. Following this line of metaphorical comparison, perhaps an analogy can be drawn between texture in the physical sense and texture in the literary sense, in so far as both indicate what an entity (either a piece of fabric or a piece of literary text) *feels* like?

Denoting the appearance and feel of a surface, the sense of physical texture can therefore either be a visual or haptic experience. The haptic sense is believed to involve a tripartite structure: touch (essentially a sense of force, Weber, 1996), kinaesthesia (the body's appreciation of its own movement) and proprioception (a bodily sense of position within space) (Garrington, 2010, p.811). From the foregoing discussion, it should become clear that the physical sense of texture is closely related to our kinaesthetic experience.

I further propose that this literal or ontological relatedness of texture and kinaesthesia can be mapped onto a metaphorical and literary extension. In other words, the kinaesthetic experience in literary reading should form one (argued in this subsection) and indeed a very important (argued in the following subsection) dimension of a cognitive poetic notion of texture, as the interaction between the reader and the text.

To sum up, a metaphorical correspondence between physical kinaesthesia and literary kinaesthesia would arise as a corollary of the mapping between physical texture and literary texture, given that just as physical texture requires the sense of kinaesthesia, literary texture also covers the kinaesthetic experience in literary reading. On this account, it may be concluded that the experience of kinesis should fall into the scope of texture. In fact, I will push the argument further by suggesting that kinaesthesia would constitute one *important* dimension of the study of texture, as will become clear in the following discussion.

1.2.2 Kinaesthesia as one important dimension of *texture*

Having established kinaesthesia as one dimension of texture, we are still left with the essential question: why is it important to investigate it in the first place? In this subsection, I shall draw upon Gibbs' cognitive psychological and Rice's cognitive neurological accounts of how the experience of kinaesthesia is related to our emotional and literary experience.

We may recall Gibbs' (2005) statement that 'emotions are kinaesthetic or potentially kinaesthetic, and what is kinetic may be affective or potentially affective' (p.246). By the first half of this claim, Gibbs suggests that one important dimension in the emotion process is a bodily component. I summarise Gibbs' main evidence for this point: talking about emotional experiences can be structured in terms of recurring patterns of embodied movement and force (e.g. Ferrara, 1994); having an emotion may clearly involve some degree of bodily movement (e.g. Manaster, Cleland & Brooks, 1978); experiencing an emotion results in the readiness to take action (e.g. Oatley, 1992). By the latter half in the claim 'what is kinetic may be affective or potentially affective', Gibbs (2005) refers to the observation that particular bodily movements may invoke specific emotions (Sheets-Johnstone, 1999).

Gibbs introduces the term *affective space* to characterise the felt dimension of emotional experience. He suggests that 'emotion is conceived of, and experienced in terms of, embodied movement through affective space in dimensions that are textured and have depth' (2002, p.27). More specifically, affective space 'has a sensuous feel to it, a texture that makes it neither purely mental, nor reducible to the physiological body' (p.20).

Interestingly, one may again notice the natural association between the experience of kinaesthesia and the feeling of texture. More importantly, Gibbs is arguing the significant role of movement in our conceptualisation and experience of emotion. In fact, the experience of movement not only figures significantly in the structuring of the higher cognitive processes such as emotion, it can also contribute to the experience of the literary world.

Rice (2012) associates the processing of motion verbs with a particular literary response widely reported by readers, which is 'experiencing a consciousness that is not their own' (p.183). Rice calls the kind of poetry that can produce this effect 'voice poetry'. Similar phenomena have been studied by other scholars under different names: 'the immersed reader', in relation to discourse comprehension (Zwaan, 2004), 'presence' in relation to narrative (Kuzmičová, 2012), literary 'transportation' in relation to literature in general (Gerrig, 1993) and many others. While there are many factors and mechanisms inviting the reader to the literary world, Rice is mainly concerned with the felt sense of movement in literary reading.

To show how the processing of motion verbs links to this particular type of literary response, Rice draws upon Damasio's 'somatic marker hypothesis' (1994, 2003, 2010). Essentially, this hypothesis presents a cognitive neurological account of emotion, feeling and cognition that is fundamentally embodied. Emotions, argues Damasio, are not purely mental as traditionally thought; instead, they involve changes in body and brain states in response to external stimuli. Over time, emotions and their corresponding bodily changes are associated with particular stimuli.

According to this theory, emotion can be evoked by the changes in the body that

are projected to the brain, which is called the 'body loop'. Alternatively, cognitive representations of the emotions can be activated in the brain without being directly elicited by a physiological response and this is called the 'as-if body loop'. In the words of Damasio:

> [A]s an emotion unfolds, the brain rapidly constructs maps of the body comparable to those that would occur in the body has it actually been changed by that emotion. The construction can occur ahead of the emotional changes taking place in the body, or even *instead* of these changes. In other words, the brain can *simulate*, within somatosensing regions, certain body states, *as if* they were occurring; and because our perception of any body state is rooted in the body maps of the somotosensing regions we perceive the body state as actually occurring even if it is not.
>
> (Damasio, 2010, p.83, original italics)

When it comes to the sense of movement, Damasio (2010, p.86) proposes that people can perform four-way translations among (1) 'actual movement' (self-motion), (2) 'somatosensory representations of movement', (3) 'visual representations of movement' (seeing others or things in motion), (4) 'memory' (long-term representation of movement). The main point is that we are capable of motion simulation and store a somatosensory representation of movement. The ability of mental simulation of motion can even extend to the reading of motion sentences.

In fact, it is widely reported that when we process motion verbs, we engage many of the same neural and cognitive resources that we use when actually executing the motions in question or when observing those motions being executed by others. Converging evidence comes from neural studies (e.g. Speer, Reynolds, Swallow and Zacks, 2009) and behavioural studies (e.g. Glenberg and Kaschak, 2002; Wheeler and Bergen, 2010). The work providing the greatest insights into the use of mental

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simulation during online language understanding, by Glenberg and Kaschak (2002), tests whether processing a sentence that denotes a particular type of action facilitates performing a similar action. This method has been used to show that sentences denoting physical or abstract motion toward or away from the body interfere with actually performing a real action in the incompatible direction (e.g. *Open the drawer*, encoding motion toward the body, interferes with moving one's arm away from the body). This Action-Sentence Compatibility Effect (ACE) is interpreted as indicating that processing sentences about action yields motor imagery, which is widely confirmed (e.g. Dils & Boroditsky, 2010; Winawer, Huk, and Boroditsky, 2010). Studies have shown that simulation is activated not only when the language directly involves the understander (using second person stimuli, e.g. *Andy gave you the pizza*, Glenberg & Kaschak, 2002) but also indirectly (using third persona stimuli, e.g., *The waiter carried the pizza*, Wheeler & Bergen, 2010). Boulenger, Hauk and Pulvermüller (2009) demonstrate that participants activate the same neural area even when processing idiomatic expressions with action verbs (e.g. *He kicked the habit*).

To situate the mental simulation of motion description into the *somatic marker hypothesis*, we can see that reading of motion description can therefore activate an as-if body-loop. Because of the as-if nature, Rice (2012) rightly points out, readers should have a vague sense that the self being inferred is not their own. In other words, the kinaesthetic experience arising from literary reading helps to create a virtual self and makes it easier for readers to 'enter' the literary world. In the meantime, the virtual sense of movement is also associated with and can evoke the experience of certain emotions. This links back and lends further credence to Gibb's cognitive psychological

account. It is worth noting that although both Gibbs's (2005) and Rice's (2012) arguments mainly involve movement, their studies also apply to the sense of force in literary reading.

The sense of motion always coexists with the sense of force. Scholars in object perception find that our perception of static scenes also involves a representation of force. Freyed, Pantzer and Cheng (1988, p.407), for example, after conducting a series of experiments, conclude that, '[w]hen people are viewing a static scene, lurking behind the surface of consciousness is an inherently dynamic tension resulting from the representations of forces in equilibrium'. Drawing on real-world force dynamics, according to Tyler and Evans (2001), is one of the inference strategies in on-line interpretation. For instance, in the interpretation of sentences such as *The cat jumped over the wall*, it is assumed that interlocutors would employ world knowledge that the cat is subject to gravity and therefore needs to apply a great force to achieve the action. As Hellan and Dimitrova-Vulchanova (2000, p.168) propose, there are various dimensions of a verb's meaning: *kick*, for example, may be seen as composed of a dimension of force (a kick representing an emission of force), and a dimension of control (kicking being under the control of a participant) among other dimensions. Pulvermüller (2001) lends credence to Hellan and Dimitrova-Vulchanova's hypothesis, showing that when one reads the word 'kick', the same part of the motor cortex is activated as when one is actually kicking.

So far, I have drawn upon Gibbs (2005) and Rice (2012) to demonstrate that kinaesthesia should be regarded as one important dimension of texture, by discussing its significance for the conceptualisation of emotion and the experience of a virtual self in

literary reading. Broadly conceived, the study of kinaesthesia in literary reading also helps to redress an imbalance in embodied poetics. Before expanding on this issue, I will first look at the idea of embodied cognition as the fundamental assumption behind cognitive linguistics. It is widely pointed out that Western philosophy has devalued and neglected the role of the body (e.g. Lakoff and Johnson, 1999; Weiss and Haber, 1999). Originating in a critique of this traditional view, the emerging view of embodied cognition holds that all aspects of cognition, such as ideas, thoughts and concepts, are shaped by aspects of the body. These aspects include the perceptual system, the motor system, activities and interactions with our environment and the native understanding of the world that is built into the body and brain. Particularly, the perceptual and motor systems are regarded not as peripheral to cognition as traditionally thought, but are extremely relevant to understanding central cognitive processes (for a brief review of research in this area, see M. Wilson, 2002). Notable models from cognitive linguistics that are built on embodied cognition are the Conceptual Metaphor theory (Lakoff and Johnson, 1980a, 1980b) and image schemas (Johnson, 1987), which claim that abstract thinking, to a large extent, originates in bodily experience.

As Gibbs (2005, p.3) rightly points out, 'psychologists and others readily admit that much knowledge is derived from sensory perception, but few scholars, until recently, have emphasised the importance of kinaesthetic action in structuring how people perceive, learn, think, experience emotions and consciousness, and use language'. Gibbs continues to argue that 'the regularities in people's kinaesthetic-tactile experience not only constitute the core of their self-conceptions as persons, but also form the foundation for higher-order cognition' (p.15). Along with the imbalanced research on

sensory and kinaesthetic perception in embodied cognition, there is accordingly an imbalance in the research of embodied poetics. There are indeed a large number of studies about sensory perception in literary work, such as Cohen's (2009) *Embodied: Victorian literature and the senses*, Jackson's (2008) *Science and sensation in Romantic poetry*, Jaeger's (1994) dissertation *Towards a poetics of embodiment: The cognitive rhetoric of Gary Snyder's 'The practice of the wild'*. On the other hand, research on kinaesthetic perception in literary works remains rare. Even some research which claims to explore kinaesthesia in literary works, such as Scott-Curtis' (1998) *Landscape to a blind man's eye: Wordsworth's poetics of kinaesthesis*, focuses only on a textual representation of kinesis, and no attempt is made to examine the embodied nature of kinaesthetic experience in literary reading. As for how readers process or respond to the kinetic representation, this still remains largely unexplored. It is the objective of this thesis to integrate both the literary representation of kinesis and readers' kinaesthetic experience.

To close this section, I draw on Gibbs' account on the embodied role of movement in the conceptualisation and experience of emotion, and also Rice's (2012) cognitive neurological account of how the sense of movement contributes to a stronger sense of vicarious experience in literary reading. Their argument can naturally be extended to the experience and conceptualisation of force in literary reading. I further discuss the significance of studying the kinaesthetic experience in the broad area known as the embodied poetics. We can end this section with a sense that in direct opposition to the dismissing of 'the exhilarating sense of kinesis' in literary reading as unworthy to study, it is an area that merits a systematic exploration and more importantly that we are

equipped by cognitive science to do so.

1.3 Why Wordsworth?

The choice of Wordsworth as the focus of this thesis is motivated by several important considerations. First of all, given that the kinetic notions of motion, force and energy first and foremost pertain to objects in the natural world, nature poetry seems a good place to investigate these phenomena. In addition, since nature poetry primarily rests upon the description and representation of reality, sensation would become essential. Riffaterre (1973, p.256), for example, goes so far by saying: 'sensation is all — which is exactly what descriptive poetry is about', where he uses 'nature poetry' interchangeably with 'descriptive poetry'. In addition, one can notice a striking similarity between Olson's artistic statement and that of Wordsworth, as noted by Meisenhelder (1988):

> For Wordsworth, as for modern response critics, the meaning of a text is not an extractable philosophical 'truth' but an interaction between text and reader. The idea of a text as a 'dynamic happening', as what a text does, is a crucial one for Wordsworth. What poems do is to fundamentally change readers by forming feeling and developing imagination [...].
>
> (Meisenhelder, 1988, pp.2-3)

Indeed, Meisenhelder's comment on Wordsworthian poetics cogently echoes Olson's and Hatlen's appeal. Even the choice of words reflects a rather similar way of thinking: a text, for Olson and Hatlen, should be treated as a 'kinetic event' and a Wordsworthian text, for Meisenhelder, may most fruitfully be read as 'a dynamic happening'. On these grounds, Wordsworth's nature poetry would provide a fertile ground for examining the representation and experience of kinesis.

The prevalence of and predilection for motion in Wordsworth's poems has been

pointed out by literary critics but the comments remain scattered and fragmentary. Newlyn (2007, p.329), for instance, in his study of Wordsworth's sister Dorothy Wordsworth, mentions in passing that Wordsworth had 'parallel interest in movement, energy and transformation'. Tomlinson reports that '[b]y actual count, among the whole number of Wordsworth's poems, there are scarcely thirty which have not some reference to sound or motion' (1905, p.7). Although Tomlinson does not specify exactly how many of Wordsworth's poems have reference to sound and how many to motion, his statement reflects Wordsworth's fondness for motion, in a vague but affirmative way. Indeed, as Tomlinson (1905) suggests, there are a large number of motion descriptions across Wordsworth's works and they capture variegated motions. However, Tomlinson's discussion does not go further but just randomly lists some motion descriptions in Wordsworth's works.

The motivation underlying Wordsworth's fondness for motion can be partially accounted for by his indebtedness to the materialist life sciences of the eighteenth century. Particularly, it is believed that Wordsworth is greatly influenced by Newton. In the 1802 Preface to *Lyrical Ballads*, Wordsworth states that the poet 'considers man and the objects that surround him as acting and re-acting upon each other' (1993, p.258), which is an obvious recontextualisation of Newton's Third Law of Motion ('For every action there is an equal and opposite reaction').

Indeed, some recurrent images of motion and stillness have played a significant role across Wordsworth's whole works, such as the breeze (air-in-motion) (Abrams, 1957), the river (Gill, 2007), the 'glad animal movement' (Williams, 2012) and the halted traveller (Hartman, 1964). Scott-Curtis (1998) explores the function of the images

of kinesis in general, arguing that Wordsworth uses figures of kinaesthetic sensation and nature's kinesis to introduce duration into scenes that threaten to interrupt temporal continuity. Kennedy (1987) goes further and attempts to demonstrate that Wordsworth perceives himself and his world in terms of motion and stillness. Predominantly, the critical approach to the representation of motion and stillness in Wordsworth's oeuvre is to explore the ideological dimension of motion and stillness. This is further manifested in the various studies that set to explore the philosophical significance of kinesis (for a phenomenological account, see Kennedy, 1987; for a Spinozan philosophical study, see Levinson, 2007; for a deconstructive approach, see Hartman, 1964), or the symbolic value of the kinetic images (M. H. Abrams, 1957).

One widely acknowledged tendency is for Wordsworth to associate movement with life. There is a long tradition, even before Wordsworth's day, of attempts to define and distinguish bodily life by relating it to motion. On a broader level, motion characterises the life not only of individual organisms but also of the living cosmos. This view is clearly embodied in Wordsworth's 'Tintern Abbey': 'a motion and a spirit, that impels / All thinking things, all objects of all thought, / And rolls through all things' (100-2, p.165).

In all, the existing research on the representation of kinesis in Wordsworth's poems mainly focuses on what movement/stasis means for Wordsworth. There are few attempts to explore what effect the representation of kinesis has on a reader. I will take this issue into account and outline the possible mechanisms and linguistic triggers for the experience of 'an exhilarating sense of kinesis' (Mckay, 1974, p.53). In doing so, I argue the experience of kinesis or dynamicity helps explain the interpretation and

appreciation of Wordsworth's texts. Drawing on our current cognitive understanding of the representation and processing of movement, and the accounts on the aesthetics of motion by philosophers, I shall outline a cognitive aesthetic account of movement, as set out in Chapter 3.

1.4 Aims of the study

Given the primacy of the kinetic and kinaesthetic notions in human experience and the embodiment of these experiences in linguistic and literary thought, there are reasons for thinking that cognitive kinetics and kinaesthesia may be illuminating for the appreciation of literary texts. The central questions this study intends to address are:

- How are kinetic notions such as motion, force and energy represented in selected poems by Wordsworth?
- How is the kinetic representation processed and in what way is this representation illuminating for the appreciation of Wordsworthian texts?

The following diagram (Figure 1) designates the importance of answering these questions by attributing them to the study of textuality and texture. It further shows how I will answer the above questions (i.e. the theoretical frameworks of my study).

Cognitive science and cognitive grammar
Cognitive Grammar

Representation of kinesis ⟹ Texuality

Experience of kinesis ⟹ Texture
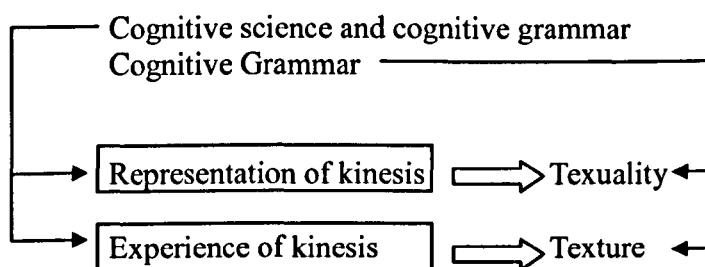
Figure 1: Conceptual underpinning of the thesis

Figure 1 reveals the underlying logical structure of this thesis. Let us begin with the

single arrows on the left, by which I mean cognitive science and cognitive grammar provide findings and frameworks regarding the representation and experience of kinesis in language. On the one hand, cognitive science (particularly the theory of embodied cognition) sheds new light on the process of kinesis in language. On the other hand, researchers in cognitive grammar (Langacker's Cognitive Grammar and Talmy's cognitive semantics) have done significant work to map out the pervasive representation of kinesis in language.

With respect to cognitive grammar, Geeraerts (2006) notes that Langacker's and Talmy's models are the 'most articulated frameworks for the description of grammatical meaning that have been developed in the context of cognitive linguistics' (p.460). Because of its substantial account of grammar, Talmy's cognitive semantics (2000a, 2000b, based on earlier work in 1975, 1981, 1985, 1986, 1988a, 1988b, 1995, 1996a, 1996b) is often treated as one type of cognitive grammar theories, as Geeraerts does. Following this practice, this study refers to Talmy's and Langacker's frameworks together as cognitive grammar; Langacker's framework alone is referred to as Cognitive Grammar (henceforth, CG), with an upper case *c* and *g*, as Langacker himself calls his framework in his most recent works (2005a, 2008, 2009, 2010a, 2010b, 2011, 2012). Cognitive grammar can provide both the linguistic representation and cognitive models regarding kinetic notions. Three models from cognitive grammar (i.e. fictive motion, force dynamics and action chains) will inform the analysis in the main chapters.

Let us proceed to the two block arrows in the middle. My dual aim to explore the literary representation of kinaesthetic experience and the cognitive process by which readers re-construct the meanings of the text is parallel with my primary concern with

textuality and texture of literary text. Stockwell (2009a, p.1) criticises a disengagement of text and readers' response in literary scholarship, which according to him has 'rendered the field vacuous'. This point is echoed and extended quite recently by Gavins and Stockwell (2012), who direct similar criticism towards the field of cognitive literary studies. According to them, there is 'an unfortunate neglect of textuality and texture' in 'the rush for progress' among some practitioners of cognitive literary studies (p.34). Taking this criticism seriously, this thesis is intended to redress the issue to some extent. The experience of kinesis in literary reading, as reported by critics such as Mckay (1974), can be related to the study of texture in literary reading (as demonstrated in section 1.2). Likewise, the representation of kinesis can also be said to constitute the kinaesthetic dimension of the study of texuality. With these two main dimensions, I attempt to demonstrate what cognitive processes are involved in the interpretative process of the selected texts and how these texts become semantically and experientially meaningful.

The two arrows on the right refer to the assumption that besides the kinaesthetic models, Cognitive Grammar can also provide a range of analytical tools that enable me to tackle related aspects of the texuality and texture of literary texts. Hence, in answering the above two main questions and drawing widely from Cognitive Grammar for a close cognitive stylistic analysis, this study also aims to demonstrate that:

- Cognitive Grammar can be scaled up to literary discourse-level analysis.

To situate my aim in the context of the literary criticism of Wordsworth, it then should become apparent that the main objective is thus not primarily to provide yet another

alternative interpretation for the selected texts by Wordsworth, but to explain how a given interpretation can be achieved. As a canonical English Romantic poet, Wordsworth has been examined from various perspectives and it is fair to say that the interpretation of his works suffers from a plethora, not a paucity of work. The readings of Wordsworth range from biographical (e.g. Persyn, 2002) to historical insights (e.g. D. Chandler, 2000), from a psychological (e.g. Waldoff, 2001) to a feminist approach (e.g. Page, 1994), from a stylistic reading (e.g. Austin, 1989) to a literary aesthetic account (e.g. Kelly, 1988). What a cognitive dimension adds to these is to describe how literary interpretation is achieved and how literary experience is structured on the basis of the mental representation of human kinetic experience.

Two more aspects about the thesis need to be addressed here. First, throughout the study, I use the term *the/a reader* when referring to a possible way of interpreting a text, which is inferred from close analyses of the texts and the findings on the cognitive process of certain phenomena. In the history of literary studies, discussion about the construal of the reader has always existed: various labels are given to the reader in literary analysis, such as *implied reader* (Iser, 1974), *informed reader* (Fish, 1970), *ideal reader* (Culler, 1975) and the list goes on. Indeed, this is an issue one cannot afford to circumvent both for a critical approach and a specific critical analysis. Who is *the reader* in cognitive poetics, then? To some extent, *the reader* assumed in most cognitive poetic analysis remains 'a theoretical one', as pointed out by (Miall, 2006). This is echoed by Tsur (2008, p.27), according to whom, most critics are using these notions to mean 'a reader who complies with [their] theoretical analysis'. One is pleased to see, however, within the field of cognitive poetics, there are some studies that treat the reader as actual

readers in empirical studies (e.g. Miall, 1994, 2006; Miall and Kuiken, 1994; Tsur, 1998 for a critical comment on the role of the empirical approach in cognitive poetics, see Vandaele and Brône, 2009, pp.5-8). Moreover, there is a growing trend in both stylistics and cognitive poetics to be more sociolinguistically-oriented in the discussion of literary reading by real readers (e.g. Stockwell, 2009a). Having said so, considering that cognitive poetics mainly draws on the findings from cognitive science, cognitive psychology and cognitive linguistics, a cognitive poetic analysis tends to make use of the shared cognitive process or constraints. A cognitive approach to literary text and literary reading is therefore necessary and justifiable to the extent that the cognitive models it draws upon have wide psychological validity.

In the case of the present thesis, there are two important points justifying my analysis without an empirical study. First, the notions and models I draw upon have proved to operate persuasively in ordinary language. It is safe to say that they may be exploited in various ways for literary purposes (for further discussion, see Tsur, 2008). Secondly, given that I take into consideration both online reviewers' comments and previous literary critics' reviews regarding the poems I will analyse, the reader in my thesis can be said to be partially actual, in the sense that they are actual readers, but I will not look into their actual online literary reading. In this sense, my approach can be regarded as 'indirectly empirical' in Vandaele and Brône's words (2009).

The other aspect I need to address here is the method of my analysis. One can distinguish two main approaches, among others, of conducting a stylistic analysis. One method is to start with a particular literary phenomenon or an attested literary experience and then employ linguistic or cognitive frameworks to account for its

mechanism (e.g. Stockwell's 'The cognitive poetics of literary resonance', 2009b). The other method starts the other way around and begins with linguistic description and then accounts for its poetic effect or aesthetic implication, with an aim to offer an interpretation of a literary work (e.g. Leech's 'This Bread I Break' — language and interpretation', 1965). There is, however, no implication that critics who go for the second approach have not considered the literary relevance of the linguistic evidence beforehand. It is just that their literary account appears to be more open-ended. The two methods have their own advantages. The first one would appear more literary-oriented. The second one facilitates the outlining of the literary application of linguistic frameworks and lets the text drive the analysis. This thesis is a synthesis of the two. Particularly, I apply the cognitive grammatical framework to literary analysis and at the same time my analysis only focuses on the literary representation of motion, force and energy. My analysis thus appears both delimited and open-ended in different ways. It centres on the kinetic and kinaesthetic aspects of the text, and at the same time this enables me to examine various aspects of Wordsworth's poetry: his dynamic representation of nature, the texture (the felt quality of dynamicity and tension) arising from his texts and the flow of energy in the Wordsworthian nature. I am well aware that my approach precludes any possibility of giving either a thorough account of a single literary topic or a comprehensive interpretation of a given text. The loss is, I believe, partially compensated for by my dual purpose to account for the kinetic aspects of literature and literary reading (literary perspective) and to apply Cognitive Grammar to literature (a cognitive linguistic perspective), with an attempt to offer a balanced account of the two.

1.5 Structure of the thesis

Much of the literature on kinetics is scattered over different fields of inquiry (literary criticism, cognitive science, cognitive linguistics and cognitive poetics) and this study aims to account for the representation of kinetics and the kinaesthetic experience in literary reading by drawing on findings and models from cognitive science and cognitive linguistics (cognitive grammar in particular). As I have demonstrated, the experience of kinaesthesia is one important dimension of cognitive poetic notion of *texture* and Wordsworth's poems provide a natural place for us to explore this phenomenon.

Following this introduction Chapter, Chapter 2 serves to outline the theoretical scaffolding of this project, namely, Cognitive Grammar, particularly in relation to its application to literature. I contextualise the application of CG to literature within the discipline of cognitive poetics. By a brief review of different paradigms within this field, I identify the application of CG as a relatively neglected, but potentially fruitful area in the field. I proceed to provide a brief introduction of this framework, followed by a detailed review of those aspects of the framework that are most relevant to my literary discussion in the main chapters. The rationale and challenges of the application of CG to literature are further discussed. I end this chapter with a brief review of the previous Cognitive Grammatical studies of literary works.

It is worth noting that rather than delineating the main models (i.e. fictive motion, force dynamics and the action-chain model) in Chapter 2, I set out the models in the main chapters. Chapters 3, 4, 5 and 6 are structured in a similar manner, each including a theoretical discussion followed by an analysis part.

Chapter 3 and 4 are devoted to the first dimension of a cognitive poetics of

kinaesthesia in Wordsworth's works: motion. Chapter 3 outlines a cognitive aesthetics of movement, paying particular attention to two aspects of motion processing: the felt sense of movement and the aesthetics of movement in literary reading. Drawing on Rice's (2012) discussion of the sense of movement in literary reading, I identify four factors that can trigger a sense of movement: dynamic preposition, perspectival shift, attentional shift and fictive motion. I then review the aesthetic traditions that have influenced Wordsworth: the beautiful, the sublime and the picturesque. My particular focus is on how the experience of movement is related to these aesthetic experiences. The remainder of Chapter 3 is a case study of the Stolen Boat episode from Wordsworth's 'The Prelude'. I argue that much of the aesthetic appeal of this episode arises from a literary representation of movement. My emphasis here is on how a felt sense of dynamicity and terror is intertwined and experienced by both the persona and the reader. In doing so, I present the first rigorous account of the sense of movement and demonstrate its significance in literary appreciation.

In Chapter 4, I retain my focus on movement but mainly look at one particular type of movement: fictive motion and its counterpart phenomenon, fictive stationariness (Talmy, 2000a) in Wordsworth's works. The cognitive aesthetic account of movement outlined in Chapter 3 still provides a basis for the analysis of fictive motion in this chapter. I collect all the fictive motion and fictive stationariness instances from Wordsworth's complete works. By comparing the fictive motion and stationariness in Wordsworth's and Coleridge's poems, my study demonstrates the high frequency of these phenomena in Wordsworth's poems. I then provide a detailed analysis of a selected range of Wordsworth's poems and demonstrate how the representation of fictive

motion and stationariness can enrich the appreciation of the texts. I suggest that the close reading of the texts particularly in relation to the representation of fictive motion and stationariness reveals a particular Wordsworthian way of representing nature. A combination of dynamicity, fictivity and subjectivity are infused in his works and this further gives evidence to Wordsworth's effort to go beyond the picturesque tradition of describing nature, which is closely related with a static manner of description.

In Chapter 5, my attention turns to the second dimension of a cognitive poetics of kinaesthesia in Wordsworth's works: force. I first demonstrate the pervasiveness of force in human thinking, particularly in language, by drawing on Johnson's (1987) embodied account of the force image schema and Talmy's force-dynamic system. Since this chapter will make extensive use of the force-dynamic system, I outline various aspects of this model based on Talmy (2000a). I then bring attention to Goddard's (1998, p.309) criticism of Talmy's use of the word 'force' as 'semantically obscure'. I argue that this criticism is ungrounded and further suggest that various usages of force can be placed on a continuum. A review of the previous application of the force-dynamic system to the appreciation of literature is provided. I then suggest that the conceptual core of the notion of *tension* in literary analysis can be explained in terms of force dynamics. Finally, I conduct a force dynamic reading of two poems by Wordsworth: 'Nutting' and 'Lines written while sailing in a boat at evening'. I suggest that the different force-dynamic patterns in the poems generate two distinctly felt senses of texture. This enables me to explain why 'Nutting' is highly regarded in Wordsworthian criticism, whereas 'Lines written while sailing in a boat at evening' is seldom commented on.

Chapter 6 investigates the third dimension of kinaesthesia: energy. This chapter takes as its starting point a selective review of critics' accounts of poetry in energetic terms. I then outline various aspects of Langacker's action chain model. I further draw attention to Goatly's (2007) criticism of the canonical event model, on which the action chain model is based. Goatly has no problem in the cognitive validity of this model, but takes issue with the ecological consequence of the model, arguing that it is inconsistent with some modern scientific and ecological theories.

With the first poem 'A whirl-wind behind the hill', I explore how the text boasts a flow and circulation of energy. I demonstrate the text is amenable to an action- chain analysis, but at the same time Wordsworth artistically encodes his ecological concerns in the poem by transcending this model. The second poem 'A slumber did my spirit seal' extends energy in nature to human beings. I engage with the heated critical debate around this poem. My cognitive grammatical reading of the poem not only reveals the textual evidence that supports the two sides of the debate but more importantly helps me to adopt an informed stance in the debate.

The final chapter closes the whole thesis with a summary of my main arguments, a highlight of the significance of my research and lastly some words discussing the implications for future studies.

CHAPTER 2 COGNITIVE GRAMMAR AND ITS APPLICATION TO LITERATURE

2.1 Introduction

As mentioned in Chapter 1, cognitive grammar informs the study in two ways. On the one hand, it equips me with kinaesthetic models that enable me to account for the sense of kinaesthesia in literary reading. It is worth mentioning that the combination of kinesis and cognitive grammar is not serendipitous, but arises from the central concerns of kinetic notions (motion, force and energy) in both Talmy's and Langacker's frameworks. On the other hand, Langacker's CG offers me a theory about language which is sensitive to the nuance of meaning, as will be argued in a later section, and therefore enables me to pay close attention to literary texts. This chapter mainly addresses the second function of CG for this study, leaving the kinaesthetic models to the main chapters.

Contextualising my study in the field of cognitive poetics, I shall first offer an overview of this field (section 2.2). In doing so, I identify an imbalance between a macro-level and a micro-level stylistic analysis. I propose that CG is suitable for redressing this imbalance by paying close attention to the text. In section 2.3, I then briefly introduce this framework, drawing particular attention to the advantage of CG to explore the subtle and 'invisible' meaning of the text. In order to demonstrate the feasibility of a cognitive grammatical approach to literature, I discuss the advantages, together with some challenges in incorporating CG to literary criticism and end this chapter with a selective survey of existing applications of CG to literary analysis. Overall, it suggests that CG is a relatively under-cultivated but potentially fertile ground from where stylistics can draw its analytical tools.

2.2 Cognitive poetics: an overview

Currently, there is a terminological divergence for the emerging field of a cognitive approach to literature: it is addressed by some as *cognitive rhetoric* (Hamilton, 2004, 2005, 2007; Oakley, 2004; Turner, 1991), *cognitive stylistics* (Semino and Culpeper, 2002), *Cognitive Poetics* (Tsur, 1992, 1998, 2003, 2008, 2009) or *cognitive poetics* (Gavins and Steen, 2003; Stockwell, 2002a, 2009a). Some scholars do not distinguish between these terms: Hall (2003), for instance, refers to *cognitive poetics/stylistics/rhetoric* in a way that suggests these terms might simply be interchangeable. In my view, the difference, if it exists, lies in the way scholars contextualise their application of cognitive theories to literature. A hint can be drawn from the very wording of the titles: *cognitive rhetoric* emphasises its grounding in classical theories of rhetoric and poetics; *cognitive stylistics* highlights its role as an offshoot of stylistics. The (un) capitalisation of *cognitive poetics* is respectively associated with the framework outlined in Stockwell (2002a) and Tsur (1992), which is of a more general kind than the former (for further comparison, see Gavins and Steen, 2003).

Crudely speaking, studies under these labels are unified by the fact that they all apply cognitive science and cognitive linguistics (as represented, for example, by Fauconnier and Turner, 2002; Lakoff, 1987; Langacker, 1987a, 1991; Talmy, 2000a, 2000b) to the interpretation of literary texts, with the main aim to describe how poetic language and form is constrained and shaped by human cognitive processes on the one hand and on the other hand to account for the psychological effect or aesthetic appeal of a literary text. Its framework and application can be found in textbooks (e.g. Stockwell,

2002a), monographs (e.g. Stockwell, 2009a; Tsur, 1992, 2008), edited books (e.g. Brône and Vandaele, 2009; Gavins and Steen, 2003; Semino and Culpeper, 2002), and a growing body of journal articles and book chapters. The cognitive poetic approach to literature has mainly focused on the following areas and paradigms (for an outline of frameworks in cognitive poetics, see Stockwell, 2002a; for a general survey of this field, see M. H. Freeman, 2007).

- *Figure and ground*
  (e.g. Stockwell, 2002a, 2003, 2009a; Tsur, 2009)

- *Cognitive deixis*
  (e.g. Bex, 1995; Galbraith, 1995; Green, 1992, 1994, 1995; McIntyre, 2005; P. E. Jones, 1994; Segal, 1994a, 1994b; Stockwell, 2009a; Tate, 1995)

- *Cognitive Grammar*
  (e.g. Hamilton, 2003; Stockwell, 2002a, 2002b, 2009a, chapter 6)

- *Script and schemas*
  (e.g. Walsh, 2007)

- *Discourse worlds and mental spaces*
  (e.g. Oakley, 1998; Semino, 1997, 2003)

- *Conceptual metaphor theory* (CMT) and *conceptual blending theory* (CBT)
  (For CMT: e.g. Crisp, 2003; D. C. Freeman, 1993, 1995, 1999; Kövecses, 1990, 2000a, 2000b, 2009; M. Burke, 2007; M. H. Freeman, 1995, 2000; For CBT: e.g. Coulson, 2003; Oakley, 1998; Sinding, 2002)

- *Text World Theory*
  (e.g. Gavins, 2007a, 2007b; Werth, 1999)

It is beyond the scope of this thesis to provide a detailed review of each of the above applications. I will, however, use them as stimuli for some of the main observations that are pertinent to this thesis. Firstly, there is cross-fertilisation among the cognitive paradigms listed above. A range of cognitive models, for example, has been

incorporated into Text World Theory: such as the cognitive grammatical notion of force dynamics (Giovanelli, 2011), cognitive deixis (Stockwell, 2009a, chapter 4), and conceptual metaphor (Lahey, 2007). Likewise, Grady, Oakley and Coulson (1999) explore the similarities and differences between conceptual metaphor theory and conceptual blending theory to yield a more united understanding of figurative language. The combination of theoretical frameworks is, it seems to me, indicative of the consistency and complementarity of models within both cognitive science and cognitive linguistics (for more discussions on the convergence in cognitive linguistics, see Langacker, 1999a, 2011). It is also a practice of what Jeffries (2000) would call the spirit of 'theoretical eclecticism'. In this spirit, this thesis draws on kinaesthetic account from both Langacker's and Talmy's frameworks and finds their link to literary studies, with an aim to push the field of cognitive poetics forward.

Secondly, it has been frequently shown that one fruitful way to bridge cognitive science and literary studies is to explicate traditional critical terms in light of cognitive models. Some cognitive models can shed new light on or reveal the conceptual core of certain traditional critical terms, which have been used in a somewhat impressionistic manner. For example, studies have employed cognitive deixis to explain *voice* (Tate, 1995), *viewpoint* (McIntyre, 2005) and *poetic persona* (Green, 1992). Other fruitful cross-fertilisation between cognitive models and traditional critical terms include figure/ground and *resonance* (Stockwell, 2009a, chapter 2), Text World Theory and *empathy/identification* (Stockwell, 2009a, chapter 5), and a combination of Text World Theory, blending theory and deictic-shift theory and *reader involvement* (Jeffries, 2008). Pursuing a similar direction, in Chapter 5 I will attempt to use force dynamics to account

for the literary phenomenon of *poetic tension*, a critical term originating in New Criticism and widely adopted by literary critics.

As a final observation, there is an imbalance in the application of frameworks among cognitive poetics practitioners. Overall, Stockwell (2009a) divides the research of cognitive poetics into a macro and a micro level. At a macro level, scholars make use of theories like Text World Theory, Possible Worlds theory, Blending theory to account for the relationship between general world knowledge and textual worlds. Alternatively, a micro level approach features close cognitive stylistic analysis. As Stockwell rightly points out, past research has mainly been conducted on the macro level. Indeed, cognitive deixis, blending theory, schemas, and world-type theories share a fundamental concern with conceptual space or mental representation and they have been widely applied in the study of literature. On the other hand, relatively little research has been carried out at the micro level, with a few notable exceptions (e.g. Hamilton, 2003, 2007; McIntyre, 2006, 2007; Stockwell, 2009b, 2010). This, I suggest, would partly explain the 'neglect of texuality' identified by Gavins and Stockwell (2012). One may wonder whether this arises from a lack of suitable frameworks that are well suited to close attention to the text. To answer this question, we turn to close analysis in stylistics, for which Halliday's (1994) systemic functional grammar has become virtually paradigmatic over the last two decades as Stockwell (2009a) rightly points out. Then, a natural question to ask is: as its 'complementary and synergistically related' field (Langacker, 1999a, p.14), can Langacker's CG also be applied to literary analysis? As will be demonstrated through the whole thesis, I will give a positive answer to this question.

In the following sections, I will briefly introduce CG and then identify potential areas in which CG can excel in literary analysis. I will also discuss the potential challenges one may face in the application of CG, which may explain why there has been little research conducted in this area so far.

2.3 Cognitive Grammar and its application to literature

Section 2.2 provided a brief overview of the landscape of cognitive poetics, which is conducted in a way that best relates to aspects of the present thesis. In particular, I have identified a relatively barren area in this field: the application of Langacker's framework. This section proceeds to outline this model. It is worth noting that the following discussion cannot produce every detail of the framework due to the space limit.

2.3.1 Cognitive Grammar: an introduction

2.3.1.1 Major claims

A cognitive approach to grammar comprises a range of related perspectives to grammar, notably including CG as developed by Langacker (2008; based on earlier work in 1986a, 1986b, 1987a, 1987b, 1988a, 1988b, 1991, 1999b, 2002; for a text-book discussion of CG in English, see Radden and Dirven, 2007; for a critical review, see Evans, 2009) and a family of theories know as Construction Grammar (Bergen and Chang, 2005, Croft, 2001; Fillmore and Kay, 1993; Goldberg, 1995; for a comparison between CG and Construction Grammar, see Langacker, 2005a). It is hardly debatable that Langacker's CG plays a leading role among these models. Evans (2009, p.480), for instance, acclaims CG as 'arguably the most detailed theory of grammar to have been

developed within cognitive linguistics and to date has been the most influential'.

A comprehensive review of Langacker's framework is of course both impossible and unnecessary within this thesis (for an overview of CG, see Langacker, 1988b). Only those views and tools that are relevant to my discussion are presented here. I shall begin with two of the major claims of CG): *meaning is conceptualisation* and *grammar is meaningful*, which are set out below in turn.

Meaning is conceptualisation

This hypothesis, shared by the broad field of cognitive linguistics, challenges the traditional view that semantics is purely truth-conditional (notably associated with Davidson, 1967). Instead, meaning is identified by cognitive linguists as conceptualisation. In other words, meaning is essentially a mental phenomenon and resides in our conceptual processes. In the conceptualising process, we may recruit a broad field of knowledge, including sensory, kinaesthetic, and emotive experience, and the social, physical and linguistic context (Langacker, 2000, 2001b, 2003, 2005b, 2008). Langacker (2001b) draws attention to the dynamic nature of conceptualisation, that is, every conception takes place in some span of processing time.

Grammar is meaningful

In CG, only three basic types of units are posited: semantic, phonological and symbolic. A symbolic unit is 'bipolar', in the sense that it consists of a semantic unit and a phonological unit. Lexicon and grammar are said to 'form a gradation consisting solely in assemblies of symbolic structures' (Langacker, 2008, p.5). In other words, both

lexicon and grammar are analysed as a pairing of meaning (semantic pole) and form (phonological form). To characterise lexicon as such is perhaps readily understood. To treat grammar also as the assemblies of symbolic units is to claim that like lexicon, grammar is meaningful and its meaning is embodied. This view fundamentally sets CG apart from traditional grammars (notably Generative Grammar) which proclaim the autonomy of syntax and treat syntax as a series of abstract rules. Grammatical meanings are, however, generally more abstract than lexical meanings, as we can see in the following discussion. They differ only in degree and therefore it is hard to draw a clear line between lexicon and grammar.

Langacker challenges the traditional linguistic doctrine that word classes can only be characterised with their purely formal properties or grammatical behaviours (for example, an adjective can be crudely defined as the part of speech that modifies a noun). Instead, he argues that all word classes have a conceptual basis (as explained below). In fact, Langacker suggests that not only word classes, but also grammatical notions such as subject and object, grammatical structures such as the possessive construction all relate to what he terms *conceptual archetypes*; these archetypes refer to 'fundamental aspects of everyday experience which are cognitively basic and apprehended as gestalt despite their analytical complexity' (2009, p.82). The subject and object, according to Langacker, relate to the archetypes of a physical object, an object in motion through space, and the possessive construction relates to the archetype of ownership.

Let us come back to word classes and the linguistic expressions derived from them. Linguistic expressions, in Langacker's model, fall into two broad categories: nominal predications and relational predications, which profile a *thing* and a *relation*

respectively. A thing is a set of interconnected entities, whereas a relation profiles connections between entities (as well as the entities themselves). Clearly, both terms are rather abstractly and technically defined. Nominal predications (including nouns and noun phrases) are *conceptually autonomous*, in the sense that we can conceptualise them independently, without resorting to their relationship to others or their participation in an event. By contrast, relational predications (including verbs, adjectives, prepositions and so on) are *conceptually dependent*, since we need to rely on their related notions to conceptualise them. Relational predications are further divided into two subcategories: those depicting temporal relations and those depicting atemporal relations. Temporal relations are encoded by verbs, which profile processes, whereas atemporal relations are encoded by prepositions, adjectives, adverbs and non-finite verb forms (infinitives and participles).

Traditional grammarians make the distinctions between concrete and mass nouns on the one hand, and perfective and imperfective verbs on the other. The criterion of classification is their different grammatical behaviour. Langacker argues that these distinctions can actually be made on a conceptual basis. Put in crude terms, concrete nouns, Langacker argues, are bounded, whereas mass nouns are unbounded. The notion of *bounding* here refers to an abstract sense of reaching the boundary of a limited expanse. With respect to nouns, Langacker (2008) distinguishes three bases where the limits can be felt: *a contrast with surroundings* (e.g. the boundary of a piece of paper is where it separates from other entities in the surroundings), *internal configuration* (e.g. the boundary of a bicycle) and *function* (e.g. the boundary of a team).

The distinction between perfective and imperfective verbs, according to

Langacker (1991, 2008), pertains to the classification of a verb on a semantic basis, particularly its pattern of distribution in the time domain. Langacker identifies two parameters of distribution — *boundedness* (or *unboundedness*) and *homogeneity* (or *heterogeneity*) — based on which the traditional notions of perfective and imperfective verbs can be distinguished. Below are some typical examples for both types of verbs:

(a) Perfective verbs: *fall, jump, learn, ask, tell, persuade, die, create, melt, cook, decide...*
(b) Imperfective verbs: *be, have, know, doubt, believe, suspect, like, love, contain, exist...*

The two groups of verbs, according to Langacker, are different from each other in at least two respects. Firstly, a perfective verb is bounded in time, in the sense that an onset and end of the action denoted is easily ascertained, whereas an imperfective verb is not specifically bounded. Take the perfective verb *learn* and imperfective verb *know* for example: *learn* designates a learning process from not knowing something, the action of learning it to the result of knowing it; but *know* profiles a stable state of having knowledge of something, which suggests a sense of indefinite duration. Secondly, a perfective verb portrays the process as heterogeneous, involving some kind of change through time. By contrast, an imperfective verb profiles the process as homogeneous, involving no change but a continuation of a constant state.

