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4.4 Conclusions; Deixis and abstractions; 5.1 Sequential and spatial processing; 5.2 Time in poetry; 5.3 More on the abstract of the concrete; 5.4 "Total Complexes" and "Just Noticeable Differences" 5.5 Feeling and knowing 5.6 Conclusion; Chapter 6. Three case studies - Keats, Spenser, Baudelaire; 6.1 Poetry and Altered States of Consciousness; 6.2 "On Seeing the Elgin Marbles"; 6.3 Alternative Mental Performances; 6.4 Symbol and Allegory; 6.5 Keats and Marlowe; 6.6 Ambiguity and Soft Focus; 6.7 Chearlesse Night in Spenser and Baudelaire; 6.8 To Sum Up; Linguistic devices and ecstatic poetry; 7.1 Ecstatic quality, linguistic devices, and cognitive processes; 7.2 Vocal performance and lingering precategoryal auditory information; Defamiliarization Revisited
Aesthetic qualities as structural resemblance 9.1 Emotional qualities and onomatopoeia; 9.2 Convergent and divergent style; 9.3 Perceptual forces (large scale); 9.4 Perceptual forces (minute scale); 9.5 Materials and structures; Appendix; Observations on Larsen's criticism of the click experiment; Metaphor and figure - ground relationship; 10.1 Basic gestalt rules of figure - ground; 10.2 Figure and ground in the visual arts; 10.3 Form in other senses; 10.4 Figures in narrative; 10.5 Figure and ground (?) in poetry: Emily Dickinson; 10.6 Figure and ground (?) in Shakespeare
10.7 Figure-ground reversal in music: "Moonlight" Sonata 10.8 Literature: Figure-ground reversals of the extralinguistic; 10.9 Summary and wider perspectives; Size-sound symbolism revisited; 11.1 Preliminary; 11.2 Phlogiston and precategoryal information; 11.3 Sound symbolism and source's size; 11.3.1 Sound symbolism and referent's size; 11.4 Descriptive reduplication in Japanese; 11.5 Methodological comments; Issues in literary synaesthesia; 12.1 Synaesthesia as a neuropsychological and a literary phenomenon; 12.2 Four kinds of explanation; 12.3 Panchronistic tendencies in synaesthesia 12.4 Aesthetic qualities: Witty and emotional

Sommario/riassunto

In our everyday life we are flooded by a pandemonium of information which consciousness organizes into more easily manageable phonetic and semantic categories. In poetry reading, however, the total effect of a poem is not only obtained by some of these categories but also by precategoryal information, for which there is a growing body of empirical evidence of its psychological reality. In the Tip of the Tongue phenomenon, a great amount of diffuse precategoryal information is present but fails to "grow together" into a compact word, generating a feeling of some dense, undifferentiated mass.