
This study examined the effects of reference maps on what children remember from written and aurally presented discourse. Subjects were presented one of three maps that varied in feature configuration and spatial distribution, and were asked to study these maps before reading or listening to a related story. Results of tests across both prose and maps conflicted with previous research in which learners appeared unable to maintain visual images while reading. We found essentially no differences in recall due to mode of text presentation, but the type of map that was presented profoundly influenced recall from both the text and the map. Maps that had pictorial features logically organized according to passage content greatly increased the learning of text that was related directly to map content. This indicates that maps serve a mnemonic-like function for remembering prose.


This essay contends that Benjamin's work had a significant influence on Johnson's Jahrestage. It explores Benjamin's notion of allegory and the structural qualities that it shares with gesture, quotation, and the calendar, as well as their effect on narrative. Transposed to the type of historical fiction found in Jahrestage, they allow the author to depict a non-teleological approach to history. With this notion of history, Johnson undermines the totalizing narratives that constitute historical writing, while offering his own view of history and contemporary life.


Taking up the time of my encounter with Benjamin Harshav, which was also when PTL became Poetics Today and a key moment in the development of literary studies toward a more theoretical grounding, this essay raises the issue of the place and status of poetics in today's field of literary studies. Through probing a passage from Proust's *A la recherche du temps perdu*, the claim is put forward that the literary text itself, in addition to being poetic, is doing poetics. The passage, in other words, offers an experiment in semiotic sign-making that is fully capable of participating in theoretical debate. The debate, in this case, concerns the status of visuality in linguistic texts. This is a happy coincidence, since this is a hotly debated issue in today's humanities. After the linguistic and anthropological turns, we are now in the middle of the visual turn. In an attempt to articulate what could be a genuinely visual moment in literature, narrativity and visuality are brought together in the notion of a visual act. To that effect, two standard equations concerning the visual are scrutinized. On the one hand, the equation between image and iconicity is criticized. On the other, the equation
between speech acts and acts of looking is underlined. Attending to the subtleties of Proust's text helps understand what a visual act can be instead. The example allows us to speculate that, among the many advantages the work around the notion of poetics has offered as a tool toward a more theoretical and more scientific literary scholarship, the continued attention to poetic practice as potentially also a theoretical practice is particularly important today, another key moment, when we are turning to interdisciplinarity.

Francisca Cho Bantly examines Journey to the West in light of Andrew Plaks's theory that the allegory in the Ming narrative is overwhelmingly Neo-Confucian. She concludes that, on the contrary, Journey's repeated references to karma and "skillful means" suggest that it is a Buddhist allegory about spiritual progress and salvation. The text acquires a high level of seriousness when the Buddhist "form is emptiness" paradox is viewed in the proper philosophical framework to demonstrate the necessity of its inverse: "emptiness is form."


Reinaldo Arenas's novels have been considered primarily self-referential rather than corresponding to an external historical reality. Yet, even when they seem to be escaping from history, they are recaptured by it, as the narrative structures that comprise these "escapes" become meaningful within the context of history. In El mundo alucinante the relationship of Servando to what is represented as reality takes place within circumscribed ideological limits, undermining an interpretation of the text from the point of view of historical relativism. No matter how many times Servando escapes from prison, he continues to find his image in the "mirror" of a dominant ideology in the imaginary dimension of his being. El mundo alucinante thus can be read as a symbolic structure that refers to the interrelationship between ideology, society, and the bourgeois revolutionary subject in Castro's Cuba.

Following the institutionalization of the public masquerade in England in the first decades of the eighteenth century, the masquerade set piece becomes a standard, though problematic, topos in English fiction, figuring prominently in novels by Defoe, Richardson, Fielding, Burney, Inchbald, and others. Though characteristically considered an allegory for the corrupt "Town," the masquerade "diversion" also serves crucial narrative and thematic functions. As a place of unexpected meetings and surprising assignations, it precipitates imbroglio and intrigue, the elaboration of plot itself; and its transgressive social and sexual
reversals and exchanges intimate the collapse of ideological and didactic lucidity. Leaving in its wake a world upside down, it coincides with an incursion of mutability and ambiguity into the static world of eighteenth-century representation. Just as the real masquerade represented a carnivalesque disruption of the eighteenth-century symbolic order, the masquerade episode disturbs the prevailing decorum of eighteenth-century English fiction.


This article concerns the significance and functions of illustrations accompanying books of the Hebrew prophets, particularly Jeremiah, in the most extensively illustrated lectern bible surviving from twelfth-century Italy (Biblioteca Medicea Laurenziana, MS Edili 125). Of the three scenes to be discussed, that affixed to its prologue will be the primary focus, since it has no parallel in extant Latin or Greek illustrated manuscripts and has not been previously understood. I argue that its extrabiblical source is to be found among the Christianized pseudepigrapha where Jeremiah is cast as a post-Mosaic savior and prophet-saint who leads the Israelites back to Jerusalem and whose "resurrection" from an apparent first death, before undergoing martyrdom, is assigned to Christ. It is probable that interest in such a narrative, where Jerusalem was reclaimed by the people of God, was stimulated by the recent conquest of the holy city in the First Crusade. I propose that the function of this visual prologue, in the context of Gospel lections for Passiontide, when the scriptural Jeremiah is read, was to demonstrate the often affirmed unity of revelation in the two Testaments and to enhance an informed reader's appreciation of the traditional typological understanding of the prophet. As a complement to the traditional Christian exegesis of lessons evoked through the Edili Bible's illustrations to Ezekiel and Daniel encountered just before Advent, the visual prologue to Jeremiah may be seen as an allegory of the spiritual progress made by the conscientious religious approaching Easter.