Figure 2 summarises Langacker's account of word classes (the capitals represent the semantic pole of the grammatical categories, which are indicated by the lower case letters):
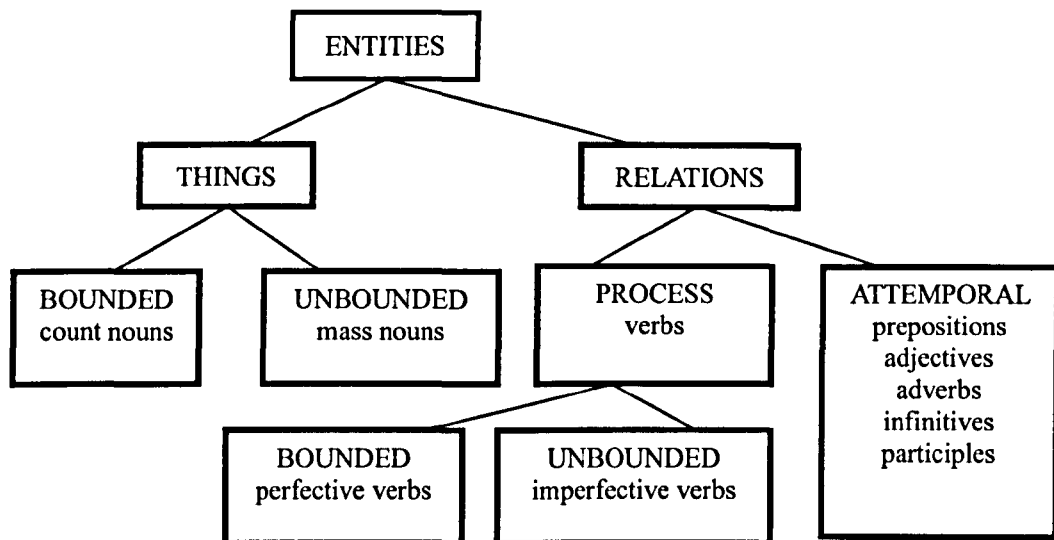
Figure 2: Word classes in Langacker's framework

In the above discussion, I introduced Langacker's conceptual distinction between count and mass nouns, between perfective and imperfective verbs. Now, I will proceed to his distinction between the temporal relations and atemporal relations. This distinction relates to the concept of mental scanning. Mental scanning is supported by a large body of psychological experiments (e.g. Denis and Cocude, 1989; Denis and Zimmer, 1992, but see for a critical discussion of the use of scanning in CG by Broccis and Hollmann, 2007). These mental scanning experiments show that subjects are not only able to construct mental images from verbal descriptions, but also that the specific sequencing of a description can affect the internal structure of the mental images. To illustrate, compare a pair of sentences from Langacker:

(1) The hill gently rises from the bank of the river.
(2) The hill gently falls to the bank of the river.

(Langacker, 2008, p.82)

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Langacker (2008) argues that although these two sentences may describe the same scene, they tend to invoke different mental images. This difference results from the contrast between the different directions contained in the verbal phrases 'rises from' and 'falls to'. When mentally tracing the direction of the hill, the conceptualiser may construct an upward movement from the foot of the mountain to its peak for sentence (1), whereas follow an opposite direction for sentence (2).

Langacker distinguishes between *summary* and *sequential* scanning, which pertains to whether the individual components of a complex event are scanned successively or simultaneously. For sequential scanning, the scene is scanned separately and continuously, whereas for summary scanning, the conceptualiser only invokes the final gestalt as the object of scanning. Langacker employs this distinction to explain the difference between temporal relations and atemporal relations. The verb *enter* and the preposition *into*, for example, can be distinguished in terms of this distinction. Figure 3 schematically represents the two words:
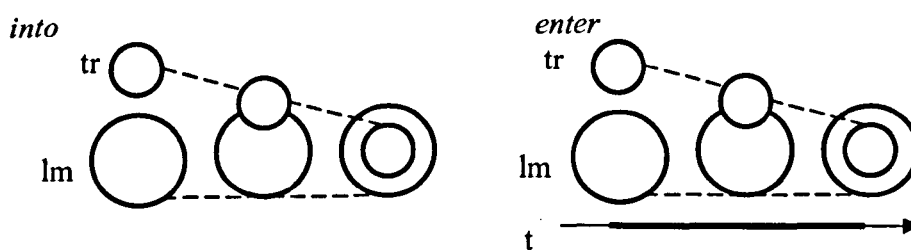
Figure 3: Schematic representation of 'into' and 'enter', from Langacker (2008, p.117)

Langacker points out that there are two differences in conceptualising *enter* and *into*. For one thing, *enter* invokes and profiles the conceived time (t), whereas *into* neither excludes nor profiles the time. For another, *enter* requires a sequential scanning through

all the component stages, whereas *into* invokes a summary scanning and achieves a holistic view.

On the clausal level, Langacker (1987, 1991, 2008) develops the notions of *trajector* (tr) and *landmark* (lm) out of the distinction between figure and ground. Trajector refers to the primary focal participant in a profiled relationship, and landmark to the secondary focal participant. Langacker applies trajector and landmark to the clausal level and claims that the subject and object relations are grammatical manifestations of trajector/landmark alignment: the subject is a nominal that encodes the trajector of a profiled relationship and the object is one that encodes the landmark.

2.3.1.2 The centrality of meaning: 'invisible' semantic constructs

The centrality of meaning in CG is reflected in the two claims outlined above. Recall that the first claim posits that meaning resides in conceptualising activity. It follows that an expression's meaning is not only determined by the conceptual content it evokes, but also by the manner we conceive and portray it. The difference between the verb *enter* and the preposition *into*, for example, lies in not content but different scanning modes, as explained earlier. Essentially, CG suggests that we have the capacity to conceive and portray the same situation in alternative ways. These various ways are explored under the notion of what Langacker terms 'construal' (similar to Talmy's (2000a) notion of 'conceptual alternativity'). Langacker (1993) further points out that construal tends to be 'invisible', given that we are more concerned with *what* we are conceiving than *how* we conceive it. The fact that CG enables us to expose differences between linguistic elements that appear to be truth-conditionally similar for traditional grammars lends

credence to the claim that construal indeed tends to be 'invisible', not only for ordinary language users but also for some mainstream linguistic theories.

Langacker (1987a, 1993, 1994b, 1988a, 2000, 2008) proposes various dimensions of construal operations, among which the most extensively discussed are dimensions such as *specificity, focusing, prominence, background* and *perspective. Mental scanning* (regarding its direction and mode) and the *trajector-landmark alignment* introduced in the previous section, also capture two manners of construal. Here I introduce a number of constructs pertaining to construal, which will inform my analysis in the main chapters. To be considered in turn are three constructs: *profiling, active zone* and the distinction between *participant, location* and *setting*.

Profiling

Langacker (2000, 1994a, 1994b, 2008) distinguishes different kinds of *conceptual prominence*. Here, I shall focus on one type: *profiling*. An expression's *profile* stands out as the specific focus of attention within its *immediate scope* (i.e. the array of conceptual content it evokes directly relevant for characterising the meaning of the expression). It is common for different expressions to evoke the same conceptual content yet differ in meaning by virtue of profiling different substructures within this common base. For example, the 'North Pole' and the 'South Pole' may evoke earth as the shared conceptual base, but are distinguished by the fact that they serve to profile different parts of earth. An expression can also profile a relationship (e.g. verbs, adjectives, prepositions). For example, the verb 'hit' profiles a two-participant relationship that evolves through time. When it comes to the profiling of the relational participants, Langacker resorts to the

trajector-landmark alignment, as introduced in the previous section.

Still, a general distinction pertaining to conceptual prominence is that between *figure* and *ground*. This relates to our perceptual capacity to distribute our attention in visual perception: figure is the main object that we look at and everything else forms the ground. This pair of notions was originally proposed by gestalt psychologists and has been widely applied in cognitive linguistics (including both Talmy's and Langacker's frameworks) and literary studies (for the stylistic notion of 'foregrounding', see e.g. van Peer, Hakemulder and Zyngier, 2007).

It is widely pointed out that we are prone to view the entities that possess certain features as figure. At the same time, however, we can also redistribute our attention and deliberately focus on the ground, which thus turns it into a figure. This effort to shift from the habitual figure-ground composition to its opposite, where the figure functions as ground and ground as figure, is known as the *figure-ground reversal*. To illustrate, see the following picture:
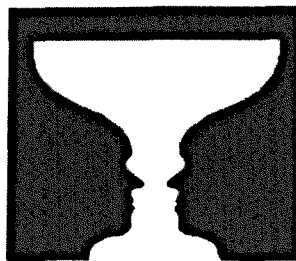
Figure 4: The vase/profile illusion
(image from http://psylux.psych.tu-
dresden.de/i1/kaw/diverses%20Material/www.illusionworks.com/html/figure_ground.html)

The vase/profile illusion has been often cited as an instantiation of the figure-ground reversal in the study of visual perception. The usual way to perceive the picture is perhaps with the white vase as the figure against a black ground, given that the vase

seems to possess most of the typical features of figure: self-containment, well-defined edges, a detailed pattern, very bright colour and high saliency in perception. Alternatively, however, one can see two profiles facing each other. One pattern cannot be seen as figure and ground simultaneously; one can only alternate between these two 'readings' of the picture. The reading that takes the vase as the figure is more habitual and involves less cognitive effort than the other possibility. Given that the reversal of habitual figure-ground composition involves more cognitive effort, it often yields some interesting perspectives and therefore is sometimes adopted for a particular purpose. Indeed, figure-ground reversal has been proven to lie not only at the heart of some linguistic effects, such as humour (Veale, 2009), but also a wide range of poetic and artistic effects (Stockwell, 2002a, 2003, 2009a; Tsur, 2009).

Active zone

Earlier, I introduced Langacker's application of the trajector/landmark distinction to the subject/object alignment on the clausal level. On some occasions, there is no direct correspondence between the subject/object and trajector/landmark relationships. Consider the example: *I ate the pear.* If we centre our attention on the relation predicated by the verb *ate*, it becomes apparent that 'I' cannot be its trajector, because the person as a whole is not interpreted as eating the pear. This brings us to the notion of trajector and landmark's *active zone.* Active zone refers to the entity that actually or most crucially participates in a profiled relationship. Since sentences like this are commonplace, we barely give further thought to them. However, an examination of its active zones would reveal how 'inaccurate' this sentence is in representing the objective

situation (if it has an objective referent). In a word, there is a discrepancy between the participant profiled by 'I' and its active zone, 'my mouth'. This phenomenon is what Langacker (1984a, 1993, 1995, 2008) calls the *profile/active zone discrepancy* and it is by no means unusual or problematic. On the contrary, it appears frequently in language, partly for the sake of efficient communication and partly for the higher cognitive prominence of the profile than the active zone.

Participant, location and setting

Langacker (1987b, 1993) distinguishes three conceptual archetypes of the locational place in a sentence: *setting, location* and *participant*. A setting refers to a global spatial (or temporal) expanse. A location is a selected area of the setting that a given entity occupies or in which an event takes place. The participant engages in the event and interacts with other participants. See the following sentences:

(3) In the park last Sunday, Janet saw a friend.
(4) From the top of the building, Janet saw a friend in the park.
(5) The bulldozers destroyed the park.

(Langacker, 1993, p.349)

The difference between the three conceptual archetypes can be illustrated by the different roles that the 'park' plays in the above sentences. It acts as the setting, the location and the participant respectively in these sentences. In sentence (3), the park provides a general surrounding for the participants (Janet and a friend) and their interaction (the act of seeing). In sentence (4), the park is the location occupied by one of the participants (a friend). In both sentences, the participants interact with each other, but their interaction arguably has relatively little impact upon the park. In sentence (5),

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however, the park is severely affected in the force-dynamic interaction with the bulldozers.

2.3.2 Rationale and challenges of using Cognitive Grammar

To explain the rationale of using CG for close cognitive stylistic analysis, I would like first to outline an obvious common ground between CG and literary studies. As noted, Langacker proposes that meaning consists of both conceptual content and a particular way of construing that content. The notion of construal entails a subjective view of meaning: linguistic expressions encode the persona's perspective on scenes. I suggest that it also plays an essential role in literary language: the beauty of literature lies as much in *what* the author writes as in *how* the author encodes the content. This is encapsulated in the literary term of *style*, capturing the idea of the way the writer writes, as opposed to what he writes about (see M. H. Abrams and Harpham, 2009). The object of literary study is not an arbitrary construct but something deeply influenced by the writer's subjectivity. Therefore, to explore the construal model of the literary language would help us to uncover a particular way of construing the world by the author, which in turn may embody his motivation and guide the reader to read the text in a particular way.

This common ground is only one motivation for my effort to seek for a conceptual 'marriage' between CG and literary studies. We may still ask: what does CG excel in that would be beneficial for literary analysis?

Before elucidating the first advantage of CG discussed here, I need to map out a general advantage of cognitive poetics in general for literary analysis. Like New

Criticism and stylistics in their different ways, cognitive poetics engages in close textual analysis. Certainly, the significance of close reading has been widely demonstrated by numerous studies (see Brooks, 1947; Lentricchia and Dubois, 2003; Wellek, 1978). A legitimate question to ask, however, is how the close reading of cognitive poetics might be different from that offered by New Criticism and stylistics insofar as it can offer something new. To answer this question, we can look at a common criticism levelled against both New Criticism and stylistics, which are regarded as centring on a direct link between meaning and the surface of the text. In his famous article, 'What is Stylistics, and Why Are They Saying Such Terrible Things about It', Fish (1973) argues that there is always a gap between linguistic features identified in the text and the interpretation offered by the stylistician. What cognitive poetics can offer is to partially bridge the gap by drawing on models that 'make explicit the links between the human mind and the process of reading' (Simpson, 2004, p.39). In other words, by focusing on the mental representation and cognitive processes involved in the interpretative process, cognitive poetics does have something to offer to stylistics, which can stand in defence of Fish's criticism (for a more extended discussion about stylistics and Cognitive stylistics, see Hamilton, 2006). More direct evidence perhaps comes from studies that demonstrate how a cognitive poetic approach complements a stylistic analysis by applying both methods to the same text, such as Stockwell (2005) and M. Burke (2005).

Extending this line of argument to CG, it seems well placed to support literary analysis, because of its rigorous account of the cognitive processing of language. As Stockwell rightly points out, 'taking [C]ognitive [G]rammar seriously involves an understanding of linguistic form in terms of what that form is doing in the mind' (2002,

p.66). Borrowing some concepts from cognitive science, CG establishes important cognitive models that help account for the conceptualisation of language, such as construal ability and attention allocation in language processing (e.g. trajector and landmark). Arguably, these cognitive processes also apply to literary discourse.

The second advantage of CG I would like to discuss here is its capacity to explore semantic subtleties, which makes it a powerful paradigm for close stylistic analysis. On the one hand, as Langacker (1993, p.327) points out, 'construal tends to be "invisible"', given that 'we are more concerned with *what* we are conceiving than with the fact that we are conceiving it in a particular way' (original italics). The very notion of 'construal' plays a structuring role in CG and Langacker has mapped out various parameters of construal, some of which have been introduced in the preceding sections. On the other hand, the semantic characterisation of grammar helps to explicate some subtle meaning contained in a sentence, which is inaccessible to traditional grammatical analyses.

So far I have been arguing that it is feasible to apply CG to the appreciation of literature. On the one hand, CG as a strong cognitive-based framework can help bridge the gap between linguistic evidence and literary interpretation; on the other hand, CG's capacity to explore subtle and hidden meanings can potentially inform close stylistic analysis. However, the adoption of a cognitive grammatical approach is not without challenges.

Interpretation on the discourse level poses a challenge for cognitive grammatical analysis of literary texts. Both Talmy and Langacker have shown great interest in extending their frameworks: this can be seen from the very title of the final chapter in

Talmy (2000b, based on earlier work in 1995), which is 'A Cognitive Framework of Narrative Structure'; Langacker (2008, based on earlier work in 2001a) also devotes his final chapter to discourse, characterising it as the 'frontier' of CG. Having said this, however, neither of them provides a fully developed model for discourse analysis. Talmy confines his analysis to extracts from discourse. Langacker (2001a, p.144) begins his paper titled as 'Discourse in Cognitive Grammar' by admitting that he aims not to provide any actual data or any detailed analysis, but only to offer this paper as what he calls a 'catalyst' for scholars. The final chapter of Langacker (2008) is also criticised by Nesset as 'not bring[ing] much that is new to the field of discourse analysis' (2009, p.478). Likewise, Talmy admits that when he compares cognitive linguistics with functional linguistics, 'discourse is central to the latter while more peripheral to the former' (2011, p.624).

Moreover, as a model that is proposed to analyse ordinary language, CG faces another challenge when applied to literary analysis: it has explored phenomena that are linguistically interesting but not necessarily literarily interesting or illuminating. Despite the widely expressed view that ordinary and literary language form a continuum of language use, with nothing objectively inherent in them to distinguish one from another (e.g. Carter and Nash, 1990), interpreters do display different concerns in analysing ordinary and literary texts. M. H. Freeman (2007), for instance, points out that cognitive linguists and literary critics have apparently different concerns and focuses. Cognitive linguists, according to M. H. Freeman, set out to account for 'the way language characterises meaning', whereas literary critics focus on 'the emotional and aesthetic effects of literary works' (p.1179). To put this argument in a cognitive context, M. H.

Freeman further points out that literary critics engage themselves with 'mapping the meanings of texts from various contextual domains'; they are only concerned with 'the results of these mappings, not the means by which they accomplish them' (pp.1179-80).

However, it is important that we do not dismiss the attempt to bridge the gap between cognitive linguists and literary critics. It is necessary to bear this in mind in order to find the most fruitful ground for their coalition to avoid any mechanical application or mere theoretical labelling. One of CG's main claims is to extract the commonality or *schema* (Langacker, 2008) from various instances in order to make its notions widely applicable so that its characterisation can be schematic. For instance, I have discussed the advantage of CG in exposing the 'invisible' meaning of language with its various construal dimensions. Moreover, CG treats grammar as meaningful and therefore has proposed a semantic characterisation of all the grammatical units, which are regarded as semantically meaningless by traditional grammars. However, it is this last goal that we should treat with special care in a literary analysis, given that the characterisation of the meaning of grammatical notions is sometimes schematic. For instance, to say a noun profiles a thing can be of little help (if there is any) for literary critics, who are most concerned with the *singularity* of the work at hand (Attridge, 2004). However, it is worth pointing out that one should not dismiss this altogether: the claim that a noun profiles a thing is itself unremarkable for literary analysis, but what can be of potential use is the proposition about its underlying scanning mode (i.e. summary scanning). In other words, it is the various levels and dimensions of construal mode which a grammatical structure embodies, instead of its schematic characterisation that may provide most powerful tools for literary criticism.

To summarise, my choice of CG as the framework for the analysis of literature is spurred by the fact that the core ideas of this particular theory of language, which have been summarised above, make it suitable for literary analysis. However, I neither propose that CG can explain every literary text, nor that all models and notions from CG are suitable for literary analysis insofar as it can offer some literarily interesting interpretation. The key is to find the best interface between CG and literary texts, or to tailor this model to some extent for literary analysis.

2.3.3 Previous applications of Cognitive Grammar to literature

As I have attempted to show in the preceding sections, I draw heavily upon notions and models from CG not only for redressing the imbalance in cognitive poetics identified earlier (externally-driven), but more importantly for their proved and yet-to-be proved feasibility in analysing literary texts in their own right (internally-driven). The most effective way to reveal the prospects and limits of a framework for literature is, of course, to test through application. If the above discussion of the rationale for the application of CG to literature still remains a theoretical exploration, we need a critical review of the existing applications of CG to literary analysis, which can explicate issues such as the following: to what extent has CG been proved to be useful in literary studies? Which cognitive grammatical models or theories of language are most readily extended to literary text? What problems or challenges will a cognitive grammatical account of literature potentially meet?

An overall review reveals that research in this area is (alarmingly) scarce, if compared with the large body of research on metaphor, blending, world-level analysis.

Despite the scarcity of research in this line, studies have shown that CG can yield wide implications for the study of literature. It has been applied to the interpretation of literary texts (Hamilton, 2003; Popova, 2002; Stockwell, 2002a, chapter 5; 2009a, chapter 6; 2010; Wójcik-Leese, 2000), meta-criticism (see Herman's supplement of narratological accounts of focalisation with the notion of construal, 2009), and the assessment of literary translation (Tabakowska, 1993; Wójcik-Leese, 2000). Stockwell (2009a) shows that CG can be applied not only to poems but also to narrative texts, capable of revealing a wide range of literary phenomena, from thematic to aesthetic quality. The potential of CG for literary analysis is gradually being realised. Danaher (2007), for example, characterises CG as having 'potentially much to offer literary-critical theory' (p.91).

To a large extent, these studies give credence to my theoretical discussion in the previous section. As mentioned, CG posits various cognitive models and the notion of *construal* helps explore the 'invisible' meaning in conceptualisation. Indeed, the most widely applied model of CG in these studies is the construal framework (see Hamilton, 2003; Herman, 2009; Popova, 2002; Tabakowska, 1993; Wójcik-Leese, 2000). Besides the notion of construal, researchers (notably Stockwell, 2002a, 2009a, 2010) have applied a wide range of cognitive models from CG to literary analysis.

On the other hand, the challenges discussed earlier do pose potential barriers for the application to literature. To my knowledge, Langacker's schematic characterisations (of word classes, etc.) have not found their way into mainstream literary studies. Likewise, there is no attempt to extend Langacker's preliminary outlining of 'Discourse in Cognitive Grammar' (2001a) to literary analysis, although this article is meant by

Langacker as a 'catalyst' for its discourse application. However, scholars try to circumvent this obstacle of lacking a ready-made discourse account (suitable for literary application) in CG by scaling up some of its notions originally proposed on the clausal level to the discourse level (e.g. Hamilton, 2003, Stockwell, 2009a).

As for the present study, my main aim is to scale up the kinaesthetic notions from cognitive grammar to literary discourse (i.e. fictive motion, force dynamics and action chains). Meanwhile, I also exploit the potential of CG to expose 'invisible' meaning by the use of a range of notions: *trajector/landmark, active zone, summary/sequential scanning, setting/participant/location*).

2.4 Review

In this chapter, I broadly outlined the research of cognitive poetics, identifying an imbalance between a majority of macro-level analyses and a minority of micro-level analyses. I further suggested that there are relative few studies applying cognitive grammar to literature. In section 2.3, I briefly introduced Langacker's frameworks, drawing attention to the advantage of CG to explore the 'invisible' meaning. This advantage, I suggested, lied partly with the CG notion of *construal* and its fundamental treatment of grammar as meaningful. Furthermore, I explored the feasibility of applying CG to literature from both a theoretical and practical perspective. I suggested that CG excels in exploring cognitive models in language and the subtleties of meaning, which renders this model a very powerful tool in literary appreciation. In addition, the fact that the cognitive grammatical framework has not yet achieved a systematic account of language on the discourse level, together with its overall aim to arrive at a schematic

characterisation may, however, posit potential barriers for its application to literature. The selective review of previous applications of CG to literature has confirmed this discussion to a large extent. This chapter therefore has provided a brief account of the cognitive grammatical framework in relation to literature as a way of placing my own study within this model.

In all, the first and the current chapters have served different but related purposes: in Chapter 1, I justified the topic of this study, kinaesthesia, by situating it in the realm of cognitive poetics; in Chapter 2, I justified my choice of Cognitive Grammar as the analytical tool, by highlighting the imbalance in cognitive poetics. Each of the three subsequent chapters will address the three notions of kinetics: motion, force and energy respectively. Having dealt with these preliminary issues, we will proceed to the first main chapter of this thesis, exploring how motion is represented in Wordsworth's works.

CHAPTER 3 A COGNITIVE AESTHETICS OF MOTION IN WORDSWORTH

3.1 Introduction

As mentioned in Chapter 1, the description of motion is popular in literature in general and in Wordsworth's works in particular. In fact, a number of the best-known works of Wordsworth rest upon a literary representation of movement. Inevitably, the representation of movement has received wide attention from literary critics, but to a large extent, their comments remain insufficient and impressionistic. Particularly, I draw attention to the fact that little attention has been paid to the experience of kinesis in literary reading as reported by Mckay (1974).

I suggest that cognitive poetics can provide an antidote to the above problem, by paying more attention to the development of neighbouring disciplines: cognitive linguistics (cognitive grammar in particular for this thesis) and cognitive science. The last twenty years have witnessed an increasing interest in the research of motion events in both cognitive science and cognitive linguistics. Studies in these disciplines have yielded illuminating findings about our perception of motion and the manifestation of motion in language. Following Rice (2012), this chapter draws from some of these findings, with an aim to account for the literary representation and processing of motion in a more principled manner.

To this end, this chapter outlines a cognitive aesthetics of movement, with an emphasis on various triggers of a sense of movement and the eighteenth-century aesthetic traditions in relation to the representation of motion. In section 3.2, I look at different dimensions that can generate a sense of movement and the aesthetics of motion by drawing upon various accounts from philosophy in particular relation to Wordsworth.

In section 3.3, I conduct an extended case study of one of the most widely examined episodes by Wordsworth, the Stolen Boat episode. My analysis draws upon from the earlier discussion about the cognitive aesthetics of movement, identifying various aspects of the text that contribute to a sense of dynamicity and terror both for the persona and the reader.

3.2 A cognitive aesthetics of motion

3.2.1 The sense of movement

Before outlining various factors that can contribute to a sense of movement in literary reading, I shall briefly discuss the cognitive linguistic studies of motion, which can provide us with some basic terms for discussing the representation of motion in language and the sense of movement. The domain of motion has been extensively researched in cognitive linguistics (e.g. Pourcel, 2009; Slobin, 2004, 2006, 2008; Talmy 1975, 1985, 2000a and many others). One line of inquiry in the studies of motion language within cognitive semantics sets out to identify the components of a motion event, or the motion primitives. Talmy (2000b) identifies two components of a motion event: a framing event and a co-event (or a subordinate event). The framing event serves as the schematic structure of the motion event and further consists of four basic components:

- Figure (the moving entity)
- Ground (the locational anchor relative to which the Figure is moving)
- Motion (the event of movement)
- Path (the paths followed by the Figure)

The co-event provides a support relation to the framing event by elaborating or

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motivating the framing event. It may take several forms, two of the most common forms being Manner and Cause. These basic components of a motion event are further refined by other researchers. The most refined category is manner, which comprises a wide variety of dimensions, such as internal movement (e.g. *roll*), types of surface contact (e.g. *slide*), step patterns/posture/affordances of moving entity (e.g. *run, waltz, gallop*), speed and speed-related agency (e.g. *dash, hurry*) (Levin, 1993). Slobin (2004, 2006) identifies more dimensions: rhythm, motor pattern (e.g. *hop, jump*), force dynamics (e.g. *step, tread*), attitude (e.g. *amble, saunter*) and instrument (e.g. *ski, skateboard*).

Recall that in Chapter 1, I touched on Mckay's (1974) impressionistic discussion of the sense of kinesis in literary reading. I suggested that it constitutes the kinaesthetic dimension of texture and should receive proper attention from literary studies. I also briefly discussed Rice's (2012) work to explain how the sense of movement may arise in literary reading. Rice is not the first to pinpoint the sense of movement; as mentioned in Chapter 1, it is a widely claimed feeling. However, his research represents the few efforts to highlight its importance in literary reading and articulate how this feeling arises. He points us in the right direction with his reliance on cognitive linguistics to explicate the sense of movement that he and so many others claim to have experienced. From Rice's analysis, one can extract three factors he has taken into consideration: 'dynamic' prepositional phrases, the change of perspective and fictive motion. My aim in this section is to expand these notions and push this line of reasoning further. Arguably, a wide range of textual factors can contribute to the sense of movement in reading. I do not aim to provide a comprehensive list, rather attempt to show how some notions from CG can enrich our understanding of this literary experience.

3.2.1.1 'Dynamic' prepositions and the sense of movement

In recent years, there has been a growing interest in spatial prepositions as an instantiation of semantic polysemy within cognitive semantics. Among the large body of research addressing this issue, it is generally believed that certain prepositions can denote a sense of movement (Brugman, 1988; Brugman and Lakoff, 1988; Kreitzer, 1997; Lakoff, 1987). The preposition *over*, for example, has been extensively studied and it is argued that the central spatial sense denoted by *over* is a dynamic 'above-across' meaning (Lakoff, 1987; see also Brugman, 1988; Brugman and Lakoff, 1988). Take the following sentences for instance:

(6) The bird flew over the wall.
(7) Sam walked over the hill.

On a Lakoffian (1987) account, *over* in these sentences denotes a sense of motion by virtue of the above-across (path) information encoded by this word. Tyler and Evans (2001, 2003) take issue with this observation and argue that the dynamic sense is not distinct in the preposition, but is distributed within the sentential context. They attribute Lakoff and other's observation to a conflation between four of what they call 'functional' concepts: *orientation, trajectory, path* and *goal*. Taking the prepositions *to* and *through* as case studies, they suggest that the semantics of *to* relates to the functional elements of orientation and goal, whereas *through* relates to path. These concepts, they argue, are closely associated with but distinct from motion. According to them, Lakoff and others fail to identify these functional elements from motion itself. To illustrate with the following sentence, they point out that although 'through' captures the path information, there is no actual motion.

(8) The tunnel through Vale Mountain was finished in the 1980s.

<div align="right">(Evans and Tyler, 2004, p.11)</div>

Evans and Tyler are right in claiming that there is no actual movement described by the sentence. However, their claim is only valid on an ontological level. For the purpose of the present study, I am more concerned with how the reader construes the text, which is on a cognitive level. In other words, it is true that there is no objective motion described by this sentence, but there is arguably a felt sense of movement captured by this sentence (see Langacker, 2012). This carries the further implication that although the functional elements may be distinct from motion as Evans and Tyler claim, their close relationship with motion has the consequence that once they are activated, a sense of movement is readily felt. In short, by briefly engaging in Evans and Tyler's argument against the widespread view that some prepositions capture a dynamic sense, I hope I have explicated the point that certain prepositions may not represent an object motion, but they are capable of arousing a felt sense of movement. This will become clearer in my ensuing appreciation of the texts from Wordsworth.

3.2.1.2 Attentional shift and the sense of movement

As studies in visual perception have reported, motion, particularly abrupt motion, tends to draw people's attention (e.g. R. A. Abrams and Christ, 2003; Howard and Holcombe, 2010). What concerns me here is, alternatively, whether an abrupt change of attention allocation can give rise to a sense of movement? Or will it give rise to a feeling, perhaps a sense of light-headedness in some cases, which is similar to that when one has gone through an abrupt movement? Under normal circumstances, of course, there are

numerous potential stimuli in the external world and we attend to those most salient features wisely. In some cases, our attention is more or less guided, say, by the moving pictures when watching films, by the changing rhythm when listening to music, or by certain textual patterns in reading. Imagine the special effects created by a quick succession of change of moving pictures or rhythm. This is not to say that in these situations people are completely passive in their attention allocation; they still selectively allocate their attention, but their attention is partially guided and involuntary.

So, what new insights do we gain from the foregoing discussion for the study of reading? Will the quick shift of attention guided by certain texts result in a similar sense of movement? Indeed, these intuitive speculations have been widely reported and more importantly evidenced by cognitive psychological studies (e.g. Hikosaka, Miyauchi and Shimojo, 1993; Shimojo, Miyauchi and Hikosaka, 1997), which demonstrate that attention shift could generate an illusory motion sensation. If we accept the above statement as valid, it can shed light on the experience of kinesis in literary reading. Given that our attention is partly (even mostly) guided by the text, I will resort to Stockwell (2009a) regarding how certain textual features tend to catch our attention in reading. Stockwell suggests that there is an embodied continuity between paying attention to the visual field and paying attention to the 'textual field'. Drawing an analogy between these fields, Stockwell proposes the following list of typical features that make a 'textual attractor' from a given linguistic element:

- newness
- agency
- topicality
- empathetic recognisability
- definiteness

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- activeness
- brightness
- fullness
- largeness
- height
- noisiness
- aesthetic distance from the norm

<div align="right">(Stockwell, 2009a, p.25)</div>

To identify what textual features tend to seize our attention presents only one side of the coin and to see the other side, we need to know how our attention changes. As Carstensen (2007, p.8) notes, attentional change can take two forms: either shift or zoom. For our purpose, this distinction provides sufficient ground for describing how our attention changes in reading a text. The default way is for a text to change attractors at an appropriate pace, given that a constant attention on a single entity would appear monotonous. However, if the transition is too abrupt, it can give rise to a wide range of effects, incoherence or to the point of chaos. However, the quick transition of attention can be also aesthetically exploited, which may give rise to a sense of motion. For example, the poem 'Nantucket', as noted by Stockwell (2009a, p.41), generates a strong sense of movement and it is described as 'cinematic' by readers. He rightly attributes this felt effect to the exploration of the quick succession of attractors in the poem. Admittedly, there is no research available at this stage regarding the threshold rate of attention change, which would result in a sense of movement. This question, however, is not pertinent to my argument here and should not prevent us from applying this widely reported experience to the reading of literature.

3.2.1.3 Fictive motion and the sense of movement

The last category I consider here is a widely examined linguistic phenomenon in cognitive linguistics, which is labelled by Talmy (1996a, 2000a) as *fictive motion*, by Langacker (1986, 1999c) as *abstract motion*, and by Matsumoto (1996) as *subjective motion*. I will use the term fictive motion across the whole study, given that I consider this phenomenon first and foremost as a fictive representation. To illustrate, consider one of the canonical fictive motion expressions:

(9) The fence zigzags from the plateau to the valley.

<div align="right">(Talmy, 2000a, p.138)</div>

To depict the static position of the fence, this sentence characterises it as moving by a dynamic verb 'zigzag'. Talmy (2000a) points out that the *experienced fictive motion* of a given fictive motion expression — the degree to which such expression evokes an actual sense or conceptualisation of motion — may vary across individuals, but he is quick to add that 'every speaker experiences a sense of motion for *some* fictive-motion constructions' (p.104, original italics). Langacker (1999c, 2008) explains the felt sense of movement in such expressions in terms of summary and sequential scanning. Recall that this distinction pertains to whether the individual components of a complex event are scanned successively or simultaneously. With respect to sequential scanning, the scene is scanned separately and continuously (Chapter 2). The felt sense of movement in the above sentences, Langacker suggests, arises from the conceptualiser's sequential scanning in processing fictive motion sentences.

Fictive motion has become of interest in the intersection of cognitive linguistics and cognitive science. More specifically, as the linguistic representation of fictive

motion draws wide attention from cognitive linguists (see Talmy, 2000a), the cognitive processing mechanism of fictive motion has attracted attention from cognitive science (e.g. Matlock, 2001, 2004a, 2004b, 2010; Matlock and Richardson, 2004). Studies have shown that fictive motion involves mental simulation of motion. Wallentin, Lund, Ostergaard and Roepstorff (2005) show that fictive motion sentences activate the same area (left posterior middle temporal region) as actual motion events do. In a study by Matlock (2004a), subjects first read a travelling story (for instance, fast versus slow speed, short versus long distance, and easy versus difficult terrain), and then read a fictive motion sentence (such as *The road goes through the desert*). It is shown that they are quicker to read the fictive motion sentence when they have read stories of fast speed, short distance and easy terrains versus stories of the counterparts. This effect, however, does not arise from non-fictive motion sentences (e.g. *The road is in the desert*). Overall, these studies are taken to support the claim that the process of fictive motion descriptions involves mental simulation of motion. This type of felt motion will form the subject matter of the next chapter.

To close this section, it is worth reiterating that the point of this section has been to bring together a number of theoretical discussions that can potentially account for the sense of movement arising from reading. As this brief and selective illustration shows, there are various textual features that may trigger a sense of kinesis in literary reading.

3.2.2 The aesthetics of motion

The previous section has outlined various aspects that can contribute to the sense of movement in reading. As noted earlier, in the field of Gestalt psychology and the

psychology of visual perception, movement is generally regarded as more attention-grabbing than stasis (e.g. Howard and Holcombe, 2010; R. A. Abrams and Christ, 2003; Styles, 2006). This observation has been incorporated and applied to the representation of movement in both ordinary (e.g. Talmy, 2000a) and literary language (e.g. Stockwell, 2009a). However, the question remains: can perceiving motion induce a certain aesthetic experience?

We may begin by noting that the word 'motion' shares the same Latin root with the word 'emotion': *emovere*, meaning 'to move' (note also the metaphor contained in the ordinary expression *emotionally moved*). It perhaps can be said that *motion* refers to the external or physical movement, like that of an object, an animal or even one's own body, whereas *emotion* refers to the internal movement within the psyche, so to speak. More technically, Adler defines emotions as 'psychological movement forms, limited in time' (1937, p.42). Recall in Chapter 1, I introduced Gibb's association of emotion and motion. Gibbs is more concerned with the relationship between our own bodily movement and the emotion experience, whereas here I will focus on how perceiving external movements may give rise to a certain emotional experience.

The relationship between perceiving movement and emotion, which may be examined under the study of the aesthetics of motion, has mainly been addressed by philosophers. Here I conduct a selective survey of several accounts on the aesthetics of motion, which would provide insights for my appreciation of the literary representation of movement in this and the following chapters.

Before sketching a general picture of motion in aesthetics, it is useful to briefly discuss the field of aesthetics in general and the aesthetic movements in the eighteenth-

century that have influenced Wordsworth in particular. The term *aesthetic* is first used in 1753 by the philosopher Alexander Baumgarten (1954), who initially explores sense experience (either feelings of pleasure or displeasure) by this term and later comes to relate it to the perception of beauty by the senses. Kant (2007) extends the usage of this term to the judgement of beauty in both art and nature in his 1790 *Critique of Judgement*. Where Kant diverges from Baumgarten is concerning the view that aesthetic judgement is subjective in that it relates to our inner feeling of pleasure and displeasure. It follows that, Kant argues, our aesthetic experience cannot be reduced to any objective qualities inherent in the aesthetic object. One consequence of Kant's argument is that differences in feeling became important in categorising different aesthetic effects.

In his 1757 treatise *A Philosophical Inquiry into the Origins of our Ideas of the Sublime and the Beautiful*, E. Burke (1998) makes the distinction between the beautiful and the sublime, associating the beautiful with features such as 'balance', 'symmetry', 'smoothness', 'harmony' and 'uniformity' and defining the sublime as a radical departure from the beautiful. Rather than proportioned, the sublime is vast and irregular; rather than arousing a pleasant feeling, the sublime evokes what Dennis (1693, pp.133-4) calls 'a delightful Horror, a terrible Joy'.

Another aesthetic notion, which is generally regarded as the middle ground between the beautiful and the sublime, is the picturesque. It originates in the art of tourism, when travelling within Europe by upper-class Europeans (the Grand Tour) became popular in the eighteenth century. Gilpin (1802)'s *Essay on Prints* defines the picturesque as '[...] a term expressive of that peculiar kind of beauty, which is agreeable in a picture' (xii). This peculiarity, for Gilpin, is most closely associated with roughness,

as opposed to the smoothness of the beautiful. For Price (1810), in his 1794 book *Essays on the picturesque, as compared with the sublime and the beautiful*, the picturesque is distinguished by three characteristics: roughness, sudden variation, and irregularity. A calm, clear lake, for example, would appear to Price as beautiful, whereas a rapid, raging stream would count as picturesque (more examples are a smooth young beech and a rugged old oak). The picturesque later extends to visual arts, landscape gardening and poetry.

It is generally believed that Wordsworth is deeply influenced by these aesthetic traditions. He preserves the distinction between the beautiful and the sublime, and his works have been studied in the light of these aesthetic notions (Kelley, 1981; Mortensen, 1998; Wlecke, 1973). As the heirs of the picturesque movement in their approach to nature (Watson, 1970), Romantic poets are frequently examined to see how much they have been influenced by this tradition. Among them, Wordsworth is one of the first inheritors and also most frequently studied regarding this aspect of nature description (Lucas, 1988; Nabholtz, 1964; Noyes, 1968; Salvesen, 1965; Spector, 1977; Watson, 1970). Wordsworth's attitude towards the picturesque is more complicated and ambivalent than his attitude towards the beautiful and the sublime. On the one hand, his work is more or less influenced by his picturesque predecessors; on the other hand, he despises the excesses of the picturesque and attempted to revolutionise this tradition. For example, Nabholtz (1964) points out that Wordsworth (2004) makes regular positive reference to the picturesque tradition in his 1810 book *Guide to the Lakes*, which is intended to be a corrective to picturesque writers like Gilpin; Watson (1970) further argues that Wordsworth's initial ambivalent attitude towards the picturesque is

transformed to a 'precarious balance between the descriptive poetry of earlier writers and the visions of a poet like Shelley' (1970, p.103).

After a brief discussion of aesthetics and particularly the trio-notions (the beautiful, the sublime, the picturesque), which have a great impact on Wordsworth and his writing, we may now turn to the aesthetics of motion, which has been studied in the aesthetic appreciation of nature.

We may begin by looking at the literary critic Kames' (2005) comment, in his 1762 book *Elements of criticism*, on what kinds of motion would gratify the eye, which follows Baumgarten's use of the term *aesthetic* in 1753 to denote the pleasurable experience through the senses in the earlier discussion. Kames touches upon how motion, in its different varieties, can elicit more or less agreeable feelings. According to him, motion in general is agreeable to the eye (which can be extended to a more general sense, to the mind's eye, I suggest), but the degree of pleasantness varies with several factors. Specifically, Kames claims that motion in all its varieties of quickness and slowness is generally agreeable, but long-continued quickness and slowness would decrease the pleasure and even turn it into a painful experience. The reason is that these either accelerate or retard the natural course of our perceptions over a long time span. Besides this, regular, upward, uniformly accelerated motions are normally preferred to their opposites. Interestingly, Kames also points out that the easy and sliding motion of a fluid, perceived as an endless number moving together with order and regularity, is more pleasant than that of a solid and he further suggests that this perhaps explains why poets generally portray more images of fluids in motion than of solids.

Given that Kames has pinned down how the various dimensions of motion, (e.g.

the speed, manner, path, and mover), contribute to pleasurable feelings, his discussion about motion can be perceived as an account of visual aesthetics. However, a perception of motion in a literary work is far from what only satisfies the eye. E. Burke (1998), in the 1757 book *A philosophical enquiry into the origin of our ideas of the sublime and beautiful*, goes further to link the perception of motion with a more subjective sense of aesthetic enjoyment and our inner mind. He draws attention to the concept of gracefulness and attributes it to the quality of *posture* and *motion*. What lies at the core of the gracefulness, according to Burke, is the ease, the lack of difficulty and the delicacy of either motion or inaction.

This is echoed by Souriau (1983), who develops the notion of gracefulness in relation to the motion event. According to him, a graceful motion should satisfy two general conditions: the physical easement of movement and the psychological easement of movement. To achieve the physical easement of movement, Souriau postulates a number of conditions that a movement potentially possesses. The most prominent is perhaps 'the law of the least effort'. In other words, even if there are forces involved in a movement, the performer should give the least sign of effort. According to Souriau, the psychological easement of movement can be manifested in:

- a freedom in the rhythm of movement
- a freedom in purpose
- a prodigality in effort.

Firstly, Souriau suggests that a movement that is too rhythmic and regular would appear rather mechanical. Secondly, a purpose-driven movement would render the movement just a means to an end; therefore, a more varied movement would appear freer. Those

entities that move in a straight line, (like 'a flying arrow or a rolling stone, or like a torrent rushing down the mountains'), are therefore seen by Souriau as possessing a goal, whereas an indirect or sinuous movement, (like 'a feather floating on the surface of the water, the fall of a dead leaf, the meandering of a stream through a meadow') gives an impression of 'fantasy, of capriciousness, of freedom, and, consequently, of grace' (p.91). Finally, a deliberate prodigality in the spending of energies would avoid parsimony. In all, according to Souriau, real grace 'is not found in nature accidentally', but 'must be sought intentionally' (p.92).

The perception of motion is also related to the sublime by Kant (2007) in his *1790 Critique of Judgement,* who distinguishes between the mathematical sublime (the imagination's inability to grasp magnitude or endless progressions) and the dynamical sublime (physical powerlessness in the face of nature's *might*). *Might* here refers to nature's actual or potential dynamicity such as 'volcanoes in all their violence of destruction', 'hurricanes leaving desolation in their track', 'the boundless ocean rising with rebellious force', 'the high waterfall of some might river', 'overhanging and threatening cliffs' (Kant, 2007, p.91).

Motion can be also related to the picturesque tradition. As mentioned earlier, the picturesque is closely associated with features such as roughness, sudden variation, and irregularity. In other words, scenes and objects of these features tend to become the subject matter in a piece of art characterised as the picturesque. When it comes to the manner of representing for this tradition, Levy (1966, p.391) points out that the peculiar value of the picturesque tradition may lie with its 'power to organise the visual experience of nature in a relatively static pattern'. This is echoed by Miall (1998, p.98),

who suggests that the picturesque is 'essentially an aesthetic of the static, the freeze-dried image'.

To briefly summarise my discussion in section 3.2, I outline a cognitive aesthetics of motion by drawing upon Rice's (2012) research on the sense of movement in literary reading and eighteenth-century aesthetic traditions. The remainder of the chapter applies this account to a case study: the Stolen Boat episode.

3.3 The Stolen Boat episode

                              [...] lustily
        I dipped my oars into the silent lake,
        And, as I rose upon the stroke, my boat
        Went heaving through the water like a swan;
        When, from behind that craggy steep till then
        The horizon's bound, a huge peak, black and huge,
        As if with voluntary power instinct
        Upreared its head. I struck and struck again,   380
        And growing still in stature the grim shape
        Towered up between me and the stars, and still,
        For so it seemed, with purpose of its own
        And measured motion like a living thing,
        Strode after me. With trembling oars I turned,
        And through the silent water stole my way
        Back to the covert of the willow tree;
                                          ('The Prelude', Book I, 1850, p.499)

3.3.1 Previous critical studies

Giving a vivid description of a fleeing scene after he had taken someone's boat for a ride without permission, the above extract characterises a typical Wordsworthian 'spot of time', which exerts a lasting impact upon the authorial persona. This episode has received much critical attention: for a Freudian account, see Onorato (1971, pp.268-77); for a biographical explanation, see Hopkins (1981) and for a rhetorical approach, see Clancey (2000). It is generally stated that the way the scene is described is a reflection

of the persona's inner world, a persona who is stricken with fear. More specifically, several critics (Side, 2006; see also Barker, 2000) point out the employment of personification in this extract when the peak is depicted as 'uprear[ing] its head', 'tower[ing] up between me and the stars' and 'str[iding] after me'. These critics attribute the personification to the projection of the authorial persona's afraid-to-be-caught emotion onto the setting, thus lending 'a retributive intent' to the peak (Side, 2006, p.59). Such comments are insightful in pinning down the rhetorical technique in this extract and its psychological motivation. Nevertheless, I suggest that what lies at the heart of this extract is the representation of motion.

