COGNISING ELIOT'S *PRUFROCK AND OTHER OBSERVATIONS* THROUGH PARATEXTUAL ELEMENTS

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ABSTRACT

Cognising Eliot's *Prufrock and Other Observations* through Paratextual Elements

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This thesis aims to explain the cognitive effects of the paratextual elements in Eliot's first poetry collection, Prufrock and Other Observations. It begins with an overview of the paratextual elements present in this collection, namely, titles, dedications, and epigraphs, and their functions. The study then explains the fundamentals of cognitive poetics and terminology used for the analyses of the poems, specifically, figures and grounds, cognitive deixes, and schemas and frames. After explicating how each paratextual element listed above effects the cognition of the work to which they are attached, this thesis continues with the analysis of firstly the dedication of the collection, then the titles of the poems that do not have epigraphs, and lastly the titles and the epigraphs of the poems to which epigraphs are attached. These analyses examine the cognitive effects of these paratextual elements on the reader during the process of reading the collection and investigating the potential meanings they make. This study lastly concludes with the assertions that the poems individually cannot be understood properly without paying attention to the whole collection, that paratextual elements play an important role in the cognition of literary works, and that it is not possible to draw a strict line between the paratext and the text itself.

Keywords: T. S. Eliot, Cognitive Poetics, Paratextual Elements.

ÖZ

Eliot'ın Prufrock and Other Observations Derlemesinin Yanmetinsel Unsurlarla

Bilissel Olarak Kavranması

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Yüksek Lisans, İngiliz Edebiyatı Bölümü

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Bu tez, Eliot'ın ilk şiir derlemesi olan Prufrock and Other Observations eserindeki

yanmetinsel unsurların bilişsel etkilerini açıklamayı amaçlamaktadır. Tez, bu eserde

bulunan yanmetinsel unsurların -yani başlıkların, ithafların ve epigrafların- ve

işlevlerinin bir özeti ile başlamaktadır. Daha sonrasında bu çalışma, bilişsel poetikayı

ve şiirlerin analizinde kullanılan gerekli terminolojiyi -şekiller ve zeminleri, bilişsel

gösterimleri ve şemalar ve çerçeveleri- açıklar. Yukarıda bahsedilen her yanmetinsel

unsurun, bulundukları eserin bilişsel olarak algılanmasını nasıl etkilediğini

açıkladıktan sonra bu tez, ilk olarak derlemedeki ithafnameyi, sonrasında epigrafi

olmayan şiirlerin başlıklarını, daha sonra ise epigrafı olan şiirlerin başlıklarını ve

epigraflarını; bu yanmetinsel unsurların, derlemeyi okuduğu sırada okuyucu

üzerindeki bilişsel etkilerini ve yarattıkları muhtemel anlamları inceleyerek analiz

eder. Son olarak bu çalışma; şiirlerin bulundukları derlemeye dikkat etmeden, tek tek

tam olarak anlaşılamayacağı, yanmetinsel unsurların edebi eserlerin bilişsel olarak

kavranmasında önemli bir rol oynadığı ve yanmetin ile metin arasında kesin bir sınır

çizmenin mümkün olmadığını iddia ederek sona ermektedir.

Anahtar Kelimeler: T. S. Eliot, Bilissel Poetika, Yanmetinsel Unsurlar

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To Lennie and Pruffy, my sources of happiness and peace.

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CHAPTER 1

INTRODUCTION

LET us go then, you and I,

When the evening is spread out against the sky

Like a patient etherized upon a table;

Let us go, through certain half-deserted streets,

...that follow like a tedious argument

Of insidious intent

To lead you to an overwhelming question... (Eliot, "The Love Song" 1-10)

The point where a work of art begins and ends is as important as the contents of the work itself since the perceiver begins their journey in and of a given work outside the work. But where is "outside"? Does the reader judge a book by its cover, hence the idiom that warns against it? Or does a title or name of a famous artist on a label displayed nearby add to or detract from how a painting is perceived? The answer to such questions seems to lie in the perceiving subjects, who will bring their own experiences into a work in the process of its consumption. What is not determined by the consumer is, however, the "entrance," or the threshold, of the work: while one can always choose to read the commentaries on a given work, watch the trailer of a movie or ignore the cover of a book entirely, the consumers make less of a contribution to the creation of these thresholds than they do to the (re)creation of the text. Yet, the reader's understanding and reading of the text begin on such thresholds of both the work and the text, to use the distinction Barthes made in Image, Music, Text (156-157); they are parts of a liminal space in which meaning already begins to arise. Although meanings, and potential meanings, begin to form on the threshold, or with and through paratext, to use the term coined by Genette in his Paratexts:

Thresholds of Interpretation¹ (1), the paratext's influence on the overall reading of the work in its entirety, and as part of the textual experience, will develop as more of the text is consumed; but at the same time, access to a literary text will invariably involve encounters with some paratextual elements such as covers and titles, or for digital texts, website titles, marginalia, and so on. These elements constitute "a zone between text and off-text, a zone not only of transition but also of transaction: a privileged place of a pragmatics and a strategy, of an influence on the public, an influence that – whether well or poorly understood and achieved – is at the service of a better reception for the text and a more pertinent reading of it" (Genette 2). Even if the reader chooses to ignore such elements altogether, there will still be other paratextual items impossible to miss such as chapter titles, section breaks and footnotes. In this way, it is impossible to process a text without at least some awareness of its paratextual elements, which are a part of the work and the text, and however unconsciously, influence the reader's expectations of and approaches and attitudes towards the work and the text even before the act of reading begins. In cognitive terms, all subjects bring to new experiences whatever relevant and established mental templates, perspectives, or frames they have, and these will aid and direct the interpretation of the new experience. The physical framing of material text by paratextual matter is a conscious stimulation of an interpretive bias, directing readers towards interpretations that are dependent upon their individual cognitive frames. Paratexts are thus important "keys", as the quotation below explains, to the unlocking of textual meanings, and are thus important components of literary readings:

[Cognitive] Frames are [...] basic orientational aids that help us to navigate through our experiential universe, inform our cognitive activities and generally function as preconditions of interpretation. As such, frames also control the framed. Similarly to the physical frames surrounding paintings, frames, for instance, help to select (or construct) phenomena as forming a meaningful whole and therefore create coherent areas on our mental maps. Thus, frames are keys... to the understanding of literature and other media. (Wolf, "Introduction" 5)

In order to understand how paratextual elements can inform the reader, this study will use a cognitive approach since it "offers a means of discussing interpretation whether

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¹ This work will be called *Paratexts* for the remainder of this study.

it is an authorly version of the world or a readerly account, and how those interpretations are made manifest in textuality" (Stockwell 7). As such, this thesis aims to identify how the paratextual elements of the work make meaning in and of T.S. Eliot's *Prufrock and Other Observations* (1917), using a cognitive perspective. The choice of this collection to be analysed in this thesis arises from how well the collection lends itself to a paratextual analysis, not solely because of the quantity of paratextual elements present in the collection but because of their importance in the cognition of the collection by revealing how well-knitted the collection is and of their continuing influence on the reader's cognition during the process of reading the collection.

Accordingly, the first chapter of this thesis begins with an overview of paratextuality and the individual paratextual elements present in this collection, then explains the aspects of cognitive poetics applicable to the paratext of *Prufrock*, and lastly examines how paratext and cognitive poetics intersect. The second chapter begins with an analysis of the dedication of the work and continues with the titles of the poems. The last chapter analyses the epigraphs and titles of the poems to which epigraphs are attached.

1.1. Paratextuality

As the first, best known and most complete treatment of paratextuality, Genette's *Seuils* (1985; published in English in 1997 as *Paratexts: Thresholds of Interpretation*) established and categorised the concept of paratext. While there are many recent studies on the subject, especially in media studies and translation studies, the main foundation of the theory of paratextuality remains Genette's. Thus, this section will provide an introduction to Genette's theory of paratextuality, explaining additions where necessary, as it affects an analysis of the editions of *Prufrock and Other Observations* produced in Eliot's lifetime.

Genette's explanations of what a paratext is use images of space and range from presenting it as a "threshold" (or *seuil*, in French) to a "vestibule," and from explanations as that which surrounds and extends the text to the image of, quoting Lejeune, "a fringe" (Genette 1-2). His classification of paratextual elements, on the other hand, is more straightforward: a particular type of paratext is identified by its location, date of appearance and, if applicable, disappearance, mode of existence

(verbal, visual, and so on), sender and addressee, and functions (Genette 4). From this longer list, this thesis will primarily examine titles (of both the collection and individual poems), dedications, and epigraphs.

1.1.1. Titles

While a discussion of the location and the date of the title is not necessary for the purposes of this study, its functions are of importance. At first, Genette begins with three functions of a textual title: designation, indication of the subject matter, and temptation of the public (76). Only designation is a strictly necessary function, and it is inescapable since even the absence of a title designates a work (as untitled). The other two functions remain debatable and relative to "the receiver's hermeneutic obligingness" (Genette 77) since, for example, to a reader who has little literary knowledge, the title "Sonnet 18" will signify very little other than the fact that there are at least seventeen more pieces of writings called sonnets. Genette then divides the function of titles' designation into two: thematic titles and rhematic titles (79). Thematic titles (such as *The Waste Land*) allude to the thematic subject of the work whereas rhematic titles allude to the text itself as an object (as, for instance, Robert Burns' "A Sonnet upon Sonnets").

What is important about thematic titles is that they not only frame but also largely depend on the interpretation of the text which they designate. As Genette points out, however, it is possible to set general distinctions:

There are literal titles, which directly and nonfiguratively designate the theme or the central object of the work... sometimes to the extent of revealing the denouement. Other thematic titles are attached, by synecdoche or metonymy, to an object that is less unquestionably central... or sometimes to an object that is resolutely marginal... A third type of thematic title, constitutively symbolic in nature, is the metaphoric... A fourth type function by antiphrasis, or irony, either because the title forms an antithesis to the work... or because the title displays a provocative absence of thematic relevance... The antiphrasis may take the form of an explicit disavowal... The nonrelevance also may be only apparent and may reveal a metaphorical intention... The nonrelevance may also, in a fairly twisted way, plead literal truth... (82-83)²

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² The ellipses in the quoted passage indicate omitted examples, not parts of Genette's argument.

Accordingly, the relationship between the thematic title and the text depends on the entirety of the text since what it denotes and connotes, whether literally or metaphorically, whether metonymically or symbolically, in relation to the text will be made clear after the text has been read, or after its interpretation, because each of these ways in which a title becomes thematic "requires an individual semantic analysis in which interpretation of the text plays a major role" (Genette 81-82). At the same time, the title, before the reading of the text even begins, influences how a reader reads the said literary work. These categorisations, of metaphor and metonymy, of symbolic and literal, are of course not mutually exclusive: there can be, and indeed are, cases where they overlap. In such a case, into which category the title fits will be based on the interpretation of the text.

1.1.2. Dedications

Dedications provide a significant paratextual element for analysis in this study because of considerations that must be given to a change made in the 1925 edition of *Prufrock and Other Observations*. In the first, 1917 edition, the collection is simply dedicated to Jean Verdenal, whereas in subsequent editions this dedication is followed by an epigraph. In order to understand how this addition can be interpreted, an examination of dedications is necessary.

Firstly, Genette differentiates between a dedication and an inscription: the former refers to the dedication that appears in the work itself whereas the latter refers to the copy-specific inscription such as when an author signs a copy of their work and gifts it to someone. In this context, inscriptions are of no use to cognitive analysis of the collection, since they refer only to individual copies and are not part of the paratext of that literary work, only of the material work; in contrast, "To Jean Verdenal" (first unnumbered page after the title page) is useful as dedication in the Genettian sense. An interesting point that Genette mentions is the ambiguity of the destination of a dedication (134). On the one hand, it is obviously addressed to the dedicatee, but on the other hand, being integral to the published book, it is also intended for the reader's attention. Because of the latter, the dedication also becomes a performative act, "for in itself it *constitutes* the act it is supposed to describe; the formula for it is therefore not only 'I dedicate this book to So-and-So'... but also, and sometimes even more, 'I

am telling the reader that I am dedicating this book to So-and-So" (Genette 134-135; italics original).

In addition to their performativity, dedications function as "the proclamation (sincere or not) of a relationship (of one kind or another) between the author and some person, group, or entity" (Genette 135). As such, invoking a person in this way also implies that this person has participated in the production of work in some way, even if not in a textual way.

1.1.3. Epigraphs

Epigraphs, which are also paratextual elements, seem to play an especially important role in readers' understanding of Eliot's poetry, as evidenced by the following observation: "When the title of one of Eliot's poems is mentioned in conversation, it often elicits a quotation, not from the poem, but from the epigraph to the poem" (Worthington 1). Genette's definition of epigraph is quite simple and yet very helpful: "I will define the epigraph roughly as a quotation placed *en exergue* [in the exergue], generally at the head of a work or a section of a work; literally, *en exergue* means off the work, which is going a little too far. Here the exergue is, rather, at the edge of the work, generally closest to the text – thus, following the dedication, if there is one" (144).

Because the epigraph is an excerpt from either a real or a made-up source text, which can be visual as well as verbal, its insertion within the physical text implies an unspecified relationship between the epigraphed, the author of the quote used as an epigraph, and the epigrapher, the person who uses the quote as an epigraph (Genette 150-151). While the identity of Eliot as epigrapher is not in question, since it is well known that Eliot was very attentive to the appearance and to all details of his publications⁴, meaning that the epigraphed must be of significance, as will indeed be

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³ Mariwan N. Hasan Barzinji's article "The Function of Epigraphs to T. S. Eliot's Poetry" (published in *Research on Humanities and Social Sciences*, vol. 6, no. 9, 2016) is not cited in this thesis because it is a paraphrased version of Worthington's article.

⁴ In his study published in 1957, Beare delves into the changes Eliot made to his work, Eliot even informing Beare "in a personal letter" that one of the changes is made by himself and not the editor or the publisher (Beare 28). This shows how much Eliot was involved not only in the publication of his own work but also in the publications by others on his work. For more information, see Beare, Robert

shown in later parts of this thesis. As with all texts and all signification, the epigraph too has an addressee, or an epigraphee, as Genette calls them⁵ (151). An epigraphee, then, is the doubly implied addressee, who is implied as both the epigraph's reader and the reader of the text to which the epigraph has been added; the epigraphee is thus positioned, cognitively, as a compound reader, one with a double role. This complication is noted by Genette when he asserts that "the addressee of the epigraph is always the addressee of the work, who is not always its actual receiver" (156), and this is even more so with Eliot's use of epigraphs.

In terms of how epigraphs function, Genette lists four functions. The first is that they comment on the title of the main work and therefore elucidate it; the second one is that they comment on the text, providing some sort of potential explanation or emphasis; the third one is that the name of the epigraphed brings a "sense of indirect backing"; and the last function of epigraphs comes from their mere existence, which can indicate a variety of contextual or congruous elements, such as the period in which the work is written, its genre, or its tenor (Genette 156-160). This last function means that the mere presence or absence of an epigraph will become a sign "of culture, an intellectual password. With it [the author] chooses his peers and thus his place in the pantheon." (Genette 160). As will be explained later in the thesis, this function of epigraphs, that is, giving authors the power to place themselves in a "tradition," plays an important role in understanding the meanings of Eliot's paratexts.

1.2. Cognitive Poetics

Still a relatively new field of study, cognitive poetics brings together elements of cognitive science, cognitive psychology, and linguistics in order to see how meaning is made in the mind of a reader of a work of literature. Since it is a vast field of study, this thesis cannot cover the whole field but explains the parts that will be useful for this study, using Peter Stockwell's *Cognitive Poetics: an Introduction* as a foundation. For the purposes of this thesis, concepts of figures and grounds, cognitive deixis, and

L. "Notes on the Text of T. S. Eliot: Variants from Russell Square." *Studies in Bibliography*, vol. 9, 1957, pp. 21–49. *JSTOR*, http://www.jstor.org/stable/40371194.

⁵ "They/them" is used as an ungendered, singular pronoun throughout this study.

schemas and frames are used, since they are the most prominent cognitive processes activated by the poems in the collection.

The word "cognitive" is "used to refer to the psychological processes involved in the acquisition, organization, and use of information; in fact, in all information processing activities of the brain, ranging from the analysis of immediate stimuli to the organization of subjective experience" (Tsur 595). Therefore, in its simplest form, cognitive poetics is the application of our current knowledge of cognitive processes to a consideration of "what we are doing when we read" (Stockwell 3; italics original). As such, both the text and the reader are included in a cognitive approach since the text with its own various and potential meanings and the individual readers with their own histories and cognitive processes meet in the act of reading and understanding or making meanings from the interaction. Consequently, "each reading also depends on context and the assumptions that underlie the question being asked" (4). Such a dependency raises a question regarding the meaning(s) of the text, and especially in the thorny issue of meanings that are attributed with literary value and interpretations, and it is in this relativity of meaning(s) that cognitive poetics makes clear how such a meaning is made:

The key to understanding issues of literary value, status, and meaning lies in being able to have a clear view of text and context, circumstances and uses, knowledge, beliefs, and emotions – the entire situation of a literary encounter. It is not simply a matter of its authorial provenance and historical setting; this is the narrow sliver of context that much current literary scholarship has carved out to trap itself in. Cognitive poetics offers us a means of accounting for a contextual situation and setting that includes but is not restricted to the historical. It has a linguistic dimension which means we can engage in detailed and precise textual analysis of style and literary craft. It offers a means of describing and delineating different types of knowledge, belief, and feeling in a systematic way, and a model of how to connect these matters of circumstance and use to the language of the literature (Stockwell 5-6)

1.2.1. Figures and Grounds

One of the first cognitive concepts useful for this study is the notion of "foregrounding." In order to "foreground" an object, or an element, however, there

first needs to be a ground on which a figure can be foregrounded. In terms of the linguistic aspects of literature, "the literary innovations and creative expression can be seen as foregrounding against the background of everyday non-literary language" (Stockwell 33). As such, "devices, such as repetition, unusual naming, innovative descriptions, creative syntactic ordering, puns, rhyme, alliteration, metrical emphasis, the use of creative metaphor, and so on" (ibid.) can foreground the language itself or any other element in a text. In terms of the non-linguistic contents of a work, a ground can be a theme or a setting – although not always, since a setting itself can also be a character – whereas a "figure" (something that need not be a human or animal, although especially in drama and narrative fiction it often is) can be a moving or changing element that is the focus of the narrative.

Necessarily, then, to foreground is also to attract the attention of the reader. While attention is selective, subjective, and not determined by the text, it is also affected and manipulated by the text. Our understanding of cognition is that the changeable, foregrounded elements – or the salient figures in a literary text – are typically selected for attention; but this process is complimented at the same time by simultaneously "deselecting" or "neglecting" that which functions as the ground (75). Both figures and ground can be added to or change roles, but in all cases, attention is drawn to foregrounded elements and has to be maintained "by a constant renewal of the stylistic interest, by a constant process of renewing the figure and ground relationship"; and in literature, "'newness' is the key to attention: literature is literally a *distraction* that pulls attention away from one element onto the newly presented element" (76; italics original).

1.2.2. Cognitive Deixis

Stockwell describes deixis as "[t]he capacity that language has for anchoring meaning to a context" (49), which therefore allows the reader to project themselves into the context. When, for instance, the reader reads the line, "I read, much of the night, and go south in the winter" (Eliot, "The Waste Land" I.18), they may interpret the "I" as the poetic persona yet are still encouraged, through the use of the first person, to project their minds into the consciousness of the discoursing persona, and thus they can navigate the world of the poem from that distinct perspective.

Deictic categories can anchor the reader's perception through pronouns and names, and the locale of the reader in a constructed space through spatial adverbs and locatives, and in a constructed time through temporal adverbs and tenses; deictic categories "encode the social viewpoint and relative situations" through modality and focalisation, foreground the textuality of the text with chapter titles and paragraphing, and "encode a deictic relationship between the author and the literary reader" by signifying the genre of the text or literary conventions used in the text (Stockwell 54). For the purposes of this study, textual deixes will be of most use with necessary references to other categories since paratextual elements "foreground the textuality."

In the deictic shift theory, deictic centres are not only anchored but also can shift, since the literary reader's centre is already textually contingent regardless of how much they suspend their disbelief in the constructed world of the text, and the literary reader's centre shifts at least once when reading a text. This change can take place several times in the act of reading, especially in works that use frame narrative techniques. All the aforementioned categories, then, are subjected to such a shift in accordance with the text: the perceptual centre, for example, shifts when the narrative focuses on another character, or the spatial centre shifts when the location changes. Consequently, not unlike the foregrounded elements, a deictic centre should be maintained and renewed periodically in order to remind the reader of at least into whom, where, and when they are projecting themselves.

