

Contents

Chapter 1. Mental imagery and literary narrative: a bird's-eye view	12
1.1 Mental imagery	12
1.2 Embodiment	16
1.3 Referential bias	19
1.4 Consciousness	22
1.5 Rationale	24
1.6 Mental imagery experiences: the four varieties	29
1.6.1 Enactment-imagery	31
1.6.2 Description-imagery	32
1.6.3 Speech-imagery	34
1.6.4 Rehearsal-imagery	35
1.6.5 Imagery continuum and in-between experiences	37
1.6.6 The asymmetry between the referential and the verbal	40
1.7 Narrative, literariness, and prose	45
1.8 Referential vs. verbal imagery in the history of reading	52
Chapter 2. Enactment-imagery: presence and bodily movement	56
2.1 Presence and bodily movement	56
2.2 Bodily movement in real-world experience	60
2.3 The literary character's bodily action visualized vs. simulated	62
2.4 Simulation as experience: examples from non-literary motor enactment	66
2.5 Motor simulation eliciting presence	69
2.5.1 Presence as background	69
2.5.2 Presence as (unmarked) balance	71
2.5.3 Presence as (marked) occurrence	81
2.6 Postscript	84
Chapter 3. Description-imagery: reference without experience	88
3.1 Perceptual mimesis	88
3.2 When is visual description?	90
3.3 Why visual description?	95
3.4 Why not perceptual mimesis?	97
3.5 What other sort of experience?	102
3.6 More on description-imagery and when it arises	105
3.6.1 Default parameters (finitude)	106
3.6.2 Other parameters, limitations (feebleness)	108

3.6.3 The principle of just amount (expectedness)	117
3.7 Postscript	120
Chapter 4. The verbal domain: speech-imagery, rehearsal-imagery, and interpretation	122
4.1 Verbal imagery	122
4.2 Embodied qualities	124
4.2.1 Terminology: VAI, simulation, verbal imagery, inner speech	124
4.2.2 The psycho(physio)logy of verbal imagery: some fundamentals	125
4.2.3 Speech-imagery vs. rehearsal-imagery	127
4.2.4 Situated speech vs. non-situated language: verbal imagery cues in text	131
4.2.5 The dynamics of speech-imagery and rehearsal-imagery	137
4.3 Conceptual qualities	141
4.3.1 Terminology: meaning-making, implication, interpretation	141
4.3.2 Speech-imagery vs. rehearsal-imagery: implications for vs. against interpretation	144
4.3.3 Speech <i>and</i> rehearsal: The dual scope of the poetic	151
4.4 Postscript	154
Bibliography	157
Index	170