A more relevant discussion to my own analysis is offered by Williams (2012), who notes that 'motion can indeed play a crucial role in Wordsworth's developmental narrative' (p.22) and for this episode in particular, 'the drama is supplied by movement and its attendant visual experiences' (p.21). Williams continues to point out that this episode represents motion not as 'the property of a single object but in the relation between two bodies' (p.21). Meisenhelder (1988) goes further to comment on the surprise felt by the persona and attributes it to the fact that his attention is initially placed on a stationary and distant peak, but later intruded upon by a peak that moves and increases its size. This surprise, according to Meisenhelder, is also reinforced by the contrast of the peak's motion with other motions regarding the direction and nature. Meisenhelder points out that the text has mainly established a scene full of motions on the horizontal dimension (e.g. 'my boat / Went heaving through the water') before introducing the peak's motion on the vertical dimension. In a similar vein, one witnesses mainly unbroken and fluid motions prior to the 'cadenced striding of the peak and

striking of the oars' (p.34).

What Williams and Meisenhelder have noticed are indeed insightful aspects of the representation of motion in this extract. However, there is much more to say about the perceptual and cognitive processes that may happen to the persona in this scene and readers in the act of reading. An investigation of these processes can help account for the strong resonance of the episode.

3.3.2 A sense of dynamicity and terror in the episode

3.3.2.1 A fictive-motion perspective

Given that the motion of the peak unequivocally stands as a central element in the episode, it would provide a good point of departure for exploring the representation of motion in the extract. Here, I anticipate my analysis in the following chapter, which features a focused study of fictive motion, by introducing one type of fictive motion: *frame-relative motion*. Frame-relative motion pertains to the distinction between adopting either a global or a local frame as the spatial reference frame. The former takes the earth, while the latter takes the perceiver as the reference point. One corollary of this difference — when one is moving relative to your surroundings — is that if adopting a global frame, you may perceive yourself as moving and the surroundings as static, but if a local frame is adopted, you may feel the surroundings are moving instead of yourself. Contrastive examples include *I rode along in the car and looked at the scenery we were passing through* and *I sat in the car and watched the scenery rush past me* (Talmy, 2000a, p.132). With respect to the local frame in the latter sentence, the static scenery is perceived as dynamic and thus fictive motion occurs. In a similar vein, the latter

sentence also contains a form of fictive stationariness whereby the dynamic 'I' is fictively represented as static.

Meisenhelder comments that '[a]lthough a rational explanation for the perceptual events in the Stolen Boat episode is possible, more important are the psychological factors that transform this experience into an intimation of "unknown modes of being" for the persona' (1988, pp.32-3). I agree with the former part of this claim, but not with the latter part, particularly the dismissal of the perceptual as less important than the psychological factors, which, I argue, obscures the relationship between the perceptual and the psychological dimensions. I will try to demonstrate that the perceptual experience involved in this episode lies at its heart and it is intertwined with the psychological factors.

Frame-relative motion can enrich our appreciation of the episode under discussion, particularly about the movement of the peak. To unravel the perceptual experience involved in the event represented by the Stolen Boat episode, I suggest that the whole episode conceals a spatial frame-shifting, which changes from a global to a local frame. As several cognitive linguists point out, a spatial representation contains some configurational structure, which is typically encoded in closed-class forms, as if they were opening up a mental space in which entities and relations may be located (see Langacker, 1987a; Talmy, 2000a). Regarding this episode, the spatial relationship is mainly established by the deictic positioning of prepositions. The three dynamic prepositions ('into', 'upon', 'through') in the first part of the episode establish a global reference frame ('I dipped my oars into the silent lake, / And, as I rose upon the stroke, my boat / Went heaving through the water like a swan').

It is all of a sudden that the peak becomes animate and the reference frame accordingly changes to a local one. When the peak 'towered up between me and the stars' (410), the persona now becomes the reference point and situates himself in a local frame. In this local frame, the persona, as the reference point, is perceived as static and this paves the way for the climax, where the peak 'strode after' (385) him. In other words, the actual motion of the persona is kept in the background, whereas the fictive motion of the peak is profiled in the foreground. The contrast between the 'measured motion' (384) of the peak and the perceived stasis of the persona heightens powerlessness on the part of the persona and therefore creates a strong sense of urgency.

Besides the shift from a global to a local frame, the extract under examination also features a conflict between a physical and a psychological perspective or an apparent dissonance between the experiential reality he should have and that represented in these lines. As we noticed, the shift to a local frame serves to foreground the persona as both the physical and the psychological reference point. From a physical point of view, common sense informs us that the peak should become smaller and move in the opposite direction with the persona as the latter 'struck' (380) away from it. It stands to reason that the peak should 'shrink' (instead of 'tower[ing] up') between him and the stars and 'move away from' (instead of 'str[iding] after') him. The lexical choice of 'towered up' and 'strode after', however, truly reflects the persona's psychological point of view: due to guilt and terror, he is imagining the peak as chasing after him. It turns out that the physical perspective has given way to the psychological perspective. Succinctly put in Mahoney's (1997, p.126) words, this episode records an experience where 'seeing gives way to vision'. The foregrounding of the psychological perspective

as well as its tension with the physical one, in my view, mirrors the nervous and troubled inner world of the persona after stealing the boat. In this way, the persona has projected his subjective world onto the natural world.

3.3.2.2 Attentional shift

The above subsection has revealed the fictive motion of the peak, which may be regarded as the most direct and obvious reason of the persona's felt sense of movement and terror. This and the following subsections will explore a more indirect and subtle way of encoding such dynamicity and terror. Moreover, the previous subsection mainly explains why *the persona* feels a sense of terror and dynamicity, whereas the following will explore how *a reader* can feel a sense of movement and terror due to a shift in attention and perspective.

We may begin by noting that lines 377-80 establish the peak as a strong figural attractor by textually manipulating our expectations. Paradoxically, 'when' (377) serves to arouse our expectation by signaling the impending occurrence of something unexpected. However, before the subject is introduced, it is withheld by an elaborated depiction of its location — 'from behind that craggy steep till then / The horizon's bound' (377-8) — only to suspend our expectation and introduce the figural attractor of 'a huge peak' very forcefully. The post-modification 'black and huge' (378) sustains the peak as the figure. The following clause 'As if with voluntary power instinct / Upreared its head' (379-80) zooms in, depicting the peak in finer detail and thus further consolidates its role as the primary textual attractor. In the meantime, it again frustrates our expectation about what is really happening to the huge peak. The sudden action

'upreared its head' acts as a textual attractor and tends to attract readers' attention. However, it only indicates the *onset* of the motion, and the *process* and the *result* are again delayed. These lines therefore sustain our attention on the peak by repeatedly delaying the satisfaction of our long-held expectation.

This expectation, in all, is aroused by the structure of the syntax: instead of the normal order of subject + verb + adverbial phrases (When a huge peak, black and huge, upreared its head, as if with voluntary power instinct, from behind that craggy steep till then the horizon's bound), we have a less prototypical order where the adverbial phrase of place precedes the subject and verb. Our anticipation and curiosity, however, have not been fully satisfied even when the textual patterning suddenly shifts to the persona 'I'. Therefore, I suggest that one could feel that although the peak is now part of the background, there is still 'a whiff of it in the air', using Stockwell's metaphor (2009a, p.21).

Next, our attention is temporarily dragged to the persona 'I' before the text again establishes the peak as the figure. There is a sudden change of direction of the peak's motion from a vertical ('upreared its head', 380) to a horizontal motion ('strode after me', 385), which is also capable of grasping our attention. The fast attention-shifting between the peak and the persona is best captured in 'and' (381), which transits the depiction of 'I' back to the peak in a quick and seamless manner. Thus, the attention is again shifted onto the peak, with 'me' as the background. This is reinforced by the dimension of agency: the peak in the active position would be a better attractor than 'me', who is in the object position of being chased after. Analogous to the cinematic technique of switching rapidly the shot between two entities, the text guides our focus of

attention to alternate between the peak and the persona 'I', thus creating a strong sense of urgency, dynamicity and tension between them, given that it seems to enact a competition between the peak and the persona as the persona is trying to escape.

3.3.2.3 A stylistic construal of terror

As frequently pointed out by critics, Wordsworth is famous for his painstaking revision of his works. There are three versions of the extract under study, known as the 1799, 1805 and 1850 versions respectively. However, critics seldom comment on the difference among these versions. Only in a footnote, Gravil (2003, p.290) notes in passing that the rephrasing of the Stolen Boat episode in the 1850 version is to 'magnify the sense of terror'. Like others, however, Gravil does not *show* us how these versions are different and how a sense of terror is heightened in the 1850 version.

In the following discussion, I will try to demonstrate how a sense of terror is invoked as a result of the linguistic encoding of the text by looking at two versions of the extract. Since there is little difference between the 1799 and 1805 versions, I will compare instead the 1799 and 1850 versions. For convenience of comparison, I reproduce the two versions side by side in Table 1, underlining the textual differences (I ignore some additional differences, since they are not essential to the present discussion).

Table 1: Two versions of the Stolen Boat episode, emphasis added

1799 version	1850 version
[...]twenty times I dipped my oars into the silent lake, And as I rose upon the stroke my boat Went heaving through the water like a swan — When from behind that rocky steep, till then The bound of the horizon, a huge cliff, As if with voluntary power instinct, Upreared its head. I struck, and struck again, 110 And, growing still in stature, the huge cliff <u>Rose up</u> between me and the stars, and still, With measured motion, like a living thing, Strode after me. With trembling <u>hands</u> I turned, And through the silent water stole my way Back to the Cavern of the willow-tree.	[...]lustily I dipped my oars into the silent lake, And, as I rose upon the stroke, my boat Went heaving through the water like a swan; When, from behind that craggy steep till then The horizon's bound, a huge peak, black and huge, As if with voluntary power instinct Upreared its head. I struck and struck again, 380 And growing still in stature the grim shape <u>Towered up</u> between me and the stars, and still, For so it seemed, with purpose of its own And measured motion like a living thing, Strode after me. With trembling <u>oars</u> I turned, And through the silent water stole my way Back to the covert of the willow tree;

The first textual difference I look at involves that between 'rose up' (version 1799) and 'towered up' (version 1850). According to Langacker's framework, 'rose up' and 'towered up' invoke the same conceptual substrate: a trajector rises high above a landmark within a period of time. However, they profile different parts of the conceptual substrate. 'Rose up' profiles the rising process, whereas 'towered up' profiles its resultant state of being like a tower. The two phrases therefore impose two contrasting images upon the scene: the former profiles the moving process, whereas the latter foregrounds the result of the moving process and imparts a sense of suddenness and unexpectedness.

The 1850 version of 'towered up' marks a temporal progression from 'upreared its head' to its resultant state. Moreover, one corollary of the use of 'towered up' is that when one reads the line 'growing still in stature', a fleeting feeling might be that the word 'still' acts as an adjective synonymous with 'stationary'. However, for the 1799

version, this interpretation is proved inappropriate immediately when one proceeds to the next line 'rose up between me and the stars', which suggests that the *cliff* ('peak' in the 1850 version) keeps growing. Therefore, much more likely is the possibility that 'still' here is an adverb indicating a progressive development, whose default position should be in front of the verb 'growing'. Interestingly, this word is repeated in a subsequent phrase — 'and still' — in which it also acts as an adverb. The recurrent use of the word 'still' in this relatively short extract with its resonance of the *stationary*, however, seems to call attention to the very presence of the fictive motion of the cliff and the labouring motion of the persona. Paradoxically perhaps, the word 'still' thus helps to throw into relief the main events represented in this episode: motion, be it actual or fictive.

The second difference I would like to draw attention to is the replacement of 'trembling hands' (version 1799) with 'trembling oars' (version 1850). The difference of the two metonymic phrases pertains to profiling. First, the oars are a frequent image in this extract, either explicitly or implicitly encoded in these phrases: 'I dipped my oars', 'rose upon the stroke', and 'I struck, and struck again'. In a similar vein, the hands as the backgrounded entities are invoked as part of the encyclopaedic meaning: it is the hands that move the oars. In other words, both the hands and oars can be invoked in either phrase ('trembling oars' and 'trembling hands') and also across the whole text; the difference lies only in which image is profiled. Either profiling the hands or the oars, I suggest, has the similar effect of the cinematic technique to convey the terror not by directly describing the horrified facial expression, but by indirectly portraying other parts that may lead the viewer to the inference of a terrified persona. I further suggest

that the profiling of the oars instead of the hands would generate even a greater sense of terror, given that the two inferring stages the reader undergoes magnify the felt sense of terror (the trembling oars entail the trembling hands, which in turn entails the petrified persona). Moreover, the profiling of the 'oars' also suggests the futility of his effort to escape and therefore reinforces the sense of terror.

3.3.2.4 Terror as aesthetically experienced

In the previous subsections, I have examined various aspects of the text that may give rise to a sense of terror. This subsection focuses on the aesthetic experience of the motion description. I will now look at how motion representations in this particular episode tend to evoke a strong affective response of terror.

On closer inspection, one can ascertain a variety of motion representations in this episode that are attached to four entities, both imaginary and actual: the motion of the peak, the motion of a swan, the motion of the boat, and the motion of the persona. The motion of the peak features a movement of a huge-sized solid, so to speak. It is first an upward motion, but on the whole it is a regular and slow motion with great might. Imagine then the movement of a swan on the lake: this is a graceful gliding movement through the water. Although the movement of the boat is portrayed as 'heaving', the fact that it is compared to that of a swan intimates that it is a pleasant movement overall. The movement of the persona is characterised by great effort ('I struck, and struck again') and a nervous inner state ('with trembling oars'). It is interesting to note that the use of the comma in the line 'I struck, and struck again' gives rise to a perceived fragmentation of the sentence and therefore decelerates the poetic pace. This rather deliberately-

achieved effect of slow pacing seems to enact the actual halt of the persona's action, thereby imitating a laboured persona and the slow movement of the boat.

The factive brisk motion of the boat depicted earlier is thus in sharp contrast with the fictive 'measured motion' of the peak. Most importantly, there is a distinct emotional appeal of these motions: whilst the former evokes a sense of relaxation and beauty (associated with swan), the latter arouses a sudden sense of fear.

The way the peak is described is worthy of further comment. It is depicted as 'huge' and 'r[ising] up between me and the stars'. Stars, numerous miles away from us, suggest a sense of infinity and the peak has seemingly connected 'me' and the stars to form the immense vertical dimension, which is contrasted with the horizontal dimension described earlier (The horizon's bound, a huge peak, blank and huge', 378). This reminds us of what E. Burke (1998), in the 1757 book *A philosophical enquiry into the origin of our ideas of the sublime and beautiful*, would have called the 'artificial infinite', referring to an optical illusion of infinity, such as the perception and description of a multitude of trees as stretching beyond sight. In all, the spatial framework this extract presents is grandiose, both horizontally and vertically. Great volume and great height are normally associated with the sublime (Kant, 2007), and are capable of generating a sense of fear. Here, we see an additional technique employed by the episode: the inner fear of the persona is both triggered by and mingled with the fear aroused by nature: the sublime.

3.4 Review

In this chapter, I have attempted to outline a cognitive aesthetic account of motion representation and motion processing in language on the one hand, and on the other applied this account to a famous extract from Wordsworth's 'The Prelude', namely, the Stolen Boat episode.

In section 3.2, I outlined various factors that can trigger a sense of movement, and drew upon the previous accounts of the aesthetics of motion. In section 3.3, I conducted an extended discussion of the famous episode in 'The Prelude': the Stolen Boat episode. My particular interest in this poem was how the representation of motion sits at the heart of the episode and generates a rich sense of dynamicity and terror both for the persona and readers.

The Stolen Boat episode features one type of fictive motion, namely, the frame-relative motion. The choice of this episode for analysis anticipates the following chapter, which will proceed to other types of fictive motion. There are several questions that I will address in the next chapter. How can my cognitive aesthetic account of movement inform the appreciation of the representation of fictive motion in poetry? How are fictive motion and stationariness represented in Wordsworth's works? What does fictive motion and stationariness, as a whole, tell us about Wordsworth's representation of nature?

CHAPTER 4 FICTIVE MOTION AND FICTIVE STATIONARINESS IN WORDSWORTH

4.1 Introduction

In this chapter, I focus on a special type of motion representation widely existing in language: fictive motion (henceforth, FM) and its corresponding phenomenon fictive stationariness (henceforth, FS) in Wordsworth's works and indicate how the cognitive aesthetics of motion developed in the preceding chapter might be useful in appreciating these particular phenomena. It is found that various types of FM and FS constructions permeate Wordsworth's works and they provide a unique window to Wordsworth's treatment of nature.

In Chapter 3, I anticipated the analysis that follows in this chapter by exploring the frame-relative fictive motion in the Stolen Boat episode. In this chapter, I extend my discussion to more types of FM and FS in Wordsworth's poetry. The toolkit that is developed in the previous chapter will be applied where it is relevant. In section 4.2, I provide an overview of the research on FM and FS, including Talmy's definition and taxonomy of FM and FS, the findings about the cognitive processing of FM and the existing research in this field. In section 4.3, I discuss a selected sample of FM and FS instances from Wordsworth's poetry, drawing attention to how the representation of FM and FS enrichs the appreciation of the poem. Finally in section 4.4, I argue that by conducting a systematic analysis of FM and FS in Wordsworth's works under the cognitive aesthetic framework of movement, we open a unique window to the dynamicity, fictivity and subjectivity encoded in Wordsworth's artistic representation of nature, which in turn provides evidence for Wordsworth's efforts to go beyond the picturesque tradition.

4.2 Fictive motion and fictive stationariness: an overview

Talmy identifies various types of FM: *emanation, pattern paths, frame-relative motion, advent path, access paths* and *coextension paths*, as illustrated in the following examples.

- The sun is shining <u>into</u> the cave.   [emanation paths]
- As I painted the ceiling, a line of paint
  spots slowly <u>progressed across</u> the floor.   [pattern paths]
- I sat in the car and watched the scenery <u>rush past</u> me.   [frame-relative paths]
- Termite mounds are <u>scattered all over</u> the plain   [advent paths]
- The bakery is <u>across</u> the street from the bank.   [access paths]
- The fence <u>zigzags from</u> the plateau <u>to</u> the valley.   [coextension paths]

(Talmy, 2000a, emphasis added)

The underlined words in these sentences, be it the motion verbs or directional locative modifiers, seem to characterise the relevant entity as moving. However, it is not difficult to infer that all these entities (the 'sun', the 'paint', the 'scenery', the '[t]ermite mounds', the 'bakery' and the 'fence') are actually static in the referred situation. Talmy (2000a) has proposed various types of fictive motion, as illustrated above. For the sake of brevity, I will only expand on those types that are applied for my upcoming analysis, presenting them in the same order as they will be used in the following sections.

a) Fictive emanation refers to the FM of something intangible or imagined issuing from a source, travelling along a path and finally terminating upon some object in a similar way as the emanation does. This pseudo-emanation entity can be radiation (e.g. *The sun is shining into the cave*), shadow (*The tree threw its shadow into the valley*), eye light (e.g. *I looked into the valley*), or a mere sense of orientation (e.g. *the cliff wall faces toward the valley*). Talmy further asks why it should be that one entity (e.g. 'the sun') rather than another (e.g. 'the cave') is the source of emanation. He attributes this to what he terms an ACTIVE-DETERMINATIVE PRINCIPLE (2000a,

p.117), according to which the entity that is considered to be more active and/or more determinative will be construed as the source of emanation. 'The sun', for instance, is both more active and deterministic than 'the cave', given that the sunlight is movable as opposed to the static cave, and the shining (such as its magnitude, colour and time of presence) totally depends upon the sun.

b) According to Talmy (2000a, p.135), an advent path is 'a depiction of a stationary object's location in terms of its *arrival* or *manifestation* at the site it occupies' (emphasis added). Site arrival involves a fictive *motion* of the object before reaching its site (e.g. *Termite mounds are scattered all over the plain*; see Talmy, 2000a, p.136), whereas site manifestation involves a fictive *appearing* of the object at its site (e.g. *This rock formation occurs/appears/shows up near volcanoes*, p.136).

c) A coextension path is to fictively represent a spatially extended object as dynamic. Take this sentence for example, *The fence zigzags from the plateau down into the valley*. Literally, the motion verb 'zigzag' and path prepositions 'down' / 'into' characterise this sentence as describing a motion event, whereas the real moving entity is most probably one's focus of attention.

All these types of FM deploy motion verbs or dynamic prepositions to represent a static scene as one of dynamicity. On the contrary, FS sentences represent a moving scene as static. For example, instead of saying *The earth revolves around the sun*, one can encode the same information in the sentence *The orbit of the earth is a circle with the sun at its centre*. The first sentence clearly invokes a moving earth with the sun as its reference point. Admittedly, the scene the alternative sentence conjures up is not totally static: the very word 'orbit' might suggest a dynamic scene to some conceptualisers. The

fact that this word captures a summary scanning and the rest of the sentence also presents the scene as more like a 'photo' renders the whole sentence rather static.

Talmy suggests that FM sentences substantially outnumber FS sentences in language and further argues that this is because of our 'bias toward conceptual dynamism' (2000a, p.171). He further points out that it is because of this significant bias and our strong tendency to perceive dynamism that the cognizing of staticism can be highly valued and may generate an 'aha experience' (p.172). This so-called 'aha experience', I suggest, essentially ties into the subject of study in Tigges (1999), the *literary epiphany*, which concerns a sudden unexpected recognition or revelation accompanied usually with a sense of pleasure. Here I recall my discussion of the figure-ground reversal in Chapter 2 and suggest that both figure-ground reversal and FS can be highly appreciated for the very reason that our conventional modes of thinking are violated.

A general overview reveals that there are three imbalances in the research on FM and FS. Firstly, most of the research focuses on only one subtype of FM, namely, coextension paths (see Matlock, 2004a, 2004b, 2010; Matsumoto, 1996; Rojo and Valenzuela, 2003 and many others). Secondly, most researchers pay exclusive attention to FM. The research landscape in FS is almost barren; there is virtually no further research on FS after a preliminary outlining in Talmy (1996a, 2000a). Thirdly, there are few studies about the representation of FM and FS in literary language. These three imbalances are summarised in the following bullet points:

- Most research focuses on the coextension path (as against other types of FM)
- Most research focuses on FM (as against FS)
- Most research focuses on FM in ordinary language (as against that in literary

language)

Let us look more closely at the third point and examine some exceptions that have explored the representation of FM in literary language. Lakoff and Turner (1989) essentially treat FM as a metaphorical use of language. They identify a common metaphor — FORM IS MOTION — underlying everyday expressions such as *The road runs on for a bit and then splits* and *The path rises along the shore of the lake* (p.142), which belong to the coextension path under Talmy's taxonomy. They further point out that some poetic images are rendered natural and understandable by extending this conventional metaphor. However, they do not deal much with the literary significance of FM. The same can be said about Bruhn (2008), who is not concerned with the appreciation of FM in literary language per se, but rather with the potential theoretical and experimental insights from these examples. Rice (2012), as mentioned earlier in Chapter 1 and 3, goes further by illustrating how FM activates mental simulation and thus creates a felt sense of self in literary reading. In short, to explore FM *from* a literary context for linguistic purposes and to investigate FM *within* a literary context for its literary significance is not exactly the same thing. For the current study, I will adopt the latter approach and aim to demonstrate what the representation of FM and FS tells us about Wordsworth's poems. Moreover, there has been virtually no research investigating FM and FS by a specific author systematically. This neglect will be redressed in this study.

4.3 Fictive motion and fictive stationariness in Wordsworth

4.3.1 Methodology and general results

The representation of FM such as that contained in the Stolen Boat episode (see Chapter 3) is, of course, not unique to that poem, but may also be found in many of Wordsworth's poems. In fact, I collect all instances of FM and FS from Wordsworth's works and categorise them into Talmy's taxonomy (see Appendix 1). This approach involved, admittedly, a large amount of manual work in a line-by-line analysis. My effort is, I hope, rewarded by the fact that I can have a global view of the FM and FS in Wordsworth's works and those most literarily significant instances have not been missed. My analysis in this chapter is, to a large extent, driven by the insights that the data might reveal about Wordsworth's representation of nature.

Admittedly, some FM configurations are highly conventional in ordinary language, so a question worthwhile to ask is: what is the uniqueness of FM in Wordsworth's works? Any attempt to offer a valid interpretation of Wordsworth based on all these FM sentences also depends on the distinctiveness of these FM sentences. Ideally, only by a comparison of FM between Wordsworth's works and ordinary language on the one hand, and another comparison of FM between Wordsworth's and other literary figures' works on the other, can I reveal the distinctiveness in the representation of FM and FS by Wordsworth. In actuality, one does not need an exquisitely-designed comparison based on two parallel corpora of FM from ordinary language and Wordsworth's poems to see that most of FM and FS sentences in Wordsworth's works, when taken out from the poems and viewed individually, actually border on the usage of FM and FS in ordinary language (see Appendix 1). This, first and

foremost, may indicate the deep-seatedness of FM in human thought. It can further be explained by the artistic stance of Wordsworth to speak in the 'real language of men' (1993, p.241).

However, I will also show that even very ordinary FM sentences find their way into Wordsworth's poetry. As Thomas and Warren (1989, p. viii) observe, 'sometimes the smallest, most trifling detail in what Wordsworth observed can, in the process of poetic transmutation, become a major element in a particularly effective piece of poetry'. On the other hand, Wordsworth, knowingly or not, pushes FM to a higher level, by exploiting a range of techniques, such as the increase of dynamicity (time, path), or the unconventionality or aesthetic appeal of the FM and FS sentences, which will become clear in my following analysis.

As another literary figure for comparison, Wordsworth's contemporary and friend Coleridge seems to be the best candidate: both are closely associated with the Romantic Movement and both have a predilection for motion in their works. I have also collected all FM and FS instances from Coleridge's complete works (see Appendix 2). From a total of 854 poems by Wordsworth, I have collected 168 instances of FM and 7 FS sentences, and then put all the FM sentences into Talmy's different categories (See Appendix 1). In a similar way, I have found 9 FM and 1 FS sentences from a total of 320 poems by Coleridge. Figure 5 shows a comparison of different types of FM and FS in Wordsworth's and Coleridge's works.
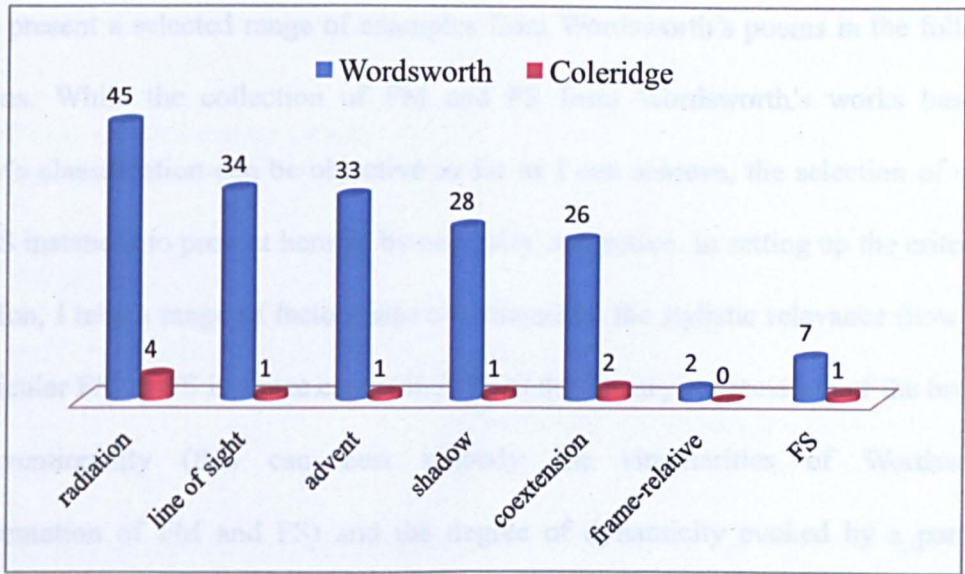
Figure 5: A comparison of FM and FS between Wordsworth's and Coleridge's complete works

Three general observations can be made with respect to the above figure at this stage. First, among all the instances of FM in Wordsworth's works, various types of FM are listed here in the order of decreasing occurrence: radiation paths, line-of-sight paths, advent paths, shadow paths, coextension paths and frame-relative paths. Second, it shows that FS is much less frequent than FM in both Wordsworth's and Coleridge's poetry, a tendency also readily found in ordinary language. This seems to suggest that a bias toward cognitive dynamism not only operates in ordinary language but also in literary language. Third, it should be clear that instances of FM and FS are significantly higher in Wordsworth's works compared to Coleridge's. This is, however, not meant to be a criterion to judge the overall quality of their works. The point I would like to make here is that at least, the high frequency of FM instances in Wordsworth's poems can pave the way for a legitimate evaluation of the FM and FS sentences by Wordsworth.

Beforehand, two caveats are in order. Firstly, considering that it would be tedious and would in no way enhance my argument to analyse all these instances of FM and FS,

I will present a selected range of examples from Wordsworth's poems in the following sections. While the collection of FM and FS from Wordsworth's works based on Talmy's classification can be objective as far as I can achieve, the selection of certain FM/FS instances to present here is, by necessity, subjective. In setting up the criteria for selection, I take a range of factors into consideration: the stylistic relevance (how much a particular FM or FS instance can contribute to the literary appreciation of the text), the unconventionality (this can best embody the singularities of Wordsworth's representation of FM and FS) and the degree of dynamicity evoked by a particular FM/FS instance.

Secondly, since my primary goal in this chapter is to focus on the representation of FM and FS and its literary significance in Wordsworth's works, my following analyses only deal with the appreciation of extracts instead of whole poems.

4.3.2 Fictive motion in Wordsworth

4.3.2.1 Light and shadow travels

As introduced earlier (section 4.2), fictive emanation, if distinguishing the nature of what is virtually travelling, can be instantiated by radiation, shadow, eye light or a sense of orientation. Wordsworth makes extensive use of emanation paths in describing different varieties of light (be it 'twilight', 'beam', 'splendour', or 'glare') and shadows. See the following examples:

> Thus, while the Sun sinks down to rest
> Far in the regions of the west,
> Through to the vale no parting beam
> Be given, not one memorial gleam,
> A lingering light he fondly throws

On the dear hills where first he rose.

<div align="right">('Extract', p.1)</div>

There's nothing to be seen but woods,
And rocks that spread a hoary gleam.

<div align="right">('Peter Bell', p.192)</div>

Almost at the root
Of that tall pine, the shadow of whose bare
And slender stem, while here I sit at eve,
Oft stretches toward me, like a long straight path

<div align="right">('The churchyard among the mountains', p.673)</div>

Light, as a frequent and widely examined poetic image, can be exploited in its many meaning potentials in literature, one of which, as Tsur (2003, chapter 12) and many others point out, is its metaphysical significance: light both originates from and may travel to the place we cannot physically reach. In Kaufman's terms, light helps to put us in contact with experiences that are beyond the 'absolute limit' of our experience (1972, p.54). This is echoed in Davis (1984), who points out that the representation of light and shadow in Wordsworth's poems signifies Nature's metaphysical communication to the poet.

Light and shadow are pervasive images across Wordsworth's whole works. The above extracts exemplify the manner in which Wordsworth presents light and shadow as a fictive movement, profiling the very act of emanating ('throw', 'spread') or travelling ('stretch toward'). In these extracts as elsewhere which I will show below, Wordsworth focuses on what is going on in nature. We can also see that these examples of light or shadow can originate from various entities in nature. Of course, we know the original source is still the sun, but the attribution of light and shadow to 'woods', 'rocks' or the 'pine' extends the metaphysical experience to everywhere in nature. We may further

recall Wölfflin's (1950, pp.19-20) comment on the painterly exploitation of light and shade, who suggests that 'the emancipation of the masses of light and shade' helps to fill the space between concrete objects with an 'immaterial' and 'incorporeal' atmosphere. This observation, I suggest, also applies to Wordsworth's representation of light and shadow. The movement of light and shadow in his works helps to instil the atmosphere with an animate, mysterious and spiritual dimension.

Having discussed the fictive representation of natural light and shadow, I will proceed to the fictive motion of a special light: eye light in Wordsworth's poems. As introduced earlier, the very act of looking is sometimes encoded as a FM event, as if there is some sort of light coming from the eye, travelling along the visual path and landing upon certain objects (see the afore-mentioned example *I looked into the valley*). There are also many fictive representations of eye sight in Wordsworth's poems. Here, we shall see a particular instance of this type of FM:

> SHE had a tall man's height or more;
> Her face from summer's noontide heat
> No bonnet shaded, but she wore
> A mantle, to her very feet
> Descending with a graceful flow,   5
> And on her head a cap as white as new-fallen snow.
>
> Her skin was of Egyptian brown:
> Haughty, as if her eye had seen
> Its own light to a distance thrown,
> She towered, fit person for a Queen   10
> To lead those ancient Amazonian files;

                                      ('Beggars', 1-11, p.151)

This extract is from the poem 'Beggars', in which the persona recounts his encounter with a beautiful beggar woman, to whom he gives a 'boon' despite the implausibility of

her tale of woe ('Such woes, I know, could never be', 16). Later on his way, he meets two boys and judging from their looks, he infers that they are the beggar woman's sons. The two boys, however, tell the persona a lie that their mother is dead, in order to beg from him. After a few failed attempts to deny that they are lying, the two boys run off to play.

In the first stanza, the beggar woman's 'mantle' is described as 'to her very feet / Descending with a graceful flow' (4-5). The words 'descending' and 'flow' suggest a smooth and graceful movement. The mantle itself, however, is not moving. What is descending, one may argue, is the eye light of the persona when visually scanning the mantle from top to bottom.

The felt quality of the second stanza, particularly the way her haughtiness is depicted, can perhaps be described as vivid, mocking and original. First, imagine a typical image of someone with a haughty manner: he probably would raise his head (and perhaps cross his arms). One consequence of lifting up one's head is to increase the scope of visibility. In other words, his eye light is cast to a farther distance and still in Wordsworth's words, 'as if her eye had seen / Its own light to a distance thrown'. In this way, this sentence, similarly to the first stanza, unveils a common but unconscious manner of perceiving the act of 'seeing' as involving a fictive motion of eye light. The haughtiness of her manner is also reflected in the choice of the verb: *throw* ('thrown', 9). I would suggest that understood in this context, the word 'throw' implies a careless and casual manner of looking, which epitomises a corresponding way of perceiving people around and this best captures an arrogant attitude. One may also note that the pronunciation of the word 'thrown' also imitates that of the noun 'throne', which

corresponds with the theme of comparing 'she' to a 'Queen'. As such, it does not only depict a vivid image of her but also generates an exaggerated and comic effect. One can also see a teasing persona who speaks with affectionate and fantastic good humour. I will also briefly refer to the ACTIVE-DETERMINISTIC PRINCIPLE which, according to Talmy (2000a), operates underlying the fictive emanation paths. The fact that the beggar acts as the source of emanation signals her activeness and this is in harmony with her haughtiness.

The originality of the image is attributable to a defamiliarised objective construal of seeing. A brief illustration may help clarify the point at issue. Illuminating here is Langacker's (1984b, 2008) eyeglasses example in exemplifying the notions of *subjective* and *objective* construal, which pertains to the asymmetry between the perceiver and the perceived. In the act of seeing, eyeglasses are conceived as part of the perceptual apparatus and they are not put onstage for perception. Therefore, they are normally subjectively construed. In a similar vein, one's eye light is normally subjectively construed in the act of seeing and we tend not to be aware of it. Contrary to this is the objective construal of eyeglasses when one takes them off and puts them at the focus of attention in the perceptual field. In other words, eyeglasses are normally used as a tool to look with, but they can also be regarded as something to look at. In the episode, the eye light is represented as the object of perception. This is an even more defamiliarised case than taking one's eyeglasses as the object of perception, given that eye light is itself invisible and only exists as an imaginary construct. The fictive motion of eye light here may also recall the pre-Newtonian view of optics, which holds the view that there is light emitting from the eye and dropping somewhere. Despite the

discrepancy between this view and the modern scientific account, we have noted that this way of encoding the act of looking is rather common but only subtly encoded in language (e.g. *I looked into the valley*). Here in this extract, the explicit mention of the eye light as something that can be thrown makes the fictive motion all the more obvious. The intentional representation of the eye light in terms of fictive motion in this extract adds an archaic flavour to the text, which is in line with the fact that the beggar woman is compared to an ancient Queen.

The implied perspective of the persona in observing the beggar is also worth noting. The very assumption that her eye can see its own light intimates a close distance between the perceiver (the persona) and the perceived ('she'). Furthermore, the characterisation of her as 'towered' suggests a top-down orientation between her and the perceiver. Therefore, the persona is observing her from a particular perspective which gives the best view of her characteristics.

4.3.2.2 The mountain rises

Recall that Talmy has identified two types of advent paths: either a fictive movement or a fictive appearing before the arrival of an entity at its existing location. Among the advent path sentences collected from Wordsworth, there is a particular type of FM interesting to note, fictive upward motion, which is characterised by a fictive movement of an entity departing away from its current location. Critics have commented upon many facets of how Wordsworth presents the world around him, such as objects of great height and great depth (Thomas and Ober, 1989), and the great distance, both spatially and temporally between the poetic object and the observing poet (Ogden, 1973;

Salvesen, 1965), but there is hardly any comment bringing attention to a frequent representation of static entities as ascending by Wordsworth. I suggest it is the systematic examination of FM sentences across his whole works that enables me to identify this pattern. Here are some examples.

(1) In my mind's eye a <u>Temple</u>, like a cloud
    Slowly surmounting some invidious hill,
    <u>Rose out of darkness:</u> the bright Work stood still;
    And might of its own beauty have been proud,
    But it was fashioned and to God was vowed
    By Virtues that diffused, in every part,
    Spirit divine through forms of human art:

                                        ('Miscellaneous sonnets', 1-7, p.224)

(2) Forth from a jutting ridge, around whose base
    Winds our deep Vale, two heath-clad <u>Rocks ascend</u>
    In fellowship, the loftiest of the pair
    <u>Rising to</u> no ambitious height, yet both,
    O'er lake and stream, mountain and flowery mead,
    Unfolding prospects fair as human eyes
    Ever beheld.

                                        ('Poems on the naming of places', 1-7, p.120)

(3) Watching, with upward eyes, the tall tower <u>grow</u>
    <u>And mount</u>, at every step, with living wiles
    Instinct — to rouse the heart and lead the will
    By a bright ladder to the world above.

                                        ('Ecclesiastical sonnets', 7-10, p.354)

(4) But lo! the Alps, <u>ascending</u> white in air,
    Toy with the sun and glitter from afar.

                                        ('Descriptive sketches', 50-1, p.9)

As mentioned earlier (section 3.2.3), movement in an upward direction tends to be aesthetically appreciated. Cognitively speaking, it also tends to be associated with a positive value (as in the conceptual metaphor GOOD IS UP, Lakoff, 1987). However, to attribute motion to a solid object would be a relatively rare case in poems as Kames (2005) notes, not to mention that the entities which are described as moving in these

extracts are 'Temple', 'Rocks', 'tower' and 'the Alps', which we presume by our general beliefs as grand in size and immobile. These entities, including both natural entities ('Rocks' and 'the Alps') and artificial structures ('Temple' and 'tower'), however, are depicted here to either ascend aloft from the earth on their own or possess the potential to do so (see the underlined words in the extracts).

In the first extract, the upward movement of the 'Temple' is a pure imaginary act that happens only in '[the] mind's eye'. In the second extract, a static scene unfolds itself as a dynamic event before the persona, when the 'Rocks' are described as 'ascend[ing]' and 'rising'. It is worth pointing out that the representation of the 'Temple' as 'ri[sing] out of darkness' in the first extract and the 'Rocks' as 'ascend[ing] in fellowship' in the second extract are reminiscent of the Stolen Boat episode, in which the huge peak is described as 'ri[sing] up between me and the stars'. One may suggest that these upward movements arise from the transmuting effect of the persona's physical vision combined with his imaginative vision.

In a similar vein, the third extract describes the 'tall tower' as 'grow[ing] and mount[ing]'. The perceived movement of the 'tower' arguably arises from the fact that the persona is visually scanning it from the bottom to the top with his 'upward eyes'. In other words, it is the persona's eye sight that is moving upward. Imagine this scenario when one is shifting the eye sight from the bottom to the top: one tends to raise the head and cannot help but open the mouth. This action, I suggest, embodies the state of being amazed and 'the heart' being 'roused' as described in the poem. Likewise, the fourth extract captures a captivating and dynamic scene where the sunshine is thrown upon the Alps. It can be inferred that most likely the sunshine is moving from the summit of the

mountain to its base, and its downward movement creates the illusion that the Alps is moving in the opposite direction. This explains why the Alps are portrayed as 'ascending white in air'.

To pinpoint the fictive motion contained in these extracts enables me to examine the spiritual and imaginative dimension of the Wordsworthian representation of nature. For some readers, these fictive upward movements might evoke the scenario of ascending to heaven or in Wordsworth's words 'to the world above' ('Ecclesiastical sonnets', XLII, 10). The most fundamental message behind these fictive upward motions then is that a physical ascent tends to give rise to a spiritual ascent. The description of upward motion, coupled with lofty height and great dynamicity in these extracts, I suggest, also achieves a sense of the sublime. Recall Kant's (2007) distinction between two types of the sublime: the mathematical and the dynamic. The mathematical sublime can be achieved through a description of enormous distance, enormous volume, enormous height, enormous depth and so on. In the above extracts, the mathematical and the dynamic are fruitfully combined to conjure up a heightened sense of sublimity. The increase of height helps bring about an imaginative transformation in that object, elevating the commonplace to the sublime and the persona seems to attain a dignity and aloofness that sets him apart from the worldly to the divine. Most interestingly, the Latin etymology of the word *sublime* means the very sense of upward movement. Although each of these extracts presents a *fictive* upward movement, one may suggest that the virtual motion of the scene helps achieve a sense of sublimity and transcendence (Barth, 2003), with the Wordsworthian imagination (Barth, 2003; Eilenberg, 1992; J. Jones, 1954; Liu, 1984; Ruoff, 1973). In short, it seems that a witnessing of the ascending leads

to the ecstatic contact with a reality beyond the physical.

If these fictive upward movements are all achieved with a Wordsworthian imagination, the following extract presents a fictive motion that arises from a visual act.

> The Vicar answered, — 'No disdainful pride
> In them who rest beneath, nor any course
> Of strange or tragic accident, hath helped   40
> To place those hillocks in that lonely guise.
> — Once more look forth, and follow with your sight
> The length of road that from yon mountain's base
> Through bare enclosures <u>stretches</u>, 'till its line
> Is <u>lost</u> within a little tuft of trees;
> Then, <u>reappearing</u> in a moment, <u>quits</u>
> The cultured fields; and up the heathy waste,
> <u>Mounts</u>, as you see, in mazes serpentine,
> <u>Led</u> towards an easy outlet of the vale.
> That little shady spot, that sylvan tuft,   50
> By which the road is hidden, also hides
> A cottage from our view; though I discern
> (Ye can scarcely can) amid its sheltering trees
> The smokeless chimney-top. —
>   ('The churchyard among the mountains', 38-54, p.669, emphasis added)

This extract is part of a poem about the churchyard memorial, where a 'Vicar' explains the life stories of many of the country people who lie buried in the churchyard. I will first draw attention to the middle part of the extract (42-9). This part comprises a rather long sentence, which depicts the gradual unfolding of the 'road' to its static observer. It can be regarded as an extended *coextension path*. What is factive here is the stationary 'road', and what is fictive is the representation of the 'road' as moving and constantly changing its state: the fictive motion is coupled with fictive absence ('lost') and fictive occurrence ('reappear'). One can identify the fictive motion verbs ('stretch', 'mount') and fictive change verbs ('reappear', 'quit', 'lead'). The verbs 'stretch', 'mount', and 'lead' indicate a continuation of a state in a relevant period of time. The other three

words 'lost', 'reappear' and 'quit' indicate an action which takes place in a sudden instant. However, in this context, 'lost' only indicates the beginning of a process of being hidden by the trees; the phrase 'in a moment' indicates that the road is hidden by the trees for a period of time, no matter how short it is. Equally, the verbs 'reappear' and 'quit' respectively mark only the ending of a process of being lost in the trees and stretching along the cultured fields. In all, these verbs and the durative adverbial either directly or indirectly serve to highlight and prolong the temporal dimension of the fictive dynamicity.

The dynamicity is not only manifested by the above verbs and time adverbials, but also by prepositions, such as 'through' (44), 'up' (47) and 'towards' (49). In fact, a sense of dynamicity is felt even before the main verb 'stretch' (45) is introduced, given that the preposition ('through') is syntactically inverted before the verb and this preposition invokes a strong sense of dynamicity by encoding the *path* of movement (for an extended discussion of 'through', see Tyler and Evans, 2003).

The sentence (42-9) is so vividly represented that it brings the path before the mind's eye of the reader. In addition, it requires the reader to take an active role in mentally scanning the scene. Indeed, it seems that one cannot help but mentally picture the contour of the road. In this way, the visual and mental scanning process experienced by the persona is enacted by the reader. In doing so, the reader is easily 'drawn' into the landscape.