1.2.3. Schemas and Frames

One of the cognitive accounts of how information is used during interpretative reading, showing how it brings together and allows the reading to make sense of the text by using "the vast amount of historical context that is potentially available, and the hugeness of the imagined experience of the author and the contemporary society, and [...] the massive encyclopaedic knowledge carried around in the heads of readers" (Stockwell 103). This notion of schemas is also connected with what is termed as "conceptual dependency" (104), which refers to how meanings, of words, of sentences, of lines, and so on, depend not only on their lexical meanings but also on the context in which they are used. A schema, then, refers to "a flexible memory structure, automatically acquired and updated from patterned activity, composed of multimodal neural associations" (Wood et al. 246), that is, schemas are associations developed

through "repeated embodied experience (i.e., perceptual, sensorimotor, interactional)" (ibid.) and used for cognising any given phenomenon. They are "a form of *personal* culture" (246; italics original), which means that they are personal, since the embodied experiences belong to an individual, but since they are learned, that is, inevitably produced and shaped by social interactions, they also have a cultural basis. They are automatically activated "by qualities of the current situation, through pattern recognition, pattern filling, and, in turn, pattern updating" (ibid.). As such, a schema is "acquired, used, and altered through a repeated, automatic process of schematization from experience" (ibid.), that is, a person forms a schema not consciously but is still aware of its "cognitive output" (Wood et al. 255).

Schema theory sees "knowledge structures as dynamic and experientially developing" (Stockwell 106), and consequently, schemas are subject to changes. According to the effects of the new knowledge or information, schemas are managed in several ways: they can be preserved, "where incoming facts fit existing schematic knowledge and have been encountered previously"; they can be reinforced, "where incoming facts are new but strengthen and confirm schematic knowledge"; they can be accreted, "where new facts are added to an existing schema, enlarging its scope and explanatory range"; they can be disrupted, "where conceptual deviance offers a potential challenge"; they can be refreshed, "where a schema is revised and its membership elements and relations are recast"; and lastly, they can be replaced, which is "the creation of new schemas based on old templates" (Stockwell 107). Consequently, a schema disruption can be resolved through schema accretion, schema refreshment, or schema replacement depending on the nature and extent of the disruption.

Frames, on the other hand, at first referred to "the [nonvisual] context brought by viewers to disparate objects" (104) in the visual cognition, however, because all sensory phenomena are subject to the same cognitive processes and structures, the notion of frames used for the cognition of visual phenomena was later applied to the conceptual phenomenon of language processing. As such, a more comprehensive definition of frames, which are a "form of public culture distinct from schemas", would be "situational assemblages of material objects (i.e., public culture) that activate networks of schemas (i.e., personal culture) in receivers" (Wood et al. 250; italics original).

Frames are required to activate a person's schemas, and in the context of a literary study, the material objects refer to books (that are then judged by readers to be literary, or not) and receivers to the readers, and the situational state of these assemblages, including format, typography and other material pointers, indicates the type of books (here literary ones) that the reader is encountering, based on familiarity with the type. As such, frames (being situated givens) "reside between the standpoints of a sender(s) and a receiver(s)" (ibid.), or between the writer/poet and the reader, and accordingly, "evoke certain responses from individuals, in part by activating particular sets of schemas" (252) – the schemas being the individually designed and redesigned, interior "knowledge structure" of the reader. In other words, it is possible to think of schemas as evocations of notions and associations in a reader when they are in the process of cognising a literary work, whereas frames are material objects that activate the schemas. For instance, poetry constitutes a frame which, depending on the reader's familiarity, can activate schemas regarding rhyme schemes, and even non-material, non-formal elements such as various emotions evoked by poems, and subjects that poems address. It is important to reiterate, however, these schemas depend on the reader and their knowledge of poems; therefore, if a reader has never read a poem dealing with the theme of love before, a love poem might cause a disruption in this reader's poetry schemas, which would be then resolved by schema accretion, that is, by the reader's adding of the knowledge that poems can and do sometimes address love as a theme, into their poetry schema.

1.3. Intersection of Paratextuality and Cognitive Poetics

As mentioned before, the literary reader of an unabridged edition (who is by definition a careful reader) is first subjected to a work's initial paratextual elements rather than to the literary core of the work, or the poems or narrative parts of the text, itself. It is, however, still impossible for an individual to make a single reading encompassing all the frames, or all the "assemblages of material objects" (Wood et al. 252), and evidently impossible for any person to bring to bear upon their readings the schemas belonging to every person and group, although multiple readings by a cognitive poetics specialist may reveal may such schemas; and the cognitive approach can offer "a unified explanation of both individual interpretations as well as interpretations that are shared by a group, community or culture" (Stockwell 6-7), but self-evidently

(considering the dynamic and individualised nature of schemas) no single cognitive explanation will cover all possible interpretations, just those generally shared by an identifiable and familiar group. While it is often possible to imagine a community of readers who share similar schemas to oneself, and thus explain how a single text can present the same meanings to many readers, some textual and paratextual elements are more likely to relate to shared schemas than others.

As meanings begin to form at the textual and reading-experience threshold, these paratextual elements also play a cognitive role in the process of reading and meaning-making of the entire work. As such, this section addresses the conceptual core of the thesis, in examining how paratextuality and cognitive poetics interact by showing how selected paratextual elements (titles, epigraphs, and dedications) function cognitively in terms of the key concepts described above (ground and figure, frames, schemas and deixis).

1.3.1. Titles and Cognition

For most readers, the first paratextual element encountered is the tile (and subtitle where it exists). However, as the analyses in this thesis will remind us, titles may themselves be processed cognitively in the light of superordinate titles or title-like elements: chapter titles are interpreted with reference to preceding text and to the title(s) of the book, and a complex interpretative process is required for the individual titles of poems in collections. Furthermore, book titles are sometimes presented as part of a named series, the title of the series providing an interpretative context for the book title, and the processing of titles can also include such schematically relevant elements such as publisher's name. Non-verbal factors such as the design of the book as material object are also significant. Book titles and book design also change significantly in time and in space; for instance, a seventeenth century English book title may differ greatly from a twentieth century one, and books are designed very differently in different countries. In terms of foregrounding, a title, according to its function, can act as a spotlight that foregrounds certain elements or themes. While the designative function of titles may not select or deselect particular elements of a poem for interpretative attention, the indicative and "tempting" (Genette 76) functions do foreground certain elements. Indicating the subject matter would foreground the theme; for example, Eliot's title "The Hollow Men" foregrounds the self-named

hollow men in the poem, who are evoked as the main figure of the poem, as the definite article indicates; it also brings to attention or foregrounds an intriguing, specific notion of hollowness. Thus, the title alone stimulates the production of poetic meaning in the reader's mind, in accordance with the reader's personal history, or "the receiver's hermeneutic obligingness" (Genette 77), or in cognitive terms, the reader's schemas; and this meaning depends, at least at this stage, equally on the connotations of all three words. The tempting function of titles, however, cannot be so clearly analysed because temptation, excitement, or a sense of being intrigued, unlike the interpretation of words, which, in cognitive terms, is based upon more predictable frames and conditional schemas⁶, are affectively contingent on subjective needs and tastes, loosely tied to individually/personally foregrounded elements in experientially-formed and varying schemas.

In a similar fashion, titles can influence several deictic centres: "The Hollow Men," for instance, slightly shifts, or at least begins to shift, the reader's perception by offering the potential of the titular hollow men as the reader's alignment with only possible alignment at this stage – that is with or focusing upon the titular hollow men. More importantly, however, titles first and foremost foreground the textuality of a text; by reading the title, the reader becomes aware that they are reading a work of literature⁷. Even the use of the word "title" denotes that it is "a written, printed, or filmed production" ("Title, *N*. (1a)"), thus evoking the textuality of a text.

Similarly, a title can activate schemas, even before starting to read the poem to which it is attached. Continuing with the example of "The Hollow Men", if the reader knows about St. John of the Cross, and even more aptly knows of Eliot's intellectual and spiritual indebtedness to him, the word "hollow" may have more positive connotations rather than negative ones, as also argued by Strothmann and Ryan. In cognitive terms, for the reader who is familiar with the frame of Christian mysticism and its influence on Eliot, the word "hollow" will activate schemas with positive connotations, such as

⁶ This thesis also explores the conditionality of schemas, as the analyses constantly refer to whether the reader has the required knowledge (of a literary work).

⁷ While both in Genettian theory and in cognitive poetics titles do not only designate a work of literature but a written text regardless of its kind, because of the purposes of this study, works of literature will be used to denote texts in general.

regarding salvation in a Christian context—while also leaving open the possibility of a more expected (less abstruse) negative connotation (people with no substance or gravitas, perhaps the meaning associated with Conrad's use of the word in his original phrase). The unresolved or even dual/multiple nature of such readings is typical of some poetic traditions, especially mystical ones.

1.3.2. Dedications and Cognition

Dedications, when comprised of names, are less likely than titles to relate to commonly shared schema. This is because of the nature of dedications, that is, because they refer the reader to a specific dedicatee who may or may not be known to the reader, and through the act of dedication in that paratextual position with relation to the text they also refer the reader to what that person or their works entail with respect to the meaning of the text, or with respect to ancillary knowledge about the author or poet of the text. This requires a certain familiarity of the reader to the dedicatee, and the cognitive effects of this familiarity, or lack thereof, require individual examinations, the details of which cannot, then, be generalised. This section, therefore, briefly highlights the cognitive effects of dedications while a more detailed analysis will be presented in a later part of the thesis.

As mentioned, a dedication foregrounds a person, or "dedicatee"; however, it also, metonymically and by extension, foregrounds the works of the dedicatee or their relation to the poet. Dedications may also foreground elements that are related to the dedicatee. For instance, the dedication of Eliot's *The Waste Land*, which foregrounds Ezra Pound and names him "the best blacksmith" (or "better craftsman" as it is often translated in this context), reads as:

For Ezra Pound

il miglior fabbro

In this case, first the poet Ezra Pound is brought to the mind of the reader; then the choice of a second language, which Eliot's peer-readership would recognise as Italian, piques the interest; and lastly, the reader is invited to think about what "the best blacksmith", in conjunction with Pound and the use of Italian, means in relation to the poem.

By virtue of being a part of a written work, dedications also foreground textuality and thus anchor or shift the reader's textual deixis. Additionally, however, depending on the dedicatee, dedications can point to a relational deixis: calling Ezra Pound "the best blacksmith" or "better craftsman" – in Italian – for instance, exhibits how Eliot perceives Pound in terms of poetic relationships and, especially as part of a tradition within poetry whereby one writer or character addresses another; here, the epithet comes from Dante's *Purgatory* where Dante refers to another poet as "the better craftsman of the mother tongue" (Canto XXVI.117). By extension, the reader is encouraged to at least think about, if not read, *The Waste Land* in relation to Pound and his English poems (Pound also wrote Italian poems), to Dante's many comments on language, and to the forming of poetry out of language(s). Consequently, the reader may then consider the impacts of Pound and Dante and their writings upon *The Waste Land* – and upon Eliot's formation as a poet – and venture an understanding of what this epithet is communicating to the reader.

Dedications, therefore, can instantiate, or evoke, certain frames and activate certain schemas according to the individual dedication, and to some extent unpredictably, since these schemas will vary greatly from reader to reader. In the example given above, the literary reader will be familiar with the name Ezra Pound and with his innovative style, and they may even recognize that the Italian comes from Dante; they can infer that "the blacksmith" or "craftsman" refers to Pound's and Eliot's experimental modernist styles as also to their innovative uses of language(s); they may certainly infer (just by the direct and indirect naming of the other poets) that Eliot was stylistically influenced by Pound and in some ways by Dante. Indeed, as some readers may know, Pound suggested and made large-scale changes to Eliot's poems, especially this one. Even if the reader's schema does not involve any information regarding the multiple ways in which Eliot and this poem may interact with the works of Pound and Dante, they can infer from this dedication that the relationship between the two contemporaries was almost akin to that of a master and an apprentice, with their distant grand master being Dante.

1.3.3. Epigraphs and Cognition

A given epigraph, according to its function(s), can have several cognitive effects. If it comments on the title, for instance, it foregrounds the title; thus, the title must be

examined in light of the epigraph. If the epigraph appears to comment on the text, this specific, individual commentary on the text (in addition to the title) must be taken into consideration when analysing the poem(s). In terms of foregrounding, then, it is possible to assert that an epigraph can foreground certain elements in a work by emphasising, or selecting, those elements. On the other hand, the other two functions of epigraphs, namely, the name of an epigraphed figure (if there is one), and the existence or absence of epigraphs, would foreground either an intellectual relationship between the poet and the epigraphed or contextual and congruous elements, all of which would help in the interpretation of the text by pointing to something outside the immediate text, allowing the reader to return to it with the outside knowledge.

Epigraphs, by highlighting an element or a relation, can also establish a "context of utterance" (Semino 31). Since this context will be first and foremost related to the textuality of the work, for the concept of epigraph refers to "a quotation placed... generally at the head of a work or a section of a work" (Genette 144; emphasis added), epigraphs influence the textual deixis. Depending on the contents of an epigraph, however, it can also shift the reader's perceptual, spatial, and temporal deixes: as can be illustrated by, again, "The Hollow Men", whose epigraph is "Mistah Kurz—he dead". This quotation leads the informed reader to Conrad's *Heart of Darkness* where a character of central importance to the central quest plot and (importantly) to the narrator of that story, Kurz, who is described as "hollow to the core" (Conrad 68). Here, the epigraph shifts the perceptual deixis to a fictional and marginalised (constructed) perspective on a fictional and marginalised character (Kurz) as well as anchoring the textual deixis (reinforcing the constructedness of the poem) by directly referencing another literary work. In the same way, this epigraph also has the potential to cause a shift in the reader's spatial and temporal deixes, as Conrad's novella takes place mostly in the Belgian Congo during the late nineteenth century, whose implications would at once activate schemas regarding colonialism and brutality as presented in the novella, and frame narratives.

Epigraphs also act as ways to activate certain schemas, assuming the reader possesses them: if an epigraph functions as a commentary on the title, then it will activate the appropriate schemas to re-evaluate the title and its relation to the text; if it functions as a commentary on the text, the activated schemas will directly affect the cognition

of the text; if its function is the mentioning of the name of the epigraphed, then not only the text will be re-evaluated in relation to the epigraphed and cognised as such, but also the intellectual relation of the author to the epigraphed will be taken into consideration; and lastly, an epigraph, by merely existing, establishes a textual relationship between the text to which it is attached and the text quoted, and consequently, this relationship will activate the adequate schemas, provided that the reader possesses them. As with any other generalisations, however, it is not possible to generally determine what type of a header an epigraph will act as, and thus, such a determination requires an investigation of the individual epigraph.

CHAPTER 2

TITLES

Word is murder of a thing, not only in the elementary sense of implying its absence—by naming a thing, we treat it as absent, as dead, although it is still present—but above all in the sense of its radical dissection: the word "quarters" the thing, it tears it out of the embedment in its concrete context, it treats its component parts as entities with an autonomous existence: we speak about color, form, shape, etc., as if they possessed self-sufficient being. The power of understanding consists in this capacity to reduce the organic whole of experience to an appendix to the "dead" symbolic classification. (Žižek 51)

Prufrock and Other Observations consists of twelve poems, which are, for the purposes of this study, grouped together by categories according to their cognitive effects, and in so doing it becomes evident that the ordering of the poems in the collection is also related to these categories, since the order of the poems presented in the collection remains unchanged in this analysis: the first two poems, "The Love Song of J. Alfred Prufrock" (henceforth referred to as "The Love Song") and "Portrait of a Lady", will be analysed in the "Epigraphs" chapter of this thesis since these are the only poems with epigraphs in this volume; "Preludes" and "Rhapsody on a Windy Night" will be analysed together because their titles refer to musical compositions; "Morning at the Window" and "The Boston Evening Transcript" will be discussed together since their titles refer to a specific time of the day; "Aunt Helen", "Cousin Nancy" and "Mr. Apollinax" will be discussed together as their titles consist of names; and lastly, "Hysteria", "Conversation Galante" and "La Figlia Che Piange" 8 are grouped together because of their titles' references to emotional and behavioural attributions. The cognitive effects of the selected titles will be explored after a cognitive reading of the cover page and dedication.

⁸ All the poems to which this study refers and which are included in the *Prufrock and Other Observations* are from Eliot, T. S. *Prufrock and Other Observations*. The Egoist Ltd., 1917.

Before continuing with the analyses, it is important to mention that the studies on Eliot's use of paratext are limited in scope in relation to the arguments of this thesis. In her article, Worthington, for instance, aims to "indicate by simple, yet specific, references the sources for Eliot's epigraphs" (1), which this thesis takes into consideration by explicating the relationship and the possible meanings that arise from such relationship. Matthiessen's assertion that an epigraph is "designed to form an integral part of the effect of the poem" (Matthiessen 52⁹ qtd. in Worthington 1) is already explicated from a cognitive perspective in this study.

2.1. Cover Page & Dedication

As a modest publication, that is, one without any kind of preface or notes, the cover page of the first edition of *Prufrock and Other Observations* reads simply "Prufrock" with Eliot's name attached to the lower right corner. While this thesis will not be examining the possible cognitive effects of the poet's name on the (literary) reader, that only the name of one poem from the collection takes the centre stage plays an important role in the cognition of the poems and the collection as a whole for the literary reader.

Both the title page, which reads

PRUFROCK

AND

OTHER OBSERVATIONS

and the cover of the collection foreground the name "Prufrock", and with the conjunction preceding "other observations", it becomes clear that "The Love Song" is to be taken as the title of a poetic "observation", thus, it is evidently presented as the main observation, or figure in cognitive terms, of this collection of so-called observations, each of which has its own title. This is further reinforced with the arrangement of the poems in which "The Love Song" is presented as the first poem.

⁹ Matthiessen, F. O. *The Achievement of T.S. Eliot: An Essay on the Nature of Poetry*. Oxford University Press, 1935.

The cognitive effects of this title on the poems in the collection is investigated in the following pages of this study.

By virtue of being a proper name, "Prufrock" also begins a process of shifting the perceptual deixis, as perceptual deixis "involves the subjective participants as represented by personal pronouns and characters (including *proper names* as well as noun phrases such as 'the woman')" (Gibbons and Whiteley 162; emphasis added). In this sense, however, no inference can be made from the words "and other observations" since what is observed or who observes is not clear as of yet. Consequently, until this point, the reader's perceptual, temporal, and spatial deixes have not been anchored or even properly shifted. At this stage, only textual deixis can be mentioned simply because the title is a "signposting" (Stockwell 54) that brings forth the textuality of the work.

An interesting aspect of the title of the collection is that it was Harriet Monroe, the founder of *Poetry*, who gave the name "other observations" to the other poems in the collection:

When Conversation Galante, La Figlia Che Piange, Mr. Apollinax and Morning at the Window were published in Poetry Sept 1916, Harriet Monroe gave them the general title Observations (for both the remarkings and the remarks). TSE wrote to her on 7 Sept 1916: "The title you have given will do excellently." Although "and Other Poems" and "and Other Stories" were common in book titles, and H. G. Wells had published The Stolen Bacillus and Other Incidents in 1895, there is apparently no precise precedent for "and Other Observations". In a footnote of F. H. Bradley's in Appearance and Reality ch. XIX, TSE underlined "In this connection I may remark that to observe a feeling is, to some extent, always to alter it", commenting "Cf. Neo-Realism on introspection". (Ricks and McCue, Vol I 370)

The collection also has a dedication that reads

to

JEAN VERDENAL 1889-1915

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 $^{^{10}}$ The other cognitive effects the name "Prufrock" possible has on the reader is explicated in the next chapter.

followed by the contents page. This dedication contains a mistaken date of birth¹¹ that has not been corrected in subsequent printings or other editions; as Ricks and McCue noted, "the dedication has stood for almost a century and it has been thought best (in their edition) not to alter it." (Vol I xiii). This dedication was changed in 1925, whereafter the volume is dedicated to T.S. Eliot's father, with the phrase,

to

HENRY WARE ELIOT

1843-1919.