While Lawrence's total novelistic production is generally conceived of as a loose aggregation of highly individual texts, each departing significantly from the norms that shape the traditional novel, the complete oeuvre conforms to the rules the single works violate: it approximates the discursive form Roland Barthes proposes for the classic realist plot. In the light of three powerful models-based on the sentence, the classic realist narrative, and a tropological
paradigm that synthesizes the two-Lawrence's changing structures from the early to the late fiction emerge as one well-organized traditional text that displays the characteristic articulations of narrative beginnings, middles, and endings, especially in the unfolding of the erotic visions and wisdoms that the individual novels explore.


In Continental Europe, the rise of historical consciousness in 1750-1830 led to the evolutionary display of objects in museums. These categories can be applied only to a limited degree to Neoclassical Britain where Piranesi's visionary aesthetics seem to have had a significantly deeper impact on collecting and displaying antiquities than Winckelmann's writings on the antique. Private and public collections of antiquities in London around 1800 evoked a different discourse of the past than the syntagmatical logics of narrative texts. The English preference for a "picturesque" display of antiquities indicates the autopoetic features of visual media as a frame of Neoclassical imagination.


This essay argues that Thackeray's unillustrated three-volume novel The History of Henry Esmond is shaped by modes of perception and representation nascent in the visual culture of nineteenth-century England and epitomized in the comic strip. Through one of Thackeray's own picture stories, it first describes the ekphrastic basis of his narrative imagination and then contextualizes his visual thinking by relating his journalistic reflections on images in society to recent cultural histories of visual experience. Subsequently, the essay demonstrates that Henry Esmond, a seemingly monumental historical novel, is structured by the fractured syntax of the comic picture story and that the picture story's revisionist impulse decenters the autobiographical subject, Henry Esmond, and highlights the heuristic function of his narrative. The argument concludes by revisiting Thackeray's meditations on the picture story, the railroad, and modernity, suggesting that his texts—both picture stories and this bildungsroman—foreground a transformative vision and thus reveal the contingency of subjectivity.


To disengage moral error from the structure of narrative in Paradise Lost, Milton had, on the one hand, to renounce allegory and, on the other hand, to redefine the probabilistic conception of truth in contemporary theories of the heroic poem. While Spenser associates error with the meanderings of narrative, Milton polarizes error and truth so that no ambiguous wandering can occur in the
intervising space—precisely the space where allegorical narrative must occur. Milton sought to teach by direct statement, Spenser to form character by engaging the reader in an interpretative game.


This volume investigates the ways in which people in the early middle ages used the past: to legitimate the present, to understand current events, and as a source of identity. Each essay examines the mechanisms by which ideas about the past were subtly (and sometimes not so subtly) reshaped for present purposes. As well as written histories, also discussed are saints' lives, law codes, buildings, Biblical commentary, monastic foundations, canon law and oral traditions. This is the first book to investigate systematically this important topic.


Pierpont Morgan Library, MS M.819 was made in northern Italy, probably Padua, in the late thirteenth century. Among other things, it contains a sizeable collection of troubadour lyric. In addition to historiated initials at the beginning of each troubadour's corpus providing conventional "portraits" of the poets, it
contains a remarkable series of marginalia illustrating individual songs, executed at the time that the manuscript was copied or shortly thereafter. The marginalia give visual representation both to people and events alluded to within the songs, and to striking images and metaphors used to express such sentiments as love, fear, and grief. This article focuses primarily on the illustrations of the songs of the troubadour Folquet de Marseille. By representing the lyric persona, his lady, and his patrons in a variety of situations, the marginalia suggest a narrative context for the songs; at the same time, by giving visual form to poetic metaphors, they reflect an impulse toward an allegorical reading of the songs. The marginalia can be compared to contemporary literary forms, such as the novella and the erotic allegory, which similarly develop the narrative and allegorical potential of the love lyric; they indicate, further, the importance of the visual imagination for medieval readers.


Relevance is a universal function of communication by which humans innately attempt to balance processing effort with the cognitive effect of an utterance. Relevance theory informs the cognitive and rhetorical dimensions of reading a narrative by (a) defining the conditions under which a text will initially be taken as a narrative (emphasizing context selection, display, and tellability) and (b) delimiting the unmarked cases of the ur-conventions for reading narrative (naturalization and progression). These ur-conventions and the Cognitive and Communicative Principles of Relevance also ground claims about the role played by narrative in humans' search for rationality and moral identity.


This paper will explore recent developments in cognitive poetics’ research and theorizing about how memory is triggered by provoking phenomena to induce emotions in literary reading and viewing of film and television. In short, cognitive research shows that objects, whether still or part of a narrative action, prime and trigger personal experience which allows one to understand the situation and feel deeply for fictional characters and unfamiliar people in general. In terms of poetics or interpretation in general, this cognitive research into memory is important for a variety of reasons: First, it investigates how objects are acted upon by subjective memory to produce a response or "reading" of a situation, literary or otherwise. This perturbation of subjective memory through emotional objects conjures up issues crossing philosophy, cultural theory, and the social sciences. The phenomenology of twentieth-century philosophy (e.g. Husserl, Heidegger) moves toward the field of neurophenomenology and cognitive research into not only the emotions, but the relationships of objects and subjectivity, as well as cognitive focus and foregrounding in interpretative
processes. Second, the study of cognitive poetics or cognitive linguistics in general must account for object, subjectivity, and emotion inside of narrative schemas, not just a frozen, object-driven world. Third, thy cognitive research into memory, selection, and triggered emotion complicates the notion of paratext and therein text by showing that focus/foregrounding are selective, or at least variable, from person to person. Fourth, the differences between print-bound literature and filmic/visual literature call into play various notions of paratext, yet research proves that triggered memories function the same way for the subject whether the text is print-bound or filmic.