The grammatical structure of the sentence seems clear but until the final moment (49) it may pose a potential difficulty. What one may find striking is the passive voice of 'lead' in the final line 49, given that most of the rest of the verbs (in their active voice)

depict the road as a wilful and self-propelled agent. In order to explain this use, we need therefore to answer a (seemingly) simple question: what are the agent and patient of this verb (what is led by what)? By identifying the subject of the preceding verbs ('lost', 'reappear', 'quit' and 'mount') as the '[road's] line', one may perhaps attribute the subject of 'led' to this noun as well; obviously, the 'line' cannot refer to the whole contour of the road, given that all these verbs ('lost', 'reappear', 'quit', and 'mount') only indicate either a beginning or an ending of a steady-state process. In other words, the action these verbs denote only occurs over a short period of time. Still, in other words, the 'line' here is only a short segment of the whole contour, which is most possibly what the eye can capture at a time. It is interesting to note that 'the line' as the unchanging subject refers to a changing referent. For the verb 'lost', it refers to the short length of road that is right before the road is hidden by the trees; for the verb 'reappear', it refers to the length of road that is right after the road is hidden by trees; for the verb 'quit', it refers to the length of road that comes right after the cultured fields; for the verb 'mount', it refers to the short length of road that just starts climbing up the heathy waste. Here the static subject role is assumed by a dynamic referent. The underlying reason is of course the changing sight or attention of the observer. Following this line of reasoning, we may say that it is the short segment of the line that is led by the observer's sight towards the outlet.

The grammatical difficulty this sentence poses, I argue, creates a processing maze for the reader, so to speak. Therefore, it turns out that the reader is invited to be led by the view of the road passively and submissively, although we cannot be sure whether this effect is intended by the poet. It transpires that the persona, who initially seems to

exert an active eye, actually has passive sight, and is seized and carried along by what he sees.

As mentioned earlier (see section 3.3), ordinary coextension FM sentences such as *This fence goes from the plateau to the valley* are so conventional that one may not perceive the dynamicity in the representation. I argue that this Wordsworthian extended extension path sentence, however, takes the coextension path to a new level and arouses a strong sense of dynamicity by the use of the iconicity between the lexical choice, syntax and fictive motion representation. This invites the reader into the literary world, seeing and experiencing with the persona.

4.3.2.3 The hedge-rows run

As Tversky aptly notes, 'a natural way of experiencing an environment is by moving through it' (1999, p.469). Wordsworth may be regarded as a faithful practitioner of this belief: it is generally known that he is a lover of walking and the image of walking permeates through the whole body of his works (e.g. Fay, 1995). It is further commented that walking, for Wordsworth, is at once kinaesthetic and introspective, a combination of body and mind activity, given that walking is typically accompanied by Wordsworth's recollection, reflection and can provide inspiration for his composition. Apart from walking, nature is observed in Wordsworth's works by a persona who can move in various other ways, such as boat-rolling (the Stolen Boat episode), skating (the Ice-skating episode, see below) and even imaginatively flying as a cloud ('Daffodils'). Interestingly, as I have shown in the appreciation of the Stolen Boat episode, when the static nature is perceived by a dynamic beholder, it may take on a completely different

image.

Critics (e.g. Blank, 1995, p.160) have drawn attention to the analogy between the Stolen Boat episode and the following Ice-skating episode, not only because of their proximity in 'The Prelude' but also for the similar interaction between the persona and the world present in both passages.

> Not seldom from the uproar I retired
> Into a silent bay, or sportively
> Glanced sideway, leaving the tumultuous throng,
> To cut across the shadow of a star   450
> That gleamed upon the ice. And oftentimes
> When we had given our bodies to the wind,
> And all the shadowy banks on either side
> Came sweeping through the darkness, spinning still
> The rapid line of motion, then at once
> Have I, reclining back upon my heels,
> Stopped short, yet still the solitary Cliffs
> Wheeled by me, even as if the earth had rolled
> With visible motion her diurnal round.
> Behind me did they stretch in solemn train,
> Feebler and feebler, and I stood and watched
> Till all was tranquil as a dreamless sleep.
>
> ('The Prelude' Book I, 447-62, p.500)

As I have conducted a rather extended discussion of the Stolen Boat episode earlier (Chapter 3), I will briefly discuss this episode. The above extract also captures a shift from a global to a local frame and as such attributes FM to immobile entities such as the 'shadowy banks' ('sweeping'), the 'solitary Cliffs' ('[w]heeled') and even the 'earth' ('rolled'). Wordsworth depicts what the natural setting looks like to him at three significant moments: when he is spinning, when he just stops spinning and long after he has stopped spinning. Nature takes on different images in these moments and Wordsworth has quite truthfully represented this experience in the extract. Extracts like

these reveal that Wordsworth is not a mere spectator maintaining an objective distance to the natural world but an active participant in the dynamic and kinaesthetic experience of nature. In doing so, Wordsworth has rendered himself part of the scene he encounters. Moreover, this way of experiencing nature provides Wordsworth with a unique perspective and enables him to represent aspects of nature that are inaccessible to an otherwise static perceiver.

In both the Stolen Boat and Ice-skating episodes, the movement of the persona is clearly indicated in the text and it gives rise to a fictive dynamicity of the surrounding scene. The following extract from Wordsworth well-known poem 'Tintern Abbey', however, features a motionless persona, but the same fictive dynamicity arises in the setting.

FIVE years have past; five summers, with the length
Of five long winters! and again I hear
These waters, rolling from their mountain-springs
With a soft inland murmur.— Once again
Do I behold these steep and lofty cliffs,
That on a wild secluded scene impress
Thoughts of more deep seclusion; and connect
The landscape with the quiet of the sky.
The day is come when I again repose
Here, under this dark sycamore, and view   10
These plots of cottage-ground, these orchard-tufts,
Which at this season, with their unripe fruits,
Are clad in one green hue, and lose themselves
'Mid groves and copses. Once again I see
These hedge-rows, hardly hedge-rows, little lines
Of sportive wood run wild: these pastoral farms,
Green to the very door; and wreaths of smoke
Sent up, in silence, from among the trees!
With some uncertain notice, as might seem
Of vagrant dwellers in the houseless woods,   20
Or of some Hermit's cave, where by his fire
The Hermit sits alone.

      ('Lines composed a few miles above Tintern Abbey', 1-22, p.165)

'Tintern Abbey' is generally regarded as an autobiographical poem, wherein Wordsworth recounts his revisit to the bucolic setting of his childhood. It consists of five verse paragraphs and the above lines constitute the first paragraph. The criticism of this poem has been dominated by a historical reading (e.g. Johnston, 1983; McGann, 1983). Many critics have generally agreed on the important role of the natural description in the first paragraph. Mack, for example, states:

> The objects that are absorbed into 'Tintern Abbey' [...] — 'these hedge-rows', 'these pastoral farms', these 'wreaths of smoke', 'the sounding cataract', 'the tall rock, the Mountain, and the deep and gloomy wood' — are held in place, justified, by their relation and their meaning to Wordsworth the experiencer.
>
> (Mack, 1982, p.235)

Mack's observation typifies the common practice of treating the description of nature in the first paragraph in relation to the persona's mood and thoughts. Following Miall's (2000) line of argument, I will focus on the style of landscape description embodied in this paragraph in its particular relation to the picturesque tradition (recall my earlier review of this tradition in Chapter 3). Miall draws attention to the description of 'hedge-rows' in particular.

> Once again I see
> These hedge-rows, hardly hedge-rows, little lines
> Of sportive wood run wild:

Criticising an attempt to read these lines either as a move towards abstraction (see J. K. Chandler, 1982) or as a blurring of fact and fiction (see McFarland, 1992), Miall (2000, p.9) argues that 'Wordsworth rather carefully describes the process of his seeing as it unfolds'. To Miall, the re-qualifying of the 'hedge-rows' as 'hardly hedge-rows'

necessitates a second glance and therefore replicates Wordsworth's own process of observation. He further interprets this as Wordsworth's attempt to supersede the picturesque tradition, given that regarding this tradition, 'what is "agreeable in picture" has already been selected, arranged, and rendered static' (p.8). In agreement with Miall, I shall identify further textual evidence that points to this observation.

The paragraph under discussion opens the poem with a description of the passing of time: 'FIVE years have past'. Later in the text, the temporal progression is further encoded in the sentence 'The day is come' (9). These two characterisations of time encode a metaphorical conceptualisation of time in terms of movement. In this imagined movement, time is construed as moving with respect to a static persona. Consider our two possible ways of conceptualising this movement: TIME MOVING versus EGO MOVING (compare *Christmas is approaching us* and *We are approaching Christmas*; Evans, 2004, p.209; see also Lakoff and Johnson, 1980b; Traugott, 1978). In other words, the persona witnesses that the days come and go; only he remains static. The stasis of the persona in the temporal progression is reinforced by the actual passivity of the persona implied in a range of static (perhaps only physically) characterisations of the persona: 'again I hear' (2), 'Once again / Do I behold [...]' (4-5), 'when I again repose' (9), and 'Once again I see' (14). One may suggest that although the persona is static, he is participating in the great movement of eternity: the lapse of time.

Whether it is TIME MOVING or EGO MOVING, we are essentially associating time with a horizontal movement. On a closer examination, the repeated use of 'again' in the extract points to another manner of time conceptualisation: what Evans (2004) identifies as the *cyclical* conceptualisation of time. This extract involves both manners

of conceptualising time: the elapse of time is perceived as a horizontal movement; the persona's visiting of the place is conceived as a cyclic motion, when broadly conceived against the recurrent cycles of seasons and nature. In the poem, both manners of time conceptualisation are reconciled to generate a sense that there is something unchanged in the changing time.

Having discussed the temporal movement involved in the extract, I will move on to the physical movement, both actual and fictive. In the surrounding scene, one can easily ascertain some actual motions, such as the waters 'rolling' (3) and the 'wreaths of smoke' being '[s]ent up' (17-8). Interestingly however, one can also see a wide range of fictive movements in the static scenes:

- 'these steep and lofty cliffs' [...] connect / The landscape with the quiet of the sky' (5, 7-8)
- 'these orchard-tufts' [...] 'lose themselves / 'Mid groves and copses' (5, 13-4)
- 'Once again I see
  These hedge-rows, hardly hedge-rows, little lines
  Of sportive wood run wild: these pastoral farms
  Green to the very door;' (14-7)

Be it the 'steep and lofty cliffs', the 'orchard-tufts', the 'hedge-rows' or the 'pastoral farms', neither are capable of moving nor conducting a volitional act. As I will show, the underlined words reveal a fictive representation of these scenes. By way of illustration, I shall focus on the third fictive representation about the 'hedge-rows' and 'pastoral farms'. Kaiser (2007) interprets these images in the following way:

[T]he hedge-rows could be indicative of sheep herding, since they were often used as fences to contain sheep. Just as the unseen shepherds watch over the unseen flock here, so too do they take care of the hedge-rows. These are not rigid hedge-rows; they are 'little lines of sportive wood run wild'. It is as if the cottage-dwellers are more like the parents than the planters of these rows of trees. The

trees function as hedge-rows, yet they maintain their wildness. The cottages are 'green to the very door' like the unripe fruits, the cottages have become part of nature, and as such they do not disturb this scene.

(Kaiser, 2007, p.49)

Kaiser aptly interprets the 'hedge-rows' as both a cultural symbol and a personified poetic image. The farms' merging into 'the very door' is also appropriately understood as the indication that 'cottages have become part of nature'. In other words, one can barely take issue with this interpretation itself. My point is that although Kaiser has convincingly suggested what these images culturally and semantically *mean* to him, he fails to explicate what do these lines *do* to the reader? Here, I echo Olson's (1997) and Hatlen's (1989) appeal to treat a poem as a 'kinetic event' (section 1.2.1) and shift attention from the symbolic value to the cognitive processing of the images.

I shall begin my analysis with the characterisation of the 'hedge-rows' as 'run[ning] wild'. Due to its formulaic use, the phrase 'run wild' does not always activate the sense of actual running. Even in sentences such as *These hedges run along the garden*, the dynamicity lies only in the observer's dynamic visual attention. In this context, however, there can be a literalisation involved in the prefabricated phrase 'run wild', given that the hedge-rows are portrayed as 'sportive'. The very word is closely associated with literal running. In other words, a reactivation of the dynamic sense of the word 'run' is not impossible in this context. This is, of course, not to say that we actually mentally 'see' the 'hedge-rows' as running, but a strong sense of dynamicity may be evoked.

Thanks to Rice (personal communication, October 10, 2011), my attention was brought to the verbless structure 'Green to the very door'. He suggested that it evoked a

strong sense of movement to him. In trying to account for this feeling, Rice compared two sentences *Beyond the trees is a river* and *She is running*, and he suggested that the former sentence aroused a stronger sense of movement than the latter. Part of the reason, Rice noted, lied in that although the verb 'run' in the latter sentence would unequivocally arouse more kinetic sensation than the preposition 'beyond' in the former sentence, the path information encoded in 'beyond' provokes a greater sense of space than the verb 'run'. In other words, to Rice, the spatial information is more important than the kinaesthetic resonance in evoking a sense of movement, and the dynamicity of the very verbless structure 'Green to the very door' turns on the spatial information captured in this expression.

Generally agreeing with Rice's observation regarding the verbless expression in the extract, I would venture to claim that the verbless expression mainly derives its power from the word 'green'. Supposing we extend the verbless expression to a full sentence such as *These pastoral farms extend (with) their greenness to the very door*, so much beauty and dynamicity of the original sentence would be lost. Firstly, verbs like 'extend' tend to evoke a movement with a rigid trajectory, and thus carry a sense of limitedness and boundedness, whereas one association (among many) of the word 'green' is Spring, which boasts a vast and unbounded expanse of greenness. In other words, read in the context of a Romantic poem, the word 'green' tends to evoke a sense of vastness and unboundedness.

Secondly, it is argued that the preposition *to* codes the orientation and goal information, and profiles the landmark of an event (Evans and Tyler, 2004). In the expression 'Green to the very door', the goal ('the door') is therefore profiled by the

preposition 'to' and the intensifier 'very' helps reinforce the prominence of the goal. While 'extend' and many similar verbs also suggest a sense of purposeful and determined act, the word 'green' is closely associated with season and hence a natural happening. My point is that 'green' can thus mitigate this intentionality by drawing attention to the boundless path of the event. The word 'extend', however, draws too much attention to the intention, the landmark and the bounded path. In doing so, it limits nature and more importantly constrains the reader's imagination in picturing this scene.

Thirdly, as introduced in Langacker's framework (Chapter 2), a verb profiles a process that evolves through conceived time. It follows that the use of any verb (with any tense) here would introduce the temporal dimension in the conceptualisation of this scene, whereas the verbless expression conveys a sense of timelessness by the very absence of a verb. In short, the word 'green' suggests a sense of boundedness in both space and time, thereby epitomising the grace and abundance of the farms, or the ubiquity of nature.

Moreover, I suggest that the reader may also undergo a strong bodily resonance, immanently imagining a running experience. It would be possible that this arises from the running *schema* (Rumelhart, 1975; also known as *frame, domain,* or *idealised cognitive model*), which is activated by the phrase 'run wild' in the preceding sentence. In other words, the stylistic environment also plays a part in rendering this verbless structure so powerful by triggering a strong kinaesthetic resonance.

In summary, I have explored the coexistence of two alternative manners of time conceptualisation and then moved on to the fictive motion contained in this extract. These aspects of the text combine to generate a strong sense of dynamicity and signals

Wordsworth's effort to transcend the picturesque tradition. In all, in the Wordsworthian nature, landscape is not observed statically, but is dynamically experienced and represented.

Notably, the text also portrays a few prominent images that are static: the 'sky' and the 'hermit' (in imagination). The extract thus contains several implicit oppositions, having to do with activity versus passivity, stasis versus motion, a linear versus a circular movement and the upwards ('smoke') versus downwards movement ('waters'). These oppositions may be read against the whole poem and may prove to bear on the underlying theme of this poem. Exploration of this, however, is beyond the scope of discussion here.

To close this section about FM in Wordsworth's poems, I have looked at various static images that take on a dynamic character, four of which are specified in the titles of the subsections 'light and shadow travels', 'the mountain rises' and 'the hedge-rows run'. Images of this type represent a natural environment which has an 'active existence', in Goatly's words (2007, p.307), that is, nature is not just a static state of being, but takes on energy in the Wordsworthian works. We may now turn to the next section, where we can appreciate the static representation of dynamic entities in nature.

4.3.3 Fictive stationariness in Wordsworth

4.3.3.1 The 'static' waterfall

As introduced in section 4.2, FS indicates a linguistic phenomenon contrary to FM and it refers to the representation of a dynamic entity as static (or at least the dynamicity is reduced to a significant degree). From the whole works of Wordsworth, I have collected only six FS sentences. Some FS representations merely arise from a visual illusion

experience. I shall start with one of the widely studied visual illusions in visual

perception. Robert Addams, a London chemist and Wordsworth's contemporary, records

what is later called the 'waterfall illusion' during a tour to Scottish Highlands:

> Having steadfastly looked for a few seconds at a particular part of the cascade,
> admiring the confluence and decussation of *the currents forming the liquid
> drapery of waters*, and then suddenly directed my eyes to the left, to observe the
> face of the sombre age-worn rocks immediately contiguous to the water-fall, *I
> saw the rocky surface as if in motion upwards, and with an apparent velocity
> equal to that of the descending water*, which the moment before had prepared my
> eyes to behold that singular deception.
>
> (Addams, 1834, p.373, emphasis added)

Addams' note turns out to have great significance in the study of visual perception. The

'waterfall illusion' described is later labelled as 'the motion aftereffect' and leads to a

large amount of research into motion perception (e.g. Mather, Verstraten and Anstis,

1998). Here in the context of FM and FS from a literary perspective, it is also worthy of

some discussion. A closer examination of the above note reveals that it records both a FS

and FM experience. On the one hand, to depict the waterfall as 'the liquid drapery of

waters' entails an optical experience where the dynamic waterfall is perceived as static;

on the other hand, the static rocks are perceived as moving as a result of the motion of

the water against the rocks. One may also note that Addams' representation of FM and

FS appears rather poetic. Taking the FS as an example, the expression 'liquid drapery' is

a metaphorical characterisation of the water, which depicts a vivid image of the

waterfall. The summary scanning captured in this image also aligns with the scanning

mode entailed by the present participle use of 'forming' (see Chapter 2). Together, they

impose a summary view on the scene. In other words, the text invites a holistic

processing; the relatively static nature of the summary scanning, compared with a

sequential scanning, reinforces the fictive staticity of the scene.

In his autobiographical poem: 'The Prelude', Wordsworth records his journey to Mont Blanc with his friend Robert Jones. During the trip, they come across an unexpected sublimity when they experience a similar visual illusion to Addams' and Wordsworth describes the river as 'With its dumb cataracts and streams of ice / A motionless array of mighty waves' ('The Prelude' Book VI, 530-1, p.534) and elsewhere represents the waterfall as 'the stationary blasts of waterfalls' ('The Simplon pass', 626, p.147). From these descriptions, the literary critic Ogden (1973, p.244) ascertains a phenomenon he characterises as 'the oxymoron in perception' and he rightly attributes this apparent oxymoron to a far distance between the perceiver (the persona) and the perceived (the river and the waterfall). Or put in the current frame of terminology, there is a FS attached to the waves and the running waterfall resulting from a long-distanced visual experience. As Addams represents the waterfall as one of total stasis ('liquid drapery'), Wordsworth captures the stillness in describing the river as 'streams of ice'. Besides, Wordsworth also retains the great power and energy of the water, transforming the kinetic energy to a huge potential ('mighty', 'blast'). Thus, tension arises between the extreme stillness and the latent dynamicity in Wordsworth's text.

Such a brief and de-contextualised comparison between Addams' (recall that he is a chemist) and Wordsworth's (a canonical literary figure) representation of FS is not to judge the artistic value of their texts. One may note here that Wordsworth and Addams use different ways to represent similar visual experiences, thereby producing contrasting effects. If here Wordsworth merely records what he sees in nature as Addams does, the following episodes will reveal how stillness can be subjectively imposed upon

a dynamic scene.

4.3.3.2 The 'static' wind

As M. H. Abrams (1957, p.113) notes, the wind appears frequently in the Wordsworthian natural world and he further wittily comments that the poetry of Wordsworth is thus 'thoroughly ventilated'. By definition, the wind refers to air in motion and is therefore dynamic in nature. In this section, however, I will focus on one particular way of representing the wind, by which Wordsworth linguistically decreases its dynamicity. The first example I will examine pertains to what Evans and Tyler (2004) characterise as the representation of the dynamic character of experience as *static* spatial configuration. It appears in the poem, 'A night-piece', which portrays a scenario where a 'pensive traveller' is witnessing a 'solemn scene'.

> — THE sky is overcast
> With a continuous cloud of texture close,
> Heavy and wan, all whitened by the Moon,
> Which through that veil is indistinctly seen,
> A dull, contracted circle, yielding light
> So feebly spread, that not a shadow falls,
> Chequering the ground — from rock, plant, tree, or tower.
> At length a pleasant instantaneous gleam
> Startles the pensive traveller while he treads
> His lonesome path, with unobserving eye   10
> Bent earthwards; he looks up — the clouds are split
> Asunder, — and above his head he sees
> The clear Moon, and the glory of the heavens.
> There, in a black-blue vault she sails along,
> Followed by multitudes of stars, that, small
> And sharp, and bright, along the dark abyss
> Drive as she drives: how fast they wheel away,
> Yet vanish not! — the wind is in the tree,
> But they are silent; — still they roll along
> Immeasurably distant; and the vault,   20
> Built round by those white clouds, enormous clouds,

Still deepens its unfathomable depth.
At length the Vision closes; and the mind,
Not undisturbed by the delight it feels,
Which slowly settles into peaceful calm,
Is left to muse upon the solemn scene.

('A night-piece', p.146)

This poem is based on Wordsworth's ascent of Mt. Snowdon and it describes his witnessing of the moon breaking through an overcast sky, startling him with an 'instantaneous gleam' and being finally hidden by the clouds. A number of critics have commented on different aspects of the poem. Kissane (1956), for instance, draws attention to the symbolic meaning of the scene, arguing that the main figure in this scene, the moon, is a symbol of the imagination for Wordsworth. Averill (1980) highlights the atmosphere and emotion in this poem, succinctly summarising the unfolding of the scene as a process during which 'the excitement of cosmic sublimity ebbs into calm' (p.91).

It seems that the whole poem centres on the movement of the moon, the stars and the cloud, with the wind and the tree figuring only marginally. The thematic insignificance of the wind and the tree is reinforced by their seemingly grammatical insignificance, given that they are embedded between the dashes (— the wind is in the tree, / But they are silent; —). It is easy to conclude that this sentence seems not to bear on the main drift of the narrative and is trivial or even dispensable. No wonder there are few explicit comments on this sentence by critics. Averill explains the function of this sentence in passing, suggesting that it 'provides the only reference to the immediate surroundings' (1980, p.94). He continues to suggest that 'one is inclined to think even this wind as "correspondent breeze"' (p.94), a phrase employed by Wordsworth himself

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indicating a stimulus and natural symbol of inspiration. How the sentence figures in this poem is not so immediately evident. Yet, despite of all its apparent insignificance, I would like to suggest that the description of the wind, particularly as a fictive stationariness representation, lends a great contribution to the whole atmosphere.

First of all, besides indicating a break of thought, the dashes also signal an iconicity effect: the fact that this sentence is contained within the dashes bears an iconic relationship to the depicted scene where the wind is confined in the tree.

In a literal sense, the sentence serves to indicate the location of the wind and it appears not to carry a sense of dynamicity, as a static sentence like *the book is on the desk* does. This felt effect arises arguably from the fact that these sentences merely capture the static aspect of the motion (i.e. the sphere where its path is limited) and the motion verb remains un-profiled ('blow' might be one of the candidates in this case). The static characterisation of the wind may sound unremarkable at first sight, but recall Langacker's characterisation of the archetypes for nouns and verbs. Regarding the archetype of noun, Langacker suggests, 'we *can* conceptualise it independently of its participation in any event' (2009, p.104, emphasis added). However, when it comes to the word 'wind', the existence of the wind is manifested in the very act of blowing. In other words, we *cannot* conceptualise the wind independently of the air's blowing. The word 'wind' therefore may be regarded as a marked noun that is conceptually dependent. We may also say that with respect to the wind, a thing is reduced to a process. Seen in this light, the literally static characterisation of the wind seems cognitively deviant.

In fact, the description of the wind's movement is pervasive in Wordsworth's works. The following list presents some of the verbs or verbal phrases that are employed

by Wordsworth to depict the motion of the wind.

- Manner of blowing
    the wind <u>sallied forth</u>.

    ('Rural architecture')

    the wind <u>blew many ways</u>

    ('Alice fell')

    the wind <u>sweeps by</u>

    ('Memorials of a tour in Scotland, 1813')

    winds <u>combating with woods</u>

    ('Memorials of a tour in Scotland, 1814')
- Sound of blowing
    the wind <u>sigh through the leaves of a tree</u>

    ('The farmer of Tilsbury Vale')

    when Autumn-winds are <u>sobbing</u>?

    ('The redbreast chasing the butterfly')

    the winds that will be <u>howling</u> at all hours

    ('The world is too much with us')

    winds <u>pipe</u> through fading woods

    ('The excursion, Book IV')

Unlike these varied descriptions, which are fleshed out by information about the manner or the sound of the wind blowing, this sentence ('the wind is in the tree') is reduced to a skeletal, unmodified assertion. This is to throw into relief the fact that Wordsworth has a large number of ways to represent the wind at his disposal, but here he chooses the simplest one with no embellishment whatsoever. To better appreciate the effect of this sentence, let us compare it with another sentence, which is slightly more developed with the verb: *the wind is blowing in the tree.*

The difference in the mental simulation of these two sentences can be partly explained by Langacker's (2008) schematic definition of verbs, prepositions and nouns. In the adapted sentence, the present participle 'blowing' selects an immediate scope (IS) from the temporal domain as the 'onstage' region. The noun 'wind' itself invokes the action, namely air-in-motion but unlike the verb 'blow', it does not profile the action.

We can see that compared to the adapted sentence, the original sentence evokes the form of existence of the wind, namely, blowing, but this information remains in the background. In other words, the difference between the two sentences is not the conceptual content they invoke, but the different profiling of the depicted scene.

As M. H. Abrams comments, the wind is 'an entirely invisible power only known by its effects' (1957, p.129). Its effects can be manifested visually or audibly, namely in the sound or the movement of the blown object (in this case, the 'tree'). The text has implied that there is a sound among the trees, given that it is contrasted by the silent stars ('But they are silent', 19). On the other hand, the movement of the trees under the wind is most probably local instead of global. In other words, only the leaves are affected, given that the very act of blowing is not profiled.

The movement of the wind or more exactly the movement of the leaves also serves as a contrast to other types of movement represented in the poem: for the moon, it is a lissom and graceful movement ('sails along', 14); for the stars, it is a multitudinous, fast and silent movement ('Followed by multitudes of stars', 15; 'How fast they wheel away', 17). These are contrasted by the unseen and yet audible movement of the wind (or rather the air), and the visible but not profiled, and multitudinous movement of the leaves. One is inclined to conclude that the movements on the sky are both contrasted and echoed by the movements on the earth.

Finally, given that its referent should be a number of trees, the singular form of 'tree' is also noteworthy: it evokes a greater melding across the components than 'trees'. In other words, the singular use of 'tree' serves to profile the whole instead of the individual components, which indicates that there might be a distance between the tree

and the perceiver. It therefore suggests a sense of depth and darkness of the grove. Hence, this image resonates with the 'dark abyss' (16) and the 'unfathomable depth' (22) formed by the enormous clouds. They all combine to create a 'solemn scene' (16).

If extending the analogy between the wind and the mind, which is captured in the notion of 'correspondent breeze', the apparent static characterisation of the tree but its dynamic nature suggests a similar state of mind. Seemingly, the effect of the scene upon the mind is invisible, but deep down it evokes dynamism, The absence of motion can be compared to the lack of 'trivial occupations, and the round / Of ordinary intercourse' ('The Prelude' 1850 Book XII, p.577) in the mind, without which the mind can be therefore fully immersed in and deeply affected by this solemn scene.

In all, my argument concerning the above poem is that although the sentence about the wind may appear formally insignificant, it is semantically and cognitively important. In particular, the FS represented in this sentence depicts an image which serves to resonate with other images in the poem and helps to depict a 'solemn scene'. For this example, we have seen how the motion of the wind is linguistically reduced to null. The following examples also pertain to the wind, but the FS seems to convey a completely different effect.

> And yet, even now, a little breeze, perchance
> Escaped from boisterous winds that rage without,
> Has entered, by the sturdy oak unfelt,
> But to its gentle touch how sensitive
> Is the light ash!
>
> ('Airey-Force Valley', 8-12, p.146)

>   in our vacant mood,
> Not seldom did we stop to watch some tuft
> Of dandelion seed or thistle's beard,
> That skimmed the surface of the dead calm lake,

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Suddenly halting now — a lifeless stand!
And starting off again with freak as sudden;
In all its sportive wanderings, all the while,
Making report of an invisible breeze
That was its wings, its chariot, and its horse,
Its playmate, rather say, its moving soul.
                    ('A narrow girdle of rough stones and crags', 16-24, p.118)

For these extracts, I would like to draw attention to the images of the 'light ash' ('Airey-Force Valley', 12) and the 'tuft' or 'thistle's beard' ('A narrow girdle', 17). I will start with how these images are respectively depicted as static. In the first extract, the poet appears to erase from the poem's surface the dynamicity of the light ash, with the only action pertaining to the light ash conveyed by 'touch' (11). Moreover, the sense of being touched as an action is greatly weakened. In cognitive grammatical terms, 'touch' is reified as a noun in this context, indicating a thing rather than a process (see Chapter 2). The word 'touch' itself suggests a tender action, not to mention that it is further modified by 'gentle' (11). In the second extract, when the tuft or thistle's beard is halted, it is characterised as 'a lifeless stand' (20). 'Stand' as a noun here, similar with 'touch' in the first extract, tends not to profile the temporal progression. Moreover, even when used as a verb, 'stand' depicts a steady state. It stands to reason that whether 'stand' is used as a noun (capturing a summary scanning) or a verb (capturing a sequential scanning), the mental image it conjures up is a static state, like a close-up. It is at this moment that time appears to stand still, however temporarily. One may also note the use of the predications, being 'sensitive' and 'making report of' in these extracts, which apparently indicate a *mental process* and a *verbal process* (in Halliday's terms, 1994). These processes do not convey a sense of dynamicity. In short, the grammatical and lexical meaning, together with the scanning mode of the mentioned words, helps to

convey a sense of staticity.

Let us move on to the poetic world represented by the texts. In the first extract, the wind is initially 'by the sturdy oak unfelt' (10) and this may lull the reader into the false belief that the wind is not strong. However, 'but' immediately corrects this belief and if one recalls that the breeze has perhaps '[e]scaped from boisterous winds that rage without' ('Airey-Force', 9), one may infer that the breeze is actually violent. A more revealing word is 'sensitive'. As mentioned, it can indicate either a mental or perceptual experience. In this context, it is not difficult to infer that this word describes the quick responsiveness of the ash to the wind. Overall, therefore, the image that the first extract conjures up should be something like: the light ash is dancing and tossed by the little breeze like a feather. In other words, the literal meaning of the extract is static, but the scene it describes is, by contrast, extremely dynamic. In the second extract, the static representation of the tuft is both preceded and followed by its extreme dynamicity ('skimmed', 19; 'starting off again with freak as sudden / In all its sportive wonderings', 21-2). Moreover, the expression 'making report of' seems to have the same effect as 'sensitive': here, it is the tuft's reaction to the wind that is compared to an endless talking. In other words, there is a sharp contrast between stillness and dynamicity contained in both extracts. For the first extract, it is the literal encoding that forms a discrepancy with the mental image it invokes. For the second extract, it is a contrast within the text, which generates a flux of dynamicity, stasis and dynamicity.

At this point we may ask whether there is a relationship between the suppression of the surface dynamicity and the aesthetic appeal in the first extract. Arguably, a pleasant effect or an epiphany may arise from the sharp contrast between the literal

meaning and the actual scene implied by the extract, in other words, that between the fictive stationariness and factive dynamism. Paradoxically, the dynamicity is not diminished but highly reinforced. The mechanism underlying this experience, I suggest, is similar to that of a range of linguistic phenomena featuring a discrepancy or incongruity between the literal and actual meaning, such as irony (e.g. D. Wilson and Sperber, 1992) and satire (e.g. Simpson, 2003).

What makes these images so appealing is perhaps the spontaneous and effortless easiness of these movements. What amazes the reader is also the tender force of breeze (compared to a whirl-blast), with its capacity to exert enormous impact on other entities. The mild breeze can turn into a tempest, as in the poem 'A whirl-blast from behind the hill', which I will discuss in detail from an energetic perspective in Chapter 6. But even more, in both cases, the use of the words 'touch', 'sensitive' and 'making report of' personifies both the wind and the blown. The final characterisation of the breeze as the 'wings', the 'chariot', the 'horse', the 'playmates', and even the 'moving soul' of the tuft not only animates the wind, but also embodies Wordsworth's association of movement with life. The tuft takes on many human-like characteristics. The hasty transition from dynamicity to stillness, together with the characterisation of the wind as its 'playmate' even portrays the tuft as a mischievous creature. These episodes exemplify, among other things, Wordsworth's artistic representation of the wind. The air in motion, sometimes represented as extremely dynamic, while at other times fictively rendered as still, invites the mind and imagination to be carried along into the Wordsworthian natural world.

4.3.3.3 The 'static' walking beggar

In the previous two subsections, I have exemplified the literary representation of FS in Wordsworth's works by discussing the 'static' waterfall and the 'static' wind. Both the waterfall and the wind are entities in nature; my analysis in this subsection proceeds to the FS characterisation of human beings. The following extract, as I will show below, stands as even more noticeable and sophisticated in terms of how the dynamic is represented as static:

> he is so still
> In look and motion, that the cottage curs,
> Ere he has passed the door, will turn away,
> Weary of barking at him.
>
> ('The old Cumberland beggar', 60-3, p.443)

These lines are taken from another Wordsworth's poem on beggars: 'The Old Cumberland beggar' (recall the extract from the poem 'Beggars' discussed earlier). The beggar represented here is, however, in stark contrast with the elegant beggar woman we have seen before. Blades (2004) has drawn attention to the oxymoronic characterisation in the above extract 'he is so still / In ... motion' (60-1). This paradox naturally prompts us to seek an explanation for its presence and effect. According to Blades, this sentence helps to set up a tension between the dynamic and the static, and further between 'change and the fixed order' (p.107). This account, I suggest, does not fully expose the subtleties behind the text. Likewise, Bloom's (1971, p.180) earlier revealing but still enigmatic interpretation '[h]e (the beggar) is all process, hardly character, and yet almost stasis' fails to capture what is going on for the beggar, and more importantly what is going on in the text. To further see how this sentence works and perhaps explain its bizarreness at first sight, we need to examine the immediate context that comes

before it:

> Thus, from day to day,
> Bowbent, his eyes for ever on the ground,
> He plies his weary journey, seeing still,
> And never knowing that he sees, some straw,
> Some scattered leaf, or marks which, in one track,   55
> The nails of cart or chariot wheel have left
> Impressed on the white road, in the same line,
> At distance still the same. Poor Traveller!
> His staff trails with him, scarcely do his feet
> Disturb the summer dust.

<div align="right">(51-60, p.443)</div>

Essentially, these lines depict the beggar's walking, the most common mode of human locomotion. Our idealised cognitive model (Lakoff, 1987) about walking informs us that it involves the movement of the limbs. On closer inspection, this extract does give further detail about his feet (59). The characterisation of his feet as scarcely 'disturb [ing] the summer dust' (60) carries the implication that there is almost no discernible movement of his feet (a more evaluative implication will be explored later). Moreover, his other body parts, such as his eyes ('for ever on the ground') and back ('[b]owbent') are also characterised in a way that suggests a sense of stationariness and senility. On the whole, one is inclined to conclude that the beggar's walking is strikingly represented as involving virtually no movement of his body parts.

The extract goes much further than merely representing his body parts as static. Besides the involvement of the body parts, walking — as a movement — is also manifested as a change of location in relation to the external surroundings. This extract, however, depicts the ground on which the beggar walks as the same ('in the same line, / At distance still the same', 57-8). The unchanging ground therefore poses a difficulty in

ascertaining his change of location and thereby may give the impression that he is not moving forward at all.

Motion involves the change of an entity's location over time. It follows that walking, as a process, is not only defined spatially but also temporally. In this context, the time scale for his walking is literally represented as of indefinite length: 'from day to day' (51), and 'for ever' (52). The choice of the simple present tense ('plies', 'sees', 'trails', 'disturb') also imparts timelessness to the actions described in the poem. More importantly, no variation can be ascertained on such a long time scale. In conceptual blending terms, a repeated action is *compressed* (Fauconnier and Turner, 2002) into a single static image. No wonder, then, that in earlier lines the beggar is characterised thus:

> Him from my childhood have I known; and then   22
> He was so old, he seems not older now;
>
> (22-3, p.443)

The lapse of time is clearly encoded in the contrastive use of tense ('was' versus 'seems') within a single sentence. Blades (2004, p.107) rightly points out that the beggar appears to 'defy time', but I do not agree with him when he interprets that this means 'he [the beggar] is timeless' and even 'beyond life' (p.107). On the contrary, I suggest that this characterisation indicates the lifeless state of the beggar. For a start, this interpretation coincides with the other textual evidence, as outlined below. Moreover, this sentence can be regarded as FS in time. To age with the passing of time is human, so to speak, just as movement is associated with life. Therefore, being attributed with FS (both in space and in time), the already aged beggar is linguistically deprived of the essential feature as a human: the act of being alive. In short, from the foregoing discussion we may conclude

that the beggar's motion is represented in such a way that it is hard to define both spatially and temporally.

Now, we are in a position to account for the apparent paradox in describing the beggar as 'so still / In look and motion'. It is essentially a paradox of simultaneous motion and stillness. The above analysis reveals that the beggar is represented as bodily, spatially and temporally still. In representing a walking beggar, Wordsworth has however brought his stillness into prominence.

The stillness of the beggar comes hand in hand with his passiveness, insentience and abjectness. As regards his visual perception, it appears that whatever there is on the ground undergoes an upwards movement to meet his eyes themselves. Hence, seeing — the very act over which one can exert control by directing the attention to what one wants to see — is depicted as a passive and involuntary action on the part of the beggar. It is worth recalling the fictive projection of the eye light of the women beggar I discussed in section 4.4.2.1, which suggests an extremely active and volitional manner of seeing. To make the scene all the more poignant, he just 'never know[s] that he sees' (54), which signals his almost insentient state. Moreover, one may notice the apparent inappropriate use of the singular nouns in 'some *straw*' and 'some *leaf*' (emphasis added), given that it is very unlikely that there is only a straw or a leaf on the ground. This seems to imply that the beggar himself does not notice any detail of what he sees, which in turn represents the restricted and fuzzy area of vision of the beggar.

The passiveness of the beggar is in sharp contrast with and reinforced by the fact that his staff 'trails with' him. Note the construal of the event as 'trails with' instead of 'is trailed by'. The latter may better capture the objective scene, given that his staff is

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actually dragged by him. The intentional use of the active voice seems to attach more power and agency to his staff, heightening again the contrastive passivity of the beggar. This passivity is thus not conveyed by the use of the passive voice, as it might have been, but by the contrast with other inanimate entities which are portrayed as even more active than him, and at times by the absence of verbs altogether ('his eyes for ever on the ground'). Still more revealing is the lexical choice of 'disturb' (60). The most direct implication is that the beggar walks so statically that not even the dust will be aroused, as I mentioned earlier. On a deeper level, 'disturb' often suggests an apologetic attitude on the part of the disturber. Seen in this way, the beggar appears even more abject than the dust. Also note the word 'impressed' (57). As Austin (1989) noticed, the verb 'impress' that is frequently used by Wordsworth in an abstract or metaphorical sense, is intended in its literal sense here. The literal use of 'impress' here describing '[t]he nails of cart or chariot wheel', I suggest, is in contrast with the beggar who exerts no influence or 'marks' upon the world or anything. The stillness, the passivity, and the seemingly abjectness, which are thrown into sharp relief by a comparison with the inanimate entities, therefore combine to suggest a sense of non-existence of the beggar. I have attempted to explain the apparent paradox encoded in the expression 'so still / In look and motion' in terms of a contradiction between physical stillness and dynamism. Now, we may add that the word 'still', besides indicating physical inactivity, can perhaps be interpreted as spiritual stillness. Read in this light, the apparent paradox becomes acceptable and even, in performance, highly resonant, conveying a sense of poignancy and arousing strong sympathy towards the beggar.

What I have tried to suggest here is that the representation of the beggar as static

is interesting in itself. The stationary aspect of his motion is captured in different aspects of his motion: figure, ground, manner and time. In teasing apart these distinct and distinguishable (albeit related) elements of motion, I am suggesting that it enables me to appreciate Wordsworth's characterisation of motion in a more minute fashion, as anticipated during the earlier discussion in Chapter 3. By zooming into the FS characterisation of the beggar, I am able to expose in more detail Wordsworth's artistic exploration of motion, stasis (both actual and fictive, both spatial and temporal). With an apparent paradoxical characterisation, Wordsworth has created a still-life painting of a beggar, who is caught between death and life.

To briefly summarise the extracts I have discussed in the FS section, I need to point out that these extracts have been selected here because they neatly illustrate several different features and effects of FS representations in Wordsworth's poems. The 'static' waterfall arises from an optical illusion. Wordsworth is essentially representing a truthful visual experience in his works. Both the poem 'A night-piece' and the second group of extracts represent the 'wind' as static; however, they generate different effects. The static representation of the wind in 'A night-piece' resonates with the whole environment depicted in the poem. Paradoxically, the second group of extracts, by representing the movement of the wind as static, serves to reinforce dramatically its dynamicity. The representation of movement in the 'static' walking beggar creates an apparent oxymoron, which can only be resolved by a subtle analysis of the text.

4.3.4 Discussion: dynamicity, fictivity and subjectivity in Wordsworth's nature

I have shown that the mixture of apparently disparate passages analysed above, when read under the category of FM and FS, can be taken as an under-explored but a significant aspect of Wordsworth's treatment of nature. Wordsworth builds the FM and FS into the very fabric of his verse. The systematic and extensive investigation of both FM and FS in Wordsworth's complete works sheds light on his fundamental attitude towards nature and the way he represents nature in his works.

Firstly, most of the instances of FM I have analysed point to the fact that Wordsworth represents nature as not immediately present but unfolding along a temporal dimension. Equally, some FS instances display a strong sense of dynamicity. In other words, these instances embody Wordsworth's view of nature-as-process instead of nature-as-object. This dynamicity of representation helps to impart life to entities in nature. As my analysis has shown, the inanimate entities in nature are endowed with voluntary motion. This also reveals the relationship between outer motion and inner emotion, or the interchange between the inner feelings and the outer world. Moreover, the dynamicity in representing nature invites readers into the natural world and enhances the interactivity between the reader and the represented world.

Secondly, Wordsworth's works are endowed with such fictivity that moveable entities in nature such as the wind, the moon and the cloud can be perceived as static, whereas unmoveable entities such as the cliff/mountain, the road and hedge-rows are depicted as dynamic. Related to fictivity is the subjectivity displayed in Wordsworth's representation. For instance, both the Stolen Boat and Ice-skating episodes deploy a first-person perspective and take the persona as both the physical and psychological

reference point. With respect to the fictivity and subjectivity, Wordsworth himself gives

us a remarkable testimony in his *Essay, Supplementary to the Preface* (1815):

> The appropriate business of poetry, [...] her appropriate employment, her privilege and her *duty*, is to treat of things not as they *are*, but as they *appear*; not as they exist in themselves, but as they *seem* to exist to the *senses*, and to the *passions*.
>
> (Wordsworth, 1975, p.743, original italics)

In short, Wordsworth has deeply imbued nature with dynamicity, fictivity and, in all, his

subjectivity. Taken as a whole, the dynamicity, fictivity and subjectivity embodied in

Wordsworth's works reveal important aspects of Wordsworth's allegedly ambivalent

attitude towards the picturesque tradition. In most of the extracts I have analysed,

Wordsworth celebrates a dynamic and animate rather than static and pictorial nature. My

study in this chapter thus provides evidence for Wordsworth's attempt to write beyond

the picturesque tradition, which is closely associated with a static manner of

representing landscape (section 3.3.2). In all, the dynamicity, fictivity and subjectivity

that are embodied in Wordsworth's literary representation of FM and FS offer us a new

lens through which to view Wordsworth's representation of nature or more specifically

his attitude towards the picturesque tradition.

4.4 Review

In this chapter, I applied the cognitive aesthetics of motion established in the preceding

chapter to a particular motion representation in Wordsworth works, which is the

underlying phenomenon that appears to connect many of the seemingly unrelated

stanzas from Wordsworth: FM and its related phenomenon, FS.

In section 4.2, my aim was illustrative rather than exhaustive and I conducted a

selective introduction of various types of FM (fictive emanation, advent path, and coextension path) and FS identified by Talmy. In addition, I drew attention to Talmy's claim that people hold a cognitive bias toward dynamism against staticism, which leads him to another claim that some FS could generate an 'aha' experience. This is followed by a brief review of the previous research, which enabled me to identify three imbalances in this area: (1) more research is conducted on coextension path than other types of FM, (2) greater attention has been given to FM, as opposed to FS, (3) little research has been done on FM and FS in literary language.

In sections 4.3, I proceeded to conduct a detailed discussion of some extracts containing FM and FS sentences in Wordsworth's works. As for FM, I discussed three categories: 'light and shadow travels', 'the mountain rises' and 'the hedge-row run'. As for FS, my discussion centred around three seemingly paradoxical images: the 'static' waterfall, the 'static' wind and the 'static' walking beggar. It was shown that FM and FS, in a given context, can contribute significantly to the appreciation of the literary text. Finally in section 4.5, I explored the general implication of studying FM and FS in Wordworth's works. First and foremost, my study helped to redress the three imbalances in the research on FM and FS, addressing their literary representation, covering more types of FM besides the most widely examined coextension path, and investigating FS as well as FM. In addition, my research showed that a cognitive bias toward dynamism also operated in Wordsworth's works. More importantly, I explored the literary significance of the FM and FS expressions as a whole for Wordsworthian criticism. Taken as a whole, the various episodes that I examined demonstrated that Wordsworthian nature is imbued with a combination of dynamicity, fictivity and

subjectivity. This, in turn, revealed Wordsworth's effort to transcend the picturesque tradition.