Editions published after 1925 bring back Jean Verdenal as a second dedicatee, with a different epithet, after the mention of Eliot's father:

For Jean Verdenal, 1889-1915

mort aux Dardanelles

Eliot and Verdenal rented rooms in the same building when Eliot was a student in Paris in 1910-1911 (Ricks and McCue, Vol I 370-371). They became friends and correspondents, until Verdenal died in Gallipoli in 1915. Later editions are dedicated – or addressed – to T.S. Eliot's father, with Verdenal still being a dedicatee, but this time with a telling change of preposition. Evidently, one may address one's work "to" whom one will, but to say that the work is "for" someone indicates a gifting of the collection, even an implication that the poems were written with that person in mind. Another major change that came with this change in dedication is a volume epigraph from Dante in Italian (we note that *The Waste Land*, with its epigraphic Dante quotation, had been published 3 years earlier):

Or puoi la quantitate comprender dell'amor ch'a te mi scalda, quando dismento nostra vanitate,

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¹¹ The "historically correct" date is 1890.

2.2. Titles of the Poems

As mentioned above, this section analyses the titles in the same order as presented in the collection, which also echoes their grouping within the collection. The two poems with epigraphs, "The Love Song of J. Alfred Prufrock" and "Portrait of a Lady", are not treated in this chapter, however, since a text or poem is cognised in time, and the first things read affect the interpreting and understanding of the following things, so the cognitive effects of a title on a reading of a poem cannot be seen as separate from the effects of the epigraph that intervenes in the reading and cognising processes. These two poems will therefore be treated in the following chapter, paying special attention to titles as well as to the epigraphs. They are the only two poems with epigraphs in the first edition. Two other poems, "Mr. Apollinax" and "La Figlia Che Piange", did have epigraphs added in later editions or publications, as this thesis later explains, but these later additions are not part of the (1917) text under analysis here.

The titles "Preludes" and "Rhapsody on a Windy Night" are connected in both referring to types of instrumental compositions, a form of title that Eliot was repeatedly drawn to. Just as throughout his life Eliot frequently referred to music in his poems, so do six of his titles address musical forms. These are the early poem "Nocturne" and three poems called "Song", published in 1905, 1907 and 1909, respectfully 13, the 1928 "A Song for Simeon" and the 1943 publication bringing together four earlier poems, each titled with a place name, that came out as *Four Quartets*. Again, the analysis in this thesis will focus only on titles appearing in the 1917 *Prufrock* collection.

A prelude is defined as a "preliminary movement, ostensibly an introduction to the main body of a work, but frequently of intrinsic and independent value and

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¹² These lines are from Canto XXI of Dante's *Purgatorio*, lines 133-136; Eliot's own translation of these verses, as Ricks and McCue quote, is: "Now you can understand the quantity of love that warms me towards you, so that I forget our vanity, and treat the shadows like the solid thing" (Vol I 372). This study, however, does not take the volume epigraph into consideration, since this study analyses the 1917 edition and not subsequent editions.

¹³ The first "Song", beginning with the line "If space and time, as sages say", was first printed in *Smith Academy Record* in 1905 while the other two poems named "Song" were published in *Harvard Advocate*.

importance" (Maitland, Vol III 809). This definition suits the Eliot poem well, because of the way in which the poem is divided into four different poems, each of which can be taken as an individual poem, parallel to Chopin's famous and popular series of Préludes (1839) "each of which is complete in itself, and not intended as an introduction to something else" (Maitland, Vol III 810). The literary reader may realise that "Eliot's 'Preludes' are almost certainly modelled on the fragmentation and frequent darkness of Chopin's" (Kramer¹⁴)—and especially considering that the previous poem, "Portrait of a Lady", directly mentions Chopin by name (Eliot, "Portrait" I.10), the reader's schemas regarding Chopin are thus activated even before they are exposed to the title "Preludes".

The fragmented nature of the poem unites in the theme of fragmentation, indicated by imageries evoking separation such as "[t]he grimy scraps" (I.6), "broken blinds" (I.10), and "lonely cab-horse" (I.12). The second section of the poem also follows the first one, both in terms of temporality as it begins with "[t]he morning com[ing] to consciousness" (II.1) and of theme with "masquerades" (II.6). The spatial centre in the first section, which is never definitively identified other than nondescript "passageways" (I.2), "vacant lots" (I.8), and "the street" (I.12), also shifts quickly in the second section to "sawdust-trampled streets" (II.3), "coffee-stands" (II.5) and "furnished rooms" (II.10). The important point here is that while temporal and spatial centres are all consistent in themselves, that is, they follow each other logically in individual sections, when the sections come together to form a poem, these centres do not follow from each other as the only connecting, or unifying, element between them becomes the title of the poem. For instance, there are no narrative or logical connection between the "vacant lots" of the first section and the "coffee-stands" of the second section; the transition from one space to another, or one time to another, happens with no preceding explanation as to why this transition happened.

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¹⁴ This paper is originally translated to French and then published in *Écrire Avec Chopin: Frédéric Chopin Dans La Littérature*; the untranslated version is found on the author's *Academia* page, which this study cites as the main source. For the translated version, see Kramer, Lawrence. "La Soif De Chopin: Réception Littéraire et Expressivité Corporelle." *Écrire Avec Chopin: Frédéric Chopin Dans La Littérature*, edited by Peter Schnyder and Augustin Voegele, Honoré Champion Éditeur, Paris, 2020, pp. 123–138.

The third section makes this even more obvious, as it marks a sudden break from the previous two sections: until this point, there has not been any shift in the perceptual centre, however, the third section opens with a "you", making the reader an addressee and therefore anchoring the perception of the reader to an invisible "I". The "you" of the poem is also not a whole subject but one whose soul was constituted of a "thousand sordid images" (III.4), again displaying fragmentation. This rupture is further emphasised with an ambiguous temporality, which the reader understands to be definitively referring to night, in these lines:

You tossed a blanket from the bed,

You lay upon your back, and waited;

You dozed, and watched the night revealing

The thousand sordid images (III.1-4)

The night quickly turns into morning as well in the seventh and eight lines of the onestanza section consisting of fifteen lines. Again, in line with the previous sections, while the reader can make sense of this transition from night to morning in the context of this specific section, there are no indications as to whether these are the same night and morning from the previous sections or if there are more apparent connections between them. Spatially as well, there is now a room, whose locative relation to previous spaces is left unclear, creating a sudden jump from one space to another.

The last section becomes the epitome of this fragmentation: it shifts the perceptual centre once again, this time more radically, by suddenly turning the "you" of the previous section into a "he" whose soul "trampled by insistent feet / At four and five and six o'clock" (IV.3-4); the inconsistency of the time, which was also present in previous sections, brings the fragmented perceptual and temporal centres together where this fragmentation is at its peak; and with two shifts in perceptual centre, first to an "I" then to a "you" again, the last section of the poem becomes almost the climax

of fragmentation where perceptuality and temporality shift rapidly. The only temporal connection to previous sections is the "six o'clock" (IV.3) which the reader understands to be evening only because of the "evening newspapers" (IV.5); the spatialconnection to previous sections, on the other hand, is the "vacant lots" (IV.16)

that are never identified as the same (or different) "vacant lots" mentioned in the first section.

Because of this fragmentation, each part of the poem can be taken as an observation, as the title of the collection indicates. From this perspective, there are many observations presented as unconnected images, as mentioned previously; however, as the reader cognises the poem as a whole not only under the single title of "Preludes" but also as a part of "other observations", the reader is deictically anchored to a single poem in the process of cognition of this poem. The reader, therefore, cognises the poem, whose loosely connected imageries presented in different parts evoke "[d]espair over individual isolation, social depravity, the meaninglessness of modern life, and the failure to understand or articulate one's feeling" (Morrissey 8), as an observation of not only modern life as such but also of "experienc[ing] reality in fragments" (ibid.)

Consequently, the title "Preludes" becomes more meaningful, or rather the meaning it makes becomes clearer, when the reader considers the fragmentation of perceptual, temporal, and spatial centres, and various different schemas activated in the poem, especially if the reader has the necessary schemas regarding "the fragmentation and frequent darkness of Chopin's" preludes (Kramer). Chopin's preludes, thus, are another frame which is only accessible if the reader has the necessary schemas regarding Chopin, and because of the title, those schemas remain active during the cognition of this poem. As the word "prelude" implies, then, the poem and its somewhat independent, loosely connected sections, are fragmented; however, this fragmentation itself becomes the point of unity between all the sections: while the looseness of the implied connections, which are established deictically, that is, by use of words indicating locations and times, (as mentioned with "vacant lots), actually highlights how separate the sections are, since it is also possible to disregard the connections and take each of these perceptual, temporal, and spatial references completely independently. Thus, somewhat ironically, it is in the reader's repeated experience of loose connections, hidden connotations and surface fragmentation that unites the sections, and in this respect, the poem is characterised as the embodiment of a tension between textual and paratextual unity (wholeness) and in-text fragmentation. This unity of the poetic parts or sections found under the title of "Preludes", therefore, only exists as a result of the very separation and fragmentation inherent in and between

the sections, and this raised awareness, even thematising, of fragmentation comes into being only because the sections are united under the same title. Thus, the title "Preludes", despite connoting a collection of separate composition, each of which displays internal fragmentation, acts also as a thematic unifying link between the sections.

The next title, "Rhapsody on a Windy Night", evidently relates to "Preludes" with its reference to another popular, Romantic musical form, and in a similar manner, "Rhapsody" as well requires the reader to have necessary schemas regarding rhapsodies. In this sense, as an "assemblage of material objects" (Wood et al. 246), rhapsodies form a frame that activates schemas in the process of reading and cognising the poem. Etymologically and in literary history it refers to the Ancient Greek word for the bringing together of fragments to compose a verse or poem more overtly than does the word/title "Preludes", since the origins of the word "rhapsody" ($Pa\psi\omega\delta i\alpha$) lie in the Ancient Greek word *rhapto*, to stitch or sew together, and the rhapsodist was thus one who was perceived as stitching the verses of oral poetry together in performance, and a rhapsody being "part of an epic poem suitable for uninterrupted recitation" ("Rhapsody, N."). In fact, " $Pa\psi\omega\delta i\alpha$ is the Greek title of each book of the Homeric poems, the first book of the Iliad being $P\alpha\psi\omega\delta i\alpha$ A, and so forth" (Maitland, Vol IV 82). In common usage, however, a rhapsody is an "effusively rapturous or extravagant discourse" ("Rhapsody, N. (3a)") and is generally a derogatory way of referring to someone's disorderly, chaotic, and overly enthusiastic speech or style of speaking. It is perhaps with such overtones, as Maitland quotes Shakespeare, that Hamlet referred to Gertrude's "rhapsody of words" (Vol IV 82). With regard to the musical sense of the word, it refers to many instrumental compositions given that title, and that are comprised of "a string of melodies arranged with a view to effective performance in public, but without regular dependence of one part upon another" (Maitland Vol IV 82). Late Romantic style Rhapsodies were performance pieces, often

showcases of virtuosity, popular from the nineteenth century onwards. The first word of the title, then, implies a possibly exaggerated and disorderly discourse that is also, however, a skilfully brought together number of separable, if not strictly fragmented, parts, displaying complexity and virtuosity.

The poem showcases these qualities by being a skilfully composed "string" of eight unevenly sized stanzas, presenting two voices at different diegetic levels (one embedded in the other), the whole being observed and reported by, and sometimes merged with, a central consciousness¹⁵. The incoherence that is part of the derogatory meanings of rhapsodic speech related to this poem's being, in Rylance's words, "so inscrutable that intersubjective communion between reader and speaker is limited". Rylance continues: "The reader's only recourse appears to be to the forensic scrutiny" (104). Forensic scrutiny is also necessary in examining the cognitive role and meaning of the title to this poem. Formally and temporally, the poem is de facto divided into (but also ordered, and rhetorically and thematically connected by) separate times of the night by the naming of different hours of the night at the outset of stanzas 1, 2, 4, 5, and in the second line of stanza 7. It can also be seen as presented, on the literal level, as the production of two rhetors, one being the rhetor-as-composer (the implied poet, closely identified with the central consciousness), the other the rhetor-as-oral performer (a speaking streetlamp, of which more below).

The first words of the poem are "Twelve o'clock" (Eliot, "Rhapsody" 1), which the reader who has seen the title will identify as midnight 16. The "night" of the title is doubly reified through both abstract and concrete images, with constant references to nocturnal hours, and other elements and occurrences strongly associated with night-time. These are the words "lunar" (3, 4), "dark" (9, 10, 47), "midnight (11), "lighted shutters" (41), "moon" (49, 54), "La lune" (50), "nocturnal (59), "shuttered rooms" (66), a lit "little lamp" (74), "bed" (76), and "sleep" (77), and – the most striking and the most frequently mentioned, the words "street lamp" and "lamp" (referring to a street lamp) (8, 14, 15, 16, 34, 47, 48, 49, 69). In addition to being foregrounded by its constant presence through the poem, this lamp is presented to the cognising mind (the reader in the process of making meaning out of the text) as the only actor in the poem, because it speaks (its words are directly represented in/by the central consciousness),

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¹⁵ Rylance's term "central consciousness" (98) is chosen in preference to poetic persona, since the presence of a persona in the poem is often ambiguous or even unlikely.

¹⁶ The other times named in the poem are: "Half-past one" (13, st. 2), "half-past two" (36, st. 4), "half-past three" (43, st.5) and "four o'clock" (70, st.7). Giving stanza references also shows the irregular placement of these references to time, which is important with reference to the rhapsodic nature of the poem.

while nothing else exhibits action. The extreme originality of this metaphoric act of speaking 17 further ensures that it is the most noticeable figure 18 in the work. Finally, night-time is also emphasized by the gloomy observations made in the poem, evoking the metaphoric meaning of the word "night" when used to indicate "a condition or period felt to resemble the darkness of night: such as a period of dreary inactivity or affliction" ("Night, N. (3b)"). The whole poem reflects this meaning of "night", as it is made up of images of dreary inactivity or affliction, such as that of a madman shaking a dead geranium (12, stanza 1), and perhaps too the dreary mundane scene (in stanza 2) of a mildly dishevelled woman standing outside an open door, perhaps "putting out the milk or the cat" that is mentioned two stanzas later (Rylance 104), both the woman and the cat being 19 objects in the lamp's utterances:

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[...] "Regard<sup>20</sup> that woman
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 $[\ldots]$

You see the border of her dress

Is torn and stained with sand,

And you see the corner of her eye

Twists like a crooked pin." (Eliot, "Rhapsody" 17, 20-22)

Contrary to the poem's many images and references that refer to the title's "night", the wind evoked by the title does not appear in any image or direct reference within the poem.²¹ This absence itself will direct the reader, once the poem has been read through,

¹⁷ Experienced readers of avant garde poetry and especially of T. S. Eliot's poetry will understand that the "speaking" of the lamp is metaphoric, even to the central consciousness, although for Rylance it is a "fantasy" of the central consciousness (103). Even if this collection is their first taste of his poems, they will have already come across such animating metaphors in the first poem, "The Love Song of J Alfred Prufrock", where streets also "mutter" and fog acts like an animal.

¹⁸ In cognitive poetics a "figure" is a part of a text that draws readers' attention, and it is placed against the "ground", the parts of the text that are relatively ignored (Stockwell 32-33). Eliot's poems are so linguistically and metaphorically original that they contain many figures.

¹⁹ For a discussion of how different readers have interpreted this image, see Rylance 104

²⁰ This unusual instructional word is repeated later in the poem, and the suspicion that the streetlamp is a French speaker is confirmed by a line of French in stanza 6, with the lamp's "Regard the moon, / La lune ne garde aucune rancune" (52-53).

²¹ Only the sputtering of the lamp (stanzas 2 and 4) can be connected to any sort of wind, although this is not a strong connection, since its primary meaning is connected to sound and thus to the lamp's

to seek another meaning for the title's word, to understand what a "windy" night might be, in relation to their understanding of the poem. Various clues, discussed here, can be found by the careful reader in certain transitional lines. Stanza three presents observations of the central consciousness, repeating the word "twist" in its second and third lines ("Rhapsody" 24-25). The word acts as a verbal and semantic bridge between the two stanzas and between the two perspectives. The reader will encounter three more transitions from utterances of the lamp to the observations of the central consciousness, only one of which (between lines 37 and 38) leads to more than one line of observation from the central consciousness or poetic voice. These transitions are part of the poem's elaborate allusions to Romantic poetic theory related to the image of wind, as will be unfolded below. The transition or twist between stanzas two and three, as elsewhere in the poem, then, is a transition from one to another voice and perception within the poem, and also a transition from images in the persona's observed world to images in the persona's mind or presented to the central consciousness. Additionally, the mental images are said to be "thrown up" (as if by a sort of wind) by memory, thus associating memory, through connotative metaphorical imagery, with the unnamed wind that is nowhere in the physical scene described. Through this transition and several, often highly literary, associations, the wind of the title evokes a frame of English Romanticism, which then activates the literary reader's schemas regarding English Romanticism consisting of its poetic theory and productions, their explorations of the poet's mind, and their regular use of images of wind or "correspondent breeze[s]" to represent the actions poetic inspiration reverberating in the creative mind. In this sense, at least for the *literary* reader, such schemas activated by this frame, together with the facts that the far less dignified word "windy" is used in the title and that there is no direct image of Wordsworth's famous "correspondent breeze" (The Prelude, I.35) in the text of the poem, lead the reader to cognise the poem as "an exercise in anti-Romantic sarcasm" (Rylance 99). It is necessary to expand upon the cognitive processes of reading the last lines of stanza 2

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irregular speech. Eliot's references to Romanticism, however, do not stop with the wind, since the lamp is also a key image related to inspiration and meaning within that earlier discourse, as encapsulated in the title of Abram's 1971 book *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Here the mirror refers to mimetic theories of art (dominant up to and through the eighteenth century), and the lamp to Romantic, expressive ones.

and the first lines of stanza 3 because they are directed entirely by the use of the word "windy" in the title, the literary schema that is formed by familiarity with the ideas of the early English Romantic poets, and the place that wind images have in those works and in that schema. It has been seen that the poem describes three observational and mental transitions between stanzas two and three, observed or experienced by the central consciousness: the first occurs between observing (in the lamp's words) a "twisted corner" of a woman's eye, then perceiving a resemblance with an imagined twisted pin (in the lamp's simile), and the third transition occurs when this act of finding a resemblance between a physically present thing and a mental construct somehow prompts memories (we do not know whose) of two apparently unexpected images that are all, nevertheless, related to twistedness: "The memory throw[ing] up high and dry / A crowd of twisted things; / A twisted branch upon the beech" ("Rhapsody" 23-25) and "A broken spring in a factory yard/ [...] curled, and ready to snap" (30, 32). The first two observations, from the scene reported by the lamp, involve Coleridge's unexceptional "primary imagination" (Coleridge, "Biographia" 205), which directs how any sentient person make sense of the things we see; the unexplained immediate juxtaposition of memories implies a shift, at least an observed one for the reader, into images from memory to be "recollected in tranquillity" (Wordsworth, "Preface" 251), part of Wordsworth's famous recipe for poetic composition; the use of these materials creatively involving Coleridge's "secondary imagination" (Coleridge, "Biographia" 205-206). Memory has here acted as a wind, tossing images into the mind for the secondary imagination to act upon, once it experiences its "correspondent breeze" of inspiration²² within the receiving mind. But this memory is gusty, "windy" as the title says, not inspirational in itself, for we do not see the expected (Romantic) poetic transcendence, and the readers, like the central consciousness, are left with only fragmented images. In this way, and in readings that only literary scholars are likely to fully pursue, stanzas two and three present an ironic re-enactment of the poetic process of transforming primary, and (thence) secondary imaginations into a final, produced poem, but unlike Romantic re-enactments of the process, this poem shows no creative inspiration or transcending product, merely a

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²² This is the wind of Coleridge's "Aeolian Harp" and Shelley's "Ode to the West Wind", and many more

poem reporting the "scrap and debris which constitute its imagery", "redundant detail", while "the crowd of twisted things' which decorates the poem is quite deliberately twisted away from the reader, frustrating meaning" (Rylance 105), and thus, despite the activation of English Romanticism schema(s) by the title and the aforementioned allusions, they ultimately disrupt this schema, a disruption that is never resolved, hence the "frustrating meaning". The reported memories cannot be inspirational for the reader either, according to Rylance, since although memory is

apostrophized at the close, [...] the body of the poem demonstrates that the faculty barely exists as a coherent structure. For instance, it is hard to say whether a particular image is a product of remembering, observation or fantasy (the various utterances of the street-lamp are examples). (103)

This disruption itself is further foregrounded with the unmentioned wind in stanza 3 referred to in the title because it becomes an *absent* metaphor for both the poetic process (in Romantic terms) and the structure of the poem that is the outcome of the inspired rhetor, a structure in which the lamp (in Romantic theory, as in Plotinus, a symbol of the illuminating powers of the mind),²³ here a metaphor and outward sign of the mind's focus, calls attention to a scene that is associated with a chain of memories (in stanza 3). In stanza 4 the lamp calls attention to another scene, and this is again juxtaposed with associated and fragmented images that are this time allocated to the mind of a poetic "I", who cannot interpret them (Rylance 104).