Promotional blurbs from the publishers website:

"The authors restore metaphor to our lives by showing us that it's never gone away. We've merely been taught to talk as if it had: as though weather maps were more 'real' than the breath of autumn; as though, for that matter, Reason was really 'cool.' What we're saying whenever we say is a theme this book illumines for anyone attentive." — Hugh Kenner, Johns Hopkins University

"In this bold and powerful book, Lakoff and Turner continue their use of metaphor to show how our minds get hold of the world. They have achieved nothing less than a postmodern Understanding Poetry, a new way of reading and teaching that makes poetry again important." — Norman Holland, University of Florida

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More on Traditional Views

*Metaphor and Symbol* 7(1): 11 - 34.

An argument is made that a knower's appropriation of a text takes place in relation to thematic images that the knower construes as epistemically salient. Texts offer a large but finite number of themes and images on which readers may focus. Readers come to texts, in turn, with a variety of 'affective schemas' or modes of cognitive organization derived from their prior, personally meaningful experience. The reader's affective schemas are evoked by particular thematic images in the text. Around these chosen thematic images further reflective activity takes place. This dialectical epistemic process is discussed in terms of Piaget's model of reflective abstraction and is illustrated through examining student responses to Camus's The Stranger.


This article reads the work of F. W. Maitland, a foundational figure in medieval legal scholarship, as an extended meditation on the theory and practice of writing history. Because Maitland’s scholarship not only occupies a central place in two disciplines (law and history) but also negotiates the competing demands of an older, narrative form of historiography and the newer, scientific discourses of sociology and anthropology, his writing illustrates the persistence of certain epistemological and methodological questions. In particular, it reveals a deep interest in the modes through which history is figured. Recognizing that history is epistemologically constructed through and by tropes—metaphor, metonymy, analogy—each with its own conceptual and practical logic, Maitland turns to a notion of metaphoric history to productively sustain the tension between the abstract and the concrete, the whole and the part, that haunts nineteenth-century history writing.


Time in its subjective and chronometric dimensions of past, present and future and the changing of a political and social order, the end of the Brazilian Empire, are the thematic pillars of *Esau and Jacob*. The narrative process through which the story is told is of primary interest and importance to the major themes while the theme of love is closely linked to the human quest for perfection or fulfillment. Self-love is equivalent to non fulfillment and reflects itself in vanity, social climbing, avarice, ambition, and political unscrupulousness. My discussion will focus on Machado’s use of time and its relevance to an interpretation of the only novel in which the Brazilian master experimented with the ancient form of allegory.

The cognitive theory of mental spaces and conceptual integration (MSCI) is a twenty-year-old, cross-disciplinary enterprise that presently unfolds in academic circles on many levels of reflection and research. One important area of inquiry where MSCI can be of immediate use is in the pragmatics of written and spoken discourse and interaction. At the same time, empirical insights from the fields of interaction and discourse provide a necessary fundament for the development of the cognitive theories of discourse. This collection of seven chapters and three commentaries aims at evaluating and developing MSCI as a theory of meaning construction in discourse and interaction. MSCI will benefit greatly not only from empirical support but also from clearer refinement of its methodology and philosophical foundations. This volume presents the latest work on discourse and interaction from a mental spaces perspective, surely to be of interest to a broad range of researchers in discourse analysis.


Mariano Rossi's fresco of the Roman hero Camillus, commissioned by Prince Marcantonio Borghese IV, is a late eighteenth-century example of the Baroque tradition in Italian ceiling decoration. Its iconography elegantly condenses a complicated historical narrative, enhancing the painting's moral message with carefully arranged allegory. A contemporary description permits a thorough reading of the work, while panegyrics link its content to a preeminent family ancestor, Pope Paul V, the former Camillo Borghese. At the same time, the fresco seems to have been intended as a Speculum principis for the patron's young heir, Prince Camillo.


Literary personification has long been taken for granted as an important aspect of Western narrative; Paul de Man had given it prominence as "the master trope of poetic discourse." James Paxson here offers a critical and theoretical appraisal of personification in the light of developments in poststructuralist thought. He reassesses early theories and examines the allegorical texts of Prudentius, Chaucer, Langland and Spenser to show how personification works as a complex artistic tool for revealing and advertising the problems and limits inherent in poetic or verbal creation.