This chapter can be regarded as both an application and extension of Chapter 3. They together constitute the first dimension of a cognitive kinetic and kinaesthetic examination of Wordsworth's works: motion. The following chapter will proceed to the second dimension: force.

CHAPTER 5 A FORCE-DYNAMIC READING OF WORDSWORTH

5.1 Introduction

In this chapter, I shall examine in detail the force dimension of literature and literary reading. To this end, I propose a force-dynamic approach to literary works, following Kimmel (2011, 2012). As I will demonstrate, the fundamental role that force plays in our cognitive processes is widely articulated among cognitive scientists and cognitive linguists. The conceptualisation of force has been characterised as one of the four schematic systems in language (Talmy, 2000a), a *conceptual archetype* (Langacker, 2008), an *image schema* (Johnson, 1987) and a *constitutive construal operation* (Croft and Cruse, 2004, p.63). While Johnson views force dynamics in terms of image schemas that emerge out of our embodied experiences, at a nonlinguistic or prelinguistic level, Talmy and others regard force dynamics as an abstract schema, which operates at the kinaesthetic and linguistic levels. In all, a cognitive approach to linguistic semantics tends to emphasise the pervasiveness of force in the conceptualisation of meaning.

Talmy is generally regarded as the pioneer in initiating a systematic application of force concepts to the organisation of meaning in language, which is captured in what he calls the *force dynamics model* (1976, 2000a). This model has spawned a great amount of research, which can be viewed collectively to testify to Talmy's proposal that force plays a structuring role in different levels of language. A new line of research starts to look at how we can apply the force dynamic system to the appreciation of a literary work. By a brief review of research in this area, I suggest that force dynamics stands as a potentially fruitful but underdeveloped approach to literary criticism. This chapter explores the representation of force on different levels of language and relates force

dynamics to the cognitive poetic notion of texture, in the hope that this will throw light on the conceptual nature of a particular literary experience: poetic tension.

In section 5.2, I present Johnson's account of the force image schema. This is followed in section 5.3 by an overview of Talmy's force-dynamic model. While Johnson argues the structuring role of force image schema in human thinking, Talmy's model enables us to examine the pervasiveness of force dynamics in language. In section 5.4, I discuss various usages of force and argue that they are best seen as on a cline. In section 5.5, I move on to review the previous application of Talmy's force dynamics to literature, particularly Kimmel's (2011, 2012) use of this model to explicate narrative texts. I draw attention to two points where my own force-dynamic analysis departs from Kimmel's. In section 5.6, I relate force dynamics to the cognitive poetic notion of texture and the traditional critical notion of poetic tension. Finally, in section 5.7, two poems by Wordsworth are analysed in the light of force dynamics, each illustrating a distinct experience of texture arising from a different alignment of various force patterns in the literary text.

5.2 Force image schema

Johnson (1987) defines the image schema as 'a recurring, dynamic pattern of our perceptual interactions and motor programmes that gives coherence and structure to our experience' (p. xiv). In other words, image-schematic structures arise from our kinaesthetic experience, such as the physical manipulation of objects and the bodily movement through space; these structures provide understanding for various experiences. The sense of force, according to Johnson (1987), constitutes one of the

fundamental image schemas. With regards to the embodied basis of force schemas, Johnson resorts to our first experience with force:

> We begin to grasp the meaning of physical force from the day we are born (or even before). We have bodies that are acted upon by 'external' and 'internal' forces such as gravity, light, heat, wind, bodily processes, and the obtrusion of other physical objects. Such interactions constitute our first encounters with forces, and they reveal patterned recurring relations between ourselves and our environment.
>
> (Johnson, 1987, p.13)

Indeed, our experience of force, either the application of muscular force or the experience of external force, originates from the very beginning of the human life and it is as basic as our experience of motion (Chapters 3 and 4). To capture the diversity of force we experience, Johnson further proposes more specific force image schemas: COMPULSIVE FORCE, BLOCKAGE, COUNTERFORCE, DIVERSION, REMOVAL OF RESTRAINT, ENABLEMENT and ATTRACTION. These patterns, according to Johnson, are the most common force structures that operate recurrently in human experience (schematically represented as follows).

COMPULSIVE FORCE SCHEMA

COUNTERFORCE

BLOCKAGE

DIVERSION
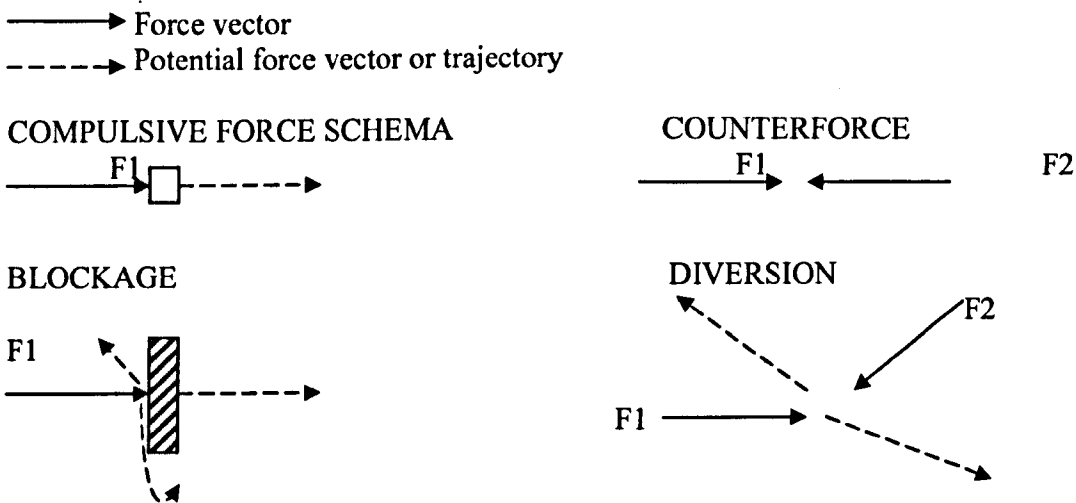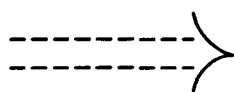
ENABLEMENT   ATTRACTION
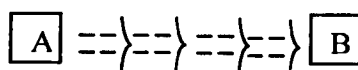
REMOVAL OF RESTRAINT
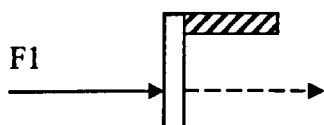
Figure 6: Common force image-schemata, from Johnson (1987, pp.45-6)

5.3 The force-dynamic model: an overview

5.3.1 Conceptual primitives of force dynamics

A main assumption of cognitive semantics is that semantic structures constitute the conventional form that conceptual structures take for expression in language (i.e. the 'cognitive commitment'; see Gibbs, 1994; Lakoff, 1990; Evans and Green, 2006). It follows that an investigation of the semantic fields that manifest systematically in language can shed light on some central conceptual structures. According to Talmy (1981, 1986, 1988a, 2000a), force is a semantic category of this kind, which he argues is a pervasive presence in language and as such reveals a conceptual system of force interactions deep-seated in our mind.

Force dynamics refers to a mode of construing the world in terms of entities interacting with respect to force, such as 'the exertion of force, resistance to such a force, the overcoming of such a resistance, blockage of the expression of force, removal of such blockage, and the like' (Talmy, 2000a, p.409). In Talmy's model, a prototypical force-dynamic event comprises various conceptual primitives. First of all, it is characterised by two entities exerting forces on each other: one entity is singled out for

focal attention (the *Agonist*) and the other one is considered for the effect it has on the Agonist (the *Antagonist*). Next, Talmy argues that with respect to language, a given entity is conceived as possessing an intrinsic tendency toward motion or rest (or more generally, action or inaction) and in manifesting this tendency, it exerts a force upon another. One could easily ascertain a continuity between this view and Aristotle's (350 B. C. E) impetus theory which holds that there is a motive force residing in an entity itself. In a scientific model, of course, objects do not possess such an intrinsic force tendency. This clearly demonstrates how much our folk model can differ from the scientific model (see Chapter 1). Finally, the resulting state of the force interaction is for the Agonist to keep in action or inaction, depending on the relative strength of the Agonist in relation to the Antagonist.

To illustrate the foregoing theoretical discussion, consider the sentence: *The ball kept rolling along the green* (Talmy, 2000a, p.219). This sentence can depict two possible force-dynamic patterns: the first situation is that the ball (the Agonist) has the tendency to rest but this tendency has been overcome by external forces (the Antagonist), such as the wind or a kick that is sufficiently strong to move the ball; an alternative scenario is that the ball possesses a tendency to move and in effect realises this tendency by overcoming opposing forces that come from, for example, the stiff grass. In the following sections, I shall first illustrate aspects of the force-dynamic model with isolated expressions from Wordsworth's poems and in a later section analyse two complete poems by Wordsworth.

5.3.2 Patterns of force dynamics

Talmy distinguishes between *steady-state* patterns and *shifting* patterns of force dynamics. As regards the steady-state patterns, the force exerted by the Antagonist upon the Agonist remains unchanging through time (as opposed to that in the shifting patterns). Talmy further identifies four basic steady-state force-dynamic patterns (schematically represented in Figure 7). The diagrammatical representation of the various conceptual primitives of the force dynamics introduced earlier is reproduced alongside for explicitness.

Force entities	Intrinsic force tendency
Agonist: ◯	Toward action: >
Antagonist: ⟩	Toward rest: ●
Balance of strengths	Resultant of force interaction
Stronger entity: +	Action: ⟶
Weaker entity: −	Rest: ⟶●⟶
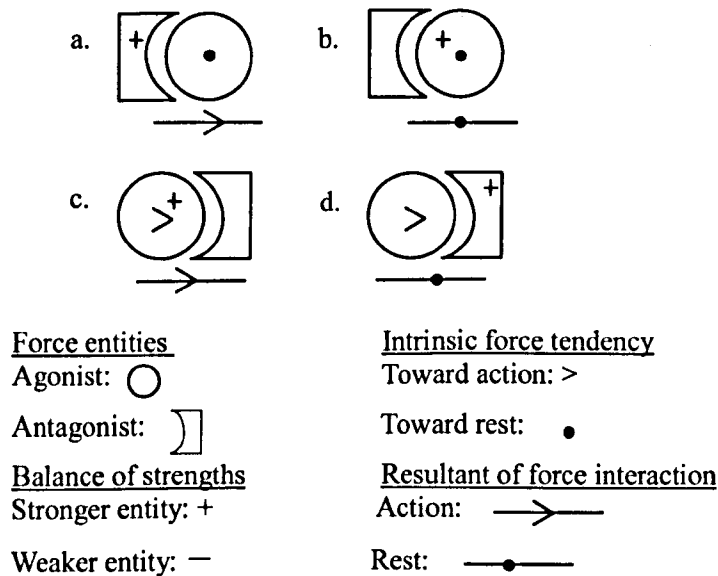
Figure 7: Basic steady-state force-dynamic patterns, from Talmy (2000a, pp.415-6)

For each pattern in Figure 7, an illustrative sentence is provided.

(10)   a': The ball kept rolling because of the wind blowing on it.
(11)   b': The shed kept standing despite the gale wind blowing against it.
(12)   c': The ball kept rolling despite the stiff grass.
(13)   d': The log kept lying on the incline because of the ridge there.

(Talmy, 2000a, p.416)

Take diagram *a* for example, the Agonist ('the ball') has the tendency to rest, but a stronger Antagonist ('the wind') prevents it from realising this tendency. The Agonist, therefore, ends up being in movement ('rolling'). Similarly in the pattern *d*, the Agonist ('the log') fails to realise its tendency to move, in the face of a stronger Agonist ('the ridge'). Common to these two types of patterns is therefore a hindrance which operates against the Agonist and finally changes the expected result. Conversely, for patterns *b* and *c*, the stronger Agonists realise their intrinsic force tendencies.

As the term indicates, *shifting* force-dynamic patterns feature a change of the force. Talmy distinguishes between two types of change, which respectively concern the impingement between the Agonist and Antagonist, and the balance of strength between them. Regarding the first type, Talmy identifies four subtypes, which are represented in Figure 8.
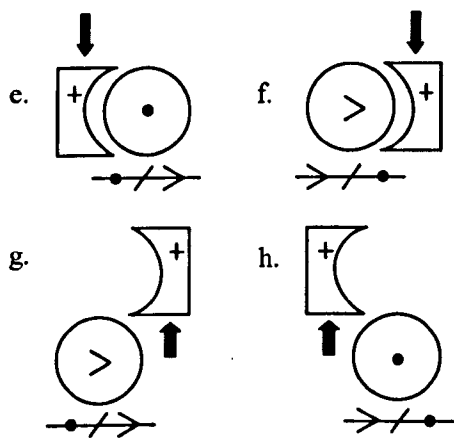
Figure 8: Shift in state of impingement, from Talmy (2000a, p.418)

The change regarding the impingement between the Agonist and Antagonist clearly divides the whole event to two stages (separated by '/'). Figure 8(*g*), for example, involves a stronger Antagonist previously in position against an Agonist, stopping the

latter from realising its intrinsic tendency, but withdraws its force from the Agonist at a later stage. To illustrate, the word 'let', as in 'Shout, cuckoo! — let the vernal soul / Go with thee to the frozen zone' ('On the power of sound', 25-6, p.185) instantiates this schema.

The second type of shifting force-dynamic pattern features a change of balance of strength between the Agonist and the Antagonist. Talmy uses the following diagram to represent this type of force-dynamic pattern, with the arrow here indicating the shift in relatively greater force (with no implication of the actual transfer of force).
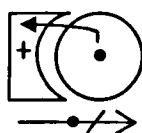
Figure 9: Shift in balance of strength, from Talmy (2000a, p.420)

Take this sentence from Wordsworth for example: 'From gilded rafters many a blazing light / Depends, and torches overcome the night' ('Translation of part of the first book of the Aeneid', 101-2, p.488). By the word 'overcome', this sentence depicts a dynamic scenario in which at some point, the darkness of night has prevailed, but at a later stage the light and torches overpower the night.

Before proceeding to the next aspect of the force-dynamic system, I need to expand on one more theoretical note, which is regarding Talmy's and Johnson's different ways of representing the various force-dynamic patterns. Overall, Talmy's representation is rather schematic and systematic, whereas Johnson's is more of an imitative nature, illustrating each force pattern with one individually-tailored representation. Talmy shows greater concern for force entities and the resultant of a

competition between their force tendencies, whereas Johnson pays more attention to the force itself, covering the vector, the nature and the resultant of the force interaction. The reason is that Talmy is extracting the patterns from the physical force interaction and projecting them to more abstract domains, whereas Johnson's patterns are more suitable for displaying the variety of physical force interactions. Given that in this study I am arguing a continuum between the real force and the abstract force, Talmy's and Johnson's ways of representation operate in a complementary manner. Given that Talmy concerns most with force opposition, it is not surprising that in all the patterns introduced above, the Agonist and Antagonist exhibit opposite force tendencies and therefore work against each other. In this sense, all patterns identified by Talmy can be regarded as essentially the variants of the COUNTERFORCE pattern in Johnson's framework.

5.3.3 Profiling in a force-dynamic event

Regarding a force-dynamic conceptualisation, Talmy (2000a) suggests, all the elements in a force-dynamic event are necessarily evoked, but a linguistic representation can foreground certain elements by explicitly mentioning them or assigning them to a syntactically prominent role. To illustrate, compare the following sentences:

(14)   The ball kept rolling.
(15)   The wind kept the ball rolling.

(Talmy, 2000a, p.423)

Langacker's (2008) notion of *construal* is particularly useful here. The pair of sentences can be employed to depict the same scenario, but the different construals of the scenario

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regarding the prominence of the Agonist and Antagonist express the speaker's different

concerns and can also invoke different cognitive representation for the conceptualiser.

Sentence (14) foregrounds the ball as the trajector of the sentence, leaving the

Antagonist unspecified. Alternatively construed in sentence (15), the Antagonist ('the

wind') is placed at the most prominent syntactic role, (i.e. subject) and the Agonist ('the

ball') is present but relatively backgrounded as the landmark.

Talmy further points out that in addition to profiling either the Agonist or the

Antagonist, a force-dynamic representation can also foreground either the tendency or

the actual result of the Agonist. This can help explain the subtle differences between the

following sentences:

(16)   The added soap got the crust to come off.
(17)   The added soap stopped the crust from sticking.
(18)   The added soap let the crust come off.

(Talmy, 1988a, p.63)

These sentences appear to denote precisely the same event: the soap makes the crust

come off. However, the choice of different verbs can be taken as to reveal the speaker's

different conceptualisations of the scene. Sentence (16) does not indicate the intrinsic

tendency of the crust (the Agonist), but only specifies its resultant state. In contrast,

sentence (17) foregrounds the tendency of the crust towards sticking, leaving one to

infer that the crust has come off. In sentence (18), however, the intrinsic tendency for the

crust to come off is encoded in the verb 'let' and the resultant of the interaction is also

profiled.

5.3.4 Metaphorical extension of force dynamics

It has been widely suggested that force dynamics is not restricted to the conceptualisation of physical interactions and it may also constitute the basis of the conceptualisation of social and psychological interactions (Hart, 2011; Sweetser, 1991; Talmy, 2000a). This proposal is consistent with one of the central tenets of cognitive linguistics: abstract conceptual content is derived from representations of physical encounters with the world.

The physical notions of *pushing* and *blocking*, for example, can be extended to psychological interactions and denote concepts like *wanting* and *refraining*. In the poetic lines '[w]hen vain desire / Intrudes on peace, I pray the eternal Sire / To cast a soul-subduing shade on me' ('At Bala-sala, Isle of Man', 4-6, p.369), the desire seems to be conceived in terms of psychological 'pressure' towards the realisation of some act. The word 'intrude', connoting a sense of forcefulness, further reinforces this force-dynamic conceptualisation. If there are two opposing forces in a single psyche, an intrapsychological conflict arises, as described by Wordsworth: 'Thus by conflicting passions pressed, my heart / Responded' ('The Prelude' Book VI, 440-1, p.533). The word 'pressed' reinforces the force dynamics captured in this sentence. One's psychological pressure can also be exerted upon others, pushing them towards performing a particular action. 'Urged by his Mother, he essayed to teach / A village-school' ('The Excursion' Book I, 312-3, p.594), for example, depicts such an interpsychological force interaction. In Wordsworth's works, a more common interpsychological interaction takes place between insentient entities, namely, elements in nature and sentient entities. The sentence 'Earth prompts — Heaven urges; let us seek

the light, / Studious of that pure intercourse begun' ('Ejaculation', 9-10, p.355) personifies both Earth and Heaven as a human being who possesses the power to *push* us towards seeking the light.

Besides the metaphorical extension to the psychological and social realms, force dynamics also permeates our conceptualisation of emotion, particularly the effect of certain emotions upon the experiencer. This has been quite convincingly demonstrated by Kövecses (2000a, 2000b). He identifies a wide range of conceptual metaphors, all of which encode a force-dynamic construal of emotion: EMOTION IS AN OPPONENT (IN A STRUGGLE), EMOTION IS A NATURAL FORCE, EMOTION IS A PHYSICAL FORCE (in a variety of forms such as MECHANICAL, ELECTRIC, GRAVITATIONAL AND MAGNETIC) (For a more detailed discussion, see Kövecses 2000b, chapter 5).

5.3.5 Force dynamics in language: lexis, grammar and discourse

According to Talmy, force dynamics play a structuring role across a range of language levels. As we have seen before, it constitutes one conceptual dimension of some open-class lexical items, ranging from those depicting a physical motion such as *push* and *pull*, to those denoting a social or psychological interaction such as *help*, *let* and *prohibit*. These linguistic units, Talmy (2000a) argues, have inherent in their conceptual representation a force-dynamic component. Force dynamics also figures significantly in the conceptualisation of grammatical systems, such as modal verbs, conjunctions and prepositions.

Talmy argues that forces and barriers lie at the core of the meaning of deontic

modal verbs, denoting obligation, permission or ability (e.g. *You must leave the house*). In this view, *must* denotes an irresistible force compelling the Agonist towards some action; *should* denotes a lesser force; *may* is understood in terms of a potential but absent barrier. Sweetser (1991) goes further, extending the analysis to all the root modals and proposing that such a force-dynamic approach to deontic modality could be extended to epistemic modality, which refers to necessity, probability or possibility in reasoning (e.g. *She must be at home*). The main argument is that the cause and effect event-structures are mapped from our understanding of physical and social causality onto our understanding of our reasoning processes (Sweetser, 1991, p.60). In other words, the meaning of modal verbs in their epistemic usage is derived metaphorically from the meanings they have in their deontic usage or more precisely 'epistemic modal verbs are interpreted metaphorically on the basis of the same force-dynamic schemas as their deontic counterparts', as echoed in Hart (2010, p.180). The epistemic *may*, for example, would thus indicate that there is a removed barrier to the speaker who reasons based on available premises.

Talmy and others also extend force dynamics to the conceptualisation of several conjunctions. An illustrative example is from Langacker, who has accounted for the difference between *and* and *or* from a force-dynamic perspective. *Or*, Langacker argues, applies to the situation 'where candidates are competing for the privilege of being realised' (2009, p.355). Another way of putting this is to say that there is a conceptual tension in the configuration of *or*. Therefore, the conception of *or* is seen by Langacker as abstractly force-dynamic. By contrast, *and* involves a coexistence of multiple entities and thus represents 'a state of relaxation' (p.355). A similar force-dynamic conception

can be extended to more conjunctions, such as *although, because, but, yet, however, still, even so, all the same, nevertheless,* and *regardless.*

Likewise, force dynamics, according to Talmy, also structures the way we conceptualise certain prepositions and prepositional phrases. DESPITE-type prepositions (such as 'despite', 'in spite of' and so on) denote a stronger Agonist, realising its intrinsic force tendency against the Antagonist. BECAUSE OF-type prepositions (such as 'due to', 'owing to' and the like), on the contrary, denote a stronger Antagonist.

Further suggesting that force dynamics functions extensively on the discourse level, Talmy (2000a) proposes that it is most likely to operate in argumentation texts, which is echoed by further studies (e.g. Dishong, 2004; Kimmel, 2009; Oakley, 2004; Turner, 1991). This line of research essentially sets out to explore how force dynamics structures the rhetoric of persuasion. Oakley (2004), for example, has applied force dynamics in the rhetoric of presidential speeches. Considering frequent cross fertilisation between rhetoric and poetics (see Hamilton, 2005; Verdonk, 1999, 2005), one may readily apply force dynamics to the appreciation of poetry. This brings us to another new line of research, which starts to apply force dynamics to literary discourse, as will be reviewed in a later section of this chapter.

5.4 A cline of *force*

Talmy's force-dynamic model has been widely accepted among linguists who set out to investigate the cognitive basis of meaning (see Jackendoff, 1990; Johnson, 1985; Langacker, 2008; Pinker, 1997). Goddard (1998, p.309), however, criticises the notion

of 'force' used by Talmy as a 'semantically obscure concept', arguing that force is a notion 'which comes from physics but which Talmy applies metaphorically to all sorts of nonphysical situations'. To raise an objection such as this, I suggest, is unfortunately due to a failure to distinguish various usages of the term 'force'. Moreover, the continuity between these usages further complicates this issue.

For a start, we need to distinguish between the purely physical level of force and the metaphorical level of force. This relates to distinguishing real world forces from the generalised social-psychological forces. Talmy essentially generates some common patterns (the exertion of force, resistance to force, overcoming of such resistance etc.) from the various forces we may encounter in everyday experience and claims that there is a continuity between how we perceive physical forces and how we perceive a range of metaphorical domains. Another distinction lies between the physical enactment of force (in literary reading), the activation of the kinaesthetic system under certain stimuli (as seen in Chapter 1), and the mental simulation of forceful events. The first type refers to the actual physical enactment of force by readers, such as the physical response which Stockwell (2009a, p.56) would characterise as the 'physical sensation' in reading, such as 'shivering', 'bodily shying away' and so on. The activation of the kinaesthetic system refers to the activation of the nerves in the brain and this has been generally interpreted by cognitive psychologists as a signal of the mental simulation of the force interaction. There is continuity between these various senses of force. I further suggest that an experience of these forces can all help bring out the kinaesthetic experience in literary reading that Mackay (1974) has reported.

Talmy has extended force dynamics to a wide range of realms, but has neglected

the very literal representation of force or ontological force contained in verbs. Physical action verbs, I suggest, capture a force-dynamic dimension to a greater or lesser extent. Verbs like *push* and *pull*, by definition, denoting an exertion of force, capture a highly prominent sense of force dynamics, but some other verbs may connote a force-dynamic conceptualisation to a lesser yet un-negligible degree. It appears that Talmy has neglected the force-dynamic conceptualisation in the latter type of verbs. Take the following pair of sentences for example.

(19)   The ball rolled along the green.
(20)   The ball kept rolling along the green.

(Talmy, 2000a, p.219)

Within Talmy's framework, the first sentence is considered as force-dynamically neutral, given that there is no explicit presence of an Antagonist. The second sentence depicts a force-dynamic scenario. However, a moment's reflection reveals that the verb 'roll' itself, in both sentences, entails forceful interactions between the ball and the ground, with the ball pressing the ground resulting from gravity and overcoming friction from the ground. This may be more obvious if this sentence is changed to *The ball was rolling along the green before it stopped.* Talmy is not alone in his failure to draw attention to the force dynamics in situations like this. The neglect of the force dimension for most action verbs is also found in Langacker's (1987a) framework. Take the verb *climb* for example. Langacker represents this word schematically as follows:
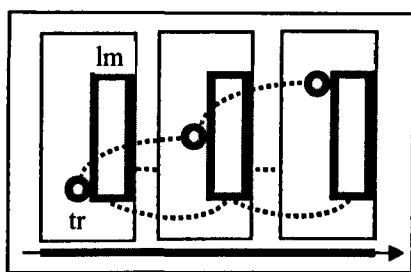
Figure 10: The schema of climb, from Langacker (1987a, p.311)

This schema represents the spatial configuration between the trajector (tr) and landmark (lm) during the profiled period of time. It therefore captures two essential aspects in the conceptualisation of *climb*: its spatial and temporal profiling, indicated by the heavy lines. However, as Gärdenfors (2007) rightly points out, this schema does not take the conceptualisation of force into consideration and therefore it cannot distinguish *climb* from verbal phrases such as *pull up* or *push up*. To characterise *climb* more precisely, Gärdenfors suggests, one needs to take force into consideration: it denotes a vertically directed force upon a landmark (p.10).

To illustrate with Wordsworth, we need look no further than Wordsworth's perhaps most influential and widely-discussed artistic statement in the 1800 Preface to *Lyrical Ballads* that 'all good poetry is the spontaneous overflow of powerful feelings' (1993, p.246). As Tsur (2008, pp.394-5) notes, this sentence tends to invoke visual, tactile and kinaesthetic sensations by the use of the word 'overflow', although this statement appears to be conceptual. One can hardly identify an Agonist or an Antagonist in this sentence, and it is apparently a characterisation of schematic force (i.e. emotion), but it does evoke a perceptual sense of physical force. In my analysis, I will also take cases like this into consideration.

5.5 Previous applications of force dynamics to literature

One direction taken by cognitive poetics practitioners is to trace forceful interactions among literary figures in an extended narrative text (see e.g. Abrantes, 2010; Kimmel, 2011; Stockwell, 2009a; Turner, 1991). This application points to the fact that narrative texts are quite amenable to a force-dynamic analysis. Literary narrative, Abrantes (2010, p.74) observes, 'rarely builds on the absence of conflict', whether it is a conflict among characters, a conflict between the character and the external world or an inner psychological conflict. Needless to say, a semantic representation of conflict is immediately amenable to a force-dynamic analysis.

The most extended application of force dynamics to literature so far which deserves specific comment here is Kimmel's (2011, 2012) application of force-dynamics to the novel *Carmilla*. In order to scale force dynamics up to the macro structure of the narrative text, Kimmel relates force dynamics to the *actancy* model by Greimas (1983). Suggesting that there is a striking convergence between the force-dynamic model and the actancy model, Kimmel argues that force dynamics can provide a cognitively plausible account of actancy. The focus of Kimmel's analysis is on the power and causal relations among characters by tracing the various force-dynamic patterns on the local level.

There is much that is of interest in Kimmel's application and it is fair to say that his work has indeed provided some significant groundwork for applying a force-dynamic model to narrative discourse, as articulated in the very beginning of his paper (2011). Here I will mainly focus on where the present study diverges from Kimmel's application.

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My study applies force-dynamics not only to reveal the macro-level narrative structure and character interactions as Kimmel does, but also to extend it to account for the experiential quality arising from the conceptualisation of these force patterns in literary reading. This again echoes my dual concerns for both the texuality (meaning) of literature and texture (feeling) of literary reading, which is outlined in the very beginning of this thesis (see section 1.4). An initial attempt in this direction has been made by M. H. Freeman (2002), who compares Robert Frost and Emily Dickinson's poetics in the light of force dynamics (the BALANCE schema etc.), demonstrating — through a comparison of Frost's 'Stopping by Woods on a Snowy Evening' and Dickinson's 'There's a certain Slant of light' — how Frost's poem ends in some form of control and Dickinson's gives way to exploding forces. In doing so, Freeman has demonstrated that different conceptualisations in relation to force have informed each poet's writing, but more importantly, I suggest, her analysis provides a case where the force dynamics can help appreciate the felt quality of the texts in question.

My application of force dynamics to account for the texture of literature also relates to another significant divergence with Kimmel regarding the general characterisation of a force-dynamic account of literature. The very title of Kimmel's (2012) conference paper — 'Force dynamics as a method of literary analysis: protagonists, their relations, and plot dynamics' — reveals that Kimmel is essentially treating force dynamics as merely another alternative account of literature. For this study, however, I suggest that force dynamics provides not only an analytical framework for literary analysis, but also provides the embodied and simulated experience of literature. What force dynamics can offer is therefore not only an alternative interpretation of the

text, but the very conceptualisation of force helps to account for a common dimension of readers' experience: the sense of kinaesthesia.

Taken together, the application of force dynamics to literature notably Kimmel's studies demonstrate that a force-dynamic approach is illuminating in different ways for the analysis of literature. It can not only shed light on the appreciation of an individual text but also reveal the overall style of a literary figure. It is true that these applications seem to suggest that a force-dynamic reading is more readily applied to a certain genre (narrative) or texts with particular concern (argumentative). However, it is the aims of this chapter to argue that it is by no means only suitable for a limited range of texts, and I shall push force dynamics towards a wider application, from the appreciation of narrative to poetic texts, and also from the explaining of thematic development to texture.

5.6 Poetic tension revisited: the kinaesthetic dimension of *texture*

As introduced in Chapter 1, I follow Stockwell's (2002a, 2002b, 2009a) use of the notion *texture* to denote 'the experienced quality of textuality' (2009a, p.1). This usage of texture, in my view, can best embody the continuities between physical feelings and a higher level conceptual experience (in this case, literary experience). This definition entails the comparing of a literary discourse to a piece of fabric. The texture of the fabric, namely the appearance and feel of its surface, can also be extended to literary reading. Clearly, the sense of texture, in its literal meaning, requires either a visual or kinaesthetic perception. What I am outlining here is a force-dynamic account of the kinaesthetic dimension of textual experience.

Stockwell (2009a) rightly argues that texture is most distinctly experienced when the body is moving from one medium to another (sand to water, grass to gravel, etc.). The contrastive feelings experienced in the transitional moment can engender a vivid experience of the texture in both mediums. Extending this physical experience to literary reading, Stockwell contends that the essence of literary texture is in crossing edges and he examines particularly world-level edges, in the light of Text World Theory (Gavins, 2007a, 2007b; Werth, 1999). Literary 'edge', I suggest, arises essentially from a noticeable change in literary experience and the shift among various worlds captures only one type of edge-crossing. The kinaesthetic experience of literary text, say, an experience changing from relaxed to tense (or vice versa) in literary reading, can also give rise to a distinct feeling of texture.

This brings us to an important critical term originally proposed by Tate and widely deployed among advocates of New Criticism: tension (Tate, 1948; see also Brooks, 1947). This term derives from the distinction between extension and intension of poetry. In logic, the former refers to the actual thing that a sign refers to, whereas the latter is the abstract attributes or concepts a sign invokes. The extension of a poem is its denotative, literal meaning and the intension of a poem is its connotative and metaphorical meaning. According to Tate, the remotest metaphorical meaning of a poem should not invalidate its literal statement. In other words, good poetry according to Tate is 'a unity of all the meanings from the furthest extremes of intension and extension' (p.82). Based on this statement, Tate derives conveniently the term, *tension*, by 'lopping the prefixes off the logical terms *ex*tension and *in*tension' (p.83), a term indicating such a quality that is, Tate claims, shared by good poetry.

As Tate points out, he is using this term 'not as a general metaphor, but as a special one' (p.83). There is a tendency, however, for other contemporary figures of New Criticism (see Brooks, 1947; Warren, 1943) to use *tension* as a more general metaphor, referring to any equilibrium resulting from the harmony of opposite tendencies in a piece of literature, as we can see from Warren's long list of various instantiations of tension in his seminal essay 'Pure and impure poetry' (1943):

> There is the tension between the rhythm of the poem and the rhythm of speech [...]; between the formality of the rhythm and the informality of the language; between the particular and the general, the concrete and the abstract; between the elements of even the simplest metaphor; between the beautiful and the ugly; between ideas [...]; between the elements involved in irony [...]; between the prosaisms and poeticisms [...]
>
> (Warren, 1943, p.250)

Whether tension is used as a specific metaphor by Tate, or a general one by Brooks and Warren, my claim is that the metaphorical use of this word is telling in itself. I am suggesting that to investigate the perceptual core of this term could potentially be useful for a better understanding of poetic tension, both in its mechanism and its effect upon readers. Tension, used in a physical sense, clearly encodes a scenario involving several essential features that pertain to a force-dynamic pattern: the existence of two forces, the opposition between them and the strained and provisory situation, where the intensity of the opposite forces matches, without there being an overcoming by either side. In other words, the very term 'tension', at its core, entails a force-dynamic conception, more specifically, a COUNTERFORCE pattern.

As Tate characterises 'tension' as 'the ultimate effect of the whole' (1948, p.75), 'tension' is an experienced gestalt quality arising from the literary text as a whole. The

process of tension building is an experienced quality from relaxed to tense and therefore characterises the crossing of a literary edge, so to speak. This therefore links the idea of tension to the study of texture: a kinaesthetic sense of poetic tension could reveal the literary texture, just as the way that the sense of touch could tell us the texture of a piece of fabric. I summarise the foregoing discussion into the following bullet points:

- Poetic tension is the kinaesthetic dimension of texture; it is not contained in the text, but resides in the interaction between the text and the reader
- The core experiential nature of poetic tension can be compared to the experience of force.
- Poetic tension can be related to the COUNTERFORCE pattern of force-dynamics

In the literary usage of tension, we encounter yet another usage in the study of drama: dramatic tension. Although the present study is about poetry, it is necessary to have a brief discussion of dramatic tension, given that neither poetic tension nor dramatic tension is peculiar to certain genres. More importantly, I am claiming that force-dynamics underlies the literary usage of tension, be it poetic or dramatic.

Perhaps the three most familiar forms of dramatic tension are tension of conflict, tension of surprise, and tension of dilemma. A common view places conflict as the basis of all types of tension (O'Toole, 1992, p.29). States (1971, p.14) claims that dramatic tension is readily evoked when we can detect oppositional development or a tendency towards contradiction. For States (1971, p.23), 'drama is the extension of oppositional development into the sphere of human action and passion'. Tension of surprise mainly arises from a sense of shock at an unexpected event. Lastly, the tension of dilemma is defined by O'Toole (1992, p.29) as the emotional response involved in facing a 'choice between two purposes/goals, or between two potentially disadvantageous courses of

action in pursuit of the purpose/goal'. It should be clear now that all these three types of poetic tension can be rendered in either Johnson's force image schemata or Talmy's force-dynamic framework. The tension of conflict involves opposing forces and can readily be identified with the COUNTERFORCE pattern. For the tension of surprise, the expectation can be perhaps perceived as the inner force tendency (perceived as either toward rest or action) and this tendency is defeated under an unexpected stronger Antagonist. For the tension of dilemma, the two choices stand as the Agonist and Antagonist in equal force. Their force schemas can be represented as follows:

Tension of conflict

F1 ⎯⎯⎯⎯→   ←⎯⎯⎯ F2

Tension of surprise

Tension of dilemma

F1 ⎯⎯⎯→   ←⎯⎯⎯F2 (F1= F2)
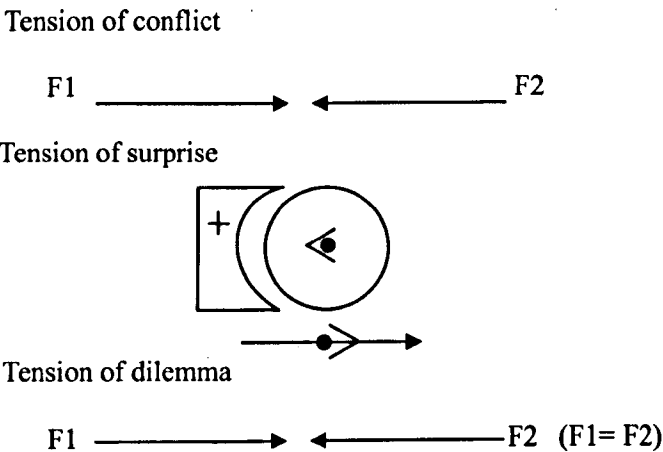
Figure 11: Force-dynamic characterisation of the tension of conflict, surprise and dilemma

My discussion of the dramatic tension here is selective, illustrative and rendered in crude terms out of necessity. Though dramatic tension may arise for various reasons, I suggest that all these reasons can be related to different patterns of force-dynamics. Although the overall experienced tension in a literary text is obviously much more complex than that which can be captured by the force-dynamic model, I am focusing here on the conceptual and experiential core of this literary experience. More importantly, a force-dynamic reading of the text may help to reveal how the tension felt

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on the global level is cued up by local textual details.

5.7 A force dynamics of Wordsworth

Having outlined the model of force dynamics, I now attempt to illustrate the productiveness of the approach to the analysis of poetry with different thematic concerns and critical popularity; I focus here on two case studies. The first involves a literary narrative: 'Nutting', whereas the second case study is of a more argumentative nature: 'Lines written while sailing in a boat at evening'. While 'Nutting' has been widely examined, the second poem has received only passing comment.

5.7.1 'Nutting'

—It seems a day
(I speak of one from many singled out)
One of those heavenly days that cannot die;
When, in the eagerness of boyish hope,
I left our cottage-threshold, sallying forth
With a huge wallet o'er my shoulders slung,
A nutting-crook in hand; and turned my steps
Tow'rd some far-distant wood, a Figure quaint,
Tricked out in proud disguise of cast-off weeds
Which for that service had been husbanded,   10
By exhortation of my frugal Dame —
Motley accoutrement, of power to smile
At thorns, and brakes, and brambles, — and in truth,
More ragged than need was! O'er pathless rocks,
Through beds of matted fern, and tangled thickets,
Forcing my way, I came to one dear nook
Unvisited, where not a broken bough
Drooped with its withered leaves, ungracious sign
Of devastation; but the hazels rose
Tall and erect, with tempting clusters hung,   20
A virgin scene! — A little while I stood,
Breathing with such suppression of the heart
As joy delights in; and with wise restraint
Voluptuous, fearless of a rival, eyed
The banquet; — or beneath the trees I sate

Among the flowers, and with the flowers I played;
A temper known to those, who, after long
And weary expectation, have been blest
With sudden happiness beyond all hope.
Perhaps it was a bower beneath whose leaves   30
The violets of five seasons re-appear
And fade, unseen by any human eye;
Where fairy water-breaks do murmur on
For ever; and I saw the sparkling foam,
And — with my cheek on one of those green stones
That, fleeced with moss, under the shady trees,
Lay round me, scattered like a flock of sheep —
I heard the murmur and the murmuring sound,
In that sweet mood when pleasure loves to pay
Tribute to ease; and, of its joy secure,   40
The heart luxuriates with indifferent things,
Wasting its kindliness on stocks and stones,
And on the vacant air. Then up I rose,
And dragged to earth both branch and bough, with crash
And merciless ravage: and the shady nook
Of hazels, and the green and mossy bower,
Deformed and sullied, patiently gave up
Their quiet being: and, unless I now
Confound my present feelings with the past;
Ere from the mutilated bower I turned   50
Exulting, rich beyond the wealth of kings,
I felt a sense of pain when I beheld
The silent trees, and saw the intruding sky. —

Then, dearest Maiden, move along these shades
In gentleness of heart; with gentle hand
Touch, — for there is a Spirit in the woods.

('Nutting', p.147)

5.7.1.1 Previous critical studies

The poem depicts the persona's recollection of a boyhood nut-gathering expedition,

which culminates in the boy's 'merciless ravage' (45) of a virginal hazel grove, followed

by his sudden 'sense of pain' (52), and ends with his moralizing remarks to a 'dearest

maiden' (54). As Neveldine (1996) rightly points out, it is the startling violence in

'Nutting' that most often attracts criticism and makes the poem stand apart from the

central Wordsworthian oeuvre. The dominant critical approach to the poem is a psychosexual one. Great attention has been paid to exploring the psychological implication of the ravage scene, which is seen by some to carry a strong connotation of sexual intercourse. One view, for example, holds that the poem suggests the psychological maturation of the boy by means of the oedipal romance (e.g. Schapiro, 1983).

All these accounts of 'Nutting' search for the symbolic meaning of the scenes and events described in the poem. Revealing as readings of this sort are, the focus has often led critics to move far away from the text, and has resulted in the neglect of some of its key aspects. This view is shared by Kroeber (1994), who, as an advocate of ecological literary criticism, points out that all the talk of phallic oedipalism, maternal discourse and the like is given too much attention at the expense of a literal exploration of the relationship to nature. As Kroeber puts it, contemporary critics, 'while freeing themselves to explore interesting matters of ideology or private psychology, implicitly define both poetry and criticism as socially trivial' (p.66). In the same way that they have rendered poetry and criticism as *socially trivial*, I am suggesting that critics of the poem in particular have also rendered poetry and criticism *textually trivial*: the predominant ideological discussion has hindered them from paying close attention to the text itself. The criticism of this poem, therefore, can be seen as a typical example suffering from what Gavins and Stockwell (2012, p.34) have identified as the neglect of 'the centrality of textuality'. My following analysis thus aims not to provide another psychological reading, but simply to return to the text from a cognitive perspective. While there are many aspects to the poem, I will particularly trace the force-dynamic

development in the poem. In doing so, I will be able to show how force-dynamic patterns operate, discuss how the force-dynamic patterns inform the relationship between the persona and nature, and also explore how these patterns interact with other aspects of the poem to produce its distinctive texture.

5.7.1.2 A force-dynamic account

I suggest that at the heart of the poem lies a unique encounter with nature, which can be perceived as a force interaction between the persona and nature. Regarding the character of this force interaction, the poem stands as a rather rare case across Wordsworth's whole range of works in the sense that normally nature takes the role of Antagonist and exerts various positive forces upon the persona, which may well be concluded from Blades' (2004, p.205) comment that '[f]or Wordsworth, nature is many things: an educator, a source of moral experience, a regenerative and creative energy, a goddess, a "nurse", a friend'. On the other hand, Wordsworth is known as a worshipper of nature. Conversely in the poem, the persona acts as the Agonist and resorts to brute force upon nature, as I will show in the following discussion.

Before a detailed examination of the force-dynamic patterns in the text, I will first look at how the text establishes nature as one of the main participants in the described event. To this end, I recall Langacker's discussion of the various functions that the external environment can have in a given sentence: setting, location and participant (see section 2.3.2). I reproduce the poem here and identify the functions of the natural entities as follows:

```
                    [...] and turned my steps
        Tow'rd some far-distant wood, ...                    [setting]
        [.......................... ]
        More ragged than need was! O'er pathless rocks,
        Through beds of matted fern, and tangled thickets,   [location]
        Forcing my way, I came to one dear nook              [location]
        Unvisited, where not a broken bough
        Drooped with its withered leaves, ungracious sign
        Of devastation; but the hazels rose                  [participant]
        Tall and erect, [.....................]
        Voluptuous, fearless of a rival, eyed                [participant]
        The banquet; — or beneath the trees I sate
        Among the flowers, and with the flowers I played;    [location→participant]
        [.................................  ]
        The violets of five seasons re-appear                [participant]
        [..............................]
        For ever; and I saw the sparkling foam,              [participant]
        And — with my cheek on one of those green stones     [participant]
        [...............................]
        Wasting its kindliness on stocks and stones,         [participant]
        And on the vacant air. Then up I rose,
        And dragged to earth both branch and bough, [...]    [participant]
        And merciless ravage: and the shady nook
        Of hazels, and the green and mossy bower,            [participant]
        Deformed and sullied, [....
        ...............................]
        I felt a sense of pain when I beheld
        The silent trees, and saw the intruding sky. —       [participant]
        Then, dearest Maiden, move along these shades        [location]
        [...............................]
        Touch, — for there is a Spirit in the woods.         [setting]
```

From the above analysis, we can see that the function of nature (instantiated by various natural entities) changes across the whole poem. In the opening, nature provides a general setting, and gradually shifts to a delimited location. In the middle part, nature is involved in the event as one of the main participants. In the closing part, nature becomes the location and finally resumes its role as the global setting.

Now, let us trace the forces exerted by the Agonist 'I'. For the convenience of presentation, I will trace the force development across three dimensions: physically,

psychologically and perceptually. In the description of the persona's setting off to the wood, the choice of 'sallying forth' (5) indicates a sudden and quick movement, and therefore delineates an energetic young character with a strong tendency toward movement or action. Moreover, although 'slung' (6) itself indicates an easy and relaxed manner, the potential for the 'huge wallet' (6) to be filled up intimates his capacity to apply a great force upon the wallet and thus reinforces the image of the persona as a young but powerful Agonist. More notably, the very use of the phrase 'forcing my way' (16) epitomises his unstoppable tendency to action when clearing away the impediments on the road and emblematises this force-dynamic reading. Here, the impediments or the Antagonists, one can infer from the preceding description, are 'rocks', 'fern and thickets' (14-5), the former representing those which are difficult to conquer and the latter two embodying the minute but widespread manifestation of nature.