The next two poems in the collection have titles that also refer to temporality, more specifically, to certain times of the day. More importantly, these poems, "Morning at the Window" and "The Boston Evening Transcript", follow each other as morning and evening follow each other in a day. These poems also mark a shift in the temporal and spatial deictic centres since both of them anchor space in relation to place: a "window" and "Boston", respectively.

By mentioning a window, the title "Morning at the Window" raises the question as to whether the agent is looking out or in. "The window" itself foregrounds an in-between and literally liminal site with a crucially undefined subject and directionality at this

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²³ See Abrams 59.

stage of the cognition of the poem. The title also posits both a semantic and a grammatical ambivalence, since it is unclear who or what the agentive subject, as even the morning can be "at the window" as an agentive subject, and since the preposition "at" does not indicate position vis-à-vis the window, the reader cannot know what the subject is, and where it is in relation to the window.

These ambivalences are resolved by the text of this 9-line poem but only on lines three (which reveals the subject) and five (which indirectly reveals the physical position of the subject). Once read as a whole, the reader has encountered the sensory observations of the first-person subject ("I"), fitting the poem into the enduring frame of (and paratextual entrance to) the collections, the "Observations" of the title page. What this subject hears is what the reader first encounters: "They are rattling breakfast plates in the basement kitchens" (Eliot, "Morning" 1); and the following lines most strongly imply that these noises – like the accumulated noises of plural kitchens – must be heard outside, like the housemaids, fog, faces and passer-by also mentioned. These things are evidently sensed from a distance, and not necessarily seen, for the poem specifies only that the subject is "aware of" such non-visually presented things as "the damp souls of housemaids" (3), and the faces and the rest are non-physically, metaphorically, conveyed to the subject.

The position of the observing subject, so inadequately indicated by the poem's title, is directly (and ambiguously) indicated within the poem solely by the word "up" in the lines "the brown waves of fog toss up to me / twisted faces from the bottom of the street". (5-6). Since "up . . . from the bottom of the street" does not necessarily mean a vertically higher position, it remains possible that the subject is outside, and these senses are coming to him from further along the street. Nevertheless, readers are more likely to be reading the poem within frames and schemas evoked from the paratextual title words of "Observations" and "Window", from the poem's evoked urban setting, and from their experience and knowledge of weather (fog), and physical likelihood. If the noises and other elements conveyed to the subject are close enough to be sensed, then the fog cannot be moving along a street from a distance, but right there, something confirmed by the word "toss", which implies casually throwing something upwards, with little force. As for the urban setting, emphasised by the repetition of the word "street" (2, 6) and reference to "the level of the roofs" (9), the only close but higher

position would be on the first or higher floor of a house, or even on the roof – a reading that readers' frames of experience and senses of likelihood would rule out. Then we have the window of the title – which would be in a room. It is possible that the window leads to a balcony on which the subject stands (as in Arnold's "Dover Beach"), but given the foggy conditions, unlikely to be imagined in most readings. The result of reading the text of the poem in conjunction with essential framing information from its paratexts is a reading where a subject is observing various sensory and non-sensory impressions from inside a room, near a window on an upper level of a house in a street.

The way in which the spatiality moves from the first stanza – where words associated with inside such as "basement", "kitchens" and "housemaids" (1, 3) and more ambiguous, even liminal, spaces such as "edges of the street" and "area gates" (2, 4) are used – to the second stanza – where words associated with outside such as "fog", "street", and "roofs" (5, 6, 9) are used – is also meaningful, for it creates a sense of shifting from inside to outside in terms of the reader's spatial centre. In this sense, the stanza break is also another element which evokes schemas regarding windows by being situated in between inside and outside, thus becoming "the window" through which the reader moves from inside to outside as they are also moving from the first stanza to the second stanza.

The next poem in the collection and in this group is "The Boston Evening Transcript", another poem of only nine lines, indicating to the reader it is a pair with "Morning at a Window" in terms of form as well as in its references to time of day. Unlike "Morning", the title "The Boston Evening Transcript" presents a named geographic space, or place—Boston; and it specifies the temporal "pair" of the morning (the starting of daytime) with evening (the ending of daytime). In terms of its content and context, however "Boston" differs greatly from "Morning" in taking as its title the name of an existing publication: *The Boston Evening Transcript* was a real-world newspaper published in Boston (USA) from 1830 to 1941 and had quite the literary influence, even publishing one of Eliot's earliest poems (Ricks and McCue, Vol I 426-427). The non-American (literary) reader's accessibility to this information, however, is open to question, since the title, which is also the name of the newspaper, does not

indicate that it is a newspaper²⁴, since the word "transcript" is not usually used in newspaper names, being more frequently understood and defined as "a written, printed, or typed copy" or "an official or legal and often published copy" ("Transcript, N. (1)").

The only sign that might evoke a frame, and thus activate schemas, regarding newspapers is the word "readers" in the first line and the word "evening" which can retroactively signify, with the word "readers", a print published in evenings. This retroactive signification is also interconnected with the concept of newspapers: newspapers can only retroactively report news, most likely of the previous day, or in the case of an evening newspaper like *The Boston*, of the morning. This retroactivity works on a different level as well: as an evening newspaper would report the happenings of the day, or of the morning, this poem refers the reader back to the previous poem, "Morning at the Window", thus suggesting a shift in the reader's spatial centre in terms of the pages of the volume.

Despite the title's foregrounding of the newspaper, any frames or schemas regarding newspapers will not be evoked for most of the readers until they read the first line. Even then, however, the poem mainly focuses on the readership of the *Boston Evening Transcript*, criticising not only the newspaper but the readership of the newspaper, who "[s]way in the wind like a field of ripe corn" (Eliot, "The Boston" 2) and have no "appetites of life" (4). With the help of the first line, the title activates the reader's schemas regarding newspapers, however, as the focus of the poem is on the readership and not the newspaper itself, the usual frame of newspapers applies only insofar as the reader's schemas regarding newspapers include its readership. Typically, a frame also includes "human and nonhuman bodies" (Wood et al. 250), thus a newspaper frame potentially includes its readership as well; however, in order for this frame to activate the schemas of this poem's reader about the readership of a newspaper, the reader has to have acquired this schema "from experience" (246) with either the readership of this specific newspaper or, in a more general manner, readership of newspapers.

²⁴ In later editions of this poem, its title is in italics, signifying that it is some sort of a publication; however, in the 1917 edition, the title is not italicised, making it more difficult for the reader to infer that it refers to a newspaper until they read the poem.

Especially since the chance of a non-American reader's familiarity with the *Boston Evening Transcript* would be slim, the poem functions as schema accretion, that is, it would be "enlarging [the schema's] scope and explanatory range" (Stockwell 107), the schema here being the reader's schema(s) regarding various readerships of newspapers. This enlargement of the reader's schema, however, is one-sided, as the reader's perceptual centre is anchored in the persona, which is revealed with the "I" in the sixth line of the poem, and the reader has access to the newspaper (and its readership) only through the persona's observations.

The next poems, "Aunt Helen", "Cousin Nancy", and "Mr. Apollinax", have titles that consist of names, and accordingly, each title indicates that the poem will foreground a certain person. These titles not only foreground people, or characters, but also express a relational "aspect to the participants within the text, in terms of how they are socially related to each other, and how each perceptual deictic centre seems to regard the other participants" (Stockwell 53). In this sense, while the first two titles show a familial relationship, the last one exhibits a more formal one.

The ordering of poems "Aunt Helen" and "Cousin Nancy" evokes a progression of time which is also suggested in the poems themselves²⁵. "Aunt" talks about the persona's recently deceased fictional aunt named "Miss Helen Slingsby" whose death has no significant emotional effect on people around her other than making the servants more comfortable around the house:

The Dresden clock continued ticking on the mantelpiece,

And the footman sat upon the dining-table

Holding the second housemaid on his knees—

Who had always been so careful while her mistress lived. (Eliot, "Aunt" 10-13)

This also creates an intriguing situation in terms of the reader's temporal centre. On the one hand, time naturally continues after the aunt's death, on the other hand, however, the poem associates the continuation of time with changes in the behaviours

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²⁵ This idea of progression of time evoked between the two poems is explored later in this chapter.

of the servants. As a result of this, the reader's temporal centre becomes intertwined with the emotional and behavioural changes in people. The title also becomes ambiguous in terms of the perceptual centre: it mentions only the aunt, and the only named character in the poem is the aunt, thus foregrounding the aunt, but the very first line indicates that the aunt has died, anchoring the reader's perceptual centre in, or at least shifting it towards, a character who had passed away and has a very few lines allocated to her. Only the first four lines of the thirteen line mainly focus on her, and in the rest of the poem there are only two references to her (5, 13). Necessarily, then, the only remaining potential anchors for the reader's perceptual centre are the other characters, namely, the undertaker, the footman, and the second housemaid. The footman and the second housemaid play a more important role both in the poem and in the life of the aunt, after the end of which their behaviours considerably change, which is made obvious in the line "[the second housemaid] had always been so careful while her mistress lived" (13); and this change doubly effects the reader's cognition: on the one hand, it foregrounds the couple, the footman and the second housemaid, compared to the undertaker, who is already familiar with funerals, as indicated by the line "He was aware that this sort of thing had occurred before" (7), and on the other hand, by this foregrounding, it shifts the reader's perceptual centre towards the couple, making the undertaker, through his familiarity with such occasions, and the couple, through the change in their behaviours, contrasting characters.

Additionally, despite being in the nominal focus of the poem, she is also surrounded by loneliness: perceptually, she only becomes a backdrop to other characters in whom the perceptual centre is anchored; spatially, the location of her home, which is also where the spatial centre is anchored throughout the poem, is "near a fashionable square" (2) but not in that square; and temporally, the line "The Dresden clock continued ticking on the mantelpiece" (10) further emphasises the continuation of time. These create a sense of the aunt being abandoned rather than the aunt leaving the world behind, which also causes a disruption in the reader's schema(s) regarding death, since it is conceptualised as the dead leaving this world rather than the living leaving the dead behind. Her death is also foregrounded with the grammar as well: the lines that use active voice, on the other hand, are either about the time when the aunt was still alive, indicated with the use of past tense (1, 2, 4), or have active agents who are still alive (5, 6, 10, 11), whereas the passive voice is used in the lines depicting the

scenes after her death – "Cared for by servants to the number of four", "The shutters were drawn…", and "The dogs were handsomely provided for" (3, 6, 8) – foregrounding the exclusion of the aunt not only from the lives of the other characters but also from the position of being the subject, both grammatically and of the poem.

The positioning of the lines as well leads the reader to leave behind the aunt quite literally: as the reader continues to read the poem, they first leave behind the title "Aunt Helen", then the lines focusing on the aunt, which are the first four lines. The use of "now" in the fourth line not as a temporal adverb but as a conjunction further shows the aunt is not in the present but rather left behind. What shifts and anchors the reader's temporal centre is in the same line, following after "now": "when she died there was silence in heaven / And silence at her end of the street" (4-5). The silence indicates the effect, or lack thereof it, of her death both "in heaven" and "at her end of the street", since typically there would be people making noise in a funeral or a wake after the funeral. This silence, therefore, creates a schema disruption, as such a silence is possibly not a part of the Western reader's schemas about funerals. The spaces associated with her, heaven and the *end* of the street, also signify a distance from the people around her and the reader. Until this point in the poem, the reader is already quite distant, both temporally and spatially, from the aunt yet getting further away as

the remainder of the poem also stops referring to the aunt until the last line, "[the footman] had always been so careful while her mistress lived" (13). This line acts both as an indicator that even the aunt's servants are leaving her behind and as a signpost because it is at the very end of the poem, leading the reader to completely leave the aunt behind as the poem also comes to a close.

The title further supplements this distinction between the use of passive and active voices in indicating loneliness, as mentioned in a previous paragraph: only by consisting of the words "Aunt Helen" standing by themselves without any kind of addition or indicator, especially compared to the previous poems, the title evokes loneliness. In contrast, the next poem "Cousin Nancy", despite having a lonely title, that is, by consisting only of a noun specifying the familial relation and a name like the previous title, activates different schemas by mentioning the cousin by name more than once and actually focusing on her throughout the poem, thus changing the meaning the title makes. By taking the same form as the previous poem in its title and

content, the reader expects a theme similar to the previous one; however, by taking the very opposite approach to two different concepts of age (years a person lived, and a period in history), the poem makes Cousin Nancy a foil to Aunt Helen, thus highlighting how titles, regardless of how alike they are, can make different meanings. Depending on the frames with which the reader is familiar and the reader's schemas, these two titles, which are similarly formed yet have different significations according to the individual poems to which they are attached, can enlarge the reader's schemas regarding titles, leading to a schema accretion.

The reference of the title "Cousin Nancy" to a living cousin instead of a dead aunt, which also evokes the family schema regarding the generational difference between an aunt and a cousin, and the use of active voice throughout "Cousin Nancy" foreground the difference, or antithesis, between these two titles, poems, and titular characters. This antithesis becomes evident in the first lines which introduce the titular characters in the individual poem: whereas the introduction in "Aunt Helen" describes the aunt passively, as being "cared for" (Eliot, "Aunt" 3), the introductory lines in "Cousin Nancy" describe Nancy quite actively:

MISS NANCY ELLICOTT

Strode across the hills and broke them,

Rode across the hills and broke them—

The barren New England hills—

Riding to hounds

Over the cow-pasture. (Eliot, "Cousin" 1-6)

This difference between these two poems becomes more important when the reader reads the poems as observations, as indicated in the title of the collection. Here, titles activate schemas regarding generations and time, as the word "cousin" refers to the child of one's aunt (or uncle), and thus poems become an observation of generational differences and the passage of time: that in "Cousin Nancy" "her aunts" describe her dancing as "modern" while not being sure about how they feel (9-10) shows this generational difference, especially how the aunts, including both the ones referred to in this poem and Aunt Helen of the previous poem, are from an era long gone. Furthermore while "Aunt Helen" induces in the reader a sense of loneliness through

being left behind, "Cousin Nancy" creates a feeling of leaving behind, which the actions associated with Nancy such as striding, riding, and dancing (2, 3, 8) amply indicate. In this sense, "Cousin Nancy" locates and thus anchors the reader's temporality in the cousin, or in the new generation, which is also demonstrated by how the reader follows the cousin in her riding, striding, and dancing, as the poem puts emphasis on these actions.

The last stanza of the poem, consisting of the lines "Upon the glazen shelves kept watch / Matthew and Waldo, guardians of the faith, / The army of unalterable law" (11-13), solidifies how aunts feel about Nancy's dancing: the literary reader will notice that "Matthew" refers to Matthew Arnold, social critic and poet, and "Waldo" to Ralph Waldo Emerson, another social critic and poet, and by mentioning such social critics from a generation ago, the poem reifies the generational difference, thus the change in the temporal centre between "Aunt Helen" and "Cousin Nancy".

Conversely, the title "Mr. Apollinax" differs from the previous two titles: it does not refer to any familial relations but addresses Apollinax in a more formal way; at the same time, however, it is also a lonely title, consisting only of a formal address and a name. As a result of this, the title, before the reading of the poem is completed, seems to reinforce the schema activated by the previous two titles. As the reader reads the poem, however, they will notice that this poem becomes a combination of the previous two poems in terms of temporality, which this thesis explains later. The literary reader may also notice that the unusual name evokes Apollo, and Ricks and McCue also make a similar remark regarding the title by mentioning "Apollonis arx, a place at the entrance of the Sibyl's cave where the Sibyl left her prophecies, written on leaves (Vol I 436)²⁶. Through this name, experienced literary readers will identify the potential for meanings related to Greek mythology, or other meanings associated with Apollo (including poetry itself), because their literary schemas will include more or less extensive knowledge of the myths, and this potential meaning is further reinforced by the other mythological references in the poem such as "Priapus" and "centaurs" (Eliot, "Apollinax" 3, 16).

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²⁶ Eliot's original spelling of the name, "Apollonax", which is used twice in the first manuscript of the poem (Ricks and McCue, Vol I 436), also evokes *Apollonix arx*, suggesting an intentional layering of Apollo and Sibyl's prophesising.

Bertrand Russell claimed that the poem was based on afternoons that Eliot and others had spent with him: "I had a post-graduate class of twelve, who used to come to tea with me once a week. One of them was T. S. Eliot, who subsequently wrote a poem about it, called 'Mr. Appolinax' [sic]" (Russell 327). A literary reader who has encountered this historical information would read the poem as being another attempt to capture the essence of an eponymous character, and that Mr Apollinax was created to reflect some aspects of Russell's character or behaviour, or something connected with the impression he made upon Eliot. As such, with the help of the title, the literary reader may also infer that the names such as "Mrs. Phlaccus" and "Professor Channing-Cheetah" (Eliot, "Apollinax" 6) refer to aspects of other real-life people who may have been, or are imagined to have been, in the meetings or in Russell's lectures – and in fact have assumed that these names did have real-world counterparts, and who those people might have been has engendered much debate ²⁷.

In connection to the other two poems in this group of titles, the word "visit" in "Mr. Apollinax" (1) also indicates a similar theme of leaving, and the poem thus depicts an evanescent event, a moment that will be left behind sooner rather than later. Unlike the previous two poems, where the moment is either already lost (as in "Aunt Helen") or refers to the present (as in "Cousin Nancy"), "Mr. Apollinax", even by its title's evoking Apollo, brings together past and present: the party described in the poem clearly took place in the past, as also indicated by the use of the past tense, but the persona now remembers this party, as indicated by the lines "Of dowager Mrs. Phlaccus, and Professor and Mrs. Cheetah / I remember a slice of lemon, and a bitten macaroon" (21-22). Thus, the poem, because it mostly takes place in the past but also continues into the present, as the first-person narrator's remembering shows, brings together past and present in a way different from the other two poems in this group. As such, "Mr. Apollinax" becomes an amalgamation of the previous two poems in terms of temporality: because this party took place before and the persona is remembering it now, the poet persona, and the reader through the use of past tense, have already temporally left Apollinax behind, just as the aunt was left behind in that

²⁷ For a more in-depth discussion about the identities of these characters, see Childs, Donald J. "'Mr. Apollinax,' Professor Channing-Cheetah, and T. S. Eliot." *Journal of Modern Literature*, vol. 13, no. 1, 1986, pp. 172–77. JSTOR, http://www.jstor.org/stable/3831440.

poem; but since this poem foregrounds Apollinax, in the observations that the persona makes about him and in the observations that other people made about him in the lines seventeen through nineteen, Apollinax becomes temporally closer to the reader like the Cousin in "Cousin Nancy". Therefore, the poem evokes "Aunt Helen" with the temporary visitation of Apollinax because in both of the poems the emphasis is on a moment that has passed, shown in "Mr. Apollinax" with the use of present tense in the last line and in "Aunt Helen" with the continuing ticking of the Dresden clock; at the same time, because it foregrounds the titular character with the use of active voice, the poem makes the titular character the active agent in the poem, like in "Cousin Nancy". In its temporality, therefore, "Mr. Apollinax" functions as a schema accretion, adding to the schema(s) regarding the passage of time, activated by the previous two poems, a different yet connected perspective.

An intriguing point regarding the connection between the poem and the subtitle of the collection is the reporting of the comments that other people made about Apollinax, thus creating an observation within an observation. Unlike the indirectly given comments of the aunts in "Cousin Nancy", "Mr Apollinax" directly quotes the observations of other people: "'He is a charming man'—'But after all what did he mean?'— 'His pointed ears ... He must be unbalanced,'—/ 'There was something he said that I might have challenged." (17-19). Here, the poem adds another layer to the subtitle "and Other Observations", leading the reader perceptually further away, for the poem now invites the reader not to the observation of the poetic persona ever present throughout the poem but to the observations, thus the perceptions, of other speakers in the poem. Because it does this in an unmediated way, that is, by presenting these observations directly, in quotation marks, the reader is allowed to form their own apparently unmediated observations and perceptions of these speakers; while the direct quotations, overheard by the reader as it were, locate the reader in the poem, almost right next to the persona, as a participant in the party. This participation also differs from all the other poems in the collection apart from the first two poems ("The Love Song" and "Portrait") where the direct quotations are addressed to the persona whereas in "Mr. Apollinax", both the persona and the reader are present spatially, but they are not participating directly in the conversation. Instead, they are eavesdropping on a conversation taking place in the same space as they are. Consequently, the reader's perceptual centre in "Mr. Apollinax" transcends the perceptual centre in "Aunt Helen"

and "Cousin Nancy", where the indirectly reported utterances make the reader an observer to the observations of the personas, while the directly witnessed utterances in "Mr. Apollinax" invite the cognising reader to become a part of that party, thus of the poem.