The history of Pasolini's cinema, like his poetry, is full of upheavals and reversals of direction. The two films I discuss here, Teorema (1968) and Salò le 120 giornate di Sodoma (1975), form a bridge of sorts over five other features-Porcile, Medea, and the "Trilogy of Life." And while both are what I call
allegories of repression, they are stylistically quite opposite (as one might expect
given Pasolini's 1975 "abjuration" of his intervening "Trilogy") and thus
recommend themselves to a comparative study. I use the term "repression" both
in its political sense, as a putting down by force or censorship, and in its
psychological sense, as "a process by which unacceptable desires are excluded
from consciousness and left to operate in the unconscious." "Allegory" is
understood as a narrative legible on two distinct levels and having a
philosophical or didactic purpose: "it is what a text means to us when we turn its
words, like a mirror, upon ourselves, how we understand it when we have
domesticated it and made it our own, and that is the special quality of the
memorative meditatio" (Carruthers 168). If, then, Teorema and Salo are
allegories of repression, how do they compare structurally and in terms of their
deeper message? And if repression seems to prevail in these films of deviance
and domination, what space is left for freedom and hope, and for the proletarian
and the youth, Pasolini's usual symbols of liberation and growth?

The 35 original essays in *A Companion to Narrative Theory* constitute the best
available introduction to this vital and contested field of humanistic enquiry.
* Comprises 35 original essays written by leading figures in the field
* Includes contributions from pioneers in the field such as Wayne C. Booth,
  Seymour Chatman, J. Hillis Miller and Gerald Prince
* Represents all the major critical approaches to narrative and investigates and
debates the relations between them
* Considers narratives in different disciplines, such as law and medicine
* Features analyses of a variety of media, including film, music, and painting
* Designed to be of interest to specialists, yet accessible to readers with little prior
  knowledge of the field

York, Routledge.
A synthesis of approaches to narrative fiction, considering Anglo-American New
Criticism, Russian Formalism and French Structuralism that formulates the ways
readers can, should, and do read narrative fiction.

Despite high praise from a few, most critics have been disappointed by
Golding's latest novel, The Spire. I share this view, but think the failure an
instructive one and would like to examine it more closely than has so far been
attempted. The allegory is complex, and some of the episodes are so elliptically
presented that even the facts of the nar- rative are often misread.


There is a scholarly tendency to regard the stories of the commissioning of Saul and David as simply as folk traditions concerning Israel's first two kings. This article argues that by concentrating on the fairytale elements of these narratives, scholars have overlooked the allegorical function of Saul and David's occupations as reflections on the perceived situation between Yahweh and his people, and on the different purposes for which Saul and David were commissioned. Just as Saul is sent in search of his father's wandering donkeys, so he is intended as the one who will return a wandering Israel to Yahweh. Just as David cares for his father's sheep, protecting them from predators, so he is commissioned as the one who will protect Yahweh's people from the surrounding nations. Each story is carefully crafted for its context and serves a distinct literary-theological purpose.


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This book represents the state of the art in cognitive stylistics a rapidly expanding field at the interface between linguistics, literary studies and cognitive science. The twelve chapters combine linguistic analysis with insights from cognitive psychology and cognitive linguistics in order to arrive at innovative accounts of a range of literary and textual phenomena. The chapters cover a variety of literary texts, periods, and genres, including poetry, fictional and non-fictional narratives, and plays. Some of the chapters provide new approaches to phenomena that have a long tradition in literary and linguistic studies (such as humour, characterisation, figurative language, and metre), others focus on phenomena that have not yet received adequate attention (such as split-selves phenomena, mind style, and spatial language). This book is
relevant to students and scholars in a wide range of areas within linguistics, literary studies and cognitive science. (Publisher's blurb.)

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The notion of film consciousness is one that has played around various film and philosophical discourses without ever really surfacing as a cogent theory. Representing the first major expression of film consciousness as a tangible concept, this critical study revisits notions of memory, retentional consciousness, narrative expectation, and spatio-temporal perception while also analyzing several major films.

The first half of the book focuses on understanding the elements of the film experience—and its associated consciousness—through the descriptive tools of phenomenology. The second part develops the idea of film consciousness as a unique vision of the world and as a large element in the human understanding of reality. Throughout the work, the author combines the ideas of philosophers and film theorists from phenomenology—such as Husserl, Merleau-Ponty, Bazin, and Kracauer—with the postmodernist work of Deleuze and transitional theorists Bergson and Benjamin.

(Publisher's blurb.)

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By the time even the casual reader arrives at the end of Zadig, she has found little coherence in what has been offered as exemplary. The title, Zadig, ou la destinee, proposes a double reading, a fiction and a philosophy. The dedicatory epistle designates bad readers and good ones-among the latter are those willing to parler raison. Lesson-giving and lesson-seeking are performed and proposed by both the narrator and the protagonist who thus seem to be offering guidance in the quest for meaning. Rarely, however, is one allowed to feel confident of the instructions available; in many ways the text constantly undermines its own authority as guide, and frustrates rather than facilitates the search for meaning. It is against interpretation; it is also about interpretation, and I propose viewing it as an allegory of (mis)reading. (First paragraph of the article.)

As critics have quite rightly noted, Alejo Carpentier's El reino de este mundo relies more heavily on apposition than on succession as a principle of narrative organization. The text recounts a series of social upheavals in Haiti from approximately 1764 to 1821, but it does not present history fundamentally in terms of sequence and consequence. Though events essentially follow a chronological trajectory, gaps in time, abrupt changes of perspective and a minimum of transitional narrative here lead to a juxtaposition of many disparate incidents, giving a first impression of chaotic disjunction. Emerging then from this disorder comes a schema of parallel actions and motifs that imposes cohesive design on the episodic events. The Blacks who instigate revolution against tyrannical, decadent White rulers soon discover that their own leader, Henri Christophe, displays the same shortcomings as his predecessors. He, too, fails to resist the corrupting influence of power and neglects to appreciate popular beliefs and aspirations. The text implies that the Agrimensores, who later assume political control, will likewise fail in a position of leadership. A wealth of symmetries becomes apparent, indicating that comparable patterns of hope and despair accompany each shift of power. In this way the text allows the reader to understand the multiple incidents as various manifestations of a single phenomenon, and so we come to see history as a cyclical re-enactment of essentially unchanging human dilemmas.