The physical force gradually reaches its climax, notably signalled by the phrase 'Then up I rose' (43), which invokes a strong kinetic and kinaesthetic response to act, indicating a tendency toward action and a sudden strengthening of tension. This is physicalised both by the syntax of this sentence and rhythmic patterns of its immediate context. The movement of the syntax over the blank verse has been relaxed until this moment, when this sentence is partially inverted, which is compounded by a lack of end-stopped sentences (44-8). Moreover, the slant rhymes between 'stocks and stones' (42), 'branch and bough' (44) and the end rhyme between 'stones' (42) and 'rose' (43) further quicken the pace of the movement in these lines and help to solidify the tension. In all, the kinetic representation in the text is reinforced by the kinetic aspects of the text in both form and performance.

Having looked at how the physical force interaction is reinforced by the interplay between syntax and sound in the first stanza, I shall further consider the second stanza.

Then, dearest Maiden, move along these shades
In gentleness of heart; with gentle hand   55
Touch, — for there is a Spirit in the woods.

First, the use of the lower manner verb 'move' in 'move along' (54) is worth noting. Verbs indicating a more specific manner of moving, namely the hyponyms of 'move', include a number of human locomotion verbs: *walk, tread, run, jump* and so on. These verbs, however, tend to invoke a more vivid picture. I suggest that the more vivid the mental simulation the verb arouses, the stronger sense of force exerting it suggests. In other words, the indefinite manner indicated by the phrase 'move along' weakens the kinetic force contained in the verb. For example, if 'move along' were replaced by any of its hyponyms such as, *walk along*, the effect of the original sentence would be dramatically diminished. In all, one tends to conclude that the use of 'move along' is not only a matter of linguistic choice. It represents a construal of weak force.

The conceptualisation of weak force is further echoed by two foregrounded words — 'gentle' (55) and 'Touch' (56), highlighted by means of a repetition and the initial position in a line respectively: the word 'gentle' appears twice in both its noun and adjective forms, expressing a psychological and physical sense respectively ('Then, dearest Maiden, move along these shades / In gentleness of heart; with gentle hand / Touch, 54-6). In either case, it carries a strong force-dynamic dimension (more precisely forcelessness). The other word 'Touch' is reified as a noun. Likewise, the kinaesthetic image of 'Touch' invokes a delicate finger-tip action and is characterised with

tenderness. One may also note that 'Touch' denotes a reciprocal action, intimating a mutuality of action. As Goatly (2007) points out, such reciprocal words tend to blur the distinction between the actor and the affected. In all, the weak force conceptualisation here is in sharp contrast with the depiction of the persona's strong force tendency in the opening and his brute force interaction with nature in the middle part of the poem. It may be concluded that an initial violent force interaction has evolved into a harmonious coexistence and mutual respect between the persona and nature.

The force development is manifested not only physically but also psychologically. At the beginning, the persona is characterised as 'in the eagerness of boyish hope' (4), which suggests that there is a strong emotional force (inner desire) attached to the persona, urging to be unleashed. This emotional force is further accelerated by the strong attraction force exerted by nature upon the persona, which is signalled by the characterisation of the hazels as hanging 'with tempting clusters' (20, emphasis added). Next, having seen the 'virgin scene' (21), the persona is 'breathing with such suppression of the heart / As joy delights in; and with wise restraint' (22-3, emphasis added). The underlined words clearly invite a force-dynamic conceptualisation: as the emotional force ('joy') keeps mounting up, he chooses to maintain control over his emotion and exert a greater rational force to repress it. Implied here is an intrapsychological conflict in which he uses stronger inhibition against his urge to release his emotional force. Or in Talmy's terms (2000a, p.431), it depicts 'a divided self', here consisting of a primitive and a rational self. The primitive self is the inner desire and the rational self represents rationality, responsibility, appropriateness and in Talmy's words 'an internalization of external social values' (2000a, p.432).

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The depiction of his suppression, I suggest, serves at least two functions: firstly, to contribute to an image of him that is powerful not only physically but also psychologically in mastering his own emotion, no matter how temporary this proves to be; secondly, this carries a foreshadowing of the explosion of his emotional force in the ensuing text.

The 'long / And weary expectation' (27-8) further features a strong psychological force tendency and highlights his burning desire to act. The conceptual metaphor about emotion identified by Kövecses (2000b) is particularly insightful to understand his emotional outburst, namely, EMOTION IS HOT FLUID IN A PRESSURIZED CONTAINER. Take *anger* for instance, the basic mappings include: the fluid is the anger; the container is the angry person; the pressure of the fluid on the container is the force of the anger on the angry person; trying to keep the fluid inside the container is trying to control the anger (Kövecses, 2000b, p.155). If the force applied on the container is too much, there is danger of overspill or explosion. In other words, this mapping consists in the shared 'cause, force, forced expression' structure between the two domains of anger and hot fluid in a pressurised container. In the poem, the persona's eagerness, exultation and expectation keeps building. Arguably the more the persona suppresses his emotion, the more pressure he exerts upon his body-container. It is not until he has mutilated nature and feels 'exulting' (51) that he loses control over his emotion and this great pent-up emotional force has finally been released, gushing out under uncontrollable excitement. In other words, the container overspills and his emotion explodes in an uncontrollable and unpredictable way. In short, the primitive self has overcome the rational self. To represent the struggle between the two selves, I

reproduce the OVERCOMING force-dynamic pattern from Talmy (2000a) in Figure 12. The tension established here turns on the persona's strong impulse to act and his ability to assert control over this impulse.

Agonist: the primitive self
Antagonist: the rational self
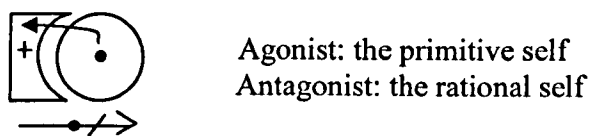
Figure 12: The OVERCOMING pattern of the divided self in 'Nutting', from Talmy (2000a, p.420)

Perceptually speaking, it is interesting to note a variety of *seeing* words across the text: 'eyed' (24), 'saw' (34), 'beheld' (52), 'saw' (53). The word 'eyed' is a usage of metonymy arising from its active zone (see Chapter 2) in seeing. We have seen that the profile/active zone is the predominant way of expression and thus the very correspondence between the active zone (the eye) and the profile can be regarded as a marked usage. One may also see this as the instrument (the eye) being conflated with the process. It follows that the very word 'eye' as the denominal verb seems to invoke the fictive motion of the eye sight as a wilful and forceful activity (recall my discussion in Chapter 4). Moreover, Marks' (2000) distinction between two different types of looking here, namely, the optical visuality and the haptic visuality may throw an interesting light on the choice of verbs here. The optical looking, according to Marks, refers to the usual way of 'see [ing] things from enough distance to perceive them as distinct forms in deep space' (p.162), whereas haptic looking tends to provoke the sense of touch, where the eye seems to 'move over the surface of its object [...], not to distinguish form so much as to discern texture' (p.162). Taking this distinction into account, I am suggesting that the looking in the sentence 'with wise restraint / Voluptuous, fearless of a rival, eyed /

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The banquet;' can be regarded as a case of haptic looking: the persona not only seems to be touching the banquet, but also exerting great force upon it (although he ironically claims to restrain himself.)

As the foregoing analysis shows, 'eye' carries a strong sense of agency, dynamism and force with its profiling of the active zone, the fictive motion it carries, and its haptic visuality. It is not surprising then that 'eyed' is used in the situation when there is great force inside the persona, waiting to be released ('with wise restraint / Voluptuous, fearless of a rival, eyed / The banquet', 23-5), whereas the use of 'beheld' and 'saw' in 'I felt a sense of pain when I beheld / The silent trees, and saw the intruding sky —' (52-3) indicate a sense of forcefullessness after he has actually released the force.

To briefly summarise the above discussion, the verbs in this poem are mainly physical (e.g. 'rose'), psychological (e.g. 'felt') and perceptual (e.g. 'eye', 'heard', 'see', 'beheld'), and the force dynamics is also manifested physically, psychologically and perceptually. This interspersing of physical motion verbs and psychological verbs obliquely evokes a particular kind of reality, in which physical and mental life — the mind and the body — are continually interacting with one another. More specifically, the force interaction between the persona and nature goes hand in hand with his intrapsychological force interaction. They are related in different ways: the latter helps to push the former to its climax; the former arises from the latter.

It is interesting to note that the poem seems to suggest that what turns the persona from an '[e]xulting' mood to a sense of pain is his glimpse of 'the silent trees' and 'the intruding sky' (53), as indicated in these lines:

Er from the mutilated bower I turned
Exulting, rich beyond the wealth of kings,
I felt a sense of pain when I beheld
The silent trees, and saw the intruding sky.

One may assume that the dramatic change of the persona's mindset has nothing to do with the perception of the scene itself, or rather the scene acts only as a trivial background. But one may also legitimately infer that this common scene of silent trees and intruding sky, then, seems to have a moralising effect upon the persona, or, at least the persona seems to have an epiphany after seeing this scene. The question, then, is: why and how does this ordinary scene possess such magic power?

I am suggesting that the answer mainly lies in the portrayal of the sky as 'intruding'. Critics have either ignored this word or only considered its psychological connotation in passing. G. Jones (1996, p.237), for example, proposes a psychosexual reading of this image and argues that it involves 'a catachresis, shaping something expansive and intangible into a phallic instrument of violation'. Jones' comment in classifying the use of this word in relation to the sky as one of a 'catachresis' is justifiable, considering that the sky is normally perceived as overarching, serene and in a word, unobtrusive. However, what Jones does not mention or fails to recognise is, first and foremost, the validity of this description from a perceptual perspective. To unravel the perceptual mechanism of this description, I suggest that it involves a reversal of normal figure-ground configuration (see Chapter 2): possessing typical features of a background such as a static nature, a sense of boundedlessness (with no well-defined edges) and of considerable distance from the perceiver, the sky is readily taken as the background. Nonetheless, here the persona is singling out the small part of the sky

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which he can see from the wood for focal attention. In foregrounding the sky, the trees which are spatially closer to the persona are backgrounded cognitively and the sky appears to be closer in consciousness. The wood, as the background, is made further invisible by being unmentioned in the linguistic representation. We might say that the sky is cognitively as well as literally intruding upon the wood. Therefore the choice of 'intruding', in the sense of *entering* and *coming near*, above all results from the persona's visual experience.

At a deeper level, the force-dynamic configuration of 'intruding' is worth noting: this word suggests a forced action without somebody's permission or against somebody's own will, which is implied in Jones' interpretation. There is, of course, no force involved in the static arrangement between the sky and the grove. It is rather the persona's subjective construal that lends a force configuration to the stationary scene. Jones (1996) further suggests that with the 'intruding sky', the persona transfers the agentive status from himself to the sky. I shall further argue that in instilling a force dimension to the static scene, the persona exacerbates the forceful interaction between the persona and the trees with another one between the sky and the trees. This serves to highlight the fragility and vulnerability of the 'silent' trees, which are not only ravaged by him but also by the sky as a most unlikely perpetrator. It is this heightened sense of realisation that turns him suddenly from wild exultation to great pain.

In a nutshell (happily echoing the theme of 'Nutting'), I have argued that a force-dynamic dimension lies at the heart of this poem, if not the central structuring device. As demonstrated in my analysis, force-dynamics is a schematic image system for construing discourse actors in relation to one another. The force-dynamic patterns are

crucial in understanding how the discourse evokes specific imagery for discourse actors: the persona as a destructive Agonist with an inherent disposition to act, and nature as the vulnerable Antagonist. Overall, the force opposition between the persona and nature is an uneven one: the Agonist persona is much more powerful than the passive Antagonist, namely, nature and therefore he is free to manifest his intrinsic tendency toward violence.

5.7.2 'Lines written while sailing in a boat at evening'

The above poem 'Nutting' is generally considered as a canonical text and has received sustained and tremendous critical attention. The following poem, in contrast, has seldom been commented upon by literary critics (with a few exceptions such as Cai, 1990; Wu, 1995). From a force-dynamic perspective, I shall attempt to account for the reason for literary critics' different treatment of the two poems. Here is the poem, 'Lines written while sailing in a boat at evening':

> How richly glows the water's breast
> Before us, tinged with evening hues,
> While, facing thus the crimson west,
> The boat her silent course pursues!
> And see how dark the backward stream!   5
> A little moment past so smiling!
> And still, perhaps, with faithless gleam,
> Some other loiterers beguiling.
>
> Such views the youthful Bard allure;
> But, heedless of the following gloom,   10
> He deems their colours shall endure
> Till peace go with him to the tomb.
> — And let him nurse his fond deceit,
> And what if he must die in sorrow!
> Who would not cherish dreams so sweet,   15
> Though grief and pain may come to-morrow?
>
> ('Lines written while sailing in a boat at evening', p.7)

In contrast to the poem 'Nutting', this poem is comparatively straightforward. The intuitive appeal of the poem lies in the admirable determination of the 'Bard' to chase 'sweet' 'dreams' (15). The first stanza portrays an enchanting and peaceful evening view, characterised by the interplay of light, colour and sound. Particularly, it is hard not to notice the abundant descriptions of light and colour in the landscape: 'richly glows' (1), 'tinged' (2), 'hues' (2), 'crimson' (3) and 'dark' (5). The impression is a lively and cheerful one, which is further invigorated by a number of psychology-indicating words such as 'smiling' (6) and 'beguiling' (8). Overall, this is a scene predominated by the bright colour, but one may ascertain that a lingering sense of darkness still follows ('And see how dark the backward stream!'). On the whole, the rhetoric of the opening lines accomplishes more than the mere setting of an evening view, however. I suggest that the opposition between the bright and dark colour carries a symbolic value and sets the tone for the whole poem. This point is discussed further below. In what immediately follows, I will conduct a close examination of the force-dynamic patterns in the poem.

The first stanza involves predominantly force-neutral expressions, except one sentence 'the boat her silent course pursues' (4). Regarding this description, Wu (1995, p.357) comments that 'though in motion the boat possesses a numinous silence and it is navigated by "magic"'. To this I may add that the boat seems to move forward very fast in an easy and relaxed manner. Although the rower is kept in the background, this forceless manner reflects the inner world of those in the boat as relaxed and pleasant.

There are a good number of force expressions in the second stanza, most of which pertain to a psychological interaction. I shall approach them in three categories, starting from lexical verbs, moving to modal verbs and ending with conjunctions. The

first lexical word that carries a force-dynamic conceptualisation is 'allure' (9), which indicates that the enchanting view exerts a strong attractive force upon the youthful bard. The next force indicator 'let' (13), as mentioned earlier, indicates a potential blockage of certain force and the release of such blockage, thereby allowing the Agonist to move in the direction of its intrinsic tendency. In Talmy's words, it indicates a shift in the state of impingement (2000a, p.417): instead of exerting the same force continuously, the Antagonist leaves his state of impingement upon the Agonist. More specifically, the bard has the tendency to 'nurse his fond deceit' (13) and the persona may have an inner struggle regarding whether he should expose such a deceit or not, but in the end decides to give up his effort. The use of the word 'Deceit' reveals the self-deceiving nature of the bard's thoughts and the persona's deep concern. Influenced by the proximity to this general quality, 'youthful' (9) here is construed as, first and foremost, innocent, inexperienced and idealistic rather than having other connotations such as healthy, lively or rebellious. In a word, both the bard and the persona are subject to the influence of force. The difference lies only in that the bard is willingly attracted by a single and strong force from the outside world, but the persona engages in a struggle with two opposing forces from within and decides to withdraw one force in favour of another. In other words, the force-dynamic pattern, for the persona, is presented as an interior state of division of the self, an intrapsychological dynamics.

The inner struggle of the persona is underscored by the high frequency of modal verbs in the second stanza: 'shall' (11), 'must' (14), 'would' (15), and 'may' (16), all of which are arguably used in their epistemic sense in this context, except 'must'. As explained earlier, the epistemic use of modal verbs is generally perceived as stemming

from their deontic sense and therefore also carries a force-dynamic dimension. In 'He deems their colours shall endure', 'shall' indicates a high certainty. From 'what if he must die in sorrow', one can ascertain a poignant sense of sadness and loss resulting from the opposing interaction between the bard and some unknown reasons, most probably referring to the bitter reality such as our mortality. The Agonist (namely the bard) has the intrinsic tendency toward *action*, or, in its most heightened sense, living energetically; however, the Antagonist is so strong that it puts him to *inaction*, which is taken to its extreme as death. What truly generates the sad tone is the brutal assumption that he would not only die, but also die in sorrow. This would be unbearable and shattering for a man who aspires to bring the peace and sweetness of life to the tomb. Up to now, the struggle seems to favour the persona's initial reaction to hinder him from nursing his fond deceit, which is only hinted in a subtle way. The use of 'must' conveys the persona's confidence in the truth of what he is saying, though the facts on which his conclusion is based are not specified. This confidence is reinforced by the exclamation mark, which indicates a forceful utterance. In 'Who would not cherish dreams so sweet' (15) and 'though grief and pain may come tomorrow' (16), semantically, 'would' indicates low possibility. Pragmatically, however, it denotes a strong sense of certainty, because it is applied here in a rhetoric question.

The alignment of conjunctions in the second stanza is also worth tracing here. The first conjunction 'But' (10) introduces a forceful contrast. The fact that a comma separates it from the rest of the sentence serves to foreground it and thus reinforces its forceful tone. This indicates the persona's initial objection toward the bard's ignorance of the gloom. The next use of conjunction pertains to the repetition of 'and': 'And let

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him nurse his fond deceit / <u>And</u> what if he must die in sorrow!' (13-4, emphasis added). In fact, the use of 'and' abounds in Wordsworth's poems, which has been widely commented upon by critics (e.g. Rowe, 2004, p.174). No critic, however, has commented on the force-dynamic dimension of 'and' used in Wordsworth's works. The first 'and' starts a new sentence and denotes a relaxed and smooth transition from what the bard holds to the persona's letting this happen. This goes with the persona's temporary compromise. However, no sooner has the persona thought to further entertain this compromise than another concern occurs to him. The second 'And' (14), I suggest, serves to introduce the abrupt change of the persona's standpoint. It hence speeds the pace and gives an impression of breathlessness. In the final sentence, the concessive 'Though' (16) serves to establish an opposition, and in this case implies what follows it gives way to the preceding statement. The alignment of these conjunctions reinforces the inner struggle of the persona.

In summary, the poem works mainly by exploiting a variety of force interactions: the first opposing forces are the bright and dark colours, the second is that between the evening view and the bard, and the third forceful interaction is within the persona himself. They pertain to physical, psychological and social force interactions. The most prominent and changeable interaction happens to the persona: two opposing forces shift in balance of strength and take turns to get the upper hand. These force dynamics are apparently internal, intrapsychological, but fundamentally social-psychological, where one is opposing the cruel realities of life. Although it seems that the persona finally makes up his mind to cherish the dream himself, a sense of disillusionment prevails in the poem. In retrospect, the persona has implied this in the first stanza, where 'the

backward stream' (5) is depicted as dark. In other words, no matter how colourful and bright the view is, there is always a dark side to it and one cannot afford to ignore it. In this sense, the landscape carries a symbolic value, where the beautiful view symbolises the sweet dream and the darkness symbolises the harsh reality.

A pattern of force dynamics emerges from the above analysis and we might tentatively represent this pattern as follows (the Agonist and Antagonist of each force-dynamic conceptualisation are correspondingly captured in the following table):

| a: 'allure' | b: 'shall' | c: 'let' | d: 'must' | e: 'would' not |
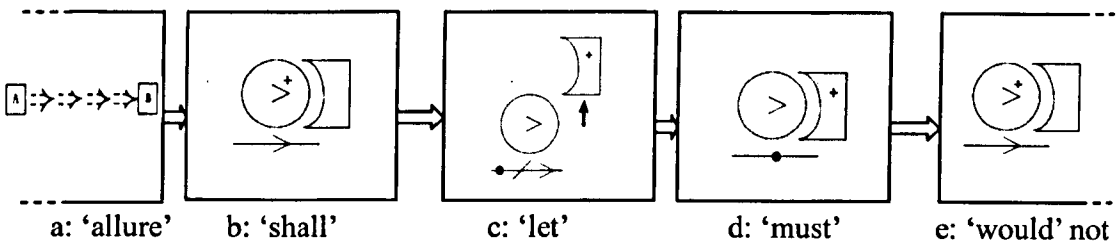
Figure 13: The underlying force-dynamic chain represented by 'Lines written while sailing in a boat at evening'

Let us now look more closely at the character of the force interactions. In *a*, what the beautiful view has exerted upon the bard is a strong attraction force. In *b*, the opposition or fighting of the bard against reality is achieved by a wilful ignorance of its dark side. For the persona, the process of holding an optimistic view is by no means easy: he has gone through an internal conflict and reasoning. This implies that finally the persona has also chosen to ignore the dark side of reality and the inner conflict is resolved.

If one looks closely at stage *b* and the final stage *e* of the force-dynamic development in the poem, one would immediately be struck by what the whole process has brought to the persona and perhaps the reader as well. The poem seemingly ends with a question, but carries a strong resonance: the unspecified 'who' in this sentence

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seems to invite the reader, who might be the bystanders in the first place, to these force interactions. Thus, the reader is not a mere receiver in the poem. The reader thus seems to be put 'onstage' and foregrounded. What remains the same is the opposition to the reality, but the Agonist is growing in number, from the bard alone to everyone. This is thus a process where one has inspired all.

The above analysis of force interactions captured in the lexical words, modal words and conjunctions is a local one; to examine the global experienced quality of these interactions is to search for the texture of this text. Arguably, the texture of this poem partially depends on our conceptualisation of force in the processing of the text: it is mainly a felt sense of counterforce with two forces going head to head and although one force wins, the other force does not perish completely. In other words, I am suggesting that our motor mode of bodily experience plays a significant role in our response to the poem, probably on an unconscious level. I am well aware that to make a claim as such runs the risk of being criticised as reductionist. I am not trying to offer an all-around account of all possible emotive responses to the poem, but focusing here only on one dimension of the experienced quality of the poem. I hope I have demonstrated that a force-dynamic approach to the above poem reveals the thematic concerns and also the experienced quality of the text.

5.7.3 Comparison of the two poems in terms of force dynamics

A force-dynamic reading of literary texts is not to reduce the complexity of literary texts and literary reading to an abstract sense of force. As shown in the analyses of the above two poems, extracting and paying attention to force-dynamic patterns allows for the

identification of any underlying thematic development and the experienced quality of texture. This chapter has related the force-dynamic dimension of literary reading to the cognitive poetic notion of *texture* and applied the force schema to the appreciation of literary texts. I now return to the difference in popularity of the two poems among both literary critics and ordinary readers, as mentioned earlier. The reason, of course, lies in the combined impact of various factors. One important factor, I argue, is the different textures of the poems.

First, we may recall Stockwell's (2002a) characterisation of texture. Texture, according to him, 'concerns variation and unevenness' and '[f]lat, undistinguished fields of perception do not have texture, or at least have only an unattractive default texture that is monotonous' (p.167). In other words, the quality of 'variation and unevenness' is the key to the creation and experience of rich texture. In 'Nutting', three distinct tension-related stages can be identified: the building of tension until its climax, the release of tension and the relaxing state after tension has been released. The tension, as experienced by the persona, is manifested perceptually, physically and emotionally. Particularly, physical kinaesthetic experience combines with intense emotional experience of a kinaesthetic nature, and this constitutes the core of the force-dynamic interaction between the persona and nature. The sudden emotional change of the persona from the sense of exultation to pain reinforces a great unevenness. The felt sensations for the reader, I suggest, are also a combination of the physiological, the mental and the emotional sense of kinaesthesia. In 'Lines written while sailing in a boat at evening', however, the tension is mainly manifested in the repeated counterforces between two outlooks on living, so to speak, without much variation. The fact that two opposing

forces take turns to get the upper hand seems to establish a pattern instead of effecting an uneven texture. The pattern, when executed along the whole text, may verge on the monotonous to some readers. Moreover, the force patterning in the poem is mainly a conceptual one and there is hardly any involvement of physical force.

The variation of texture in 'Nutting' is also manifested in the wide range of force patterns it deploys, namely, FORCE BLOCKAGE, FORCE BLOCKAGE REMOVAL, ATTRACTION, OVERCOMING, COUNTERFORCE and CONVERGENT FORCE. Taking the CONVERGENT FORCE as example, 'Nutting' introduces the third force enactor (the sky) and renders the main force interaction between the persona and nature more poignant. In contrast, 'Lines written while sailing in a boat at evening' is dominated by one single force schema, COUNTERFORCE, manifested in the contrast between the bright and dark colours and in the persona's inner struggle. Also, 'Nutting' exploits a great variety of linguistic cues for force conception (such as nouns, verbs and adjectives), whereas the second poem, to a large extent, relies on modal verbs in their epistemic usage.

To summarise the foregoing discussion, in terms of the experienced quality, the variety of force patterns and the linguistic cues employed, the force-dynamic scenario exhibited in 'Nutting' is richer and much more complex than that in 'Lines written while sailing in a boat at evening'. This difference, I argue, can partly explain the difference in critical attention and preference concerning the two poems.

There is, however, no implication that a force-dynamic account applies to all poems and all literary readings. Nor should one assume that complexity or richness of the force-dynamic scene represented and the variety of the linguistic cues employed in

the force conception would be a universal criterion for judging a good or bad piece of literature. The force-dynamic conception constitutes only one dimension (among many) of texture. The foregoing account based on a force-dynamic comparison of the two poems is valid to the extent that a force interaction, I believe, constitutes the main thematic thread (not in an apparent manner) and experiential quality for both poems. What I do claim, then, is that at the very least the complexities of the force-dynamic scene represented in 'Nutting' are conducive to the depiction and experience of a rich poetic world.

5.8 Review

In this chapter, I aimed to make explicit some of the cognitive processes underlying text interpretation, by not simply adding force to its list of interesting elements to analyse. My analysis sought to show that force is typically encoded in texts in a way that often appears to be commonsense but foregrounding the force patterns enables us to read the text differently. Thus, my analysis can be regarded as a form of consciousness-raising, a 'making aware' of that which seems to be too easily neglected, a 'making strange' of the ordinary, yet a revealing of the conceptual underpinnings of the text's effects upon readers.

In section 5.2, I reviewed Johnson's discussion of the force image schema, drawing attention to the pervasiveness of the force conceptualisation in human thinking. In section 5.3, I offered a detailed introduction of Talmy's force-dynamic model, touching on various aspects of this model: the conceptual primitives of the force-dynamics, a metaphorical extension from the physical sense to abstract domains, the

foregrounding in a force-dynamic conception, the patterns of force dynamics and finally I outlined the pervasive representation of force dynamics on different levels of language. In section 5.4, I brought attention to Goddard's criticism of Talmy's use of *force* as semantically secure and suggested that various usages of force can be seen on a cline.

In section 5.5, I briefly reviewed the previous applications of the force-dynamic model to literature, particularly Kimmel's (2011. 2012) studies. I discussed two points where my study is different from his pioneering work in this field. Firstly, Kimmel's application of force dynamics is limited to the account of thematic development in narrative texts. My study extends this model to poetic texts and furthermore I break new ground by applying the model to the account of the experienced quality of the text: texture. Secondly, I argued that force dynamics not only provides a new method of literary interpretation, but also constitutes a particular type of literary response. The felt sense of force in literary reading is not purely mental, nor purely physiological, but is an interaction of both.

In section 5.6, my aim was to show how a force-dynamic approach could inform the study of texture via the notion of poetic tension. Poetic tension, I suggested, embodies the kinaesthetic dimension of texture. I demonstrated that a force-dynamic approach sheds light on the notion of poetic tension and dramatic attention alike. I argued that at the core of these notions lies a force-dynamic conceptualisation. Three types of dramatic tension, namely, tension of conflict, tension of surprise and tension of dilemma can all be characterised in relation to a certain force-dynamic pattern. These patterns lie at the core of the experienced quality of literary tension.

In section 5.7, in suggesting that force dynamics has figured in the conception of

Wordsworth's works, I attempted to demonstrate that two poems 'Nutting' and 'Lines written while sailing in a boat at evening' may most fruitfully be read in light of the force dynamics. The two poems represent different genre concerns: 'Nutting' is a *narrative* account, which also possesses a strong emotional appeal; 'Lines written while sailing in a boat at evening' depicts an inner conflict and is essentially of an *argumentative* nature. My analysis of both poems exemplified a force-dynamic reading of literature. For each poem, I have demonstrated that force-dynamic patterns play a critical role in structuring concepts at the local lexical, phrasal, and clausal levels, which in turn produces effects at the global discourse level: texture. In addition, I attempted to explicate the differing popularity of the two poems within Wordsworthian literary criticism in light of the richness and variation of the force-dynamic texture. In all, I have shown how a force-dynamic approach to poetry can yield important insights into the contrasts and commonalities among texts by Wordsworth.

CHAPTER 6 A COGNTIVE POETICS OF ENERGY IN WORDSWORTH

6.1 Introduction

We saw in Chapters 3, 4 and 5 that the perception of motion and force, as well as the literary representation of these phenomena could yield interesting insights to the appreciation of selected works of Wordsworth. Drawing on Langacker's (2008) action chain model, this chapter proceeds to look at the third dimension of kinaesthesia: the representation of energy in Wordsworth's poems. This model captures both an embodied and a metaphorical notion of energy transferring on the clausal level. My main argument in this chapter is that the notion of energy transfer can be a key aspect of the grammar-semantic interrelationship on a discourse level and together they help us appreciate important aspects of a poem.

This chapter starts with a selective review of literary critics' metaphorical associations of poetry with the notion of energy (section 6.2). I then introduce various aspects of Langacker's action chain model (section 6.3). I go on to apply the model to the poem 'A whirl-blast from behind the hill' (section 6.4.1). To demonstrate that the notion of energy transfer not only applies to nature but also to human beings, I apply several cognitive grammatical notions to the appreciation of the poem 'A slumber did my spirit seal' (section 6.4.2). My text-based analysis helps me to adopt a defensible position in a heated debate around this poem.

6.2 Metaphorical discussion of energy in literature

In ecology, the botanist Tansley (1935) invents the term *ecosystem* to describe the self-regulating character of nature. At its heart lies the claim that underneath the complexity

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of nature are networks — vast interconnected circuits that link all animals and plants — through which energy flows. This view implies a continuity between nature and human beings, a view accentuated by contemporary ecological philosophy, known as *deep ecology* (see De Jonge, 2004; Næss, 1973), which adopts a holistic view of the world and holds that human life is part of the global ecosystem. In the context of the physical sciences, *energy* is an umbrella term encompassing various forms, such as mechanical energy, thermal energy, sound energy, luminous energy, chemical energy and so on. Scientists have shown us through quantum physics that everything in the universe is made of energy (see Gribbin, 1984; Rae, 1986). Even in popular understanding, the ubiquitous notion of energy can be found in numerous places, to the extent that we must accept that the metaphorical and literal, scientific and popular, historical and current senses of *energy* remain a culturally rich and powerful cognitive model. The obvious question for cognitive poetics to ask is: how is energy manifested in higher cognitive processes, with respect to natural language and the literary language of poetry?

In relation to poetry, there is a long tradition that addresses poetics in energetic terms. Pound, for example, claims that there is 'energy' or a 'charge of meaning' within language that links it directly to an experience of the world. This artistic stance is famously formulated in statements such as: '[g]reat literature is simply language charged with meaning to the utmost possible degree' (Pound, 1934, p.36) and '[i]mage is more than an idea. It is a vortex or cluster of fused ideas and is endowed with energy' (Pound, 1973, p.345). In the same vein, the poet and critic Snyder develops a high-energy spiral image to illustrate what a poem is. He sees a poem as a 'whorl', or 'knot', an 'intensification of the flow at a certain point that creates a turbulence of its own

which then as now sends out an energy of its own, but then the flow continues again'

(1980, p.44). Snyder's notion of energy flow nicely echoes Olson in his 1950 seminal

essay 'Projective Verse':

> A poem is energy transformed from where the poet got it (he will have some
> several causations), by way of the poem itself to, all the way over to, the reader.
> Okay. Then the poem itself must, at all points, be a high energy-construct and, at
> all points, an energy-discharge. So: how is the poet to accomplish same energy,
> how is he, what is the process by which a poet gets in, at all points energy at least
> the equivalent of the energy which propelled him in the first place, yet an energy
> which is peculiar to verse alone and which will be, obviously, also different from
> the energy which the reader, because he is a third term, will take away.
>
> (Olson, 1997, p.420)

Olson distinguishes between the energy that gives inspiration to the poetic composition,

that the poem possesses and that the reader draws from the poem. With respect to the

energy flowing to the reader, we may recall Mckay's comment, the implication of which

has been quite extensively discussed in Chapter 1:

> Poetry which concentrates upon energy – its generation, control and unleashing –
> generally leaves readers with an exhilarating sense of kinesis, as skiing or flying
> does, but without a firm conception of content. It lives most fully in the act of
> reading, and recedes during the process of critical reflection when more tangible
> problems of 'meaning' come naturally to the fore.
>
> (Mckay, 1974, p.53)

As we look at the preceding collage of quotations and statements, which discuss poetry

in distinctly energetic terms, some patterns begin to emerge. Although these literary

figures articulate their poetic statements (regarding the wring of poetry, the ontology of

poetry and the experiential quality of poetry) in different ways, they all link poetry with

energy in a metaphorical sense. To Pound, the energy contained in a poem is the

meanings of the language and the poetic image. Not only comparing the poem itself to an energetic construct, Snyder and Olson also represent the whole process starting from poetic composition to literary reading as an energy flow. Mckay, on the other hand, describes the experiential experience of the energetic representation in poetry. It is worth pointing out that the notion of energy in ecology and physics discussed at the beginning of this section stands as a most literal sense of the word, whereas these critics use this notion in a rather poetic, expressive and impressionistic manner. Now, the question arises: is there any embodied basis for the critics' use of this notion? This question may appear particularly interesting for a study of Wordsworth, as a nature poet. How is his experience of the energy in nature represented in his poem? In the following discussion I will introduce Langacker's action chain model, which, I suggest, uses the notion of energy by yoking together its embodied and metaphorical sense.

6.3 Langacker's action chain model: an overview

6.3.1 The canonical event model and the action chain

Langacker (1991, 2008) extends the notion of energy into the description of language, by proposing a conceptual model of action and energy transmission that he characterises as the *billiard-ball model*.

> We think of our world as being populated by discrete physical objects. These objects are capable of moving about through space and making contact with one another. Motion is driven by energy, which some objects draw from internal resources and others receive from the exterior. When motion results in forceful physical contact, energy is transmitted from the mover to the impacted object, which may thereby be set in motion to participate in further interactions.
>
> (Langacker, 1991, p.13)

In other words, the forceful interactions among different objects — like that among billiard-balls — are driven by energy and at the same time accompanied by an energy transmission, where the energy is transmitted from the mover to the impacted object. Besides the billiard-ball model, Langacker proposes another conceptual archetype: the *stage model*. In a normal visual arrangement, we direct our gaze to a general region and pay attention to specific objects and their interactions in this region, just as we watch the 'onstage' actors from an 'offstage' viewing position. Combining the billiard-ball and the stage model, Langacker proposes the *canonical event model*, which captures the observation of a prototypical action. As shown in Figure 14, the action features a forceful interaction in which an agent (AG) acts upon a patient (PAT). This event is the focus of attention within the onstage region (the immediate scope, IS) and the viewer (V) is apprehending this event from offstage. All this takes place in a general setting, which is in turn situated in the event's maximal scope (MS).
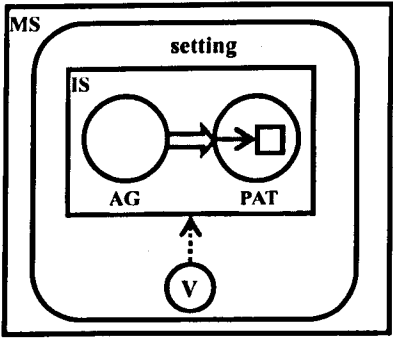
Figure 14. The canonical event model, from Langacker (2008, p.357)

Now, let us focus on the forceful interaction. Based on the assumption that there is a continuity between conceptual and linguistic structures, Langacker maps the billiard-ball model onto the linguistic structures and proposes the notion of *action chain*, which is

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defined as a series of forceful interactions in a clause, with energy transmission involved through the whole process. Put differently, energy passes from one clausal participant to another, thereby forming a chain of transmission across a clause. It can be diagrammed like this:
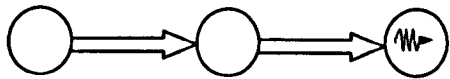
○: event participant;   ⇨: transmission of energy;   ⋀⋁►: internal change of state

Figure 15: The action chain model, adapted from Langacker (2008, p.346)

Langacker characterises a subject schematically as the head with respect to the explicitly coded and profiled portion of an action chain, and a direct object as the tail in such a chain. In other words, the subject is the participant farthest 'upstream' in the flow of energy, while a direct object is the participant farthest 'downstream'. This model is reflected in the prototypical transitive clause and its concept of energy is a metaphorical one. For example, in *I kicked the ball,* the force that is exerted upon the ball can be perceived as the energy transferred from 'I' to the ball, while in *I love flowers,* it is the attitude towards flowers that is metaphorically construed as an energy flowing from 'I' to the flowers. In the sentence such as *Tom saw a wolf in the garden,* the gaze of the perceptual path leading from the subject ('Tom') to the object ('wolf') can be construed as what Langacker (1987b) calls the *analog of energy flow.*

On a more schematic level, the subject is characterised as the first prominent figure in the profiled relationship, with the object as the secondary prominent figure. This can explain passive sentences such as sentence (22):

(21)   Tom cut the tree.
(22)   The tree was cut by Tom.

Sentence (21) is unmarked agent-patient profile, since it chooses the action-chain head as subject. Sentence (22), on the other hand, effects a marked coding: the tail (rather than the head) of the action chain is selected as the figure.

6.3.2 Absolute construal

We have mentioned two semantic roles above, the agent and the patient. The agent is 'an individual who wilfully initiates and carries out an action', and the patient is affected by this action, undergoing 'an internal change of state' (Langacker, 2008, p.356). In an event structure, Langacker further distinguishes between more semantic roles: *instrument, experiencer, mover*, and *zero*. An instrument is the tool used by the agent to affect the patient. Quite straightforwardly, an experiencer is the entity that undergoes mental experience, be it intellectual, perceptual, or emotive. Likewise, a mover is anything that moves. Finally, the term zero refers to participants that only occupy some location or exhibit a static property. Since all participants can be first and foremost characterised by their location and attributes, their default roles are zero.

It is worth mentioning that Dowty (1991) suggests only two semantic roles are all that is required, namely *proto-agent* and *proto-patient*, which correspond with prototypical agent and prototypical patient in Langacker's terminology. Dowty further argues that other semantic roles are closer to either of these two proto-roles. For instance, an experiencer could act as either the energy source or the energy sink in an action chain. Compare *I watched him go away* and *I felt sad after he left*. In the former sentence, the energy metaphorically transmits from the experiencer ('I') to the patient ('him'); in the

latter, the experiencer ('I') is merely a receiver of energy. In other words, an experiencer sometimes is near the agent pole while other times is near the patient pole, which depends on the context. Fundamentally in harmony with Dowty's view, I nevertheless give labels to the different semantic roles in my discussion below for the sake of heuristic explicitness.

In Langacker's framework (1989, 2008), an event structure can be construed from two perspectives: the *energetic* and the *absolute* (non-energetic) construal. We have seen that the former perspective considers an event as a flow of energy from one participant to the next in an *action chain*. All the semantic roles outlined above can appear in an energetic event. The agent is conceived of as the prototypical role enacting the 'energy source' in the action chain, the patient as the prototypical 'energy sink' and the instrument as the intermediate link or 'conduit' between the source and the sink. As regards the absolute construal, an event is perceived as taking place autonomously, in the sense that we are not conceiving of them as a result of external causation. Hence, only four semantic roles can be found in such a construal: zero, mover, patient and experiencer. The reason why agent and instrument are absent in absolute construal constructions is that they, by their very nature, indicate the conception of energy transmission. See the following examples of the absolute construal:

- ZERO: She is over there.
- MVR: The door opened.
- PAT: The glass broke.
- EXPER: He was sad.

(Langacker, 2008, p.371)

The construal mode of the above sentences are said to be *absolute*, in the sense that they can be apprehended without explicitly evoking the energy flow. However, it is worth noting that this does not mean that the notions of force, energy and causation are totally absent. Take the third sentence for example, *The glass broke*. This sentence can derive from a full-fledged action chain sentence: Floyd broke the glass with a hammer→The hammer broke the glass→The glass broke (Langacker, 2008, p.369). In other words, we know that the glass cannot break itself; the energy source remains in the background.

6.3.3 Profiling in action chains

Having suggested that the subject and the object are the focal participants in a clause, Langacker continues to argue that the action chain source and sink (i.e. agent and patient) have an intrinsic cognitive salience, since they serve as the head and tail with respect to the energy flow. Thus, the agent and patient are the prototypical values for the subject and object roles, though in non-canonical events, a patient, a zero, or a mover can also act as the subject. In other words, a sentence can be encoded in a way that concentrates on one participant more than the other. Consider the sentences mentioned earlier:

(23)   Floyd broke the glass with a hammer.
(24)   A hammer broke the glass.
(25)   The glass broke.

(Langacker, 2008, p.369)

Sentence (23) profiles all of participants (agent, instrument and patient) and the whole link of the energy flow. Sentence (24) only profiles the instrument and the patient, together with the energetic transmission between them. The final sentence only profiles the patient. Combining the profiling of different parts of the energy flow with the

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difference of prominence between the subject (trajector) and object (landmark), I

represent the salience of event participants of each sentence into the following figure

(the different degrees of boldness correspond with the different degrees of profiling).

Figure 16: Profiling in action chains, adapted from Langacker (2002, p.217)

6.3.4 Goatly's criticism

Before addressing his criticism against Langacker's action-chain model, I would like to

discuss how Goatly actually helps to support the psychological validity of this model.

Goatly suggests that the billiard-ball model and the canonical event model are 'the

commonsense cognitive schemas acquired from our infant experience' (2007, p.330).

He rightly points out that the division of the world into things, processes and settings,

together with the conceptualisation of movement, may all arise from our 'pre-conceptual

material experience' (p.287). Consider the infantile experience of moving objects

relative to their circumstance: the objects may be comparatively regarded as permanent

and autonomous, whereas moving as a process is transitory.

On the other hand, Goatly (2007, chapter 7; 2011) criticises Langacker's action

chain model from both a scientific and semantic perspective. Resorting to several

models from modern science, Goatly points out that they posit some challenges to the

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action chain and canonical event model. As noted by Goatly, according to the action chain model, the affected participant in a physical process (or the billiard-ball which is hit) is passive and controllable. However, thermodynamics and the theory of entropy, according to Goatly, undermine this claim, allowing for the dissipation of energy and therefore thermodynamic objects can only be partially controlled.

To be fair to Langacker, the action chain model is never meant to be *scientific*, in the sense that it does not seek to be consistent with scientific models. As noted at the very start of this thesis, I have distinguished scientific and cognitive models about kinaesthetic experience. They do not have to be harmonious; in fact they tend to deviate from each other. Moreover, Langacker does not quantify the energy passed from the energy source to the energy sink. The action chain model, I suggest, is intended by Langacker and better understood on a qualitative level.

It is Goatly's criticism from a semantic perspective that is more telling and relevant to my discussion here. Goatly illustrates his points with the following sentence:

28)   Traditionally, fishermen caught 100,000 tons of fish a year in the North Sea.

(Goatly, 2007, p.285)

According to the canonical event model, this sentence consists of the agentive participant ('fishermen'), affected participant ('fish') on the one hand and the setting ('North Sea') on the other; the agent, namely the 'fishermen', exerts a volitional act upon the affected (the 'fish'), which are regarded as passive; the catching is seen as a process, while the 'fishermen', the 'tons of fish' and the 'North Sea' are things. Goatly takes issue with all these characterisations of this sentence based on a canonical event

model. The division into agent/affected participants on the one hand, and location circumstances on the other, according to Goatly, is not consonant with modern ecological hypotheses, in particular the Gaia theory, which proposes that all organisms and their surroundings on Earth are closely integrated to form a single and self-regulating complex system. Moreover, Goatly argues, this division would misguidedly suggest that the environment (the circumstance) is either powerless or not affected by the process. In the above sentence, for example, 'the North Sea' is actually involved in and affected by the process. The fish are not totally passive either. Goatly rightly suggests that it is the presence and market value of the fish that causes the fishermen to catch them in the first place. He therefore criticises the action chain model as committing 'a false unidirectionality [...] of cause and effect' (p.306).

To summarise, Goatly's dissatisfaction of Langacker's action chain model mainly arises from several aspects which he believes this model fails to address properly: regarding a nature that is interconnected, an environment that is not insignificant, and a patient that is not completely passive. In other words, Goatly's dissatisfaction of this model is not about its validity (from a cognitive perspective). Rather it seems to me that what he actually criticises is the very deep-seatedness of this model, which in his terms 'brainwash[s]' our head (2007). The above criticism of these models leads Goatly to the conclusion that they are 'environmentally dangerous' by suggesting that 'humans can dominate or ignore a passive nature' (2007, p.286). In all, Goatly's objections are primarily ideological, and he calls into question the descriptive neutrality of Langacker's account.

Why then do I still use these models, which Goatly may describe as potentially

ecologically destructive? Admittedly, the ecological concern is not the main purpose of this thesis. Rather I am more concerned with how our embodied experience structures our higher cognitive process. In other words, I am more concerned with the *fait accompli*, so to speak, than the potential consequence. I may also fall back upon Goatly for support, when he builds his argument upon the assumption that 'truth is relative to purpose' (2007, p.332). It follows that if my purpose is to explicate higher cognitive processes (literary reading) based on embodied experience and if these models are 'commonsense cognitive schemas' as Goatly (p.330) describes, my exploitation of these models may seem defendable and natural.