The last group consists of three pieces, titled "Hysteria", "Conversation Galante", and "La Figlia Che Piange", all of which refer to emotional or behavioural attributes. The first of these is a prose paragraph whose title has etymological and historical associations with women²⁸, thus leading to the potential activation of schemas regarding gender in the reader, which is then confirmed by the feminine pronoun in the first sentence. The paragraph presents a laughing woman, evoking the expressions such as "hysterical laughter"; at the same time, however, her uncontrollable laughter and short "gasps" (Eliot, "Hysteria" 1-6) alone might not necessarily evoke hysteria for the modern reader. On the other hand, readers of the time when this collection was published, were possibly more familiar with such an understanding of hysteria, as Pierre Janet, a French psychologist, lists uncontrollable laughter, fits, and irregular and loud breaths as symptoms of hysteria in a lecture dated 1906 (Janet 101, 261). Hysteria here takes on a negative, even derogatory meaning, as the persona's implied disapproval of and plans to stop her laughter (13-17) indicate.

"The lady" (Eliot, "Hysteria" 10, 12), however, is perhaps not the only person showing symptoms of hysteria: the persona, whom the waiter addresses as "the gentleman" (11-12), shows similar symptoms when he describes himself, ambiguously, as "becoming involved in her laughter and being part of it" and being "drawn in by short gasps, / inhaled at each momentary recovery" (Eliot, "Hysteria" 1-2, 4-5), since the verb "involve" indicates that the persona "engage[s] as a participant" ("Involve, V. (1)") in her hysterical laughter. Additionally, the waiter's perhaps disapproving comment inviting the couple to take their tea outside could imply that both were acting noisily or without sufficient polite restraint. Consequently, this has the potential for a schema

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²⁸ The word "hysteria" originates from "hystera", meaning "uterus" in Ancient Greek, and from its earliest uses with references to medical complaints, it has continued to bear the association with the uterus, even when the complaint was diagnosed (also since ancient times) in men. For more information on the historical use of hysteria, see Tasca, Cecilia et al. "Women and hysteria in the history of mental health." Clinical practice and epidemiology in mental health: CP & EMH vol. 8 (2012): 110-9.

disruption in readers whose schemas regarding hysteria are still gendered because it involves "an inevitable consequence of the dissolution of gender barriers involved in applying a historically feminine diagnosis to men" (Micale 279)²⁹.

The title also plays a role in the cognition of the form of the piece: being the only prose passage in the collection, the form of "Hysteria" brings forth an important difference between itself and the other poems in the collection. This unconventional poetic form brings to mind the similar flouting of conventions that is typical of hysteria, and therefore, the piece itself, by virtue of its form, of its not confining itself to conventional lines and metres, becomes hysterical, overstepping the boundaries of conventional polite behaviour in a way. The title, thus, designates both the form and the content.

The next title in this group, "Conversation Galante", meaning "Gallant Conversation" in French, refers to another behavioural attribute. Among the other meanings of the word "gallant", the one related to the content of the poem is "courteously and elaborately attentive especially to ladies" ("Gallant, Adj. (3)"), since the poem is a conversation between the persona and a woman he addresses as "madam" (Eliot, "Conversation" 13). An interesting point about the title is the use of another language, namely, French, which, at first glance, is not apparent because the spelling of the word "conversation" is identical both in English and French and the French word "galante" not only means "gallant" in English, but it is also spelled very similarly. The difference that most clearly reveals that the title is in French is the order of the words, since most adjectives come after the noun in French. This subtle difference causes a schema disruption for the reader because until this poem, all the titles in the collection have been in English, which in turn leads to a schema refreshment by adding the knowledge that titles in the collection can be in a different language other than English.

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²⁹ It is important to note that male hysteria also exists, however, neither has it been studied nor found a place in the public discourse as much as female hysteria because "[t]he reasons for suppressing male neurosis from the official discourses of science and medicine as well as from popular view range from the personal and psychological to the professional and the political" (Micale 7). Consequently, for personal, psychological, historical, and ideological reasons, "[f]rom the early seventeenth to the early twentieth centuries, European medical science failed to achieve a cumulative, formalized, disciplinary discourse of emotional and nervous illness in males akin to what it created for women or for other pathologies in both sexes" (Micale 282), and thus hysteria became associated mainly with women in the contemporary public discourse as well.

Like "Hysteria", the title "Conversation Galante" too indicates an element about the structure of the poem, namely, its conversational form. At first glance, there does seem to be a conversation between the persona and the "madam", however, the woman has notably fewer lines than the persona, only reacting, not necessarily responding, to what the persona says. For instance, instead of responding to the contents, or meaning(s), of the persona's observation of the moon, she only says "'How you digress!" (6), indicating earlier, unreported conversation on a different topic. A reciprocity between them appears only, potentially and ambiguously, when the persona uses the pronoun "our" in the lines "...music which we seize / To body forth our own vacuity." (9-10), to which the woman answers, "Does this refer to me?" (11), and the persona responds "Oh no, it is I who am inane" (12), implying (at least literally within this reported conversation) that the "we" of the earlier sentence, of the line 8, was a generic "we" referring to all mankind, and not to this couple only. The deft turning of the "we" away from a derogatory term that the woman thinks could be aimed at her and into a selfcriticism represents a conversational gallantry, especially if it is in fact done merely to be gallant (not to make her feel uncomfortable), while in fact the original "we" referred to all mankind including the woman, or perhaps even to just these two people.

The artificiality of this gallant response (and gallantry is behavioural and conventional and often considered as inauthentic or empty words or gestures) becomes more glaring in the third – and last – stanza, where the woman does not utter a single word yet is described by the persona, in tones of being a compliment to her individuality, as being able to change moods and aesthetic arguments with an "air" that is "indifferent and imperious" (16). In other words, he claims that she is able to be an effective or even manipulative conversationalist while appearing to expend little energy on the matter. This is a double-edged compliment – it means she is a highly effective and clever conversationalist but also hiding her effectiveness under a style of false ease (it is an "air", or semblance, not – this implies - a genuine indifference or imperiousness). The participant who is really indifferent and imperious, however, is the persona (and indifference and imperiousness are contrary to the appearance of gallantry): he is indifferent because the majority of what he says is an abstraction of his immediate experiences – such as his observation regarding music: "Some one frames upon the keys / That exquisite nocturne, with which we explain / The night and moonshine..." (7-9) – and imperious because he dominates the conversation throughout the poem.

Furthermore, the persona directly addresses, or even talks to, the woman for the first time in this stanza, and his words are barbed, if not insulting: because at the level of gallantry he is praising her ability to keep conversations away from boorish seriousness while turning conversation into directions she chooses, whereas at the level of deeper meaning, her wit and style of conversation steer the conversation away from anything absolute or dogmatic. Again, avoidance of serious, absolute and dogmatic assertions and subjects is important in the conventions of polite social conversation, and to do so with humour is a particular grace and skill to be praised, whereas the serious tone of the persona's speculations about music and aesthetics provide one with alternative types of conversation (precisely in search of absolutes) that he seems to desire, but she does not engage in. There is, therefore, an indirect

accusation of the woman refusing to be serious in the persona's words, followed by her riposte, criticising him for still pursuing seriousness in what is evidently meant to be a light-hearted, conventional, social interaction:

"You, madam, are the eternal humorist,

The eternal enemy of the absolute,

Giving our vagrant moods the slightest twist!

With your aid indifferent and imperious

At a stroke our mad poetics to confute—"

And—"Are we then so serious?" (13-18)

Consequently, there is a twofold discrepancy between the title and the poem: on the one hand, the title is in French whereas the poem is in English; on the other hand, despite seemingly being a "conversation", the reciprocity required in a conversation exists only in the last stanza, as only in the last stanza the persona properly takes part in the conversation by responding to the madam, instead of making abstractions or imperviously speaking in a way that evokes monologues.

As an observation, the reader expects an observation of a gallant conversation because of the title, but in fact it is the male speaker, the persona, who makes the observation in the first stanza, an observation that is rejected as a digression by the female speaker, the madam, who is unable to connect the observation to their situation or previous

conversation and thus rejects it. This expectation, however, is disrupted because the persona's attempts at "gallant conversation" can easily be interpreted as not at all gallant in their underlying criticism of the woman's style of conversation and refusal to break the unspoken rules of light-hearted conversation by accusing her of indifference and imperiousness that confute "poetics" (17); on the other hand, the madam is not entirely gallant either, challenging the unspoken rules of polite conversation by accusing him of digressing and trying to make herself to be the centre of the conversation by either intentionally or unintentionally misinterpreting what the persona says; thus making this not a conversation but a hardly connected interaction between two people making different observations.

The title also signifies this disruption with the use of French in the title and, as implied by distancing and ambiguously polite or impolite use of the English version of the originally French word "madam", in the poem itself. Therefore, in addition to the schema accretion, this use of different languages also causes a schema disruption: instead of presenting an observation of theme(s) that the title asserts, the poem exhibits the lack of those themes and shows it as a discrepancy between the habits of gallantry that have been historically understood to have been imported from French courtly manners implied by the very word itself (and "madam"s humour) and the persona's possible desire to make universalising and absolute statements about aesthetics and humanity (a desire made more apparent in the final stanza), perhaps coming from a Prufrock-like inability to play the conversational games of the salons or drawing rooms where polite and empty conversations are maintained. The very spelling of "madam" (which may have been strikingly American to British readers in the early twentieth century) could also indicate an identification of the persona with an American and very stereotypically puritan-based insistence upon seriousness in conversation. The similarity, or minimal differences, between the French title and the language the reader would expect in this collection (English), also evokes a discrepancy or a sense of potential lack of communication, which is evident in the nonreciprocal way that the persona and the woman converse. The similarity between the French phrase "Conversation Galante" and its English equivalent "Gallant Conversation" is akin to how the poem appears to be a gallant conversation on the surface; however, in terms of content, or meaning, the title does not correspond to the poem: both "Conversation Galante" and "Gallant Conversation" have the same meaning but differ in terms of their appearance, or spelling; the poem, despite looking like an attempt, at least in parts, at a gallant conversation, does not carry the necessary qualities to be one. As such, the discrepant title echoes the discrepancies of conversational style and content – and intent – pursued through illustration in the poem; the poem seems to be what the title indicates at the literal level but differs greatly in what it shows, each stanza further disrupting the schema that helps the reader understand the initial reading of the title, and causing a schema accretion in terms of the interpretation of the whole collection/volume, by showing that the title of this poem, like others, exists in a complex, ambiguous and also ironic relation to its contents.

The persona is also making observations, as he explicitly states in the very first line, thus creating an observation (ones that the persona makes) within the observation (the poem itself), as in "Mr. Apollinax"; in both poems the observations that the characters in the poems make take place in a conversation. The main difference between them is that in "Mr Apollinax" the persona is left outside, observing the other observing characters, whereas in "Conversation Galante", the persona makes the observations within the reported dialogue (that is scarcely a conversation at all), and the woman makes her own extremely short observations, being comments upon the man's longer observations; since she is responding to his comments, her words are more conversational than his (in the first two stanzas), which are not responding to her at all; only in the third stanza does the male (persona's) voice respond to the female's, but it is to dominate and crush hers, and this time there is no response from the female voice and the conversation – or the poem's window upon the conversation – closes. Even in his observation regarding the woman in the last stanza, she utters no words, thus making the last stanza the only part of the poem where only the persona speaks. The poem, then, is both an observation of a "gallant conversation" and a space in which the persona makes observations regarding the moon (1-5), music (7-10), and the woman with whom he is conversing (13-17).

The last poem in this group and the collection is "La Figlia Che Piange", an Italian phrase meaning "The Girl Who Weeps". As in the other poems of this group, the persona observes the titular character, however, this time, the persona and the observed person are not in the same plane of reality and, again, the use of a foreign language in the title prompts a felt distance between the subject of the title and the reader. The

observed "girl" is present in the poem as a figure addressed in an observed and potentially Italianate scene (an outdoor stone stairway, a garden urn), made to pose and act on the persona's instructions. The persona is here not so much observing as creating a scene for observation, and this is evidently in the persona's mind and not in any represented reality, since he instructs her twice to "weave, weave the sunlight in your hair" (3, 7). The first stanza's scene is created by the persona using the imperative to instruct a girl to pose and look in certain ways, and although he ssnstruct this figure, to the reader it seems more as though the persona is instructing an artist or actor to create the figure and the scene. The second stanza moves a step away from this ekphrastic mode and identifies the described scene as a made-up (hypothetical) scenario that is part of a larger and perhaps interrupted scene the persona has imagined "So I would have had him leave / So I would have had her stand and grieve" (8-9). The use of the subjunctive here further indicates the distance from any form of reality both within the poem (between the persona and the scene) and with relation to the communication between the poem and the reader. These indirect grammatical constructions continue in the third stanza, maintaining and also emphasizing the unreality of the title scene: "I wonder how they should have been together / I should have lost a gesture and a pose", and "should have been" in the last stanza (Eliot, "La Figlia" 19-20). The third stanza introduces another shift of tense and mode: the simple past is used in an implied return to a scene similar to the one in stanza one (reference to a girl and to flowers), but immediately taking the reader to the persona's mind again, perhaps going some way to explaining the relation between the scene created by the persona in stanza one and the persona who has imagined it: "She turned away, but with the autumn weather / Compelled my imagination many days" (17-18).

Unlike the previous titles "Hysteria", which is in English, and "Conversation Galante", the first title to be evidently not English, although so similar to the English equivalent that any reader can understand it, "La Figlia Che Piange" is an Italian title that cannot be understood without some knowledge of that language. The differences between these three titles in terms of their languages and their closeness or distance from English, come into play in terms of the presence of the observed character throughout this group of poems: in "Hysteria", the presence of the observed woman (who displays hysterical laughter) permeates the whole poem; in "Conversation Galante", the observed woman is a conversational partner given only two lines, in comparison to the

sixteen lines given to the persona; and in "La Figlia Che Piange", the observed woman is addressed (in the first stanza) but seems to exist only in the persona's mind, in imagined scenes, in his memories and in his dreams. Thus, the sense of physical presence of the observed woman decreases as the language of the title departs further from English.

This also leads to schema reinforcement because the departure from English in the titles and difficulty involved in trying to understand the scenes presented in the poems are both increased from "Hysteria", through "Conversation Galante" and culminating in "La Figlia", confirming the schematic knowledge of each poem with new information (Stockwell 107), which is the unusual and less apparently controlled form (prose) of the first, and the increasing linguistic differences in the titles of the second and third. "Conversation" resolved the disruption of the schema in schema accretion, and following this, "La Figlia", by extending the cognitive consequences of a foreign title into the content of the poem, does not cause any further disruption: the reader has already added to their schemas the idea of a foreign title indicating increased interpretative difficulty within the poem. "La Figlia", therefore, even while moving further away from English in its title and locating the observed woman completely outside identifiable time and space in the poem, only reinforces the schema.

CHAPTER 3

EPIGRAPHS

This chapter analyses the only two of the twelve poems in the first edition of *Prufrock* and Other Observations to have epigraphs. They are "The Love Song of J. Alfred Prufrock" and "Portrait of a Lady". Importantly, though, epigraphs were attached to two other poems, "Mr. Apollinax" and "La Figlia Che Piange", in later editions: "Mr. Apollinax" has an epigraph in the "copy of *Prufrock and Other Observations* used by John Rodker when typesetting [Ara Vos Prec]", in Ara Vos Prec³⁰, and subsequent editions after 1932 (but not in the editions between 1920 and 1932); and "La Figlia Che Piange" also has an epigraph in the copy Rodker has, in Ara Vos Prec, and in subsequent editions after that (Ricks and McCue, Vol II 332, 335). This thesis, however, presents an analysis of the cognitive processes involved in reading paratextual elements in only the first edition of Prufrock and Other Observations, published in 1917. Other printings of the poems and later editions of the collection are different texts, showing both paratextual and textual differences, and are not, and cannot, therefore, be included in this analysis, because each different text involves a different reading, that is, different cognitive processes. As such, this chapter continues with the cognitive effects of the title and epigraph on the reader of first "The Love Song" and then of "Lady".

Epigraphs are significantly noticeable paratextual elements that demand, both visually and in their literary separation from the following text, a type of reciprocal

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³⁰ Ara Vos Prec refers to a collection of poems by Eliot published by John Rodker in his Ovid Press in 1920. In the publication, however, it was published as Ara Vus Prec, about which Eliot said "The correct title of the book is Ara Vos Prec. It only happened to be Vus on the title page because I don't know Provençal, and I was quoting from an Italian edition of Dante the editor of which apparently did not know Provençal either. It would seem that there is no such word as Vus in that language" (Gallup 5). There was also an American edition of the same poems published as Poems in 1920 with several differences and misspellings. For more information on the differences between the two editions, see Jordan, Heather Bryant. "Ara Vos Prec: A Rescued Volume." Text, vol. 7, 1994, pp. 349–64.

interpretation with the epigraph casting light on the words before it (the title, the author/poet's name) and after it (the text, in this case a poem), with all three elements (title, text and epigraph) being understood by the reader as mutually reflexive – the assumption is that they are relevant, to some degree, to each other, regardless of any strongly identifiable relevance, as Buurma also notes:

The modern epigraph is most likely to comment in some way on the work it begins. It opens up questions about what meaning the reader is intended to draw from the epigraph and apply to the text. The epigraph's very existence raises questions of tradition, authority, and intentionality; we might even say that it creates a structurally literary situation. The nature of *what* an epigraph says about a text ranges from the relatively clear through the very ambiguous to the nearly opaque. (168)

As an epigraph to a single poem, a relation between the meanings of both may be sought, with the epigraph potentially drawing attention to elements within the poem, and the poem potentially allowing the reader to reconsider or ponder upon reasons for the existence and choice of the epigraph. For this reason, and as also explained at the start of Chapter 2, scrutiny of the cognitive processes involved in reading epigraphs as parts of the reading of poems (and collections of poems) must be linked to an examination of the cognitive processing of the titles that precede them.

"The Love Song of J. Alfred Prufrock" is possibly the most crucial poem in the reading and interpreting of the collection: the reader of the volume not only encounters it as the first poem in the collection but also on the cover and the title page as "PRUFROCK". Consequently, "The Love Song" becomes the main poetic observation of the volume. Since this study considers the cognitive effects of the paratexts of the poems in the collection, the analysis of "The Love Song" will begin with its title.

As a "love song", the title suggests musicality, however, unlike "Preludes" and "Rhapsody", this is not a purely instrumental composition, voice being the characteristic element of song; the title thus indicates that awareness of not only the form and structure but also awareness of the "lyrics", or the contents, will play an important role in the cognition. Readers will, furthermore, have existing knowledge of love songs, and the schema associated with these familiar productions will be active in the interpretation of the following poem. J. Alfred Prufrock, on the other hand, is an unusual name, which has given rise to several comments, including questions by

Eliot's original readers. It is a name given in a notably unpoetic and impersonal form, since a full form of a name is associated with legal documents or signatures on business letters. It is use of the initial J. that identifies the official or legal appearance of this form, and that is dissonant with the conventional figure of a composer of love songs – this may be the first time a full name including an initial appears in a poem's title. As for Alfred, it was a popular name in America in Eliot's day, and had been very popular in England through the Victorian period, and there were probably many Alfreds still around in Eliot's time, so when the first edition came out it is likely to have been a fairly common and unexceptional name; but its popularity has since decreased enormously, in both countries, and to present-day English readers it carries a notably old-fashioned, even out-dated air. "Prufrock"31 is also a very unromantic sounding name, seeming like a portmanteau of pru and frock, or of proof and rock, or proof and frock. Each pair of words evokes several ideas at the same time, and the combination of associations of the woman's name Pru (Prudence) (Hanks and Hodges 271), with the words *prude*, and *frock* suggest a distinctly unromantic and non-masculine persona. *Proof* and *rock*, on the other hand, lead to "think[ing] of 'proof' for a Prufrock bent on seeking the solid rock of truth" (Grimaud, "Revisited" 8). The last pair, however, would suggest that "Prufrock will seek his 'proof' in a 'frock,' that is, he will ask his overwhelming question of a lady or (as it turns out) will 'digress' from it because of her 'dress,' or 'frock'" (Grimaud, "Hermeneutics" 903; italics original).