Earl Wasserman, in his chapter on "Alastor," points out that the two irreconcilable viewpoints presented in that poem correspond to Shelley's own disparate aspirations, evidenced in other poems, prose, and letters of 1816. Wasserman argues convincingly that Shelley writes in the skeptical tradition, modifying the usual skeptical dialogue to use instead, in "Alastor," a biography related by a disapproving narrator. This technique allows Shelley to explore possible stances without reaching for conclusions.2 Looking in detail at the different perspectives shown in "Alastor," Wasserman sees the narrator, who mediates between the two "human categories" mentioned in the Preface of the poem, as a Wordsworthian poet invoking nature as his muse and serving as a norm against which the visionary is defined. The visionary poet, on the other hand, is one who yearns for a union of his finite self with his ideal, or divine, inner double, and who expresses the sehnsucht not only of Shelley, but of the age. (First paragraph of the article.)


In its raḥīl section the classical (pre-Islamic and Mukhaḍram) "qaṣīdah" may have images, or "stories" of quite specific animals, the wild ass/onager and the wild bull or cow/oryx, conforming always to very formalized appearance and behavior. Structurally, they are integrated into the "qaṣīdah" as similes of the
journeying poet's she-camel/nāqah. The purpose of the present article is first of all to define the two animals, the onager and the oryx, as acting agents in the rahīl structure and "story" and, once defined, to reach deeper, beyond their separateness, in order to uncover their implicit coalescence into a composite, syncretic imaginary, and ultimately symbolic, figura of the unicorn. The essential characteristic of this "revealed" Arabic unicorn is that it has no other existence than its existence in the poem/"qāṣīdah", within which, however, it simultaneously continues to be a simile, a metaphor, an allegory, and a symbol--all this aside from being one of the fields of glory of Arabic descriptive poetic art.


In The Heart of Judgment, Leslie Paul Thiele explores the historical significance and present-day relevance of practical wisdom. Though primarily a work in moral and political philosophy, the book relies extensively on the latest research in cognitive neuroscience to confirm and extend its original insights. While giving credit to the roles played by reason and deliberation in the exercise of judgment, Thiele underscores the central importance of intuition, emotion, and worldly experience. In turn, he argues that narrative constitutes a form of ersatz experience, and as such is crucial to the development of the faculty of judgment.

Ever since the ancient Greeks first discussed the virtue of phronesis, practical wisdom has been an important topic for philosophers and political theorists. Thiele observes that it remains one of the qualities most demanded of public officials and that the welfare of democratic regimes rests on the cultivation of good judgment among citizens. The Heart of Judgment offers a new understanding of an ancient virtue while providing an innovative assessment of the salience of practical wisdom in contemporary society. (Publisher's blurb.)

Contents:
Introduction
An Intellectual History of Judgment
The Indispensability of Experience
The Power of the Unconscious
The Imperative of Affect
The Riches of Narrative

Thiele’s book is superb on almost every count, and provides the best account of the cognitive dimensions of narrative I have read. (Randy Harris)


The so-called Living Cross is one of the most striking eucharistic allegories of the later Middle Ages. About three dozen examples survive, most of them wall paintings. This essay seeks to place the development of the image in its visual,
historical, and cultural framework. When related to a particular kind of allegory of Justice known in Tuscany and the Veneto in the late Trecento and early Quattrocento, the Living Cross reads as a polemical gloss on two contemporary and very powerful narratives of Eucharist abuse. These narratives identify Jews and heretics (especially the Hussites) as the principal foes of the Corpus Christi and, by extension, of the Roman Church itself. Reversing the roles of object and subject, of victim and executioner, the Living Cross transforms the Eucharist’s archetypal enemies into impotent targets of divinely authorized violence, and the weapons it employs become emblems of eschatological justice.


Observing that Herman Melville’s most significant fictional addition to his source text for "Benito Cereno" (the San Dominick’s skeleton figurehead) reverses the terms of a trope used in the "Agatha" letter to Nathaniel Hawthorne of 13 August 1852, this article proposes that the skeleton’s role in the tale converts a perhaps frustrated attempt at professional identification with Hawthorne-detectable in the scheme of semi-collaboration broached by the letter-into a dismantling of the foundations of American identification, and of the identificatory lures involved in the processes of fiction-making and fiction-reading. Although there has been considerable focus on the narrative’s manipulation of identification (particularly the snare of Delano’s perspective), critics have not provided an account of the ways in which its total fictional structure, organized around the skeleton figurehead, systematically alters the meaning of its white protagonists’-and its readers’-potential affiliations. My essay attributes critical reluctance to offer such an account to the persistence of a nineteenth-century faith in the autonomous value of "sympathy" as a political resource, and to a neglect, evident in more recent, historicist analyses, of the political work that fictional artifice performs. It traces the functions and implications of "Benito Cereno"’s skeleton through an exploration of the tale’s reception history, showing this history to be comprised of a series of identificatory maneuvers which in seeking to complete or add "flesh" to the fiction, are parodied or compromised by its immanent "unbuilding" of plot and narrative teleology.