This argument can go further. If we accept these models as 'true' relative to our purpose, and if we assume Wordsworth, as a human being, may be subject to the same cognitive processes and prone to think (most probably unconsciously) in terms of these models, we can apply these models to his poems. However, we should bear in mind that simultaneously Wordsworth is known as a nature poet, who celebrates the interconnectedness within nature. Hence, we cannot dismiss Goatly's criticism against these models altogether.

In fact, I will not comment upon the ecological dimension of these models themselves. I am more concerned with how Wordsworth, as a human being and an ecological poet, may exhibit these cognitive models and his ecological concerns in his poems, or how Wordsworth encodes his text in a way that emphasises his ecological concerns by redressing the lack of concerns in the canonical event model as Goatly has pointed out. I will mainly address this issue in the first case study in this chapter: 'A whirl-blast from behind the hill'.

Having addressed the action chain model at some length and briefly touched upon the criticism directed towards it, I shall proceed to discuss the poetic representation of energy in Wordsworth's poems.

6.4 Energy in Wordsworth

Romantic poets generally take great delight in the energy in nature, particularly the wind and storms. Coleridge, for example, describes in his letter written in 1800 that he 'sat with a total feeling worshipping the power and "eternal link" of energy', after encountering a storm of wind and hail (2005, p.340). So does his friend Wordsworth, whose sister Dorothy Wordsworth recorded that 'winter winds' were her brother's delight and 'his mind [...] is often more fertile in this season than any other' (Wordsworth and Wordsworth, 1935, p.547). Actually, there are many images depicting the power and violence of the wind (e.g. breeze, tempest or whirl-blast) in Wordsworth's works (as I have shown in section 4.3.3.2 about the fictive stationariness of the wind). The following poem I will examine is another representation of the wind by Wordsworth.

6.4.1 Energy in 'A whirl-blast from behind the hill'

The text of the poem follows:

> A whirl-blast from behind the hill
> Rushed o'er the wood with startling sound;
> Then – all at once the air was still,
> And showers of hailstones pattered round.
> Where leafless oaks towered high above,   5
> I sat within an undergrove
> Of tallest hollies, tall and green;
> A fairer bower was never seen.
> From year to year the spacious floor
> With withered leaves is covered o'er,   10
> And all the year the bower is green.

But see! Where'er the hailstones drop
The withered leaves all skip and hop;
There's not a breeze – no breath of air –
Yet here, and there, and everywhere   15
Along the floor, beneath the shade
By those embowering hollies made,
The leaves in myriads jump and spring,
As if with pipes and music rare
Some Robin Good-fellow were there,   20
And all those leaves, in festive glee,
Were dancing to the minstrelsy.

('A whirl-blast from behind the hill', p.122)

My interest in the energy of this poem stems from literary critics' and ordinary readers' impressionistic discussions. Newlyn, for example, comments in passing that the poem embodies Wordsworth's 'parallel interest in movement, energy and transformation' (2007, p.329). Similar remarks have been made by online reviewers. One, Irwin (2007) comments: 'I love the *energy* of the poem; how the falling hail brings the dead leaves back to a kind of life' (my italics). It may not be an accident that the use of *energy* here resonates with Langacker's more scholarly notion. On closer inspection, for the literary critic Newlyn, energy is being used in its literal sense of kinetic energy, given his juxtaposition of 'energy' with 'movement' and 'transformation'. For the online reviewer, Irwin, the notion of *energy* can be taken as carrying both a literal sense in terms of the transformation from deadness to liveliness and a metaphorical sense of the aesthetic power of the poem. In order to justify these intuitively sound judgements about the poem, I will offer a detailed analysis of energy in the poem from a cognitive grammatical perspective.

6.4.1.1 The energy flow in 'A whirl-blast from behind the hill'

In this section I will trace the energy transmission in the action chains from the text. The following lines contain the main action chains in the poem:

Table 2: Construal modes in 'A whirl-blast from behind the hill'

Line	Clauses	The construal mode
1-2	A whirl-blast from behind the hill Rushed o'er the wood with startling sound;	absolute construal
3	Then – all at one the air was still,	absolute construal
4	And showers of hailstones pattered around.	absolute construal
5	Where leafless oaks towered high above,	absolute construal
6-7	I sat within an undergrove Of tallest hollies, tall and green;	absolute construal
8	A fairer bower was never seen.	absolute construal
9-10	From year to year the spacious floor With withered leaves is covered o'er,	absolute construal
11	And all the year the bower is green.	absolute construal
12	But see! Where'er the hailstones drop	absolute construal
13	The withered leaves all skip and hop;	absolute construal
14	There's not a breeze – no breath of air -	absolute construal
15-18	Yet here, and there, and everywhere Along the floor, beneath the shade By whose embowering hollies made, The leaves in myriads jump and spring,	absolute construal
19-20	As if with pipes and music rare Some Robin Good-fellow were there,	absolute construal
21-22	And all those leaves, in festive glee, Were dancing to the minstrelsy.	absolute construal

As shown in Table 2, all the sentences in the poem adopt an absolute construal, where no energy is transmitted. This gives the impression of an autonomous event. However, as we discussed earlier, the energy source can be backgrounded. In the following discussion, I will try to trace the energy source and make the implicit energy flow explicit.

A close semantic analysis of the poem shows that there are energy indicators in almost every single line of this text. The energy is widely manifested in lexis (word

choice, word combination, and so on) in this poem. On the lexical and phrasal level, we can identify words of different word classes and phrases that indicate either higher or lower energy. Noticeably, these high-energy indicators pertain to great volumes of sound, height, force, vitality, quantity, beauty, motion or happiness (see Table 3).

Table 3: High-energy indicators in 'A whirl-blast from behind the hill'

High-energy nouns and nominal phrases	high-energy verbs and verbal phrases	high-energy adjectives and adjectival phrases
• 'whirl-blast' (force and sound) • 'startling sound' (sound) • 'showers of hailstones' (quantity and force) • 'tallest hollies' (height) • 'fairer bower' (beauty) • 'embowering hollies' (quantity of leaves) • 'myriads' (quantity) • 'pipe and music rare' (sound) • 'festive glee' (happiness) • 'minstrelsy' (happiness)	• 'rushed o'er' (motion) • 'pattered round' (sound and force) • 'towered' (height) • 'skip and hop' (motion) • 'jump and spring' (motion) • 'dancing' (motion)	• 'startling' • 'tallest' • 'fairer' • 'tall and green'

On the other hand, one can find contrastive low-energy expressions in the poem: 'still' (3) suggests that there is not slightest movement in the air; 'leafless' (5) intimates the lack of vitality in the oaks; 'sat' (6) captures the physical inactivity of the persona; 'withered' (10) entails the lifeless state of the leaves; 'not a breeze – no breath of air –' (14) negates any possible motion in the air.

As noted earlier, Pound defines a poem as 'language charged with meaning to the utmost possible degree' (1934, p.36). Mckay offers an adaptation of this statement,

which might not be what Pound originally intended but is insightful in its own way, by shifting the emphasis from 'meaning' to 'charged' (1974, p.54). Mckay explains, '[i]nstead of construing the energy of the poem as the vehicle or corroborator of meaning, it may be more appropriate to keep another metaphor uppermost in mind: meaning as a conductor of energy, serving to deliver it as a wire conducts electricity'. If we follow Mckay's metaphor, this poem can then be regarded as a highly-charged conductor.

After listing all the energy indicators in the poem, a natural question to ask is how the energy is distributed across the text, particularly that pertaining to the key images in the poem. Let us turn to the opening sentence of the poem. The first image, 'a whirl-blast', starts the poem with quite an astonishing movement ('Rushed over the wood with startling sound', 2), which indicates that the whirl-blast is of extremely high energy, but it is all of a sudden that its energy drops to zero ('Then – all at once the air was still', 3). In the following sentence: 'Then – all at once the air was still, / And showers of hailstones pattered round' (3-4, emphasis added), 'and' denotes a temporal sequence between the disappearance of the whirl-blast and the appearance of the hailstones. Although we know from our world knowledge that these two events correlate and there is barely a causative relationship between them, the quick transition indicated by 'and' suggests a transience of the chain of events, which in turn seems to imply the seamless transfer of the energy from the whirl-blast to the hailstones. The following figure captures the energy flow from the whirl-blast to the hailstones. Both the energy sink (i.e. the whirl-blast) and the energy flow are not profiled (indicated by dotted lines).
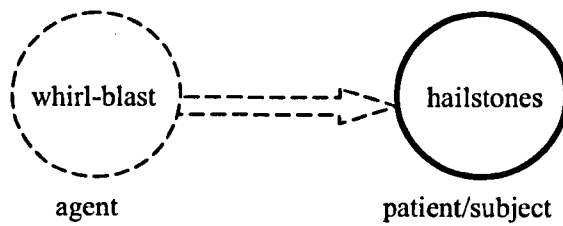
Figure 17: Energy flow from the 'whirl-blast' to the 'hailstones'

The energy flow does not stop there, though. It follows that 'Where'er the hailstones drop / The withered leaves all skip and hop' (12-3). 'Where'er' seems to indicate that the hailstones act as a background for the withered leaves, but we know for sure that there is a causal relationship between the dropping of the hailstones and the motion of the withered leaves. In other words, the hailstones, in turn, pass their energy to the withered leaves. This claim is readily supported if we compare the energy of the leaves before and after the hailstones drop. Before the dropping of hailstones, the leaves both lack vitality and are static, as is shown in 'the spacious floor / With withered leaves is covered o'er' (9-10). After the dropping of hailstones, the leaves gradually boost their energy. The energy flow from the hailstones to the leaves can therefore be diagrammed thus (with only the leaves profiled):
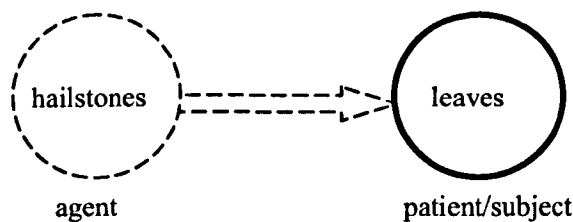
Figure 18: Energy flow from the 'hailstones' to the 'withered leaves'

Notably, it is in such minute details that Wordsworth displays a masterly skill when depicting how the withered leaves gradually boost their energy after the hailstones drop

— they change from 'skip and hop' (13) to 'jump and spring' (18) and finally to 'dancing' (22). Note that most of these words are punchy monosyllabic active verbs, thereby creating a sense of energy and immediacy. Remarkably, one may find an increasing amount of height (from 'skip and hop' to 'jump and spring') and human will (from implicit personification in 'skip and hop' and 'jump and spring' to explicit personification in 'dancing'), which marks this process as a gradual energy-charging one. No wonder Mahoney (1997, p.84) extols this as 'a scene of pure magic'. The gradual increase of energy in the leaves is also manifested in the way they are addressed: the persona addresses them as 'the withered leaves' (13) in the beginning but changes to 'the leaves' (18). The dropping of the epithet 'withered' seems to revivify the leaves as being no longer withered. In the final part of the poem, the persona refers to 'all those leaves' (21), intensifying their great quantity and high energy. In all, the poem has enacted the gradual energy-charging process in a deft way and this gradual boost of vitality can be related to Wordsworth's idea of the mind's power to transform until '[w]e see into the life of things' ('Tintern Abbey', p.165).

The fact that the persona makes the first reference to the leaves by 'the withered leaves', and later changes to 'the leaves' and finally addresses them as 'all those leaves' also seems to indicate the gradual perspectival distancing (Talmy, 2000a, pp.69-70) between the persona and the leaves. Three pieces of textual evidence might be given in support of this feeling: the dropping of the epithet 'withered', which indicates that the leaves are more vaguely perceived; the modifier 'all' reflects the visual experience of 'superimposing' those leaves (Langacker, 2008, pp.537-8). Or in Talmy's words (2000a, pp.56-7), 'the leaves' tends to evoke a greater 'melding' across the individualised leaves

than 'the withered leaves' and 'all those leaves' involves a still greater degree of melding. The third piece of evidence comes from the addition of the spatial far-distance indicator 'those'. In all, the larger scope of attention, coarser structuring and less detail embodies a process from an attentional 'zooming in' to 'zooming out'. This descriptive transformation signals that the same objects (i.e. the 'withered leaves') are seen in a different light under the transforming power of the mind. By tracing the dynamics of energy in these simple terms, I argue that there is a thematically significant flow of energy across the poem, from the whirl-blast to the hailstones and still further down to the withered leaves. As a common scene in the natural world, this might capture one fragment of the whole circulation of energy in nature, but the composition of it in literary form raises it to a more sublime and artistically meaningful level.

Recall that in the beginning I looked at the energy transfer pattern in the poem: the action seems to be spontaneous, and the patient is profiled as the subject, leaving the agent unarticulated. However, by a semantic analysis, we can find the causal link hidden in the structure. As discussed earlier, in the first sentence, the conjunction 'and' indicates a temporal correlation, but the text tends to imply a causal link. In the second sentence, 'where'er' seems to provide a backdrop for the action, but it also implies a causal connection between the dropping of the hailstones and the movement of the withered leaves. Therefore, the discrepancy between the lack of energy flow on the surface level of the text and the energy flow on a deeper level, I argue, produces a double-edged poetic effect. On the one hand, the movement of the hailstones and particularly the liveliness of the withered leaves seem to be spontaneous and all their energy appears to come from within. On the other hand, one may be amazed at the

hidden energy flow within nature and across the text. We can draw the whole action chain hidden in the text thus.
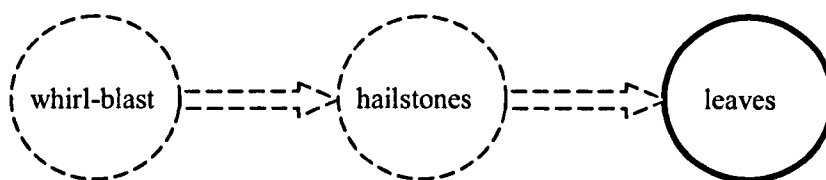
Figure 19: Energy flow across 'A whirl-blast from behind the hill'

This figure captures the quality of the energy transmission. The predication or transfer of energy is not profiled and therefore can only be vaguely felt (indicated by the dotted arrow). The leaves' movement thus appears to occur autonomously. The effect of having an intransitive surface syntax and a deep causal link is that of endowing the objects of a natural phenomenon with great agency.

Alongside the energy change of the main images in the poem, there is also a noticeable change of energy pertaining to the persona in the text. At the very beginning, the persona just sits there (which is paralleled by his secluded position, namely 'within an undergrove', which is conducive to relaxation instead of activity), all indicating a persona of low physical energy. Then, he falls into deep thought (which can be seen as a mental seclusion) and starts to recollect what this wood looked like all these years. However, it seems that all these representations of the person as a low energy figure only serve to pave the way for a culminating point, when the persona exclaims 'But, see!' (12). The exclamation with which the persona articulated this is that of a man who has been arrested by a sight that arouses his wonder, admiration and awe, and whose poem, recreating the experience, arrests the reader with its strong resonance. At this point, the persona seems to be astounded by the scene and bounces out of his seat,

pointing towards various places where the withered leaves 'skip and hop'. Although taking the viewing position of an observer throughout the whole process, the persona then seems to have participated in the energy transmission, given that he is deeply affected by the scene and charged with energy from it. In other words, he is united with what he sees in nature and through his perception and description of the scene he becomes one with nature.

Earlier I quoted Olson's (1997, p.420) statement that '[a] poem is energy transferred from where the poet got it, by way of the poem itself to, all the way over to the reader'. In order to examine how readers play a role in this energy transmission, I shall draw on Stockwell's (2009a) discussion of the metaphors used for discussing reading processes. Based on data from online reviewers describing their own reading experiences, Stockwell (2009a) identifies three main underlying conceptual metaphors: reading as transportation, reading as control and reading as investment. For the current purpose, I will draw attention to the third type: reading as investment. Among the examples quoted by Stockwell (2009a, p.80) are: '[b]y the end I was emotionally drained but rewarded by it', 'If you can take a chance by putting a lot of energy into the first half, then the rest of the book is a real page-turner', 'worth the effort' and so on. These remarks, Stockwell argues, represent reading as an investment, with the time, energy and emotional sensitivity put into reading as the 'capital' and the empathy aroused as the 'return'. I argue that these comments also involve another, more basic structuring metaphor: reading as an energy-transmission process, where a reader puts energy ('capital' in Stockwell's terms) to reading, and gains a different form of energy (an emotional 'return') from it.

Recall that earlier I have touched upon an online reviewer's comment on the energy of the poem. There is another online reviewer, Choudhury (2008), who comments that '[t]he use of those lovely words has really *touched* my heart' (emphasis added). Interestingly, the verb 'touch' has been discussed by Gibbs (2005, p.245) as an example illustrating the 'felt, tactile dimensions of emotional feeling'. Indeed, this verb is most appropriate and revealing in this case because if tracing the literal sense of the word, which is the actual physical contact, one can almost literally see the reader is connected to the energy conductor, namely, the poem, where the energy is passed from the poem to the reader. Fundamentally, this corresponds to what Kaiser would call the 'infinite connectedness' frequently explored in Wordsworth's works:

> This illusion of the narrator and the landscape being one contiguous mass creates a sense of connectedness that also reaches out and makes the observer feel connected as well, and this contributes to the idea of an infinite connectedness.
>
> (Kaiser, 2007, p.48)

Earlier, I traced the flow of energy within the world of the text, flowing from the whirl-blast to the hailstones, then down to the withered leaves and further to the poetic persona, who draws energy from this scene. Now we can add a further continuity to the energy flow, which goes outwards to the reader. This poem therefore remarkably exemplifies and even extends Kaiser's statement, given that not only the persona, the landscape and the observer (the reader) are connected, but also the entities in the landscape have been linked by a flow of energy.

6.4.1.2 The withered leaves as the most prominent link in the energy flow

Once an energetic reading of the poem is established, we can apprehend yet another aspect of the energy flow in the poem: the prominence of the withered leaves in the energy chain. This prominence, I suggest, generates a texture that possess 'a relief of depth, proximity and intimacy' in Stockwell's (2002a, p.167) words. In particular, the withered leaves, as the most central image, bring up an astonishingly pleasant effect upon the persona and readers. The prominence of the leaves is established by a number of energy contrasts.

The first image providing a contrast to the withered leaves is the whirl-blast, which appears to be an extremely high-energy charged entity. It is, however, no match for the withered leaves if one compares the persona's different reactions towards them. It may be assumed that the whirl-blast should have aroused a greater response from the persona than the withered leaves. On the contrary, when the whirl-blast blew suddenly from behind the hill with 'startling sound' and all at once stopped, the persona merely 'sat' there, hiding in the undergrove, suggesting a sense of calmness. In contrast, when the withered leaves 'skip and hop', it is hardly a stretch to read enormous excitement between the lines of such descriptions. For example, in 'Yet here, and there, and everywhere', the quick beat, the rhyme among 'here', 'there' and 'everywhere' vivify the persona's excitement. Note that the sequential scanning involved in this representation reinforces the active state of the persona, which can be perceived as a response to the increasing dynamicity of the withered leaves. In fact, before the hailstones drop, almost every image possesses greater energy than the withered leaves. Even the leafless oaks which also suffer from a lack of vitality and from where the

leaves might come are portrayed with high-energy description: 'towered high above'. In other words, the least energetic entity, namely, the withered leaves, gradually becomes the highest and thereby the centre of attention for the persona and the reader.

Another contrast is with the 'fairest bower' covered by the evergreen and tallest hollies, such a contrast being encouraged by the coordinate clause: 'the spacious floor / With withered leaves is covered o'er, / And all the year the bower is green' (9-11). After the hailstones drop, this contrast is further accentuated by the syntactic proximity between the embowering hollies and the leaves:

> Yet here, and there, and everywhere
> Along the floor, beneath the shade
> By those embowering hollies made,
> The leaves in myriads jump and spring,
>
> ('A whirl-blast from behind the hill', 14-8)

Semantically, the fact that the embowering hollies serve as the background for the leaves seems to indicate that the hollies are merely a foil to the once withered leaves and are now dwarfed by their extreme liveliness. Furthermore, another image providing a contrast with the withered leaves is the Robin Good-fellow, who might enjoy the same happy mood as the leaves. However, this only exists in the persona's imagination and is constructed simply for highlighting the liveliness of the actual withered leaves in nature.

The foregrounding of the withered leaves by various contrastive or foil images embodies Wordsworth's effort to 'renew perception' by the use of contrast (see Meisenhelder, 1988, p.29). In the 1802 Preface to *Lyrical Ballads*, Wordsworth expresses his dissatisfaction with the minds of his contemporaries, arguing that they exist in a 'state of almost savage torpor' (1993, p.249). In order for his audience as such

to respond to 'incidents and situations from common life', Wordsworth suggests the necessity of renewing perception by 'throw[ing] over the mundane a certain colouring of imagination, whereby ordinary things should be presented to the mind in an unusual aspect' (1993, p.244). To this end, as Meisenhelder (1988) observes, Wordsworth frequently resorts to techniques like contrast and surprise (as will be discussed below), which can also be explored analytically in the poem under study.

Wordsworth (2008, p.408) himself has commented on the power of *contrast*, suggesting that 'tenderness [...] set off by foil appears more touching'. The underlying mechanism is that — as Meisenhelder (1988, p.29) explains it — 'the foregrounding produced by contrast pushes objects out toward perceivers, causes them to become centres of attention, and hence livelier and more affective'. This is particularly true for the current poem, where the withered leaves — which are not a common poetic subject — are pushed to the spotlight and all other images serve as a contrastive foil.

The second literary technique explored here, namely, *surprise*, is a poetic technique recurrently mentioned by eighteenth-century critics, who emphasised the effect of surprise as a union of the perceiver and the perceived. As Kames (2005, p.319) suggests, a braced up attention prepares a perceiver to receive impressions and objects experienced with surprise impress largely because attention has drawn the mind out of itself into the world in what he characterises as an 'elongation of the soul'. Likewise, Wordsworth attributes the mechanism of surprise to a sudden relaxing of a long-held attention. In a letter to DeQuincey, Wordsworth attempts to capture the essence of surprise with the following words:

I have remarked, from my earliest days, that, if under any circumstances the attention is energetically braced up to an act of steady observation, or of steady expectation, then, if this intense condition of vigilance should suddenly relax at that moment any beautiful, any impressive visual object, or collection of objects, falling upon the eye, is carried to the heart with a *power* not known under any circumstances.

(DeQuincey, 1851, p.308, emphasis added)

This *power*, in Wordsworth's insightful terms, can clearly be understood as the power of surprise. In the poem under discussion, the experience of surprise manifests itself as a sequence of 'suddenness'. From the outset, the origin of the whirl-blast carries a strong sense of unexpectedness: 'from behind the hill' (1) is somewhere the persona could neither foresee nor see properly. When readers are put into this 'intense condition of vigilance' of the whirl-blast with its startling sound and sweeping power, 'then – all at once' (3), such intense attention is relaxed given that the whirl-blast is gone and the air is still. However, after one might begin to enjoy this calm atmosphere, the persona raises our vigilance, with a forceful exclamation: 'But see!' (12). One is invited to partake in the poet's experience. Next, the reader's attention is directed to the skipping and hopping of the withered leaves. After this, the persona seems to help us to relax our attention by saying that 'there is not a breeze – no breath of air –' (14). Our concentration on the stillness of the air is, however, abruptly interrupted and superseded by 'Yet here, and there [...]' (15). In all, throughout the whole poem, Wordsworth guides his readers through a chain of surprises. An alternation of relaxedness and vigilance helps carry the withered leaves to our heart with a great power.

6.4.1.3 What does the energy flow tell us?

By extending Langacker's (2008) action chain model to the reading of literature, I have explored aspects of energy — its generation, transfer and flow — in 'A whirl-blast from behind the hill' not only as a matter of its CG but also in its cognitive poetic extension as literary significance. This final section will first discuss how the above analysis informs the aesthetic appreciation of the poem and then resume the earlier discussion about Goatly's criticism of Langacker's action chain model regarding its ecological consequences. Specifically, I suggest that it is apparent from the above discussion that Wordsworth has beautifully encodes his ecological concern in the poem by an artistic exploitation of the action chain model.

As far as the poem is concerned, I have proceeded from a discussion of the energy change obtaining in most images in the poem to the interrelationship among these images regarding the energy change. As Kneale (2005, p.244) insightfully extolls Wordsworth as 'a deceptively simple poet, with an avowedly common style, supremely us[ing] art to hide art', so have I shown how the poem 'A whirl-blast from behind the hill', so straightforward on the surface, belies a depth of order and beauty that can amaze and impress readers, which is the flow and circulation of energy in nature. This perhaps takes us to the heart of Wordsworth's view about nature that all creatures are inseparably linked in nature's cosmic unity, the linking device being energy in this case. Such a view is strikingly consistent with 'deep ecology' mentioned earlier. Wordsworth encodes the circulation and constancy of energy in nature and aesthetically represents it in a poem. The energy-flow presents itself as an important 'under-current', as it were, which contributes to the power of the poem.

The energy flow also reveals another aesthetic value of the poem which lies in the commonality among different entities in nature: be it the withered leaves, embowering hollies, whirl-blast, hailstone, the persona 'I' or the reader, all of them possess energy. Let us recall Wordsworth's artistic view articulated in the 1800 Preface to *Lyrical Ballads* that among the chief aesthetic pleasures that the mind derives is from the perception of 'similitude in dissimilitude' (1993, p.265). The poem perfectly illustrates this artistic stance. All the images, including the persona and even the reader, are united by the simple fact that energy flows within them.

As mentioned earlier in section 6.3.5, Goatly has criticised the canonical event model in its scientific and ecological dimensions. Particularly relevant to our discussion here is the ecological concern. Paying close attention to the poem, I argue that Wordsworth is both subject to the cognitive model and encodes his ecological outlook in the poem. It is worth reproducing Goatly's (2007) criticism of the canonical event model and juxtaposing it with Wordsworth's attempts to redress these aspects in turn:

- The affected participant in a physical process/canonical event is seen as passive and controllable.

<div align="right">(Goatly, 2007, p.298)</div>

In the poem, there is no doubt that the 'withered leaves' are affected, either directly by the 'hailstones', or indirectly by the 'whirl-blast', but they are by no means 'passive' or 'controllable'. One piece of direct evidence is that they are portrayed with active voice through the text, imparting a sense of animacy and agency. It may be argued that the withered leaves are indeed influenced by the hailstones at first, but gradually take life on their own. The emphasis on the lack of the wind ('There's not a breeze — no breath of

air —') helps reinforce the message that the energy comes from the withered leaves themselves.

- The canonical event or billiard-ball model depends upon the absolute distinction between things and energetic interactions.

(Goatly, 2007, p.299)

Significantly, one of the main participants (the energy source), the whirlwind, undermines the distinction between things and energetic interactions. As I have mentioned earlier (section 4.3.3), the conceptualisation of the wind involves its participation in the act of blowing and its energetic interaction with the blown. Otherwise, it is just static and invisible air.

- [T]he human observer is outside the nature or matter he describes and acts on.

(Goatly, 2007, p.298)

First, the human observer in the poem does not act on the scene at all; on the surface, he indeed appears to be a mere observer of what is happening around him and the human intervention is minimal. However, as I have shown in the earlier discussion, the persona is actually deeply affected by the scene and he is united with the scene by the energy flow. I even try to suggest that the energy flow affects the reader as well. In Text World Theory terms (Gavins, 2007a, 2007b; Werth, 1999), the observers in both the text world and discourse world are deeply affected by the scene.

Besides the two actual human observers (i.e. the persona and the reader) of the scene, we may also note another imaginary figure: the 'Robin Good-fellow'. It may not be a stretch to say that this fictional character seems to be the avatar of the persona, who

joins the withered leaves in the minstrelsy for the persona. In all, all these figures are not outside, but part of the scene they are either observing or participating in.

- [T]he division between agent/affected participants, discrete and individuated physical entities, on the one hand, and location circumstances on the other, [...] can misguidedly suggest that the environment [...] is either powerless, or is not affected.

(Goatly, 2007, p.306)

For this poem, the agent, affected participants and location circumstances are all part of nature. This, however, does not affect us in allocating different roles to the entities described. Here, our concern is to see whether the environment is indeed conceptualised as either powerless or unaffected.

We first note that the wood as the setting of the whole event acts as the patient in the opening sentence, which indicates that it is affected by the event. The setting further comprises entities such as the leafless oaks and the undergrove. To see how the leafless oaks are described in the poem, we may first recall Goatly's (2007, p.307) comment on sentences such as *Five trees stand in the valley*. He suggests that the word 'stand' in this sentence seems to 'take on more material energy' than usual (p.307). Here we note that the leafless oaks are described as 'towered'. It follows that the oaks themselves do not have much energy, but are described as possessing high energy and power. The same goes with the undergrove, which is described as 'of tallest hollies'. There is an implicit contrast between the 'under' contained in the word 'undergrove' and the word 'tallest'. In other words, even the entities of low energy in nature are represented as energetic in the poem. From the foregoing analysis, we can see that the environment, as a whole, is neither unaffected nor powerless.

To summarise the above discussion, Wordsworth's poem features an energy flow, which is not only consistent with modern ecological theories, but also enacts the action chain model on a clausal level. The distinctiveness of the poem regarding the above four points does not undermine the validity of the model itself. It instead embodies the artistic value and ecological concern of the poem by transcending a deep-seated cognitive model.

For the next example, I will continue to apply the action chain model. In the meantime, I will recruit more notions from CG, which are outlined in Chapter 2, with an aim to make explicit the 'invisible' meaning contained in the poem.

6.4.2 Revisiting 'A slumber did my spirit seal'

A slumber did my spirit seal;
I had no human fears:
She seemed a thing that could not feel
The touch of earthly years.

No motion has she now, no force;   5
She neither hears nor sees;
Rolled round in earth's diurnal course,
With rocks, and stones, and trees.

('A slumber did my spirit seal', p.149)

6.4.2.1 The critical debate

The selection of this poem as the second case study in this chapter is by no means a random one. It has been widely examined (e.g. Bateson, 1950; Brooks, 1948; Caraher, 1991; Curran, 1993; de Man, 1986; Hirsch, 1967; J. H. Miller, 1986; Pettersson, 2002; Thompson, 1995) and its popularity, in my view, stems from its ambiguity and rich textuality. It has generated heated debate and an interpretative controversy among literary critics. In fact, the poem is compared to a 'battleground' among different schools

of literary criticism by Thompson (1995, p.9). Throughout the preceding chapters, I have used terms from CG and they enabled me to stay very close to the texuality of the text. Here, to push CG into the battleground is a further test of how this framework can relate to literary texts, of whether it excels in exploring semantic subtleties I have asserted in Chapter 2 and what it can add to other critical methods. Furthermore, there is also a practical consideration in choosing this poem: it involves motion, force and energy (or rather pronounced motionlessness and inertness), among other features, which potentially renders a cognitive kinaesthesia reading interesting from a literary standpoint.

This poem has generated radically different readings and heated debate among literary scholars. Clearly, I cannot catalogue every single detail about which critics have disagreed. Here, I will confine my analysis to one aspect that has given rise to great controversy, which is represented by the disagreement between Bateson and Brooks. In order to obtain a clear view of each writer's argument and conduct a brief comparison, I quote one extract from each critic, which summarises their standpoints:

> [Wordsworth] attempts to suggest something of the lover's agonized shock at the loved one's present lack of motion — of his response to her utter and horrible inertness [...] Part of the effect, of course, resides in the fact that a dead lifelessness is suggested more sharply by an object's being whirled about by something else than by an image of the object in repose. But there are other matters which are at work here: the sense of the girl's falling back into the clutter of things, companioned by things chained like a tree to one particular spot, or by things completely inanimate like rocks and stones [....] [She] is caught up helplessly into the empty whirl of the earth which measures and makes time. She is touched by and held by earthly time in its most powerful and horrible image.
>
> (Brooks, 1948, p.236)

> The final impression the poem leaves is not of two contrasting moods, but of a single mood mounting to a climax in the pantheistic magnificence of the last two lines [...]. The vague living-Lucy of this poem is opposed to the grander dead-

Lucy who has become involved in the sublime processes of nature. We put the poem down satisfied, because its last two lines succeed in effecting reconciliation between the two philosophies or social attitudes. Lucy is actually more alive now that she is dead, because she is now a part of the life of Nature, and not just a human 'thing'.

(Bateson, 1950, pp.33, 80-1)

Let us compare these two contrasting readings. Simply speaking, the controversy centres on how to perceive her death: whether it is a most terrible thing conveyed by a horrible image, or we obtain consolation from it, in the belief that she has been united through being reborn with Nature. In other words, it boils down to whether we should class the tone of the poem as one of mourning or consolation, which is represented by Brooks and Bateson's readings respectively. This difference hinges partially on the different interpretations of the images — 'rocks, stones and trees' — offered by the two critics: to Brooks, they carry negative connotations such as 'inanimate' or 'chained'; by contrast, to Bateson, they are the symbol of grand Nature. Moreover, their disagreement also results from the extent to which the extrinsic evidence is taken into consideration. Bateson places a greater reliance on extra-textual information, which is manifested in his frequent reference to 'she' in this poem as 'Lucy' and his interpretation of 'pantheistic magnificence' without sufficient convincing evidence from the text *per se*.

This disagreement has drawn wide attention from other critics, and it was Hirsch who first highlighted this interpretive divergence and claimed that the proper way to adjudicate between these two readings was to establish 'the most probable context' for the poem (1967, p.239). Such a context, according to Hirsch, could be found by reconstructing the poet's outlook and subjective stance when composing the poem. Guided by this conception, Hirsch sided with Bateson's reading, on the grounds that

'[f]rom everything we know of Wordsworth's typical attitudes during the period in which he composed the poem, inconsolability and bitter irony do not belong in its horizon' (p.239). However, Hirsch's interpretation was flawed by placing too much reliance on the author's intention and paying too little attention to the text itself. As Pettersson rightly pointed out, Hirsch established the context 'in rather sweeping biographical terms' (2002, p.201). The same charge was laid against Bateson (see Thompson, 1995). Nevertheless, it does not follow that the other side of this conflict represented by Brooks is more valid. As a matter of fact, I suggest that Brooks goes to the opposite extreme with his total blindness to Wordsworth's outlook on nature. However, my main dissatisfaction with both sides of the debate is their insufficient attention to the text.

My own sympathies lie with Bateson and Hirsch, regarding the general tone expressed in the poem. Instead of aiming to provide a categorical solution to the critical debate around the poem, I set myself a more modest goal: to back up Bateson and Hirsch's reading. In doing so, I suggest turning our attention back to the text. In what follows, I will approach this poem from a cognitive grammatical perspective. My analysis will follow the thematic thread beginning with *her inertness* followed by *her death*, and continuing with a strong *sense of constancy and loss* and finally revealing a glimmer of consolation by implying that *her spirit would live on forever.* The emphasis of my analysis below will be on how linguistic features in this poem justify this thematic development. Armed with the notions of action chain, active zone and the distinction between trajector and landmark, perfective and imperfective verbs (see Chapter 2), we now turn to the poem.

6.4.2.2 Her inertness: *action chains*

Critics, including the two parties of the debate in question (Bateson and Brooks), have generally noticed the motionlessness and inertness associated with 'she' in this poem and this common ground will be a useful point of departure for my analysis. My interpretation will support this understanding by applying the notion of the action chain. In order to identify the way of construing event structure and the role played by 'she', we can tabulate the construal mode of each clause thus:

Table 4: Construal modes in 'A slumber did my spirit seal'

Line	Clause	The construal mode	Role of 'she'
1	A slumber did my spirit seal	action chain	
2	I had no human fears	absolute construal	
3	She seemed a thing	absolute construal	zero
3-4	that could not feel The touch of earthly years	absolute construal	negated experiencer (zero)
4	No motion has she now, no force	absolute construal	zero
6	She neither hears nor sees	absolute construal	negated experiencer (zero)
5-8	(she is) Rolled around in earth's diurnal course, With rocks, stones, and trees!	action chain	patient

The opening line adopts a force-dynamic perspective and 'a slumber' is the agent. The word 'slumber' here indicates a distinctive, trancelike state of mind as Davies (1965) has rightly suggested. The next line ('I had no human fears') is construed in absolute fashion, because the verb *had* merely indicates a state of 'possession'. In the third line, the main clause ('She seemed a thing') adopts an absolute construal and there is no energy transmission; 'she' has a zero role. Similarly, the subordinate clause ('that could not feel the touch of earthly years') also codes an absolute construal, where 'she' acts as

an experiencer. However, the negation reduces 'she' to its default role as zero.

In the second stanza, the first line ('No motion has she now, no force') is an absolute construal, in which 'she' acts as the zero. The following line ('She neither hears nor sees') also adopts an absolute construal and 'she' again takes its default role of zero because of the negation. In the final elliptical sentence, the omitted 'she' takes the role of patient and can only passively receive energy.

The above analysis shows that this poem deploys predominantly an absolute construal of events. The immediate effect it establishes is a stagnant and inactive tone. It is also worth pointing out that 'she' never acts as an agent who wilfully initiates some action (i.e. the 'energy source' of the event). This is in sharp contrast with the fact that the only explicit energy source in the poem is the noun 'a slumber'. One is inclined to infer that 'she' is so inert that even slumber/sleep-like state — something which itself is associated with lack of energy and inertness — appears to have more energy than her. In other words, although energy in the action chain does not necessarily refer to physical energy, the fact that 'she' fails to take the role of the energy source could be interpreted as a reinforcement of her inertness and physical powerlessness conveyed in the poem.

One may note here that in making an interpretation about the meaning of the poem based on its action chain structure, I am essentially proposing a grammatical iconicity for this poem. This is different from the last poem I examined ('A whirl-blast from behind the hill'), where the action chain and hidden causal link do not coincide, but work in parallel to convey a double-edged effect.

In fact, as we shall see, 'she' is not inert but dead, and it is to her death that we shall turn in the next section.

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6.4.2.3 Her death: *trajectors* and *landmarks*

It is not difficult to infer her death from this poem. If a definite answer could not be gained from the sentences 'No motion has she now, no force; / She neither hears nor sees', it is the euphemistic and elliptical sentence ('Rolled round in earth's diurnal course, / With rocks, and stones, and trees!') that carries a strong implication that 'she' is dead. The space between the first and the second stanza has also often been interpreted as the 'unspoken, perhaps unspeakable event of a death' (Bennett and Royle, 2004, p.203). This section aims to demonstrate that her death is also artfully encoded in the clausal structures of the poem. Particularly, I will investigate the variation of 'she', in terms of its syntactic prominence in this poem, by drawing on Langacker's notions of trajector and landmark. Consider the three instantiations of 'she' in the poem, which are underlined in the following table, and also the omitted 'she' in the second stanza.

Table 5: Trajector-landmark alignment in 'A slumber did my spirit seal'

Line	Clause	Trajector
1	A slumber did my spirit seal	
2	I had no human fears	
3	She seemed a thing	'she'
3-4	that could not feel The touch of earthly years	'that' (i.e. 'she')
4	No motion has she now, no force	'she' (object position)
6	She neither hears nor sees	'she' (negated)
5-8	(she is) Rolled around in earth's diurnal course, With rocks, stones, and trees!	'she' (omitted)

It is noticeable that across the whole poem, the trajector 'she' is diminished in discourse prominence (indicated by the downward arrow), until it eventually 'disappears' as a textual attractor. In the third line of the first stanza, 'she' is introduced as the trajector, which attracts the greatest attention. In the relative clause which immediately follows,

'she' is both semantically and grammatically (introduced by 'that') reduced to a thing, despite its role as the trajector. In the second sentence, although 'she' is still the grammatical subject, 'she' is found post-verbally, in the typical position occupied by the direct object and her liveliness is also negated ('No motion has she now, no force'). Thus, the fleeting effect is that 'she' is merely something being possessed. Worse still, the possessor is a negated, indefinite and abstract entity 'No motion'.

Next, although 'she' resumes her role as the grammatical subject, 'she' is further negated with a mirrored double-negation structure: 'She neither hears nor sees'. In the closing sentence of the poem, although 'she' is still the real grammatical subject, 'she' vanishes syntactically in that 'she' is linguistically unrealised and suppressed. This may seem no more than a matter of metrical arrangement, but I suggest that it has a significant impact upon the meaning of the poem. It seems to me that the decreasing prominence of 'she' until its final disappearance corresponds to her decaying health and final death. It is worth pointing out that by this manner, the text not only reveals her death, but also subtly portrays it as a process. In other words, this correspondence is a form of syntactic iconicity, where the change from syntactic existence to nonexistence of 'she' symbolises the change of state from her physical existence to nonexistence: her death.

6.4.2.4 The sense of constancy/loss: *perfective and imperfective verbs*

Up to this point, we have seen how the grammatical pattern correlates with the semantics in this poem. In this and the following sections, I will discuss how a micro-level of semantics corresponds to the semantics on a macro level. This section will

examine verbs in this poem based on Langacker's distinction between perfective and imperfective verbs. My analysis will focus only on the lexical verbs; the auxiliary verbs are excluded from consideration. There are seven lexical verbs in total: 'seal', 'had'/ 'has', 'seemed', 'feel', 'hears', 'sees', and 'rolled'. Among them, 'seal' is a perfective verb. The two forms of *have* ('had' and 'has') and 'seemed' are imperfective verbs. As for the three perception verbs (i.e. *feel*, *hear* and *see*), Langacker argues that they can either be perfective or imperfective verbs depending on various factors (one factor is the object noun, see Langacker, 2008, p.150). Here, in this poem all these perception verbs are semantically negated, and it could be argued that their boundedness in time is negated at the same time. This judgement will seem plausible if one considers that it may take a short time to perceive something, but not to perceive something could be of indefinite duration. Therefore, I suggest that the perception verbs act as imperfective verbs in this poem.

Another verb *roll* (used in its derived form of 'rolled' in the poem) also deserves detailed examination. The fact that *roll* can act as either a transitive verb, indicating 'to cause to move' in a certain manner or an intransitive verb, indicating 'to move' in a certain manner implies that it can be either a perfective or imperfective verb. Compare the sentences: *She rolled the log on the ground* and *The log is rolling on the ground*, in which *roll* profiles a bounded event and an unbounded situation in the immediate temporal scope respectively. This is parallelled with the choice of past tense and present continuous tense in the two sentences. In the poem, *roll* is used in its passive form and indicates a state. Moreover, the immediate context of 'earth's diurnal course' indicates that the state of being rolled is an unbounded event. Hence, I contend that *roll* is an

imperfect verb in this poem, indicating more of a state than an action. The above judgement with respect to perfective and imperfective verbs is presented in the following table:

Table 6: *Perfective and imperfective verbs in 'A slumber did my spirit seal'*

Line	Clause	Perfective/imperfective
1	A slumber did my spirit seal	'seal': perfective
2	I had no human fears	'had': imperfective
3	She seemed a thing	'seemed': imperfective
3-4	that could not feel The touch of earthly years	'feel': imperfective
5	No motion has she now, no force	'has': imperfective
6	She neither hears nor sees	'hear'/'see': imperfective
7-8	(she is) Rolled around in earth's diurnal course, With rocks, stones, and trees	'rolled': imperfective

Before we consider the significance of the predominance of imperfective verbs in this poem, let us recall that there are two characteristic features of imperfective verbs: unboundedness in time and homogeneity (Chapter 2). These two features are particularly revealing to the interpretation of the text. On the one hand, unboundedness in time gives a sense of indefinite duration. In the poem, most of the imperfective verbs are used to portray 'she', either the inability to perceive or the death. In other words, the notion of unboundedness and indefinite duration is attached to the death, which may sound self-evident since if she dies, she is gone never to return. But the very emphasis on this message highlights the absoluteness and irrevocability of death, reinforcing a strong sense of loss: the persona 'I' has lost her forever and 'she' will never come back. On the other hand, the homogenous feature of these imperfective verbs suggests a sense of constancy, which is fully compatible with her inertness and death.

6.4.2.5 Her spirit will live on: *active zones*

The foregoing discussion follows a thematic development from her inertness to death, during which a mood of loss and sadness persists. So far, I have made the following observations about the poem:

- The high incidence of absolute construal, especially the fact that 'she' never takes the agent role, corresponds to her inertness;
- The diminishing prominence of 'she' until the syntactic disappearance corresponds to her decaying health and final death;
- The unboundedness and homogeneity denoted in most of the verbs reinforces a sense of constancy and loss.

The ensuing analysis of active zones in the poem, however, will reveal a dramatic change of mood subtly encoded in the poem. This investigation, as I will show, allow us to identify a more 'accurate' situation described in the poem. Here I underline the words whose active zones are of particular interest and identify their active zones in the following table.

Table 7: Active zones in 'A slumber did my spirit seal'

Line	Clause	Active zones
1	A slumber did my spirit seal	
2	I had no human fears	
3	She seemed a thing	
3-4	that could not <u>feel</u> The touch of earthly years	'feel': body/spirit
5	No <u>motion</u> has she now, no <u>force</u>	'motion'/'force': body
6	She neither <u>hears</u> nor <u>sees</u>	'hear'/'see': body
7-8	(she is) <u>Rolled</u> around in earth's diurnal course, With rocks, stones, and trees	'rolled': body

The active zone/profile discrepancy prevails in this poem and my aim is to identify the active zones for the above highlighted words. The first word to notice is the verb 'feel', which can denote either a physical or a psychological state (e.g. *I feel pain*; *I feel happy*).

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In order to identify the active zone of this verb, we need to solve this semantic ambiguity. In doing so, I resort to its object nominal phrase 'the touch of earthly years'. Although the word 'touch' denotes a physical contact, clearly it is used here in a metaphorical and meiotic fashion. As we know from world knowledge, the passing of years affects people both physically and spiritually (A simple fact is that people die as years pass by). Therefore, it is safe to claim that a physical and a spiritual sense of 'feel' are both licensed by the context. It should further be evident that although the word 'feel' is negated in form, her ability to feel something physically and spiritually is not. Conversely, 'she' is depicted as a fairy-like figure who keeps young and physically and spiritually healthy, despite the passing years. In cognitive grammatical terms, both her body and spirit are activated in the profiled event as active zones.

In the second stanza, the active zone of both 'motion' and 'force' is her body. Likewise, the parts most directly involved in 'hear' and 'see' are also her body: her ears and eyes respectively. When she is '[r]olled round in earth's diurnal course', she is dead and the active zone is also her corpse. Note that she is now turned into a 'thing' in the most literal sense: she is reduced to a corpse. On the whole, all the active zones involved in the second stanza are her body, be it her ears, eyes or corpse.