This slightly disconcerting title now moves to the visually, typographically and linguistically differentiated epigraph. This Italian epigraph, especially in being untranslated, relates to readers' schematic knowledge of the well established³² and scholarly conventions of foreign language epigraphs in printed collections of poems,

³¹ There are attempts at giving a biographical source for the name "Prufrock", as Eliot also mentions in his letter: "Several correspondents have recently called my attention to the Prufrock-Littau Company, furniture dealers of St. Louis. I did not have, at the time of writing the poem, and have not yet recovered, any recollection of having acquired the name in this way, but I think that it must be assumed that I did, and that the memory has been obliterated" (qtd in. Ricks and McCue, Vol I 375). Such information, even though it might relate to the reading of individuals who were or are familiar with this company or any other person of this name, is irrelevant to this study since it has evidently been forgotten or overlooked by almost all readers (as it had been by the poet), and cannot, in such a case, be part of their cognitive processes while reading the work.

³² Epigraphs are found – with increasing frequency - in printed books from the seventeenth century to the present day.

and creates a notably intellectual "epigraph effect" (Genette 158), signalling "the *gravitas* of the [poem's] heritage" (Barchas 88³³ qtd. in Buurma 171). Eliot's epigraph to "The Love Song" is an excerpt from Dante's *Inferno*, more specifically, lines 61-66 of the Canto XXVII in Italian, whose translation is as follows:

If I believed I gave

My answer to one who'd ever go once more

Back to the world, this tongue of flame would have

No motion. But since, if what I hear is true,

None ever returned from this abyss alive,

Not fearing infamy I will answer you. (Dante, XXVII.59-64)³⁴

The excerpt presents the first lines of Guido da Montefeltro's response to Dante's report about the current state of Romagna, and his asking Guido who he is (17-53). Aside from its meaning in relation to the connecting the Dante episode with the Eliot poem that follows, that the excerpt is in Italian is also important. It addresses all readers' knowledge of scholarly epigraphic conventions and invites readers to see the following verses as part of a culturally respected tradition, even if they cannot understand the Italian words. It more immediately engages the reader who knows Italian and can recognise an excerpt from Dante; in cognitive terms, it appeals to readers whose schema contain the necessary knowledge regarding Italian and Dante and the related poetic and cultural associations. It situates "The Love Song", and Eliot with it, in a certain tradition of literary works by bringing a "sense of indirect backing" (Genette 159) by Dante. The unconventional lack of attribution is particularly alienating to readers, the majority of whom will not immediately identify the passage,

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³³ Barchas, Janine. *Graphic Design, Print Culture and the Eighteenth-Century Novel*. Cambridge University Press, 2003. Barchas refers to the experimental use of untranslated classical by Fielding and Smollett novels as calling forth *gravitas* for the less respected novel's heritage.

³⁴ The difference between the line numbers in the original and in the translation is due to the translator; otherwise, the translation covers the same section as the original.

³⁵ The vast majority of even the earliest epigraphs in print are attributed to their authors.

even if they can understand the Italian. As such, this epigraph seems to act as an extended shibboleth and stands guard against less erudite readers who do not know or recognise the excerpt, showing an unwillingness to make itself known to all readers, and thus in a way echoing the reluctance to reveal its meaning that the quotation itself makes explicit. An unattributed epigraph in a foreign language is contrary to the general and widespread use of epigraphs as "cited literary reference[s] legible to a wider array of readers than the unmarked literary references that occur within texts" and that address an increasingly educated middle class that "knew English but not necessarily the classical or modern literary traditions well enough to be able to track implicit and unmarked references" (Buurma 170). Further, because "The Love Song" is the first poem in the collection, the poem's epigraph acts as a signpost telling the reader what awaits them not only in the poem to which it is attached but, quite possibly, in the whole collection.

In terms of the cognitive effects of the epigraph on readings of the poem, it is useful to call to mind, along with other possibilities, the potential function of some epigraphs in fiction as "expression[s] of a character's mind" (Buurma 172)—a phrase that could summarise many critics' understanding of "The Love Song" as a whole. The very first line of the poem, "Let us go then, you and I" (Eliot, "The Love Song" 1), creates a parallel with the overall trope of Dante's journey with Virgil in *The Divine Comedy*. Prufrock, the named singer of the love song, and therefore the "I" of the first line, begins his journey with a "you" who is as unidentified as the "you" of the epigraph (even though the knowledgeable reader may identify the epigraph as addressing Dante's Virgil). The identity of the "you" is never revealed in the poem, however, given that the address is not presented as reported speech but as a direct address, the pronoun acts deictically as a communication with the reader. Taking the epigraph's frame of reference, the *Inferno*, into account, however, the reader of this line becomes the one invited and guided by Dante's Virgil, who instructed the poet to "follow me / and I shall be thy guide" (Dante, I 89) – that is, Dante. In this sense, Prufrock takes the place of Virgil, leading the reader through a journey in hell. This is then a strong contender for being the "overarching theme" that readers of the epigraph may find "developed in the following pages" (Buurma 170). Reading the opening of the poem as in dialogue with the setting of the Dante epigraph explains the "then" of the first line, which now indicates that the speaker is in the middle of a conversation. The only

clues that the reader has regarding the preceding but omitted discussion are, at this point in the poem, the title and the epigraph.

Another possible meaning of the first line, however, is that Prufrock, or the "I", takes the place of Guido (not Virgil) because it is Guido who 'sings his song' to Dante, trusting that his words cannot leave hell and reach the corporeal world, while "you" remains an addressee in the place of Dante. The irony in this part of the Inferno is Dante's return to the world and writing of his encounter with Guido, that invalidates Guido's confident assertion that: "[...] since, if what I hear is true, / None ever returned from this abyss alive, / Not fearing infamy I will answer you" (Dante, XXVII.62-64). The portmanteau of "proof" and "rock" in the name "Prufrock" echoes this irony as well: just as how Guido does not fear infamy thanks to "the solid rock of truth" (Grimaud, "Revisited" 8) of the apparent impossibility of his word's leaving hell, which Dante's account of his own journey disproves, Prufrock's love song becomes the proof of his failure in his search for "the solid rock of truth". In this sense, "The Love Song" takes on the irony of this episode in the Inferno, as it has also reached the reader in the (corpo)real world, or the world outside the text. Further, the epigraph renders the whole poem an ironic comment on conventional assumptions about love songs, because the "Love Song" of this poem is equated with the sins of the inhabitants of hell in *Inferno*. Regardless of whose place Prufrock takes when allusions to the Dante poem are considered, the reader's perceptual centre is firmly anchored in the title's Prufrock, since the poem presents solely his "song" and his perspective to the reader.

Prufrock's sin, if the reader continues to cognise through the schema(s) of hell activated by the epigraph's evoked setting, seems to rest in his inertia and stated feelings of social and sensual impotence that are delicately reprised and deepened with the mention of Hamlet (Eliot, "The Love Song" 111) – who was (the poem tells us) of more importance (thus power) in his play than the speaker is in his social life. His journey in his own *inferno*, focalised in his "visit" (12), is woven with imagery, much of it from the speaker's imagination (in his similes, metaphors, and memories) suggesting inertia and sexual unease from the outset: the evening is "[l]ike a patient etherized upon a table", and the streets are "half-deserted" (3-4), and, on the other hand, there are "restless nights in one-night cheap hotels / And sawdust restaurants

with oyster-shells" (6-7). He envisions women and what they say behind his back in ways that reveal his sense of sexual impotence: he speculates that "(They will say: 'How his hair is growing thin!')" and "(They will say: 'But how his arms and legs are thin!') (41, 44), and he thinks that mermaids, "who are sexual archetypes" (Birlik 26), will not sing to him (Eliot, "The Love Song" 125). This impotence is also marked by his felt inability to express himself adequately: "After the novels, after the teacups, after the skirts that trail along the floor— / And this, and so much more?— / It is impossible to say just what I mean!" (Eliot, "The Love Song" 102-104; emphasis added). His impotence in communication is further foregrounded by his avoidance of "the overwhelming question" (10), by his digression (66), by his doubt as to what to say (59-60, 70-72), and by his own trivialisation of himself as being "[f]ull of high sentence, but a bit obtuse; / At times, indeed, almost ridiculous" (117-118). In this sense, the "love song" turns into Prufrock's inability or impotence in finding his proof in a frock, but also, possibly because of this inability, his defensive attitude towards sexual affairs becomes one of prudence as much as a perceived or unwished prudishness.

This multiplicity of allusions made by the portmanteau name "Prufrock", together with the "the love song" part of the title, not only activate multiple schemas but also disrupt some of them in the reader. Since the frame of love poems are occupied by a variety of different perspectives on love, from the unrequited love in sonnets to the more sensual love in the poems of the so-called carpe diem poetry, the inertia, impotence, and unease Prufrock showcases around women in a poem titled "The Love Song of J. Alfred Prufrock" causes a disruption in the reader's schema. The epigraph, however, as much as it stands guard, also prepares the reader for this disruption by foreshadowing it because the reader who understands the epigraph knows that the disruption of the Hell schema, which includes the inability to return to the corporeal world, is particularly foregrounded in Guido's response to Dante. While returning from death may not be so disruptive for the reader's literary schemas, since it is a theme that has existed since Greek myths, the inertial, impotent and anxious manifestation of love in a poem whose title foregrounds love in different ways (directly in "The Love Song" part of the title, and more subtly in the portmanteau name "Prufrock") is disruptive of the reader's schemas, similar to Guido's schemas regarding hell. Consequently, the epigraph not only consists of "commenting on the

text, whose meaning it indirectly specifies or emphasizes" (Genette 157; italics original) but also of "elucidating the *title*" (Genette 156; italics original) by means of foreshadowing the disruption of the reader's schema(s) regarding love poetry.

The *Inferno*'s dialogue with "The Love Song" is not limited to the irony or the disruption. If the reader is able to identify this unidentified epigraph as an excerpt from Dante's *Inferno*, it means that the epigraph activated the reader's schema(s) regarding the *Inferno*, specifically regarding the Canto XVII, as a result of which the reader is able to draw more similarities between Prufrock and Guido: in the very next lines after the excerpt, Guido goes on to say that he "was a man of arms" (Dante, XVII 65), which echoes the lines "have known the arms already, known them all— / Arms that are braceleted and white and bare" (Eliot, "The Love Song" 62-63), and

[Guido] was persuaded that there was time left for penitence and salvation. In daring to meddle with the universe, he too learned that "In a minute there is time / For decisions and revisions which a minute will reverse," for at his death he was snatched from the arms of St. Francis by a black and logical angel who insisted that his infernal claims be treated fairly. (White 37)

Such similarities locate not only "The Love Song" in a dialogue with the *Inferno* but also keeps the reader in constant dialogue with the *Inferno*, causing the reader's schemas regarding the *Inferno* to stay active during the process of cognising the poem, and thus this epigraph functions in three ways: it elucidates the title by means of signalling its schema disruption, comments on the text through foregrounding the structural similarity between the two works, and, by means of putting the text and its reader in dialogue with the *Inferno*, creates a "sense of indirect backing" (Genette 160) by Dante.

The other poem in the collection that has an epigraph is "Portrait of a Lady". As with "The Love Song", this study will first investigate the title, then the epigraph, and then the cognitive effects of the title and epigraph in relation to the body of the poem. The title "Portrait of a Lady", aside from referring to a portrait of an indefinite lady, alludes to Henry James' *The Portrait of a Lady* (1881). Similar to the epigraph to "The Love

Song", the title's allusion puts the poem in contact with another literary work³⁶, this time James' novel. As such, the title from the outset activates the reader's schema(s) regarding the novel and establishes a tripartite relation between the poem, the novel, and the reader. Additionally, the "portrait" part of the title begs the question of who the painter is, an answer to which the reader can find in between the directly quoted utterances of the lady and the persona's own thoughts. The word "lady", on the other hand, arguably anchors the perceptual deictic centre to a person below the social class of this lady³⁷.

The epigraph of the poem is from Marlowe's *The Jew of Malta*, and this time it is attributed, as follows:

Thou hast committed —

Fornication: but that was in another country,

And besides, the wench is dead.

THE JEW OF MALTA

This excerpt is from the first scene of Act 4 of the play where two friars, Jacomo and Bernardine, try to confront Barabas about his role in the deaths of Lodowick and Mathias and the nuns (Marlowe 4.1.21-45). These lines are not uttered by a single character: the first line, "thou hast committed—" is Bernardine's line (4.1.39) whereas the following ones are Barabas', as he interrupts Bernardine.

The reader will first notice the omission of the definite article, and use of the indefinite article, in the title of the poem. This suggests a portrayal of a lady, rather than a statement about a specific picture. In the sense of referring to a woman of a high social

³⁶ And similar to "Preludes" it puts the poem in contact with a sister art.

³⁷ At different times different unspoken rules dictate who uses the word "lady" to refer to a woman – depending also upon who that woman is. Generic use of the word "lady" instead of "woman" has been considered uncultured (or a lower class usage) in British English, but when referring to a particular person and with intent to highlight that person's noble qualities, it could be used by anyone of any class, very acceptably. What the usage was in America in Eliot's time is hard to know, especially as these are very sensitive shibboleths and not well documented, and in the case of the word "lady", its usage and connotations (of the speaker as well as the reference-subject) are still very changeable.

status, the title then suggests a general portrayal of an upper-class woman from the perspective of the persona. This portrayal, however, has a two-fold signification, with both the persona and the lady combining to make the poem or portrait. The reader reads the lady's words as they are directly quoted throughout the poem (Eliot, "Portrait" I.3, I.10-13, I.19-28, II.44-45, II.47-49, II.52-55, II.58-68, III.88-9, III.93, III.96-98, III.102-108) whereas the persona's words are never given in the poem. The reader can only infer what the persona says from the lady's responses to him, which are given in parentheses:

"You do not know how much they mean to me, my friends,
And how, how rare and strange it is, to find
In a life composed so much, so much of odds and ends,
(For indeed I do not love it ... you knew? you are not blind!
How keen you are!) (I.19-23)

Such an emphasis on the lady's spoken words, together with the persona's unwritten ones, encourages the reader to interpret the scene presented as though it "arrange[s] itself" (I.2), yet the persona, through his inner thoughts, also arranges his own scene, or paints his own portrait, as much as the lady, hence the two-fold signification. Here, then, the usual conversation schema is disrupted, since the reader infers that there is reciprocity, yet only the one side of this reciprocity is accessible to the reader. At the same time, however, such a one-sidedness presents itself in portraits, where only the subject of the portrait is visible, not the painter. In this sense, schemas activated by the (cognitive) frame of portraits are preserved by this one-sided representation of the conversation.

The excerpt above also suggests that the persona is quite selective in his inclusion of the words of the lady, since his implied, that is, his spoken but unwritten, response means that the persona can and does omit parts of the dialogue according to the portrait he wants to paint. In this way, Barabas' interruption in the epigraph relates to the persona's omission of the lady's statements, as both interrupt the individual conversations in which they are partaking, the former by changing the course of the conversation, the latter by arbitrarily omitting parts of the conversation. Therefore, because the reader has access to only these presented fragments of the lady's discourse,

the portrait becomes made up of different fragments from different portrait artists: the reader, the lady, and the persona. By doing so, the persona as poet (rather than as a character within the poem) has also given himself the dominating position in this three-way composition of a portrait, for he has the power to direct the reader's imagined scenes through including or excluding any part of the conversation. Such a domination by discursive authority also echoes the way in which Isabel's sense of duty overrules her sense of individuality and dream of independence as she decides to return to her husband at the end of Henry James' *The Portrait of a Lady* and Barabas' hegemony over and manipulation of not only the conversation but also the participants of the conversation. Thus the title's allusion to the novel and epigraph's to the very specific part of the conversation in *The Jew of Malta* leads to the activation of schemas regarding the power-structures in a conversation if the reader has schemas regarding the novel, the play, and discursive power.

The persona, on the other hand, through his reflections on the lady's remarks, creates his own portrait, just as Browning's Duke had portrayed himself with his comments on the portrait of his "Last Duchess"; here he shows that in his mind "a dull tom-tom begins... / ... / That is at least one definite 'false note'" right after the lady has mentioned finding a friend "Who has, and gives / Those qualities upon which friendship lives" and added "How much it means that I say this to you — / Without these friendships — life, what *cauchemar*!" (Eliot, "Portrait" I.25-35), thus leaving the lady's advances, whose nature is ambiguous and which oscillates between romantic and friendly, platonic. The persona's portrait is quite Prufrockian as well: he stays only in his own mind, unable to act so much so that his voice is not even heard by anyone (as the lack of direct quotations of him shows) but himself and the reader. Instead, he prefers to "borrow every changing shape to find expression" and "dance / Like a dancing bear, / Cry like a parrot, chatter like an ape" (III.109-112), thus avoiding showing his own expressions but in doing so showing his own emptiness and superficiality. Consequently, the reader observes the persona's own portrait of himself and cognises it as an observation through this frame of observations, or "assemblage of material objects" (Wood et al. 246) that are the poems in this collection, as the title of the collection indicates.

The epigraph plays an important role in cognising the lady's persistence in maintaining a relationship with the persona, when it becomes clear, later in the poem, that the persona is going abroad. The reader understands this through the lady's words: "And so you are going abroad; and when do you return? / But that's a useless question. / You hardly know when you are coming back" (III.88-90). The reference of "going abroad" here to the epigraph's "in another country" becomes ambivalent: it can designate a current romantic relationship between the persona and the lady that may be sexually betrayed abroad, as indicated by the "fornication" directly mentioned in the epigraph. Following this line of thought entails a reading wherein the persona will later display an attitude similar to Barabas', either towards his old relationship with this lady, about whose death the persona already thinks at the end of the poem, or about his sexual partner overseas; but at the same time, because of the nature of Barabas' conversation with the friars, the reader who knows *The Jew of Malta* can possibly cognise this parallelism as instantiating a field of power-struggle between the persona and the lady because the epigraph activates schemas regarding power-struggles in discourse.

CHAPTER 4

CONCLUSION

Lo duca e io per quel cammino ascoso intrammo a ritornar nel chiaro mondo; e sanza cura aver d'alcun riposo, salimmo sù, el primo e io secondo, tanto ch'i' vidi de le cose belle che porta 'l ciel, per un pertugio tondo.

E quindi uscimmo a riveder le stelle. (Dante, The Inferno XXXIV.133-139)³⁸

This thesis has aimed to explicate the cognitive effects of the paratextual elements of T. S. Eliot's first poem collection, *Prufrock and Other Observations*, on the (literary) reader by using a cognitive poetics framework. As a poet who carefully crafts his titles and chooses specific epigraphs, as the investigation in this thesis shows, it is important to take note of his poems' paratextual elements and their significance in the possible

My guide and I went into that hidden tunnel;

And following its path, we took no care

To rest, but climbed: he first, then I—so far,

Through a round aperture I saw appear

Some of the beautiful things that Heaven bears,

Where we came forth, and once more saw the stars." (Dante, *The* Inferno XXXIV.134-140).

³⁸ "To get back up to the shining world from there

meanings they create during the act of reading. While definitely not understudied, an examination of the paratext in Eliot with such a framework yields intriguing results.

One of those results is the importance of understanding poems not as individual pieces but within their collections, which is certainly the case in this closely knitted collection. It is possible to argue that none of individual poems can be as fully, or even properly, understood without due attention having been paid to the entirety of the volume. Each poem almost becomes a contextual clue, or even a paratext, to the others, and as such, reading the poems individually resembles reading only an arbitrarily chosen chapter of a novel.

Similarly, the paratextual elements have been revealed to be key in any sophisticated understanding of the poems, and sometimes they are the only key to any way of interpreting the otherwise obscure works, such as "Rhapsody on a Windy Night" and "Preludes". Titles to individual poems have proved to be, often, an encapsulation of the main concern, if not theme. In the same vein, epigraphs allow for a deeper understanding if not open an entirely new field of interpretation of the work, as is the case in "The Love Song".