The most suggestive early readings of Rear Window focussed on two major thematic clusters. The first of these has to do with the relation between Jeffries, the photo-journalist protagonist of the film who is temporarily confined to a wheelchair, and the spectator in the cinema. The tenement windows facing Jeffries’s own apartment resemble movie screens, and the stylized action they exhibit corresponds to miniature movie narratives, conflating different plots, moods, and genres and offering us illicit voyeuristic pleasures of precisely the sort that typical movie experiences give us. Discussions of this issue stress Hitchcock’s complex anatomy of the act of movie-watching, dwelling on the odd mixture of passivity, emotional complicity, and the gratification of potent
dream-desires that defines our involvement with screen events. The spectator, having chosen a secure, hidden position in the theatre, is spatially removed from the experience he or she observes, which frequently encourages the illusion that one is free to participate or remain disengaged. The principal consequence of this illusion is that the spectator sees the film image as under his authority. Because the film presents itself as there for his benefit, "submitting" to his desires while posing no recognizable demands of its own, the imagination assumes, as in a dream, that it is in control of the film's workings. Hitchcock demonstrates how the movie experience is calculated to persuade viewers (Jeffries's surrogates) that the story belongs to them, and that they can manipulate it for their own ends. The more viewers surrender to this fantasy of control, however, the more completely, and unconsciously, they can be manipulated themselves.


We usually consider literary thinking to be peripheral and dispensable, an activity for specialists: poets, prophets, lunatics, and babysitters. Certainly we do not think it is the basis of the mind. We think of stories and parables from Aesop's Fables or The Thousand and One Nights, for example, as exotic tales set in strange lands, with spectacular images, talking animals, and fantastic plots - wonderful entertainments, often insightful, but well removed from logic and science, and entirely foreign to the world of everyday thought. But Mark Turner argues that this common wisdom is wrong. The literary mind - the mind of stories and parables - is not peripheral but basic to thought. Story is the central principle of our experience and knowledge. Parable - the projection of story to give meaning to new encounters - is the indispensable tool of everyday reason. Literary thought makes everyday thought possible. This book makes the revolutionary claim that the basic issue for cognitive science is the nature of literary thinking.

In The Literary Mind, Turner ranges from the tools of modern linguistics, to the recent work of neuroscientists such as Antonio Damasio and Gerald Edelman, to literary masterpieces by Homer, Dante, Shakespeare, and Proust, as he explains how story and projection - and their powerful combination in parable - are fundamental to everyday thought. In simple and traditional English, he reveals how we use parable to understand space and time, to grasp what it means to be located in space and time, and to conceive of ourselves, other selves, other lives, and other viewpoints. He explains the role of parable in reasoning, in categorizing, and in solving problems. He develops a powerful model of conceptual construction and, in a far-reaching final chapter, extends it to a new conception of the origin of language that contradicts proposals by such thinkers as Noam Chomsky and Steven Pinker. Turner argues that story, projection, and parable precede grammar, that language follows from these mental capacities as a consequence. Language, he concludes, is the child of the literary mind.
Offering major revisions to our understanding of thought, conceptual activity, and the origin and nature of language, The Literary Mind presents a unified theory of central problems in cognitive science, linguistics, neuroscience, psychology, and philosophy. It gives new and unexpected answers to classic questions about knowledge, creativity, understanding, reason, and invention.

(The jacket blurb.)


The narrative of the symbol is the account of the object's impassioned upward flight from the outer world through the pathemata of the senses to the phantasms of of the imaginatio to the symbols of the nous and beyond t into the realm of the anagogic, and it is simultaneously the poem of the object's journey from expression to impression to representation (repression) to expression. In the beginning was the object emanating outwards from itself, seeking the subject, striking its impression on the wax tablet and causing a pathic response in its mind, not unlike pain, the first sign of the other and of its 20 firstness. Out of these sensations comes a second other, a substitute for the sensation of the object, a phantasm of the sensations, a representation which is the imaginatio of the sensation of the object, a non-sensate, incorporeal representation of the initial sensational representations, or as we say, a perception. Rising (it is always an upward movement from lower to higher centers or faculties) from these perceptions are their signs, the representations of the representations of the representations, the synthesis of the multitude, the sensus communis of the significatio, or as we like to say, the concept or symbol or bildung. This conception, this mimesis, this begetting is created in the sexual union of paschein (kinesthai) and poiein (kinesis). This narrative of the symbol is the dialectic of substance becoming spirit in the transformation of the outer object by a sequence of three inner processes or stages, which we like to call sensation, perception, and conception. It is the story as told by realism, empiricism, and pragmatism. Its inverse is the story of materialization, of the reality of spirit or idea manifesting itself in the real-as-material, the tale told by rationalism and idealism as the journey from inner to outer, from conception to representation to outer expression, which is also part of the larger story of the movement from impression to expression, the communicative movement from outer through inner to outer, or as we might say if inspired by computer imagery, it is both "topdown" and "bottom-up." These two tales, geometrized as vertical and horizontal respectively, may be told as relative inverses of one another or as a single dialogical movement from expression to expression which unites the narrative of representation with the allegory of communication. In either case, the inner is always a geometry of points in time, a sequence of moments and a structure of levels serving to locate different functions, processes, or stages of formation and transformation. Reason always inhabits the celestial, the higher, more evolved stratum of the nous while judgement, common sense, or
Phronesis are located in an intermediate level the imaginatio and are processes unformed by reason. Aisthesis, the "unity of experience," is a means neither of reason nor judgement, and is appropriately located at the level of pathemata, the emotional response, or at best, in the interstice between the phantasmic and pathematic. This tripartite structure of the inner, this triadic sequence of dialectically ordered emergence, is repeated again and again in other tales of the inner; as hindbrain, mid-brain, fore-brain, as reptilian brain, old mammalian brain, neomammalian brain, as limbic (emotion), thalamic (representation), cortical (thought), as sensory, motor, associative, as reflex arc, intemeuron, neural net, as motivation, drive, cognition, as id, ego, super ego, as aesthetic judgement, practical reason, pure reason. Always, the lowest, first, pathic level is the motor that drives the others. (First two paragraphs of the article.)