Holistically speaking, in the first stanza 'she' is represented as both alive and lively; at the very least, her ability to feel bodily and spiritually is established. It is in the second stanza that her death is revealed but it seems that only her body is involved in the profiled event. This appears to imply that to the persona 'I' in the poem, 'she' has died, but only physically, and her spirit lives in his heart forever. Notice, however, it does not follow that such announcement as *She has died* without reference to her spirit would

invariably suggest that her spirit lives on, which is apparently an arbitrary inference. I argue that it is the contrast between the first and second stanza in terms of the active zones directly involved in the events which justifies my interpretation about the poem.

Though there are other aspects of the style of this poem which a literary appreciation may want to take into account, I am concentrating here on those aspects which most clearly link to the interpretative issues that the poem raises. Considering the seemingly radical disagreement between the literary critics (Bateson and Brooks), I have conducted a Cognitive Grammatical analysis, which helps me in taking up a defensible stance in this debate and even moving beyond the debate between alternative interpretations. The method I adopt here is mainly to let the text speak for itself. I am not simply adopting one of the readings and rejecting the other. In fact, my analysis has lent textual support to both Brooks' and Bateson's interpretations. I suggest that the difference of their interpretations is not as irreconcilable as it appears. In fact, the first three aspects I have discussed all lend credence to Brooks' interpretation; what he fails to notice, however, is the final glimmer of consolation subtly encoded in this poem.

In each of the four dimensions of the poem analysed above, a formal structural feature was isolated. An attempt was then made to show how this feature is related in the thematic development of the poem. Let me summarise my position in the critical debate regarding the poem. On the basis of these textual clues, we may conclude that the poem is not entirely pessimistic: out of its sadness and poignancy, some consolation can be recuperated.

6.5 Reflections upon an energetic reading of literature

In many aspects, the two poems I have analysed in this chapter represent the different deployment of energy transfer. In the first poem 'A whirl-blast from behind the hill', the energy revolves around the withered leaves as the central image, whereas in the second poem 'A slumber did my spirit seal', the energy mainly pertains to humans. The first poem boasts a beauty of a transmission of energy, while the energy analysis of the second poem helps us to investigate its thematic development. The demonstrated analysis is presented in terms that allow its application to other literary works which convey a sense of *energy*.

The experiential and metaphorical dimensions of poetic energy are closely intertwined. Any given interpretation may be based directly on our physical experience (rising up, experiencing the wind). Furthermore, a metaphorically based interpretation can easily become experiential, if one imagines the quality of motion or performs a gesture that corresponds with it. In this sense, the energetic interpretation I have conducted is both performative and deeply embodied. In all, my study has aimed to show that energy, as a universal phenomenon, an idealised cognitive model (see Lakoff, 1987), also exists in language and therefore in all literary works to a greater or lesser degree; and the distribution, patterning and particular configuration of use of that energy can help to account for the sense of power and emotional movement of literary works and readings.

6.6 Review

Developing cognitive grammatical models based on embodied and experiential energy, this chapter offered an adaptation and application of the action chain model to literary studies. The metaphorical and embodied nature of the use of the term 'energy' was considered.

In section 6.2, I reviewed some critics' discussion of poetry in distinctly energetic terms. Two main patterns emerged from these discussions. One was to associate the poetic image with high energy. The other was to trace the flow of force (energy) on the clausal level. The critics' impressionistic way of discussing energy, I suggest, can be conducted in a more systematic manner with Langacker's action chain model.

In section 6.3, I offered a detailed introduction of Langacker's action chain model. I then reviewed briefly Goatly's criticism against this model from both a scientific and a semantic angle. In section 6.4, I applied the model to two of Wordsworth's poems, showing how a literary text can exploit the energetic potential in both semantics and grammar for literary impact. For the poem 'A whirl-blast from behind the hill', I first traced the energy flow contained in the text. It showed that there was no energy flow associated with the central images in this poem. A semantic analysis of this poem, however, helped me to identify a flow of energy starting right from the whirl-blast to the hailstones, then to the withered leaves and even to the persona and the reader. This was echoed by the critic Kaiser's (2007) notion of 'infinite connectedness' identified from Wordsworth's works. I continued to discuss how the text exploits the techniques of surprise and contrast to profile the withered-leaves as the most central and

prominent figure in the energy chain.

The second case study in this chapter is a widely discussed poem by Wordsworth: 'A slumber did my spirit seal'. I first reviewed a heated debate around the poem, known as the Bateson-Brooks disagreement and suggested that this dispute centred on how to perceive the death of 'she'. To adopt an informed stance in this debate and guide against projecting too much of either my own critical propensity or a stereotyped view of Wordsworth to the poem, I suggested turning attention to the text and letting the text speak for itself. In doing so, I applied the action chain model and other cognitive grammatical notions such as the trajector/landmark, the perfective/imperfective verbs and the active zone for a discussion of this poem. My analysis followed a thematic development from *her inertness, her death* to *a strong sense of constancy and loss* and finally a glimmer of consolation: *her spirit would live on forever.* My analysis therefore not only gave textual evidence to both sides of the debate, but also enabled me to side with Bateson's reading of this poem.

CHAPTER 7 CONCLUSION

7.1 Introduction

So far I have considered how the selected texts from Wordsworth instantiate kinetic experience, either by directly dealing with its literary representation and aesthetic value, or by discussing readers' possible responses towards them. In section 7.2, I will briefly summarise the main points of each chapter and discuss their wider implications in particular relation to the application of CG to literature, cognitive poetics, embodied poetics and Wordsworth's criticism. In section 7.3, I will look at possible future work in related areas.

7.2 A cognitive poetics of kinaesthesia in Wordsworth: an overview

Throughout the study, I have set out a cognitive kinaesthetic reading of Wordsworth's poetry, coupled with close analyses of the text informed mainly by a cognitive grammatical view of language. First and foremost, I have argued the legitimacy and significance of the study of kinaesthetic experience in literary reading. A sense of kinesis arising from literary reading has been widely reported by literary critics, but most comment has remained impressionistic, with no intention to explore this literary experience systematically. I have argued that the kinaesthetic experience should count as one dimension of the cognitive poetic notion of texture, by demonstrating that there is a conceptual overlap of kinaesthesia between the physical sense of texture and the literary sense of texture. I further argued that kinaesthesia should count as one *important* dimension of texture by relating it to emotion experience (Gibbs, 2005), the sense of experiencing of a virtual self in literary reading (Rice, 2012) and the imbalance between

research in kinaesthetic and sensory systems in embodied poetics.

The notions of motion, force and energy, explored in the main chapters, constitute three dimensions of the kinaesthetic experience of literature. In Chapter 1, I asked two questions and presented one claim that can best summarise the aims of this study:

- How are kinetic notions such as motion, force and energy represented in selected poems by Wordsworth?
- How is the kinetic representation processed and in what way is this representation illuminating for the appreciation of these texts?
- Cognitive Grammar can be scaled up to literary discourse-level analysis.

The first two questions deal with the representation, processing and literary relevance of kinaesthetic representation in Wordsworth's works. In the case of motion, there is a shared predilection for motion among critics and poets (Wordsworth in particular). Most research of the representation of motion in Wordsworth's works, however, has been concerned with the ideological aspects of motion and there has been little discussion about how readers may process the representation of motion in literary texts. To redress the imbalance, I expanded Rice's (2012) discussion about the sense of movement in literary reading by drawing on findings from cognitive linguistics. Specifically, I explored a wide range of phenomena that could account for the sense of movement: 'dynamic' prepositions, attentional change and fictive motion. Besides invoking a sense of dynamicity, I suggested that the representation of motion can also induce certain emotion experience. I drew upon the philosophical accounts of the aesthetics of motion, relating it to the aesthetic notions of the graceful, the sublime and the picturesque. I then applied this cognitive aesthetic account of motion to one of Wordsworth's best known

episodes, 'the Stolen Boat episode'. I attempted to show that several factors combined to generate a sense of terror both for the persona and the reader: the fictive motion, the attentional change, the perspectival shift, the stylistic construal and the experience of the sublime.

My discussion then focused on the representation of fictive motion and its counterpart phenomenon: fictive stationariness in Wordsworth's poems. I first compared the FM and FS between Wordsworth's and Coleridge's complete works, and demonstrated a much higher percentage of literary representations of FM/FS in Wordsworth's works. For the FM, I discussed a fictive dynamic representation of a range of images, such as the light and shadow, the mountain and the hedge-rows. My focus was on how these representations invoked a sense of movement and how they contributed to the reading of the poems. For the FS, my discussion also covered three significant images: the 'static' waterfall, the 'static' wind and the 'static' walking beggar. The static representation of some dynamic images, I suggested, often produced a paradox and may generate an epiphany experience. Finally, I commented on the fictivity, dynamicity and subjectivity contained in Wordsworth's works, which shed light on Wordsworth's attempt to transcend the picturesque tradition.

When exploring force, I drew attention to an essential image schema that structures our cognitive processes. Talmy has demonstrated the prevalence of force in language. I argued that a range of force usages were best seen as on a cline: the physical enactment of force, the activation of the kinaesthetic system under certain stimulus, the mental simulation of forceful events and the conceptualisation in terms of force. I suggested that the experiential core of the traditional critical term, *tension*, is force, and

further related it to the cognitive poetic notion of texture. I further showed how a force-dynamic reading could explain the different popularity of two poems among literary critics.

With respect to the representation of energy, there were several metaphorical discussions of poetry in energetic terms. I outlined various aspects of Langacker's action chain model. I then reviewed Goatly's criticism of this model regarding its ecological consequence and analysed the action chains in two poems. For the first poem, I showed that it embodied a flow of energy and that Wordsworth encoded the text in a way that can embody his ecological concerns. For the second poem, my text-based analysis helped me to adopt a defensible position in the heated debate around this poem.

In investigating the above questions, I have also aimed to scale CG up to literary discourse analysis. Specifically, I have employed a wide range of construal operations to underpin the representation of cognitive kinetics in Wordsworth's poetry. The main theoretical constructs this thesis has drawn upon from cognitive grammar, namely fictive motion, force dynamics and action chains are primarily described in relation to clauses and sentences. This thesis has scaled them up to the discourse level in various manners. In Chapter 4, I examined how the representation of FM and FS at a local level contributed to the appreciation of the whole text. In Chapter 5, by associating force dynamics with the traditional notion of tension, I mapped the force dynamics at the sentential level to the concern on a discourse level. I also demonstrated that there was an emergent pattern arising from the recurrent force conceptualisations across the whole texts of two poems. In Chapter 6, I traced the flow of energy beyond the clausal level to the discourse level. In my analysis of the poem 'A whirl-wind behind the hill', this

energy flow even extends to the reader. The scalability of cognitive grammatical notions in my analysis of the poem 'A slumber did my spirit seal', however, took on a different look: local textual evidence, informed by four notions from CG, constituted a traceable thematic development.

It is worth noting that in the application of linguistic paradigms to a discourse level, we should particularly guard against what Bontekoe (1996) terms the 'hermeneutic circle', whereby the understanding of a text as a whole affects interpretation of its parts and, inversely, an interpretation of the local details in turn shapes understanding of the whole text. Herman (2009) further argues for a fruitful interplay between the top-down and bottom-up approach. More specifically, in the dynamic interaction between the local textual analysis and interpretation on a broader level, the analysts should readily modify or abandon the global interpretation if there is sufficient textual evidence on the local level which prompts him to do so. In Herman's words, the local details and global interpretation should be 'reciprocally, rather than circularly, related to one another' (p.88). In my analysis, my attempt to avoid falling into this hermeneutic circle was mainly manifested in my emphasis on a context-based interpretation. In my analysis of 'Tintern Abbey' for instance (section 4.3.2.3), I argued that the characterisation of the hedge-rows as 'run[ning] wild' served to activate a *running* schema, and thus reinforced the dynamicity entailed in the phrase 'green to the very door'. This interpretation is made only insofar as the extract is mainly about dynamicity and stasis as I demonstrated. On the other hand, my analysis of the local details also provided new perspectives for the general interpretation of the text. Notably in my interpretation of the 'static' *walking beggar* (section 4.3.3.3), the general

impression of a paradoxical characterisation of the beggar was cleared up by a nuanced analysis of the representation of motion events in the extract.

I hope I have demonstrated the rigour of CG to explore 'invisible' and various shades of meanings which might otherwise easily escape critical comment, which is particularly manifested in the various dimensions of construal and the exploration of the meaning of grammar. Notably in my analysis of the poem 'A slumber did my spirit seal', I explored how the semantic meaning was encoded in the grammatical structure of the text and how micro-level semantics built up to the interpretation of the poem on a global level. Providing a wide range of cognitive models and construal tools which can be empirically measured, CG therefore enabled me to conduct a proper integration of cognition and close textual analysis.

In the application of some cognitive grammatical notions to literature, I have also expanded or tailored them for a literary end. In Chapter 4, I related fictive stationariness to an epiphany experience in literary reading. In Chapter 5, I distinguished various usages of force and suggested that there is continuity among these usages. Based on this argument, I extended the force-dynamic model to incorporate the physical force conceptualisation. Considering that Wordsworth is widely known as a nature poet, I have taken the ecological dimension of the canonical event model into consideration based on Goatly's (2007) criticism of this model. In all, my study thereby constitutes a major step towards a cognitive grammatical approach to literature and literary reading.

My study has not only attempted to break new ground in the application of CG to literature, but also addressed the imbalance in cognitive poetics on a micro-level analysis. Crucially, my adaptation of CG to literary analysis was conducted with close

attention to textuality and texture. This work therefore provided a timely redress to what Gavins and Stockwell (2012) identified as the neglect of textuality and texture in cognitive literary studies. In his book *Texture: A cognitive aesthetic of reading*, Stockwell (2009a) has explored various dimensions of texture, but as literature and literary reading is heterogeneous, texture too is a heterogeneous phenomenon. In this study, I identified and further explored the kinaesthetic dimension of texture, trying to account for the sense of movement and force in literary reading. My account related to the predilection for motion and the notion of poetic tension in traditional critical discussion. In doing so, I have practised Hatlen (1989), Olson (1997) and others' appeal for treating a poem as a kinetic event, by paying particular attention to what the text *does* (not only *means*) to the reader. This appeal is directly in line with some cognitive poetics practitioners' (e.g. Miall, 2000; Stockwell, 2009a) call for attention on the *feeling* instead of an overemphasis on the *meaning* in literary reading.

In the course of this study, I have endeavoured to engage with critics' and readers' comments on Wordsworth's poems. My analysis has tackled aspects of Wordsworth's poems which had earlier been impressionistically, incidentally or barely noted by critics. Specifically, my close attention to text helped me to provide evidence for critics' and ordinary readers' impressionistic comments (section 3.5), show that a critic's comments are not unproblematic (section 4.3.2) and bring attention to some textual features that are commented upon only in passing (section 4.3.3.2). I also explained the difference in popularity between two poems among critics (Chapter 5) and engaged with a heated debate around Wordsworth's poem 'A slumber did my spirit seal', which is known as a 'battleground' for various literary approaches. My analysis informed by Cognitive

Grammar enabled me to adopt a defensible position in this critical debate (section 6.4.2). In my analysis, I have consistently identified the neglect of the text itself by critics due to their overemphasis on the various ideological dimensions of the text.

Broadly conceived, the focus of this study on kinaesthetic experience in literary reading serves as a case study of the important influence that the embodied theory has had on literary reading. I have attempted to demonstrate that many of the literary reading processes are grounded in bodily kinaesthetic experience. In doing so, I have redressed an imbalance in the field of embodied poetics: much research has been done regarding the bodily basis of the five senses in literary reading, but little has been said concerning the kinaesthesia in literary reading, although the importance of kinaesthesia in structuring higher cognitive processes has been gradually acknowledged (Gibbs, 2005).

This thesis is also a specialist study of Wordsworth. By exploring how Wordsworth represented motion, force and energy in his works, my study shed particular light on Wordsworth's romantic vision of nature and how he represented nature in his works. To associate motion with life and fictively represent natural entities as moving epitomises Wordsworth's celebration of nature in his works. The artistic representation of the flow of energy in the poem 'A whirl-blast from behind the hill' revealed Wordsworth's outlook on the interconnectedness within nature. On the other hand, poems like 'Nutting' also heightened his reconciliation with nature after a violent encounter with nature. By a systematic examination of the fictive motion and fictive stationariness sentences in Wordsworth's works, I also argued that Wordsworth instilled fictivity, dynamicity and subjectivity in his representation of nature. I related this to the

picturesque tradition in representing nature and my analysis demonstrated Wordsworth's effort to go beyond this tradition. Moreover, my detailed textual analysis helped reveal how Wordsworth practised some of his aesthetic conceptions outlined in the *Preface* to the *Lyrical Ballads*, such as contrast and surprise (section 6.4.1).

7.3 Prospects for further research

My analysis paves the way towards further research to be conducted on a cognitive kinetics of literature. This project aimed to explore the three kinetic notions (motion, force and energy) related to Wordsworth's works instead of a comprehensive study of each phenomenon *per se*. Therefore, a more thorough study of each notion would be a welcome contribution in this field.

I attached great importance to the study of texture in the study of literature and literary reading. As I discussed earlier, texture is a heterogeneous phenomenon. There is still a large area of texture which needs to be explored. In doing this, some traditional critical notions can be explicated in a new light, or some widely reported but only impressionistically commented literary experiences can be more analytically analysed.

The Cognitive Grammatical framework used across the whole study suggested itself as a useful model of considerable potential for the study of literature. I hope I have shown that CG does excel in exploring certain semantic subtleties of a text. However, there are still many notions in CG that have not been applied to literature. The attempt to break new ground in the application of CG to literature would represent further important advances in this area. In addition, the intersections between Talmy's and Langacker's frameworks can clearly be even further developed. Given that there is a

large common ground and shared concerns between these two frameworks, a synthesis of them drawing upon the advantages from each model might result in an effective tool that would have the explanatory power to deal with a broader range of literary phenomena.

There is also the potential for particular interest in further empirical studies. The interpretative account I offered in this thesis, to a large extent, was based on cognitive models and detailed attention to the text. Although I drew upon both critics and online readers' comment on Wordsworth's poems, it is both interesting and necessary to empirically test whether online reading by actual readers (specifically related to kinaesthetic experience) would validate my discussion in future research. As for fictive motion, for example, previous research mainly looks at the processing of fictive motion on the sentential level in ordinary language. It would be interesting to investigate whether and how a literary context influences the processing of fictive motion.

A cognitive-kinetic analysis of poetry helped me to probe deeply into the selected texts from Wordsworth, but it has also triggered the desire to read beyond Wordsworth to appreciate other poets and other genres. My proposals and approaches to the literary examples discussed in this study demonstrated the implications for a kinaesthetic account to be applied to a wider range of texts, given that the experience of motion, force and energy cut across the traditional divisions among lyric, narrative and drama. Although I have limited myself to the kinetic experience of poetry, the explanatory potential of Talmy's and Langacker's frameworks, and their cognitive poetic adaptations suggest that they are equally applicable to other genres.

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APPENDIX 1: FM AND FS IN WORDSWORTH'S POEMS

Number   **Emanation (radiation paths):**

(1)   Thus, while the Sun sinks down to rest
Far in the regions of the west,
Though to the vale no parting beam
Be given, not one memorial gleam,
A lingering light he fondly throws
On the dear hills where first he rose

('Extract', p.1)

(2)   Slant watery lights, from parting clouds, apace
Travel along the precipice's base

('An evening walk', p.3)

(3)   where oaks o'erhang the road the radiance shoots On tawny
earth, wild weeds, and twisted roots

('An evening walk', p.4)

(4)   Oft has she taught them on her lap to lay
The shining glow-worm; or, in heedless play,
Toss it from hand to hand, disquieted;
While others, not unseen, are free to shed
Green unmolested light upon their mossy bed

('An evening walk', p.4)

(5)   Like Una shining on her gloomy way,
The half-seen form of Twilight roams astray;
Shedding, through paly loop-holes mild and small,
Gleams that upon the lake's still bosom fall

('An evening walk', p.6)

(6)   The bird, who ceased, with fading light, to thread
Silent the hedge or steamy rivulet's bed,
From his grey re-appearing tower shall soon
Salute with gladsome note the rising moon,
While with a hoary light she frosts the ground,
And pours a deeper blue to Aether's bound;

('An evening walk', p.6)

(7)   Even now she shows, half-veiled, her lovely face: Across the
gloomy valley flings her light,
Far to the western slopes with hamlets white;

('An evening walk', p.6)

(8)   Sure, nature's God that spot to man had given Where falls the
purple morning far and wide
In flakes of light upon the mountain-side

('Descriptive sketches', p.8)

(9)   There, all unshaded, blazing forests throw
Rich golden verdure on the lake below

('Descriptive sketches', p.9)

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(10)   the last sunbeam fell on Baryard's eye
                                   ('Descriptive sketches', p.12)

(11)   within a temple stands an awful shrine,
         By an uncertain light revealed, that falls
         On the mute Image and the troubled eyes
                                   ('Descriptive sketches'pp.15-6)

(12)   the tall sun, pausing on an Alpine spire
         Flings o'er the wilderness a stream of fire
                                   ('Descriptive sketches', p.16)

(13)   when from October clouds a milder light
         Fell where the blue flood ripped into white
                                   ('Descriptive sketches', p.17)

(14)   the moon a wan dead light around her shed
                                   ('Guilt and sorrow', p.21)

(15)   'Tis but the moon that shines so bright
         On the window pane beddropped with rain
                                   ('The cottager to her infant', p.93)

(16)   and that bright gleam which thence will fall
         Upon his Leaders' bells and manes
                                   ('The waggoner', p.138)

(17)   Pleased some favourite chief to follow
         Through accidents of peace or ar,
         In a perilous moment threw
         Around the object of his care
         Veil of such celestial hue
                                   ('Canto fourth', p.143)

(18)   Therefore let the moon
         Shine on thee in thy solitary walk
                                   ('Tintern Abbey', p.165)

(19)   Or Rival, save the Queen of night
         Showering down a silver light,
         From heaven, upon her chosen Favorite!
                                   ('Dion', p.169)

(20)   while the lunar beam
         Of Plato's genius, from its lofty sphere,
         Fell round him in the grove of Academe
                                   ('Dion', p.169)

(21)   In self-forgetfulness secure,
         Sheds round the transient harm or vague mischance
         A light unknown to tutored elegance
                                   ('The triad', p.177)

(22)   When the full moon was shining bright
         Upon the rapid river Swale
                                   ('Peter Bell', p.191)

(23)   There's nothing to be seen but woods,
         And rocks that spread a hoary gleam

(24)   a most melodious requiem, a supreme
And perfect harmony of notes, achived
By a fair Swan on drowsy billows heaved,
O'er which her pinions shed a silver gleam

                    ('Miscellaneous sonnets', p.208)

(25)   watching the twilight smoke of cot or grange, Skyward
ascending from a woody dell

                    ('Miscellaneous sonnets', p.208)

(26)   though he, gentlest among the Thralls
Of Destiny, upon these wounds hath laid
His lenient touches, soft as light that falls,
From the wan Moon, upon the towers and walls

                    ('Miscellaneous sonnets', p.216)

(27)   A lofty Dome, that dared to emulate
The heaven of sable night
With starry luster; yet had power to throw
Solemn effulgence, clear as solar light,
Upon a princely company below

        ('Poems dedicated to national independence and liberty', p.257)

(28)   While on the warlike groups the mellowing lustre falls

                ('Memorial of a tour on the continent', p.269)

(29)   If I burn,
My noble fire emits the joyful ray
That through the realms of glory shines
For aye

                    ('Memorials of a tour in Italy', p.288)

(30)   Yet thou thyself hast round thee shed a gleam
Of brilliant moss, instinct with freshness rare;

                    ('The river Duddon', p.297)

(31)   But here no cannon thunders to the gale;
Upon the wave no haughty pendants cast
A crimson splendor

                    ('The river Duddon', p.303)

(32)   You mark them twinkling out with silvery light

                    ('Evening voluntaries', p.346)

(33)   The sun, that seemed so mildly to retire
Flung back from distant climes a streaming fire

                    ('Evening voluntaries', p.356)

(34)   The sun, above the mountain's head,
A freshening luster mellow
Through all the long green fields has spread,
His first sweet evening yellow

                ('Poems of sentiment and reflection', p.377)

(35)   In the still summer noon, while beams of light,
Reposing here, and in the aisles beyond

Traceably gliding through the dusk, recall
To mind the living presences of nun
                    ('Poems of sentiment and reflection', p.389)

(36)   A pearly crest, like Dian's when its threw
         Its brightest splendor round a leafy wood;
                              ('Miscellaneous poems', p.417)

(37)   While it only spreads a softening charm
         O'er features looked at by discerning eyes.
                              ('Miscellaneous poems', p.422)

(38)   For on the past hath fallen a light
         That tempts us to adore
                                   ('Elegiac stanzas', p.456)

(39)   Fretted by sallies of his mother's kisses,
         With light upon him from his father's eyes!
                                        ('Ode', p.461)

(40)   Where oaks o'erhang the road the radiance shoots
         On tawny earth, wild weeds, and twisted roots
                                ('An evening walk', p.464)

(41)   And the last sun-beam fell on Baard's eye.
                              ('Descriptive sketches', p.475)

(42)   Each twilight earlier call'd the sun to meet,
         With earlier smile the ray of morn to view
         Fall on his shifting hut that gleams mid smoking view
                              ('Descriptive sketches', p.476)

(43)   They look with wonder on the gifts — they gaze
         Upon Iulus, dazzled with the rays
         That from his ardent countenance are flung
              ('Translation of part of the first book of the Aeneid', p.488)

(44)   Ere long the sun declining shot
         A slant and mellow radiance, which began
         to fall upon us
                                   ('The excursion', p.602)

(45)   Free as the sun, and lonely as the sun,
         Pouring above his head its radiance down
         Upon a living and rejoicing world!
                                   ('The excursion', p.624)

Number   Emanation (Line of sight):

(46)   he oft descends,
            To glance a look upon the well-matched pair;
                                   ('Descriptive sketches', p.15)

(47)   The soldier's widow heard and stood aghast;
                And stern looks on the man her grey-haired comrade cast
                                   ('Poems written in youth' LIII, p.26)

(48)　　　　When on his own he cast a rueful look.
　　　　　　　　　　　　　　　('Poems written in youth' LXXI, p.28)

(49)　　　　you will look down into a dell, and there
　　　　　　Will see an ash from which a sigh-board hangs;
　　　　　　　　　　　　　　　　　　('The borders', p.32)

(50)　　　　I cast a look upon the Girl
　　　　　　　　　　　　　　　　　　('The borders', p.36)

(51)　　　　He leaned upon the bridge that spans the glen
　　　　　　And down into the bottom cast his eye.
　　　　　　　　　　　　　　　　　　('The borders', p.57)

(52)　　　　Forth from his eyes, when first the Boy
　　　　　　Looked down on that huge oak
　　　　　　　　　　　　　　　　　　('The poet's dream', p.73)

(53)　　　　While half an hour went by, the Priest had sent
　　　　　　Many a long look of wonder
　　　　　　　　　　　　　　　('Poems founded on the affections', p.75)

(54)　　　　he towards his native country cast a longing look
　　　　　　　　　　　　　　　　　　('Artegal and Elidure', p.81)

(55)　　　　How cheerful, at sunrise, the hill where I stood, Looking down
　　　　　　on the kine, and our treasure of sheep
　　　　　　　　　　　　　　　　　　('Repentance', p.92)

(56)　　　　From the next glance she casts
　　　　　　　　　　　　　　　　　　('A flower garden', p.122)

(57)　　　　My former pleasures in the shooting lights
　　　　　　Of thy wild eyes
　　　　　　　　　　　　　　　　　　('Tintern Abbey', p.165)

(58)　　　　That opening — but a look ye cast
　　　　　　Upon the lake below
　　　　　　　　　　　　　　　('The wishing-gate destroyed', p.178)

(59)　　　　And from aloft look down into a cove
　　　　　　Besprinkled with a careless quire
　　　　　　　　　　　　　　　　　　('On the power of sound', p.185)

(60)　　　　A piercing look the Widow cast
　　　　　　Upon the beast that near her stands;
　　　　　　　　　　　　　　　('Poems of the imagination', p.198)

(61)　　　　Old Skiddaw will look down upon the Spot
　　　　　　　　　　　　　　　('Miscellaneous sonnets', p.200)

(62)　　　　Angles of love, look down upon the place
　　　　　　　　　　　　　　　('Miscellaneous sonnets', p.203)

(63)　　　　Back in astonishment and fear we shrink,
　　　　　　But, gradually a calmer look bestowing
　　　　　　　　　　　　　('Memorials of a tour on the continent, p.267)

(64)　　　　he cast
　　　　　　An altered look upon the advancing stranger
　　　　　　　　　　　　　　　　　　('The Egyptian maid', p.291)

(65)　　　　Looks down upon her with a smile

(66)   Through these bright regions, casting
many a glance upon the dream-like issues

('Crusaders', p.338)

(67)   We only dare to cast a transient glance

('The liturgy', p.349)

(68)   Had this effulgence disappeared
With flying haste, I might have sent,
Among the speechless clouds, a look
Of blank astonishment;

('Evening voluntaries', p.349)

(69)   An eye of fancy only can I cast
On that proud pageant now at hand or past

('Miscellaneous poems', p.409)

(70)   So down we sit, though not till each had cast
Pleased looks around the delicate repast

('Epistle'. p.411)

(71)   Therewith he cast on Pandarus an eye,
With changed face, and piteous to behold;

('Troilus and Cresida', p.441)

(72)   Where the wren warbles, while the dreaming man,
Half conscious of the soothing melody,
With side-long eye looks out upon the scene

('The excursion', p.591)

(73)   He, at the word,
Pointing towards a sweet-briar, bade me climb
The fence where that aspiring shrub looked out
Upon the public way

('The excursion', p.596)

(74)   For, toward the western side
Of the broad vale, casting a casual glance

('The excursion', p.604)

(75)   We listened, looking down upon the hut

('The solitary', p.607)

(76)   I could not choose but beckon to my Guide,
Who, entering, round him threw a careless glance

('The solitary', p.608)

(77)   When ye looked down upon us from the crag

('The solitary', p.612)

(78)   From some commanding eminence had looked
Down on this spot, well pleased would he have seen
A glittering spectacle

('The churchyard among the mountains', p.659)

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(79)   He, at the word,
         Pointing towards a sweet-briar, bade me climb
         The fence where that aspiring shrub looked out
         Upon the public way

                                    ('The excursion', p.596)

Number   Emanation (shadow paths):

(80)   Now, with religious awe, the farewell light
         Blends with the solemn colouring of night;
         'Mid groves of clouds that crest the mountain's brow,
         And round the west's proud lodge their shadows throw
                                    ('An evening walk', p.6)

(81)   To flat-roofed towns, that touch the water's bound,
         Or lurk in woody sunless glens profound,
         Or, from the bending rocks, obtrusive cling,
         And o'er the whitened wave their shadows fling —
                                    ('Descriptive sketches', p.9)

(82)   when a gathering weight of shadows brown
         Falls on the valleys as the sun goes down
                                    ('Descriptive sketches', p.14)

(83)   I remember, when a Boy
         of scarcely seven years' growth, beneath the Elm
         that casts its shade over our village school.
                                    ('The borders', p.30)

(84)   There heard we, halting in the shade
         Flung from a Convent-tower
                           ('Memorials of a tour on the continent', p.265)

(85)   no cloud its shadow
         Throws;
                                    ('The River Duddon', p.301)

(86)   whose massy keep
         Flung from yon cliff a shadow large and cold.
                                    ('The River Duddon', p.302)

(87)   Now doth a delicate shadow fall,
         Falls upon her like a breath
                                    ('The white doe of rylstone', p.313)

(88)   I pray the eternal Sire
         To cast a soul-subduing shade on me.
                                    ('Itinerary poems of 1833, p.369)

(89)   This lawn, a carpet all alive
         With shadows flung from leaves-to strive
         In dance, amid a press
         Of sunshine,
                                    ('Poems of sentiment and reflection', p.391)

(90)   Oft-times makes its bounty known
         By its shadow round him thrown;

(91) But for the shadow by the drooping chin
Cast into that recess — the tender shade,
The shade and light, both there and everywhere
('Poems of sentiment and reflection', p.398).

(92) The beauty of its star-shaped shadow thrown
On the smooth surface of this naked stone
('Poems of sentiment and reflection', p.400)

(93) Where pity, to the mind conveyed
In pleasure, is the darkest shade
That Time, unwrinkled grandsire, flings
From his smoothly gliding wings.
('The gleaner', p.415)

(94) To cast their shadows on our mother Earth
Since the primeval doom
('Miscellaneous poems', p.421).

(95) The Daisy, by the shadow that it casts,
Protects the lingering dew drop from the Sun.
('To a child', p.422)

(96) For all around
Had darkness fallen-unthreatened, unproclaimed
('Inscriptions', p.429)

(97) And now it touches on the purple steep
That flings his shadow on the pictured deep.
('An evening walk', p.464)

(98) And round the West's proud lodge their shadows throw.
('An evening walk', p.467)

(99) And o'er the whiten'd wave their shadows fling,
Wild round the steeps the little pathway twines.
('Descriptive sketches', p.471)

(100) In clearest air ascending, showed far off
A surface dappled o'er with shadows flung
From brooding clouds;
('The excursion', p.591)

(101) whose rocky ceiling casts
A twilight of its own, an ample shade
('The excursion', p.591)

(102) Deeper shadows fell
From these tall elms
('The excursion', p.600)

(103) –Beyond the limits of the shadow cast
By the broad hill, glistened upon our sight
('The excursion', p.604)

(104) Around the margin of the plate, whereon
       The shadow falls to note the stealthy hours,
       Winds an inscriptive legend
                        ('The churchyard among the mountains', p.659)

(105) Like a shadow thrown
       Softly and lightly from a passing cloud,
       Death fell upon him
                        ('The churchyard among the mountains', p.671)

(106) Almost at the root
       Of that tall pine, the shadow of whose bare
       And slender stem, while here I sit at eve,
       Oft stretches toward me, like a long straight path
                        ('The churchyard among the mountains', p.673)

(107) Behold the shades of afternoon have fallen
       Upon this flowery slope
                        ('The excursion', p.694)

Number   **coextension paths:**

(108) Or where her pathways straggle as they please
       By lonely farms and secret villages.
                        ('Descriptive sketches', p.9)

(109) on as we journey, in clear view displayed,
       The still vale lengthens underneath its shade
       Of low-hung vapour
                        ('Descriptive sketches', p.11)

(110) Up from a lake a zigzag path will creep
       To reach a small wood-hut hung boldly on the steep!
                        ('Descriptive sketches', p.11)

(111) the southern breeze comes on to gladden April with the sight
       Of green isles widening on each snow-clad height.
                        ('Descriptive sketches', p.13)

(112) More high, the snowy peaks with hues of rose,
       Far stretched beneath the many-tinted hills.
                        ('Descriptive sketches', p.14)

(113) where'er the dreary roads their bare white lines extend.
                        ('Guilt and sorrow', p.19)

(114) And scarce could any trace of man descry,
       Save cornfields stretched and stretching without bound.
                        ('Guilt and sorrow', p.19)

(115) They looked and saw a lengthening road,
                        ('Guilt and sorrow', p.24)

(116) Between the tropics filled the steady sail,
       And blew with the same breath through days and weeks,
       Lengthening invisibly its weary line
       Along the cloudless Main
                        ('Poems founded on the affections', p.75)

(117)   a hoary pathway traced between the trees,
Along a natural opening
('Poems on the naming of places', p.119)

(118)   Forth from a jutting ridge, around whose base
Winds our deep Vale, two heath-clad Rocks ascend
In fellowship, the loftiest of the pair
Rising to no ambitious height
('Poems on the naming of places', p.120)

(119)   Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay
('Poems of the imagination', p.149)

(120)   But she wore
A mantle, to her very feet
Descending with a graceful flow
And on her head a cap as white as new fallen snow
('Beggars', p.151)

(121)   Once again I see
These hedge-rows, hardly hedge-rows, little lines
Of sportive wood run wild: these pastoral farms,
Green to the very door;
('Lines composed a few miles above Tintern Abbey', p.165)

(122)   right at the imperial station's western base,
Main ocean, breaking audibly, and stretched
Far into silent regions blue and pale; —
And visibly engirding Mona's Isle
That, as we left the plain, before our sight
Stood like a lofty mount, uplifting slowly
Into clear view the cultured fields that streak
Her habitable shores
('View from the top of black comb', p.174)

(123)   There's little sign the treacherous path
Will to the road return!
('Peter Bell', p.191)

(124)   The still vale lengthens underneath the shade.
('Descriptive sketches', p.474)

(125)   A zig-zag path from the domestic skiff
Threading the painful cragg surmounts
The cliff
('Descriptive sketches', p.474)

(126)   The casement shade more luscious wood-bine binds,
And to the door a neater pathway winds
('Descriptive sketches', p.480)

(127)   but the plain
Endless, here opening widely out, and there

Shut up in lesser lakes or beds of lawn
And intricate recesses, creek or bay
Sheltered within a shelter.

('Retrospect', p.549)

(128)   A narrow, winding, entry opened out
Into a platform — that lay, sheepfold-wise

('The excursion', p.608)

(129)   How marked, how worn
Into bright verdure, between fern and gorse,
Winding away its never-ending line
On their smooth surface, evidence was none

('The excursion', p.620)

(130)   Whence the vare road descended rapidly
To the green meadows of another vale

('The excursion', p.642)

(131)   So we descend: and winding round a rock
Attain a point that showed the valley —
stretched in length before us

('The excursion', p.642)

(132)   — Once more look forth, and follow with your sight
The length of road that from yon mountain's base
Through bare enclosures stretches, 'till its line
Is lost within a little tuft of trees'
Then, reappearing in a moment, quits
The cultured fields; and up the heathy waste,
Mounts, as you see, in mazes serpentine,
Led towards an easy outlet of the vale.

('The churchyard among the mountains', p.669);

(133)   what, though no soft and costly sofa there
Insidiously stretched out its lazy length

('The churchyard among the mountains', p.670)

Number   **advent paths:**

(134)   But lo! The Alps, ascending white in air,
Toy with the sun and glitter from afar

('Descriptive sketches, p.9)

(135)   Yet here and there, if 'mid the savage scene
Appears a scanty plot of smiling green

('Descriptive sketches, p.11)

(136)   The rocks rise naked as a wall, or stretch
Far o'er the water, hung with groves of beech

('Descriptive sketches, p.11)

(137)   And in the midst is one particular rock
That rises like a column from the vale

('The borders', p.79)

(138)   Besides the brook
Appears a straggling heap of unhewn stones!

                          ('Michael', p.104)

(139)   and, on the fork
Of that one beech, appeared a thrush's nest;

               ('Poems on the naming of places', p.119)

(140)   In my mind's eye a Temple, like a cloud
Slowly surmounting some invidious hill,
Rose out of darkness: the bright Work stood still.

                 ('Miscellaneous sonnets', p.224)

(141)   where'er the current tends,
Regret pursues and with it blends, —
Huge Criffel's hoary top ascends
By Skiddaw seen.

              ('Memorials of a tour in Scotland', p.226)

(142)   With Yarrow winding through the pomp
Of cultivated nature;
And, rising from those lofty groves,
Behold a Ruin hoary!

                    ('Yarrow revisited', p.240)

(143)   Anon before my sight a palace rose
Built of all precious substances

                                ('Ode', p.257)

(144)   That, shaped like old monastic turrets, rise
From the smooth meadow-ground, serene
And still!

               ('Memorials of a tour on the continent', p.265)

(145)   From the fierce aspect of this River, throwing
His giant body o'er the deep rock's brink

            ('Memorials of a tour on the continent', p.267)

(146)   and soon Caerleon's towers appeared,
And notes of minstrelsy were heard.

                    ('The Egyptian maid, p.293)

(147)   Hail to the fields –with Dwellings sprinkled o'er
And one small hamlet, under a green hill
clustering, with barn and byre, and spouting mill!

                 ('The River Duddon', p.299)

(148)   Attained a summit whence his eyes
Could see the Tower of Bolton rise

               ('The white doe of rylstone', p.325)

(149)   Methinks that to some vacant hermitage
My feet would rather turn –to some dry nook
Scooped out of living rock, and near a brook
Hurled down a mountain-cove from stage to stage

                  ('Ecclesiastical sonnets, p.333)

(150)   Watching, with upward eyes, the tall tower grow
And mount, at every step, with living wiles
Instinct — to rouse the heart and lead the will
By a bright ladder to the world above.
<div align="right">('Ecclesiastical sonnets', p.354)</div>

(151)   The Spot — at once unfolding sight so fair
Of sea and land, with yon grey towers that still
Rise up as if to lord it over air —
<div align="right">('Sonnets upon the punishment of death', p.405)</div>

(152)   Loud thro' that midway gulf ascending, sound
Unnumber'd streams with hollow roar profound
<div align="right">('Descriptive sketches', p.477)</div>

(153)   Like leaning masts of stranded ships appear
The pines that near the coast their summits rear
Of cabins, woods, and lawns a pleasant shore
<div align="right">('Descriptive sketches', p.477)</div>

(154)   Thy church, and cottages of mountain-stone
Clustered like stars some few, but single most,
And lurking dimly in their shy retreats
<div align="right">('Supplement of pieces', p.486)</div>

(155)   A hundred hills their dusky backs upheaved
All over this still Ocean, and beyond,
Far, far beyond, the solid vapours stretched,
In headlands, tongues, and promontory shapes,
Into the main Atlantic, that appeared
To dwindle, and give up his majesty.
<div align="right">('The Prelude' XIV, p.584)</div>

(156)   Thitcher I came, and there, amid the gloom
Spread by a brotherhood of lofty elms,
Appeared a roofless Hut
<div align="right">('The excursion', p.591)</div>

(157)   now, with straggling leaves
Lay scattered here and there, open or shut
<div align="right">('The wanderer', p.601)</div>

(158)   yet thereron appeared
A tall and shining holly, that had found
A hospital chink
<div align="right">('Despondency', p.614)</div>

(159)   a golden palace rose, or seemed to rise
<div align="right">('The excursion', p.622)</div>

(160)   On the stream's bank, and everywhere, appeared,
Fair dwellings, single, or in social knots;
<div align="right">('The excursion', p.642)</div>

(161)   and marble monuments were here displayed
Thronging the walls; and on the floor beneath
Sepulchral stones appeared, with emblems graven

And foot-worn epitaphs

('The excursion', p.643)

(162)   Green is the Churchyard, beautiful and green,
Ridge rising gently by the side of ridge

('The churchyard among the mountains', p.661)

(163)   that yonder we behold
Five graves, and only five, that rise together
Unsociably sequestered, and encroaching
On the smooth playground of the village-school?

('The churchyard among the mountains', p.668)

(164)   From behind the roof
Rose the slim ash and massy sycamore,
Blending their diverse foliage with the green
Of ivy

('The parsonage', p.685)

(165)   And that smooth slope from which the dwelling rose

('The excursion', p.687)

(166)   a Grecian temple rising from the Deep

('Discourse of the wanderer, p.695)

Number   **Frame-relative motion:**

(167)   I struck, and struck again,
And, growing still in stature, the huge Cliff
Rose up between me and the stars, and still,
With measured motion, like a living thing
Strode after me.

('The Prelude' Book I, p.499)

(168)   And oftentimes
When we had given our bodies to the wind,
And all the shadowy banks on either side
Came sweeping through the darkness, spinning still
The rapid line of motion, then at once
Have I, reclining back upon my heels,
Stopped short, yet still the solitary Cliffs
Wheeled by me, even as if the earth had rolled
With visible motion her diurnal round.
Behind me did they stretch in solemn train,
Feebler and feebler, and I stood and watched
Till all was tranquil as a dreamless sleep.
Procession without end, Of deep and stately vales.

('The Prelude' Book I, p.500)

Number	Fictive stationariness:
(169)	In all its sportive wanderings, all the while,
	Making report of an invisible breeze
	('Poems on the naming of places', p.118)
(170)	The wind is in the tree.
	('A night-piece', p.146)
(171)	but to its gentle touch how sensitive
	Is the light ash!
	('Airey-force valley', p.146)
(172)	The stationary blasts of waterfalls
	('The Simplon pass', p.147)
(173)	a motionless array of mighty waves
	('The Prelude' Book VI, p.534)
(174)	The barriers disregarding that surround
	This deep abiding place, before your sight
	Mounts on the breeze the butterfly
	('The excursion', p.630)
(175)	He is so still,
	In look and motion, that the cottage curs,
	Ere he has passed the door, will turn away,
	Weary of barking at him.
	('The old Cumberland beggar', p.443)

APPENDIX 2: FM AND FS IN COLERIDGE'S POEMS

Number	Emanation (shadow paths):
(1)	The stone-fence flings its narrow Slip of Shade.

('Perspiration: A travelling eclogue', p.50)

Number   **Emanation (radiation paths):**

(2)   Aye as the star of evening flung its beam
In broken radiance on the wavy stream.

('To a young lady', p.54)

(3)   Yon setting sun flashes a mournful gleam
Behind those broken clouds, his stormy train

('Lines to a fried in answer to a melancholy letter', p.76)

(4)   the Laplander beholds the far-off sun
Dart his slant beam on unobeying snows

('The destination of nations', p.96)

(5)   And when they rear'd, the elfish light
Fell off in hoary flakes.

('The rime of the ancient mariner', p.155)

Number   **Emanation (line of sight):**

(6)   and darts a trembling luster from her eyes.

('The hour when we shall meet again', p.94)

Number   **Coextension paths:**

(7)   A vast plain
Stretched opposite,

('The destiny of nations', p.103)

(8)   This Hermit good lives in that wood
Which slopes down to the Sea.

('The rime of the ancient mariner', p.163)

Number   **Advent paths:**

(9)   In the dim distance amid the skiey billows
Rose a fair island

('Catullian Hendecasyllables', p.256)

Number   **Fictive staitonariness:**

(10)   Birds are on the wing

('Work without hope', p.383)