Another detail that cognitive poetics draws attention to is that of what other reading styles might consider fairly irrelevant or minor details, such as pronouns, shifts in tenses or moods, and use of foreign words or etymologically foreign terms. The important point here, in these poems in all of which the position and even voice of the poetic persona is problematized, is the issue of deixis, one of the important textual aspects that have been explored by Stockwell (and subsequently, overtly following him, by others). Such changes, or shifts in different types of deixes, can, and does especially in Eliot's poetry, create ambiguities through which multiple meanings appear at once. Such multiplicity in meaning creates multi-layered works which the reader, sometimes without noticing, interprets according to their own background, leading them to different conclusions about the works.

Cognitive poetics always acknowledges that each reading is that of a particular individual, and although there can be many shared interpretations, the overall frame or schema for each reader will be different from each other. The focus of its interest is

therefore in opening up the processes involved in cognising literature through detailed examinations, rather than achieving any preferred or authoritative interpretation. In the

case of these poems, where there is a play of references to British, French, Italian and American elements, these different potential readings become part of the poems themselves. The above attempts at understanding the process of cognising the poems was done from a predominantly British English perspective, and the author of this thesis is aware that a reader from a different – and especially from an American – background would be processing and reading the poems, in some cases and instances, very differently. This became particularly apparent in the three poems that are explicitly set in America ("Aunt Helen", "Cousin Nancy" and "The Boston Evening Post"), and this is an important reminder that different readers may imagine either a British or, an American (or indeed other) setting for those poems where there is no explicit or blatant geographical clue (especially in the case of "The Love Song" whose imagery of fog is also fitting for a London setting).

A cognitive approach to reading poetry also reveals that each re-reading is a new reading, and therefore there is, in a way, no ultimate or superior literary or analytic reading of any text, beyond the required fit of reading to the text itself and clear and credible analysis of the cognitive responses to the text. This also means that cognitive poetics does not claim to be the ultimate way of reading and interpretation, but importantly, it draws attention to what and how a reader reads, that is, to which parts of a text a reader pays more attention and how or to what degree that attention is given. This study, for instance, attended mostly to the paratextual elements and how they enrich the readings and evoke meaning(s).

As this thesis has also shown, it is not possible to show where the paratext ends and the text begins; consequently, they become interconnected, creating meanings and new readings in an interwoven manner. As a result, the distinction between the paratext and the text becomes further blurred, especially in the case of the volume of poetry this thesis has analysed. Drawing a strict line between the paratext and the text is a linear process, that is, it requires the reader to start their reading with the paratext and then continue with the text, never to come back to the paratext again; however, cognising works of literature is not a linear process and requires the reader to constantly refer

back to a previous part of the work, including to the paratext, as this study has also shown numerous times.

One of the delimiting points of a cognitive approach is the impossibility of carrying out a complete analysis of a work, which would require paying attention to every single punctuation mark, indentation, font size, every word, and the way in which sentences are structured. Doing a complete cognitive analysis of a work as such is not only beyond the scope of this thesis but would require volumes of analysis for even a shorter work of literature.

This thesis has also found that (as cognitive scholars agree) without a supplementary perspective, cognitive poetics remains a purely descriptive endeavour and cannot respond to the evaluative criteria of literary criticism. It is still, however, illuminating in showing how the combination of text and reader makes meaning in the reading processes, and can enrich literary criticism by providing a perspective of how we make meaning(s), cognise, and ultimately understand a work of literature. Since the 1980s it has been included in updated theories of narrative, rhetoric and stylistics and, of course, in reader-response models.

This study has been privileged with the chance to reflect on certain aspects of texts that more generally go unnoticed. While certain paratextual elements can also be counted among these aspects, a cognitive approach also allows for a rethinking of other aspects, such as punctuation marks and spacings, on which this thesis has not focused. In this sense, this has been an experimental study, since at the time of writing it, the author of this thesis has not found any cognitive analysis of either the texts or the paratexts of *Prufrock and Other Observations*. Therefore, the author hopes that this study paves the way for new fields of study, both of paratexts and of cognitive poetics.

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APPENDICES

A. TURKISH SUMMARY / TÜRKÇE ÖZET

Bir sanat eserinin başladığı ve bittiği noktalar, bu eseri algılayan kişinin algılama sürecine eserin dışından başladığı için eserin içeriği kadar önemlidir. Bu açıdan, eserlere giriş noktalarının, eserlerin eşiklerinin veya Genette'in tabiriyle yanmetinlerinin okuma sürecine etkisi, eser okunmaya devam ettikçe gelişecektir. Kitabın kapağını veya başlığını yok saymayı seçse bile okurun yine de görmezden gelemeyeceği, bölüm başlıkları ve dipnotlar gibi diğer yanmetinler vardır ve dolayısıyla da bir eseri, yanmetinlerinden bağımsız düşünmek imkânsızdır. Yanmetinlerin, okuru okuma eylemi sırasında nasıl etkilediğini anlamak içinse bu tez, bilişsel poetika yaklaşımını kullanmaktadır çünkü bu yaklaşım, "ister yazarın isterse okurun dünyayı yorumlama biçimi olsun, yorumlamayı ve bu yorumların metinde nasıl ortaya çıktığını tartışmak için bir araç sunar" (Stockwell 7). Bu bağlamda, bu çalışma T. S. Eliot'ın *Prufrock and Other Observations* (1917) derlemesinin yanmetinlerinin okumaya ve anlamaya nasıl katkısı olduğunu bilişsel bir bakış açısıyla belirlemeyi amaçlamaktadır.

Bu derlemede bulunan yanmetinsel unsurlar; başlık, ithafname ve epigraftır. Genette, başlıkların üç tane işlevi olduğunu öne sürer: isimlendirme, konunun belirtilmesi ve insanların ilgisinin çekilmesi (76). Bu işlevler arasında ise sadece isimlendirme tamamen mecburi bir işlevdir; diğer iki işlevse okuyucuya bağlıdır. Bu üç işlevin metinle ilişkisi, ancak metin okunduktan sonra tamamıyla anlaşılabilir. İthafnamenin bu tez için önemi, Eliot'ın bu derlemeyi, Çanakkale Savaşı'nda ölen arkadaşı Jean Verdenal'a ithaf etmiş olmasından kaynaklanır. İthafnamelerin hedefi ise muğlaktır: Bir yandan, ithaf edilen kişiye hitap ettiği açıktır fakat diğer yandan, basılı bir eserin parçası olduğundan dolayı, okuyucunun dikkatini de çekmeyi hedefler. Bu hedefinden dolayı ithafnameler, edimsel birer eylem hâline de gelirler çünkü "bu kitabı şu şu kişiye ithaf ettiğimi okuyucuya söylüyorum" (Genette 135) mesajı da taşırlar. Buna ek

olarak, yazar ile belli bir kişi arasındaki bir ilişkiyi ifade ettikleri için ithafa konu olan kişinin, doğrudan metinsel olarak olmasa bile, eserin üretimine katkıda bulunduğunu ima eder. Epigrafların ise okuyucunun Eliot'ın şiirlerini anlamasında özellikle önemli bir rolü vardır çünkü "[k]onu Eliot'ın şiirlerinden açıldığı zaman, ortaya hep bir alıntı atılır ancak bu alıntı sıklıkla şiirden değil, epigraftan yapılır" (Worthington 1). Genette'in epigraf tanımı oldukça basittir: Epigraf, "bir eserin veya bir eserin bir bölümünün başına koyulan alıntıdır" (144). Bu alıntının metne dahil edilmiş olması, alıntılanan kişi ile alıntıyı yapan yazar arasında belirsiz bir ilişkiye işaret eder. Genette, epigrafın dört işlevi olduğunu söyler: İlki, eserin başlığı üzerine bir yorumda bulunması; ikincisi, metin üzerine bir yorumda bulunmak; üçüncüsü, alıntılanan kişinin, alıntıyı yapan kişiye veya esere "dolaylı biçimde destek olduğu hissi" yaratması; son olaraksa sırf bir metne iliştirilmiş olmasıyla bile epigrafın, eserin yazıldığı döneme, türüne veya mizacına dair çeşitli bağlamsal unsurlara işaret etmesidir (156-160).

Bu tezin teorik temeli ise bilişsel poetikada yatmaktadır. Bilişsel poetika; bilişsel bilimden, bilişsel psikolojiden ve dilbiliminden unsurları bir araya getirerek okurun zihninde oluşan anlamların nasıl oluştuğunu açıklayan görece yeni bir çalışma alanıdır. Burada bilişsel kelimesiyle kastedilen, "bilginin ediniminde, düzenlenmesinde ve kullanılmasında rol oynayan psikolojik süreçler"dir (Tsur 595). Bilişsel poetika başlı başına oldukça kapsamlı olduğundan dolayı bu tez, bilişsel poetikanın belli alanlarından faydalanmaktadır. Bunlar; şekiller ve zeminler, bilişsel gösterimler (veya deiktik merkezler) ve şemalar ve çerçevelerdir.

Şekiller ve zeminler açısından önemli olan bir terim, "ön plana çıkarmak"tır. Bir nesnenin ön plana çıkarılabilmesi için, bir zemin ve bu zemin üstünde ön plana çıkarılabilecek bir şekil olması gereklidir. Edebi açıdan, "tekrar, olağan dışı isimler, yenilikçi betimlemeler, yaratıcı söz dizimi, kelime oyunları, kafiye, aliterasyon, vezin, yaratıcı metaforların kullanımı vesaire" (Stockwell 33) ile bir şekil ön plana çıkarılabilir. Bu anlamda, zemin bir tema veya mekân olabilirken şekil, anlatının merkezinde olan, hareket eden veya değişen bir unsuru belirtir. Burada önemli olan, şeklin sadece yaşayan bir canlı olmak zorunda olmamasıdır; örneğin mekân da şekil konumunu alabilir. O hâlde, ön plana çıkarmak, okurun dikkatini çekmektir. Aynı zamanda dikkat, elbette seçici ve özneldir, metin tarafından belirlenmez fakat metin

tarafından etkilenir ve manipüle edilir. Bu etki aracılığıyla ön plana çıkarılan unsurlar şekil konumunu alırken geri planda bırakılan unsurlar ise zemini oluşturur.

Bilişsel gösterimler, "dilin anlamı bir bağlam içine sabitleme kabiliyetidir" (Stockwell 49), diğer bir deyişle, okurun kendisini bir bağlama aktarmasını sağlayan kelimeler ve ifadelerdir. Bilişsel gösterim kategorileri (veya deiktik kategoriler) okurun, zamir ve özel isimlerle algısını, kiplerle ve zarflarla zamansal ve mekânsal tasavvurunu, unvan ve hitaplarla ilişkiselliğini esere aktarmasını sağlar. Başlıklar, paragraflar gibi metinsel unsurlar ise "metnin metinselliğini ön plana çıkararak" (Stockwell 54) okurun dikkatini, metnin kendisine veya üretim sürecine çeker. Deiktik merkezler, şekiller ve zeminlere benzer şekilde, sabit değillerdir, değişebilirler veya kayabilirler. Örneğin, bir metin okuduğunun farkında olan okurun metinsel merkezi, okuma eylemine başladığı anda kaymaya başlar veya kurguda mekânın değişmesiyle okurun mekânsal merkezi de kayar.

Şemalar ve çerçeveler, "potansiyel olarak mevcut olan tarihi bağlamın büyüklüğünü, yazarın ve çağdaş toplumun tahayyül edilen deneyimini ve... okurların kafalarında dolaştırdığı devasa ansiklopedik bilgiyi" (Stockwell 103) dahil ederek okuma ve yorumlama esnasında bilginin nasıl kullanıldığına dair bilişsel bir açıklama getirir. Bu durumda, bir şema, "multimodal nöral ilişkilerden oluşan, örüntülü faaliyetten otomatik olarak edinilen ve güncellenen esnek bir bellek yapısı"nı (Wood vd. 246), yani, "mükerrer bedenleşmiş deneyimler" (Wood vd. 246) aracılığıyla geliştirilen çağrışımları kasteder ve herhangi bir fenomenin bilişsel olarak kavranmasında kullanılır. Aynı zamanda, "bedenleşmiş deneyimler" olmalarından ötürü şemalar, "kişisel bir kültür biçimidir" (Wood vd. 246; italikler orijinal), diğer bir deyişle, kişisellerdir ve kültürel oldukları dolayısıyla da öğrenilmişlerdir. Ve "mevcut durumun nitelikleri tarafından, örüntü tanınması, doldurulması ve dolayısıyla da güncellenmesi" (Wood vd. 246) ile etkinleşirler.

Şema teorisine göre, "bilgi yapıları dinamiktir ve deneyimsel olarak gelişmektedir" (Stockwell 106) ve bu sebeple şemalar, değişime tabidir. Yeni bilginin etkisine göre şemalar, birkaç farklı şekilde idare edilir: Şema; "gelen olguların var olan şematik bilgiye uyması ve daha önce bu olgularla karşılaşılmış olması" sonucu muhafaza

edilir, "gelen olguların yeni olması fakat şematik bilgiyi güçlendirmesi ve onaylaması" sonucu pekiştirilir, "yeni olguların eklenmesiyle kapsamın ve açıklayıcı alanın genişlemesi" sonucu büyür, "kavramsal sapmaların potansiyel değişim sunması" sonucu bozulur, "gözden geçirilmesi ve üye unsurlarının ve ilişkilerinin yeniden biçimlendirilmesi" sonucu tazelenir ve son olarak da bir şemanın yerine, "eski şablonlara dayanarak yeni şemaların yaratımı" sonucu yeni bir şema geçer (Stockwell 107). Sonuç olarak, bir şema bozulması; şema büyümesi, tazelenmesi veya yeni bir şemanın eski şemanın yerini alması ile çözülür.

Çerçeveler ise "alıcılarda şema ağlarını (yani kişisel kültürü) etkinleştiren maddi nesnelerin (yani toplumsal kültürün) durumsal olarak toplanmaları" (Wood vd. 250; italikler orijinal) olarak tanımlanır. Kişinin şemalarının etkinleşmesi içim çerçeveler gereklidir ve edebi çalışma bağlamında bu "maddi nesneler", okurun aşina olduğu edebi eserlerdir. Bu durumda, çerçeveler "gönderen(ler) ile alıcı(lar) arasında dururlar" (250) ve okuyucudan, yani alıcıdan, belli şemaları etkinleştirerek bir tepki uyandırırlar.

Bir metinde karşılaşılan ilk yanmetin olarak başlık, işlevine göre çeşitli bilişsel etkilere sahiptir: metindeki belli unsurları ya da konuları öne plana çıkarabilir, çeşitli deiktik merkezleri etkileyebilir, belli şemaları etkinleştirebilir. Benzer şekilde, bir eserin ithafnamesi de ithaf edildiği kişiye bağlı olarak farklı bilişsel etkiler yaratabilir. Eğer eser, bilinen bir yazara yahut şaire ithaf edilmişse o kişiyi ön plana çıkarır ve okurun sahip olduğu bilgiler bağlamında bu yazarı veya şairi içeren şemalar etkinleşebilir. Aynı zamanda, ithafnameler bir eserin birine ithaf edilmesini ifade ettiği için metinselliği de ön plana çıkarır. Yine epigraflar da işlevlerine göre okur üzerinde çeşitli bilişsel etkilere sahiptir. Eğer epigraf, metindeki belli unsurları ön plana çıkarıyorsa bu unsurlar, eserin anlamlandırılmasında önemli bir yere sahiptir. Diğer yandan, epigrafın alıntılandığı kişi ise alıntıyı yapan yazar veya şair ile alıntılanan kişi arasındaki entelektüel bir ilişkiyi ön plana çıkarır. Epigraf, içeriğine göre okurun algısal, mekânsal, zamansal deiktik merkezlerini etkileyebilir ve belli şemaları etkinleştirebilir. Okurun bu etkinleştirilen şemalara sahip olduğu varsayılırsa bu şemalar, metnin bilişsel olarak kavranmasını doğrudan etkiler.

Bu tezin ikinci bölümü, önce derlemenin kapağını ve ithafnamesini, sonra epigrafı olmayan şiirlerin başlıklarının, bu şiirlerin bilişsel olarak kavranmasını nasıl

etkilediğini inceler. Bu çalışma, epigrafı olmayan şiirleri farklı kategorilere ayırır ki bu sınıflandırmayı, şiirlerin derlemedeki sıralaması da ortaya koymaktadır. İlk iki şiirin, yani "The Love Song of J. Alfred Prufrock" ve "Portrait of a Lady" şiirlerinin, epigrafı olduğundan dolayı bu şiirler, diğer bölümde incelenmiştir. Kalan on şiirin sınıflandırılması ise şöyledir: "Preludes" ve "Rhapsody on a Windy Night", başlıkları bestelere ithafta bulunduğu için birlikte; sonraki iki şiir, "Morning at the Window" ve "The Boston Evening Transcript", günün belli bir zamanına atıfta bulunduğu için birlikte; sonraki üç şiir, "Aunt Helen", "Cousin Nancy" ve "Mr. Apollinax", başlıkları isim içerdiğinden dolayı birlikte; son üç şiir, "Hysteria", "Conversation Galante" ve "La Figlia Che Piange", başlıkları duygusal ve davranışsal özelliklere atıfta bulunduğundan dolayı birlikte ele alınır.

Derlemenin kapağında sadece "Prufrock" ve "T.S. Eliot" yazmaktadır; içindeki ilk sayfada ise

PRUFROCK

AND

OTHER OBSERVATIONS

yazmaktadır ve dolayısıyla da hem kapak hem de kitabın içinde yer alan derlemenin başlığı, "The Love Song of J. Alfred Prufrock" şiirini, derlemedeki ana gözlem (observation) olarak ön plana çıkarır. Bu tezin incelediği derleme, yani 1917 baskısı, Eliot'ın arkadaşı Jean Verdenal'a ithaf edilmiştir.

Yukarıda bahsedildiği üzere, şiirlerin başlıklarının incelenmesi "Preludes" şiiri ile başlar. Bu şiir, tıpkı Chopin'in prelütleri gibi oldukça parçalı bir yapıdadır ve birbirinden kopuk imgelerle betimlenen alakasız mekânları ve zamanları bir arada tutan, sadece bu parçalı yapıdır. Bu bağlamda okur, özellikle önceki şiir "Portrait of a

Lady" içerisinde de ismiyle bahsi geçen ve prelütleri iyi bilinen Chopin'i içeren şemalara sahipse bu parçalı yapıyı daha kolay anlamlandıracaktır. Bu parçalı hâl, bilişsel gösterim merkezlerde (deiktik merkezlerde) de kendisini, aniden değişen ve birbirini takip etmeyen zamirlerde, mekânlarda ve zamanlarda göstermektedir.

Sonraki şiir "Rhapsody on a Windy Night", yine benzer şekilde okuyucunun şemalarının, rapsodi çerçeveleri tarafından etkinleştirilmesini gerektirir. Aslen

İlyada'nın bölümlerinin adı olarak kullanılan "rapsodi" kelimesi (Maitland, Vol IV 82), günümüzdeki müzikal anlamıyla "bir parçanın diğerine düzenli bağımlılığı olmaksızın, kamusal alanda etkili bir şekilde icra edilmesi amacıyla düzenlenmiş melodiler dizisi" (Maitland, Vol IV 82) demektir. Şiir de bu parçaların birbirine bağımlı olmayısını, bir sokak lambasının tasvir ettiği imgelerin siirdeki anlatıcının aklına çeşitli anılar çağrıştırması yansıtır. Rylance'ın "merkezi bilinç" (98) adını verdiği bu anlatıcının bir kişi olması muhtemel değildir çünkü bu merkezi bilinç, tasvirleri yapan sokak lambasını da kapsayarak mecazi bir konum alır. Rüzgarın bir mecaz olarak İngiliz Romantik şiirinde sıklıkla yer alması ve çağrışımların bolca bulunması, gerekli şemalara sahip okur için İngiliz Romantizmini şiirlerini içeren şemaların etkinleşmesine yol açabilir fakat şiirdeki bu çeşitli imgelerin, özellikle rüzgâr ve ay imgelerinin, ve çağrışımların sonucunun Romantik şiirlerde görülen ilham ve aşkıncılık olmaması, hem okura hem de merkezi bilince sadece parçalanmış imgeler bırakır; neticesinde de okurun İngiliz Romantizmini içeren şemalarında bir bozulmaya sebep olur ki bu bozulma da şiir boyunca hiç çözülmez ve okur, şiiri "Romantizm karşıtı bir iğneleme ifası" olarak kavrar.