We have discourse analysis, and its many branches (stylistics, rhetoric, narrative or argumentation analysis, as well as syntactic, semantic or pragmatic analysis, and of course conversation analysis), but "cognitive analysis" is not a well-known, standard way of looking at text or talk.

We have a cognitive psychology of discourse processing (production, comprehension), and we have a social psychology of discourse (the Loughborough school) called "discursive psychology", but the latter rejects any mental approach and in fact advocates a more ethnomethodological approach to discourse within social psychology.

So, if we speak about "cognitive analysis" , it is something we have to invent ourselves. And we must show why it is relevant for our understanding of discourse.

The argument behind such an attempt is that text and talk do not exist in isolation. Most obviously, discourse analysis since many years emphasizes the relevance of the study of context for our understanding of many aspects of discourse. Relevant in such contexts are the social domain (e.g., Education, Politics), the global act partially accomplished by text or talk (e.g., legislation, teaching, etc), the participants and their various communicative, social and professional roles, the relations between participants (such as that of power), the setting (time, location) and maybe some other social or interactional properties of communicative event.

Part of the context, however, are also some of the 'cognitive' properties of the participants, such as their aims, beliefs, knowledge and opinions. Without taking into account, we cannot understand why people are speaking or writing at all, or how they show adapt what they say or write to the knowledge or other beliefs of the recipients.
In other words, not only because of a 'mentalist' aim to understand the processes of actual discourse comprehension or production, but also for important contextual reasons, a study of the cognitive aspects of communication is highly relevant.

In this introductory working note, we provide an outline of how to do a 'cognitive' analysis of discourse.

(First section of the article.)


The central thesis of Dr Van Dyke’s Fiction of Truth is that allegory properly understood does not consist of two discrete levels, fictional and real, but of two continuously interacting levels, in each of which there is a relationship between sign and signified:

If a text says one thing it also means that thing: we cannot separate speech from meaning. Thus if it says one thing and means another, it both says and means two things. And unless we are linguistic schizophrenics or are willing to ignore half of what we read, a text that says and means two things must say and mean one complex thing. (p. 42)

Following the classical rhetoricians, we can distinguish between the proper and transferred senses of an allegory. But the complexity of the allegorical process is such that, as Dr Van Dyke herself notes (p. 18), there is a lack of stability in the application of the term 'literal' to both these senses. Indeed the term 'literal' seems especially favoured in reference to the allegorical fiction itself (see, for example, pp. 26, 28, 77, and 209-11). Such a usage ought to have been resisted by Dr Van Dyke for it obscures understanding of the essential validity of her thesis. Indeed, linguistic stability is vital to the development of a complex argument. We could perhaps begin by agreeing not to apply the term 'literal' to the proper sense of an allegorical fiction. It is the great insight of Aquinas that in the allegory of poets the literal is not the figure, but that which is signified by the figure, namely the transferred sense (ST, Ia I.10 ad 3). Thus he resists the descent from allegory into allegoresis (pp. 44-5). The true metaphoric status of allegory is preserved, and at the same time its essential doubleness. Allegory is not the Other (pp. 15-22), but the One and the Other. The case of personification allegory is not essentially different, as Dr Van Dyke is eventually led to observe (p. 201), for a personification is simply a rhetorical figure and takes its place naturally in an allegorical fiction. As Dr Van Dyke’s Fiction of Truth is that allegory properly understood does not consist of two discrete levels, fictional and real, but of two continuously interacting levels, in each of which there is a relationship between sign and signified:

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For more than a decade, since the publication, in 1975, of Laura Mulvey's essay, "Visual Pleasure and Narrative Cinema," Hitchcock's 1958 film Vertigo has been at the vortex of critical debates about the fundamental structures of classical narrative cinema.1 Psychoanalytic, formalist, feminist, post-structuralist, and Marxist readings of the film have multiplied, making it one of the most frequently analyzed films in the Hitchcock canon, if not in cinema history in general. I will not attempt to explain why Vertigo has been thus honored by critics, though I hope that the intrinsic interest of the film will become obvious in what follows. This is, rather, a critical review of the essays on Vertigo that seem to me most relevant to feminist theory. My aim is to identify certain fundamental problems in some of the most interesting of these readings: to point to, for example, a nostalgia for an empirically-based history, the essence of which is an unproblematic set of references, upon which the "truth" of the film or the ultimate reading of that film would rely. In my confrontation with Hitchcock critics including Mulvey, Rothman, Cavell, Wexman, Modleski, and Jameson, such issues as maternity, bisexuality, the place of the "real" woman in a materialist reading of the film, and the meaning of allegory from a formalist perspective on Vertigo will be considered. I will offer, finally, a reading that speaks of critical failure even as it gives itself as yet another ultimate, in this case allegorical reading of the film. I will add that, of course, my own presentation of these critics' work is itself "allegorical," in De Man's sense of the
word, in that they are figures for me: my allusions to these critics' theories about
the film no doubt fail to capture any referential "truth" about their arguments.
(First paragraph of article.)

Cambridge, Mass., Harvard University Press.
Allegory is both a strategy for interpreting texts and a method for composing
them. This book investigates the interplay between these interpretive and
compositional traditions at critical points in their development.

Jon Whitman analyzes a range of works in which the allegorical impulse develops,
from the Stoic moral essay and the Roman mythological epic to the Neoplatonic
exegetical treatise and the Christian spiritual encyclopedia. By examining
important changes in approach to the logic of a text, the design of the world, and
the organization of events, Whitman shows how the interpretive and poetic
strategies of allegory increasingly overlap and broaden in scope in antiquity and
the early Middle Ages. He explains how this interaction acquires an intensive
form in the twelfth-century Cosmographia, which explicates the story of creation
by devising allegorical characters to act out the narrative. Relating this early
convergence of analytic and imaginative methods to broader critical concerns,
Whitman shows how allegory constantly promotes the reassessment of its own
formulations, a process that stimulates the complex allegorical movement of the
late Middle Ages. (Amazon product information.)

The role of narrative in law, using the concept of narrative as a vehicle with
which to explore the issues of legitimacy and indeterminacy in law, is examined.

AS BRITOMART PARTS from the Redcrosse in Book III canto iv of The Faerie
Queene, Spenser tells us that she continues "on her former course" (III, iv, 5).
The narrative direction of this course is rather uncertain, although its goal or end
is the union with Artegall. "All the way," Spenser continues, she "grew pensiue
through that amorous discourse"; as the rhyme indicates her former course was
an amorous discourse and it will continue to be one. The lament this
pensiveness evokes and the ensuing battle with Marinell illustrate the difficulty
of making an amorous discourse, necessarily a deviation from the work as
allegory or succeed as quest. Whether for the poet who longs for "that Sabaoths
sight" but never sees it, or for the character who projects an end to her "course"
but never completely reaches it (she attains only a limited version of this desired
goal), a gap exists and widens between the certainties of meaning and value
that Spencer the poet posits and the fluctuation and uncertainty in the fictional
world of his poem. In the terms of Britomart's lament, the "feeble bark" of the
poem and of the mortal (and Briton) characters remains "Far from the hoped
hauen of reliefe" (8). This essay will explore the implications of this gap for Spenser's allegorical technique and will suggest how a study of Spenser's subtexts can provide a means of defining and interpreting the divided, twofold vision that this gap produces. In particular, I wish to show the importance of the Petrarchan subtext of Britonlart's lament and to suggest an interpretation of canto iv which treats as primary the Petrarchan context it establishes. (First paragraph of the article.)


Despite the disparaging verdict pronounced on Gogol's first two volumes by Nabokov, the opening story of his second volume, the idyll Old-World Landowners, has continued to exercise the minds of critics both as an intriguing mystery which stubbornly resists convincing resolution and as an important landmark in the development of his art. On the one hand, it poses in an exceptionally acute form, as the reactions to it of Belinsky and many subsequent critics attest, the problem with which the reader of Gogol's fiction is repeatedly confronted - that of reconciling elements which appear to defy reconciliation (in this case, the tone of the narrator and the content of his narrative); on the other, it is the work which is commonly regarded as the first in which Gogol appears, in Victor Erlich's words, as 'a master of Kleinmalerei', of the 'dense, viscous social landscape painting' which 'was to become a trademark of the later Gogol', and probably the main reason for the largely erroneous view that Gogol was a realist. In short, the story is viewed by most critics as the first example of the kind of art which was to achieve its consummate form in the 'portrait chapters' of Dead Souls, posing problems of a similar nature and likewise continuing to perplex. The main purpose of this article is to re-examine it in the light of this judgement in an attempt to determine whether the perplexity caused by both works is not due to a misunderstanding of the common features which have been ascribed to them. But before we can undertake this task, it is necessary to consider a number of more general issues. (First two paragraphs of the article.)


In medieval Western Europe, allegory was used in a variety of literary works. Romances, miracle and mystery plays, and spiritual treatises all used allegory in some way to elucidate didactic propositions by the personification of abstract vices, virtues, or ideas. Medieval Russia, on the other hand, offers very few examples of allegory. To be sure, knowledge of allegory as a figure of speech existed in Russia as early as 1073, when a translation of a Greek treatise on rhetoric, which included a section about allegory, was inserted in a miscellany compiled for Prince Svjatoslav of Kiev. Though the influence of this treatise cannot be ascertained, copies of it can be found up to the fifteenth century. Influenced by the allegorical exegesis of the Church Fathers, ecclesiastical writers such as Cyril of Turov wrote excellent sermons which frequently employed allegorical imagery. The Song of Igor's Campaign abounds in
extended metaphors which may be considered allegorical in nature. And finally, a widely acknowledged political allegory entitled Skazanie o Magmete-Sultane was written by Ivan Peresvetov (?) about 1547 and is thought to have been intended for the instruction of Ivan IV (see Cizevskij, 279-83). Thus, allegorical tropes were known and used in medieval Russia; however, except perhaps for Peresvetov's work, none were structured as an extended allegorical narrative. One work which may join Peresvetov's as an exception is the anonymously authored seventeenth-century Tale of Misery and Ill Fortune (Povest' o Gore i Zlocastii). (First paragraph of article.)