Diğer şiir "Morning at the Window", başlığıyla bir ikirciklik yaratır çünkü şiirdeki eyleyicinin pencerenin hangi tarafında olduğu henüz belli değildir. Aynı şekilde, gündüz de bir penceredeki eyleyici olabilir ki bu durumda gündüzün de (bilişsel) bir şekil olma ihtimali vardır. Bu ikirciklikler, şiirin devamında okuyucunun gözlem yapan öznenin "ben" zamiri ile belirtilmesiyle bir kişi olduğunu ve bu kişinin gözlemlerinin dışarıdaki kişileri ve içeriden gelen sesleri içerdiğini anlamasıyla çözülür. İçeriye dair gözlemleri, mutfaklardan gelen kahvaltı tabaklarının sesleriyle (Eliot, "Morning" 1); dışarıya dair gözlemleri, "cadde" (2, 6) ve "çatı" (9) imgeleriyle belirtilir.

Bir sonraki ve bu kategorideki son şiir olan "The Boston Evening Transcript", aslında aynı isme sahip bir gazeteden bahsetmektedir. Ancak sadece bu başlıkla okurun, başlığın bir gazeteye atıfta bulunduğunu anlaması çok zordur çünkü "transcript" kelimesi, gazete için nadiren kullanılır. Önceki şiire göre ise bu başlık, doğrudan Boston'ı kastettiği için mekânsal olarak herhangi bir ikirciklik barındırmaz. Okur, başlığın bir gazeteyi kastettiğini ancak şiirin içerisindeki "okuyucular" gibi gazeteyi dahil eden şemaları çağrıştıran kelimelerle anlar.

Sonraki kategorinin ilk şiiri "Aunt Helen", yakın zamanda ölmüş haladan/teyzeden sonraki atmosferi anlatmaktadır. Her ne kadar şiirin başlığı Helen halayı/teyzeyi ön plana çıkarsa da metinde bu kişiye dair neredeyse hiçbir şey olmadığı için, okurun algısal merkezi de Helen'e sabitlenemiyor. Metindeki diğer karakterler (cenaze levazımatçısı, uşak ve ikinci hizmetçi) arasında ise uşak ve ikinci hizmetçi ön plana çıkmaktadır çünkü cenaze levazımatçısı, "bu tür şeylerin daha önce olduğunun farkındaydı" (7) fakat ev sahibesi hayattayken her zaman çok dikkatli" (13) olan ikinci hizmetçiyi, yemek masasında oturan uşak "kucağına oturtmuştur" (12). Bunlar gösteriyor ki Helen hala/teyze artık geride bırakıldı, evin çalışanları daha rahat davranmaya başladı ve "Dresden saat şömine rafında tik tak demeye devam etti" (10). Sadece ilk dizede adı geçen Helen'e dair şiirin devamında artık hiçbir şey kalmamış olması, aynı zamanda okurun da Helen'i geride bırakmasına yol açar ve şiirin sonuna geldiğin okur, tıpkı diğer karakterler gibi Helen'i artık başlıkta ve ilk dizede bırakmış, bir sonraki şiire geçmek üzeredir.

Diğer şiirin "Cousin Nancy" olması da bu geride bırakılmışlığı pekiştirmektedir. Daha başlıkla bile ölmüş bir hala/teyze yerine yaşayan bir kuzeni ön plana çıkarılması ve Nancy'nin modern dansları icra etmesi ile ilgili olan "teyzeleri ne hissedeceklerini bilmiyorlardı / Ama modern olduğunu biliyorlardı" (Eliot, "Cousin" 9-10) dizeleri, zamansal olarak ilerlemeyi ifade etmektedir. Aynı şekilde, önceki kuşağın önde gelen şairleri Matthew Arnold ve Ralph Waldo Emerson'a atıfta bulunan "Cam raflarda nöbet tuttu / İnancın muhafızları Matthew ve Arnold" dizeleri, Helen teyze/hala ile kuzen Nancy arasındaki kuşak farkını vurgulamaktadır. Dolayısıyla bu iki şiir, okurun zamansal merkezini de kaydırmaktadır.

Bu kategorinin son şiiri olan "Mr. Apollinax", başlığı açısından yine önceki iki şiir gibi sadece unvan ve isimden oluşmaktadır. Bu başlıktaki farksa unvanın, ailevi bir ilişki değil, daha resmî bir ilişkiye işaret etmesidir. Ek olarak, bu şiir Bertrand Russell'ın ders verdiği, Eliot'ın da dahil olduğu sınıftaki öğrencileriyle buluşmalarına dayanmaktadır. Bu toplantıların bu şiirdeki anlatımı, zamansal açıdan önceki iki şiirin birleşimi gibidir: Şiirin anlattığı toplantıların ve dolayısıyla Apollinax Bey'in, anlatımda kullanılan zaman kipinden dolayı geçmişte kaldığı aşikârdır, tıpkı "Aunt Helen" gibi, ancak şiirde, toplantıdaki diğer insanların Apollinax Bey'e dair yaptıkları gözlemler aktarıldığı için, "Mr. Apollinax" zamansal açıdan "Cousin Nancy" şiirine

ve dolayısıyla da okuyucuya yakındır. Ayrıca bu şiir, derlemenin alt başlığında belirtilen "ve diğer gözlemler"e ilişkin farklı bir nokta oluşturmaktadır: Sadece anlatıcının değil, şiirdeki başka karakterlerin de yaptığı gözlemleri doğrudan aktararak şiir, okurun, bu gözlemlere dair kendi dolaysız gözlemlerini oluşturmasını sağlar. Bu açıdan şiir, okur da diğer karakterlerin gözlemlerine kulak kabartarak bu toplantıların bir parçası hâline gelir ki bu da okurun algısal merkezinin, önceki şiirlerdeki merkezlerini aştığı ve şiirdeki anlatıcı veya herhangi bir karakterden ziyade şiirin (toplantının) içine çekilen okurun kendisine sabitlendiği anlamına gelmektedir.

Son kategorinin ilk şiiri olan "Hysteria", bu derlemedeki tek nesir şiirdir. "Histeri" kelimesinin tarihsel olarak kadınlarla eşleştirilmesinden dolayı şiirin başlığı, okuyucunun toplumsal cinsiyete dair şemalarını etkinleştirebilir. Şiirdeki "hanımefendi"nin (Eliot, "Hysteria" 10, 12) gülüşü de nefes darlığı gibi tanımlamalarla histerik gülüşü anımsatır ancak histerik olan sadece hanımefendi değil, şiirin anlatıcısı olan "beyefendi" (11, 12) de hanımefendinin gülüşüne "dahil olması" (1) ve "kısa soluklarının içine çekilmesi" (3) histerik semptomlar göstermektedir. Bu açıdan, eğer sahipse okuyucunun "histeri" ile etkinleştirilen cinsiyete dair şemaları bozulmaktadır. Aynı zamanda başlık, şiirin nesir biçiminin bilişsel olarak kavranmasında da rol oynamaktadır. Bu alışılmadık şiirsel biçim, histerinin tipik özelliği olan geleneklerin benzer şekilde çiğnenmesini akla getirir ve bu nedenle eserin kendisi de biçimi, alışılagelmiş dizelere ve ölçülere bağlı kalmaması nedeniyle histerik bir hâl alır. Dolayısıyla başlık, hem biçimin hem de içeriğin bilişsel olarak kavranmasında önemli bir noktadır.

Bir sonraki şiir "Conversation Galante", kendisinden önceki şiirlerden başlığının İngilizce değil, Fransızca olması itibarıyla ayrılır. Başlığın farklı dilde oluşu ilk önce okurda şema bozulmasına yol açsa da derlemedeki başlıkların İngilizce dışında dillerde de olabileceği bilgisinin okurun şemalarına eklenmesiyle okurda oluşan bu bozulma çözülür. Bir önceki başlık gibi bu şiirin başlığı da şiirin yapısı hakkında bilgi verir çünkü şiir, iki kişi arasındaki bir sohbettir. Fakat bu sohbet, karşılıklı olmaktan çok uzaktır çünkü anlatıcıyla diyalog içinde gibi görünen "madam" (Eliot, "Conversation" 13), anlatıcının dediklerine karşılık vermekten ziyade tepki vermektedir. Örneğin ilk kıtada, anlatıcının gözlemlerine karşılık olarak sadece "Nasıl da konudan uzaklaşıyorsun!" (6) der. Aynı şekilde anlatıcı da bu "madam"ı üstü kapalı

şekilde aşağılamaktadır: "Kayıtsız ve vurdumduymaz havanız ile / Bir çırpıda deli şairaneliğimizi çürütürsünüz" (16-17). Ortada ne tam anlamıyla bir sohbet olması ne de kibarlık yahut centilmenlik olması, neticede başlığın okurda etkinleştirebileceği şemaların bozulması anlamına gelir; aynı zamanda da başlığın İngilizce dışında bir dilde olması, bu bozulmanın bir işaretçisidir.

Hem bu kategorinin hem de derlemenin son şiiri "La Figlia Che Piange" ise İtalyanca bir başlığa sahiptir. Bu kategorideki diğer şiirler gibi bu şiirde de anlatıcı, şiire adını veren "ağlayan kız"ı gözlemlemektedir fakat bu sefer, anlatıcı ile bu kız farklı gerçekliktelermiş gibi görünmektedir. Aynı zamanda anlatıcı, gözlem yaptığından daha çok sanki bir sahneyi yönetircesine bu kıza poz vermesi için talimat vermektedir, yani bir nevi gözlem yapacağı sahneyi de kendisi yaratmaktadır. Bu farklılık, şiirin başlığının farklı dilde olmasında da hissedilir. Bu sefer, başlığın farklı dilde oluşu şema pekiştirmesine neden olur çünkü gelen yeni bilgi, yani başlığın İtalyanca da olabileceği, daha önce var olan, başlığın İngilizce dışında bir dil olabileceğine dair şemayı onaylamaktadır. Yine de önceki iki başlığın aksine, bu başlığı anlamak için okurun belli seviyede İtalyanca bilmesi gereklidir çünkü "Hysteria" zaten İngilizce bir başlıkken "Conversation Galante" ise İngilizce çevirisi olan "Gallant Conversation" a oldukça benzemektedir ve bu benzerlik aracılığıyla çıkarımda bulunabilir. Bu üç şiirin başlıklarının giderek ana dilden, yani İngilizce'den, daha da uzaklaşması, şiirlerdeki gözlemlenen karakterin varlığını da yansıtır: "Hysteria" şiirinde gözlemlenen kadın, tüm şiire nüfuz etmektedir; "Conversation Galante" şiirinde, şiirde on altı dize konuşan anlatıcıya kıyasla sadece iki dize konuşan gözlemlenen kadının varlığı daha azdır; "La Figlia Che Piange" şiirinde ise anlatıcı, gözlemlenen kadına ilk kıtada hitap ediyor gibi görünse de bu kadın, sadece anlatıcının zihninde, anılarında, rüyalarında ve hayal edilen sahnelerde varmış gibi görünmektedir. Dolayısıyla, başlığın İngilizceden iyice uzaklaşmış olması ve şiirin gözlemlenen kadını belirlenmiş zamanın ve mekânın dışına konumlandırması, bu üç şiirin dahil olduğu şemayı pekiştirmektedir.

Bu çalışmanın üçüncü bölümü, derlemede epigrafı olan "The Love Song of J. Alfred Prufrock" ve "Portrait of a Lady" şiirlerinin yanmetinlerinin bilişsel kavrayışa etkisini incelemektedir.

"The Love Song of J. Alfred Prufrock" şiiri, hem derlemenin başlığı tarafından ön plana çıkarılmasından hem de derlemedeki ilk şiir olmasından ötürü derlemedeki en merkezi şiirdir. Bir "aşk şarkısı" olarak yine müzikselliği çağrıştırsa da "Preludes" ve "Rhapsody" şiirlerinin aksine aşk şarkısı, sadece enstrümantal bir beste değildir ve sesi ön plana çıkarır. Böylelikle bu şiirin başlığı, sadece biçime ve yapıya değil, aynı zamanda "şarkı sözlerine", yani içeriğe de dikkat çeker. Aşk şarkıları söyleyen veya besteleyen bir kişiden ziyade yasal bir metinde geçercesine "J." baş harfinin belirtilmesi, "Alfred" adının özellikle bugün için demode kalması ve "Prufrock" soyadının ("pru" ve "frock" veya "proof" ve "rock" veya "proof" ve "rock" gibi) birçok kelimenin birleşimiyle oluşturulmuş olması, "J. Alfred Prufrock" ismini şairanelikten uzak bir noktaya koyar.

Şiirin epigrafı ise Dante'nin *Cehennem* eserinin yirmi yedinci kantosundan alıntılanmıştır. Alıntılanan kısım, Guido da Montefeltro'nun Dante'ye cevabidır:

Eğer inansaydım vereceğime

Cevabımı bir kez daha dünyaya

Geri dönecek olana, hasıl olmazdı bu alevden dile

Hiçbir hareket. Lakin eğer doğruysa işittiğim

Hiç kimse bu uçurumdan canlı dönmediği için

Rezil olmaktan korkmadan sana cevap vereceğim. (Dante, XXVII 59-64)

Alıntının orijinal dilinde ve kaynakça gösterilmeden yapılmış olması, okurun sadece İtalyanca değil, aynı zamanda Dante'yi de bilmesini gerektirir; bunun sonucunda epigraf, İtalyanca bilen ve Dante'yi tanıyabilen okurların şemalarına hitap eder. Aynı zamanda bu alıntı, şiirin hem yapısı hem de içeriği için önemlidir. Epigraf bağlamında okunduğu zaman şiirin ilk dizeside "sen ve ben" olarak geçen kişilerin, Vergil ve Dante'ye atıfta bulunması muhtemeldir. Bir diğer muhtemel anlam ise "ben" zamiriyle belirtilen Prufrock'un, Vergil değil Guido'nun paraleli olmasıdır çünkü Dante'ye "şarkısını söyleyen" Guido'dur. "Prufrock" isminde yer alan "proof" ("kanıt") ve "rock" ("kaya") kelimeleri de Dante'nin dünyaya geri dönerek Guido'nun işittiğinin

ironik olarak tersini ispatlamasını yansıtır: Guido'nun, dünyaya kimsenin dönemeyeceğini "kaya gibi sağlam hakikat" (Grimaud, "Revisited" 8) olarak kabul etmesiyle rezil olmaktan korkmaması gibi, Prufrock'un "aşk şarkısı" da kendi "kaya gibi sağlam hakikat"ini bulmasındaki başarısızlığının ifadesidir. Bu açıdan, "The Love Song" şiiri, *Cehennem*'in alıntılanan kısmındaki ironiyi paylaşır çünkü bu şiir de tıpkı Guido'nun sözleri gibi gerçek, dış dünyaya, yani okura ulaşmıştır.

Eğer okur, epigraftaki alıntının Dante'den yapıldığını anladıysa bu demek oluyor ki okurun Dante'ye dair şemaları da etkinleşmiştir. Dolayısıyla, sadece "The Love Song" ile *Cehennem* değil, aynı zamanda okur ile *Cehennem* de bir diyalog içine girer, sonucunda okurun Dante'ye dair şemaları şiir boyunca etkin kalır. Böylelikle bu epigrafin üç işlevi olur: Guido'nun cehenneme dair şemalarının bozulması, başlığı şiirin bir aşk şarkısı olduğunu belirtse de şiirin aslında aşk şarkısı/şiiri olmaması sonucu oluşan şema bozulmasına bir paralel oluşturur; iki eser arasındaki biçimsel benzerliği ön plana çıkarır ve son olarak, hem şiiri hem de okuru *Cehennem* ile bir diyalogda konumlandırarak şiirin, Dante tarafından "dolaylı olarak destek[lendiği] hissi"ni (Genette 160) yaratır.

Bu tezin analiz ettiği son şiir, "Portrait of a Lady" başlıklı şiirdir. Bu başlık, Henry James'in *The Portrait of a Lady* isimli romanına atıfta bulunmaktadır ve şiiri, başka bir edebi eserle diyalogda konumlandırmaktadır. Böylelikle, eğer okurun şemaları bu

romanı kapsıyorsa gerekli şemalar etkinleşir ve şiir, roman ve okur arasında üç kısımlı bir ilişki oluşur. Ek olarak, başlıktaki "portre", portreyi resmeden kişinin kim olduğu sorusunu da beraberinde getirir ki bu sorunun cevabını okur, şiirdeki hanımefendinin doğrudan alıntılanan konuşmalarıyla anlatıcının düşünceleri arasında bulur. Okur, sadece hanımefendinin konuşmalarını görür fakat anlatıcının konuşmaları şiirde mevcut değildir, okur sadece anlatıcının kendi kafasındaki düşünceleri okur. Anlatıcının hanımefendiye cevap verdiğini ise okur, sadece hanımefendinin parentez içinde verilen tepkilerinden anlar: "(Gerçekten de sevmiyorum... biliyor muydun? Kör değilsin! Ne gözü açıksın!)" (Eliot, "Portrait" 23). Anlatıcının yazılı olmayan sözleriyle birlikte hanımefendinin konuşmasına yapılan böylesi bir vurgu okura, portreyi resmedenin hanımefendi olduğunu düşündürtebilir fakat anlatıcı da hanımefendinin sözlerini kendince keserek aktardığı ve kendi kafasındaki düşüncelere de sık sık yer verdiği için kendince bir portre resmetmektedir. Anlatıcının konuştuğu

sözcüklerin şiirde yer bulmaması da olağan sohbet şemalarını bozmaktadır çünkü okur, karşılıklı bir sohbet olduğunu sadece hanımefendinin tepkileri ve cevapları aracılığıyla dolaylı olarak anlamaktadır.

Şiirin epigrafı ise Marlowe'un *Jew of Malta* eserinden yapılan bir alıntıdır:

Sen işledin —

Zina fakat o mesele başka ülkedeydi

Ve zaten karı da öldü.

THE JEW OF MALTA

Bu alıntıdaki dizelerin aynı kişi tarafından söylenmemesi ve ilk dizeyi söyleyen karakterin lafının kesilmesi, şiirdeki sohbete dair şemaların bozulmasını yansıtır. Aynı zamanda bu epigraf, hanımefendinin şiir boyunca anlatıcı ile bir ilişki sürdürme konusundaki ısrarının bilişsel olarak kavranmasında da önemlidir. Şiirin son kısmında anlatıcının yurt dışına gideceğinin anlaşılmasıyla epigraftaki "başka ülkedeydi" kısmı daha anlamlı bir hâle gelir ve epigrafta doğrudan sözü geçen "zina" ile birlikte anlatıcının, yurt dışında hanımefendiyi aldatacağı bir senaryo ima edilir. Epigrafın işaret ettiği diğer durum ise epigraftaki karakterlerden birinin, diğerinin sözünü kesmesiyle ilgilidir: *The Jew of Malta* eserini bilen okurlar, alıntıda sözü kesen kişinin, konuşma üzerinde bir hâkimiyet kurması ve söylemsel olarak iktidar sahibi konumuna geçtiğini bilir ve dolayısıyla bu okurlarda, söylemsel iktidara dair şemalar etkinleşir ki okur, benzeri bir söylemsel iktidar çatışmasını anlatıcı ile hanımefendi arasında da görür.

Sonuç olarak bu tez, *Prufrock and Other Observations* derlemesinin yanmetinlerinin okuyucu üzerindeki bilişsel etkilerini açıklamayı amaçladı. Bu sırada bu tezin vardığı sonuçlardan bir tanesi, şiirlerin, derlemenin tümünün okunmasıyla tam olarak anlaşılabileceği oldu. Benzer şekilde, yanmetinlerin de derlemenin ve içindeki şiirlerin anlaşılmasında merkezi bir rol üstlendikleri belirlendi. Bilişsel poetikanın dikkat çektiği diğer bir nokta, zamirler ve zaman kiplerindeki değişimler gibi önemsiz görünen detayların, anlamı büyük ölçüde etkilediğidir ki bu çalışma da bunu göstermeye çalışmıştır. Ek olarak, bilişsel poetika her okumanın, okurdan okura göre değişeceğini öne sürer ve bazı durumlarda genel, birçok okur tarafından paylaşılan bir yorumdan bahsetmek mümkün olsa da her okur yorum sürecini etkileyen çerçeveler

veya şemalar farklı olacaktır; bu bağlamda yukarıda yapılan analizler, öncelikli olarak İngiliz bakış açısıyla yapılmıştır ve bu tezin yazarı da farklı -özellikle de Amerikan-bir bakış açısına sahip okurların çok daha farklı yorumlar yapabileceğinin farkındadır. Aynı zamanda da bu tez, yanmetinler ile metin arasında keskin çizgiler çizilemeyeceğini ve birinin bilişsel olarak kavranmasının, diğerinin kavranmasında önemli bir rol oynadığını göstermiştir.

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