Margarete Rubik:
"Cognitive Strategies of Presenting Non-Linear Emotional Experience in Narrative"

I am interested in the presentation of experience and memory and the schemata employed to invite readers to recreate such experience empathetically. In the case of Kureishi's "My Son the Fanatic" the schemata evoked are conventionally narrative: both in imagining the (supposed) fanaticism of Islamic fundamentalists and the money problems of drug addicts readers will draw on knowledge that is in itself narrative in nature, i.e. information of sequences of actions which are likely to follow from religious fanaticism or heroine addiction. The case is more complicated in She. To be sure, Rider Haggard draws heavily on the concept of evolution, which is itself a grand narrative of progression, but can also be reversed, since we equate temporal with special movement (employing an image schema of a trajectory on a path RIGHT/LEFT or UP/DOWN into the future), so that regression (i.e. reversing the direction - imagining that the fascinating woman turns into a monkey before her death) presents no serious cognitive problem. The challenge in the novel lies in conveying She's profoundly sensual appeal, since experiences of sexual desire and frustration do not present themselves as linear narratives (as our hearsay (?) knowledge of fundamentalist outrages or drug addiction) but challenge a physical response relying on visual, haptic, tactile and hormonal impressions which must, however, be communicated by the novelist in narrative form. I would suspect that similar problems occur when experiences of pain are to be communicated.

Pascal Fischer:
"Trouble in the Family: Neoconservative Discourse on Transatlantic Relations"

In recent years cognitive science has supplied the most useful tools for comprehending political language and worldviews. With George Lakoff one of the eminent exponents of this approach has even sketched out a coherent model for explaining the major differences between conservatism and liberalism (Lakoff 1996), and occasionally cognitive linguists - usually writing in a critical mode - have studied international politics (Lakoff online 1990 and 2001, Chilton 1996, Dirven 2001). Building up on their findings, this paper scrutinizes the language used to describe the relation between the United States and Europe in leading neoconservative publications in recent years. After a brief introduction into the phenomenon of neoconservatism, arguably the greatest influence on foreign policy in America today, the most prominent conceptual metaphors for expressing the problematic relation between America and Europe are identified, categorized, and interpreted. It is, for instance, not only striking that the two powers are often referred to as an "estranged couple", but also that it is almost always Europe that is taken to be the female part of the relationship. Among other anthropomorphizations of Europe the "sleeping patient" and the "flamboyant degenerate" appear. To fully appreciate the use of these central metaphors, they are considered in historical perspective. Are these images older ones which may have roots in the "international theme" in American literature and have consequently become inscribed into the collective identity of Americans, or are they new inventions to conceptualize a new foreign policy? In a last step, the paper will discuss how

its findings can contribute to our understanding of neoconservatism in particular and of transatlantic relations in general.

David S. Miall:
"Cognitive Poetics: From Interpreting to Experiencing What is Literary"

Cognitive poetics has brought a number of interesting tools to the analysis of literature, and seems well positioned to become an important new, interdisciplinary paradigm in literary theory. But it has also imported several unresolved problems, partly inherited from its origins in cognitive science. First is the ambivalence of many scholars over the status of literariness, i.e., whether it is tenable to regard literary response as distinctive compared with other types of reading. Second, despite the remarkable recent growth in interest among psychologists, neuropsychologists, and philosophers in emotions and feelings, few scholars seem able to integrate this domain into their investigations. Third, the aim of cognitive approaches is often the interpretation of texts, an aspect that is probably of little relevance to the reading processes of ordinary readers. Fourth, cognitivist poeticians, with a few notable exceptions, take no account of the reading processes of real readers, nor do they seek to investigate these empirically in the light of their theoretical premises. In this paper I will outline some prospects for realigning cognitive poetics to resolve these problems. I show how it might take advantage of empirical method to examine experiences of reading among all types of readers; I suggest that interpretation is only one among several possible outcomes of a literary reading; and I argue for an approach that will allow us to assess the evidence for literariness in readers' responses. Above all, I propose that emotions and feelings are central to literary response, and that our understanding of the cognitive processes involved in reading will flow from this.

Jochen Petzold:
"Constructing the Speaker in (Lyrical) Poetry - A Cognitive Approach"

Lyrical poetry is frequently defined with reference to the importance of the speaker, who presents his or her very own, and very subjective, impressions of an incident, an object, a thought or feeling. Quite often - particularly but not exclusively among 'lay-readers' - there is even a tendency to equate speaker and empirical author. Yet the speaker of a poem is hardly ever named, and in many poems he/she is not even made overt. Nonetheless, most readers of poetry do form at least a weak 'image' of the speaker. In this paper I will examine the cognitive processes that are involved in a reader's construction of a mental representation (mental model) of a poem's speaker. Special emphasis will be placed on the textual features (primarily on the lexical level) that trigger (or hinder) the construction of such a model - ranging from explicit self-reference of a speaker (i.e. through pronouns) to less easily tangible strategies for creating (and letting the reader share) a specific point of view. The discussion will be based in part on the statistical data gained in the analysis of a corpus of roughly 2000 poems in the course of my DFG-sponsored research project "Sprechsituationen in Englischer Lyrik", but the main focus will be on a more detailed analysis of a small selection of poems from the nineteenth and/or twentieth centuries.

Christoph Schubert:
"Orientational Metaphors in Romantic Poetry: A Cognitive Semantic Perspective on Verticality"

In the field of orientational metaphors, verticality is a fundamental dimension, since it provides a geocentric and hence absolute frame of reference. Accordingly, the two vertical poles of three-dimensional space serve as source domains mapped onto various target domains. Along these lines, the notions of "happy is up/sad is down or more is up/less is down" form metaphorical extensions of spatial meanings conveyed by locative expressions such as adverbs (e.g. to feel up/down) or verbs of motion (e.g. prices rose). More recent approaches stress the conceptual blending of mental spaces, whereby a generic space comprises common elements. On the basis of these premises, this paper intends to introduce cognitive metaphor theory by investigating vertical imagery in Romantic poetry. Spatial perception plays a fundamental role in numerous romantic landscape poems, where the concrete physical world is typically permeated by imagination, so that an abstract emotional or transcendental understanding of nature is evoked. Therefore, the poet is a 'seer' in more than one meaning, which suggests a figurative reading of space. For example, in Wordsworth's well-known lines "[m]y heart leaps up when I behold / [a] rainbow in the sky" (1.1-2) the metaphorical mapping in 'leaps up' reflects the upward movement of the speaker's gaze. In other words, both the conceptualization of happiness and the actual spatial motion rely on the same locative configuration of trajector and landmark in the corresponding image schema, which thus forms a generic space. Analogously, the negative value of 'down' occurs in Coleridge's poem with the etymologically telling title "Dejection: An Ode", where the speaker complains that "afflictions bow me down to earth" (1.82).

It can also be demonstrated that in Romantic poetry the conceptual metaphors of verticality are frequently retransferred to their spatio-physical basis. For instance, Shelley's "Sky-Lark", which is located high above the speaker's head, is praised for its 'joy' (1.15). Additionally, in Shelley's "Mont Blanc" the orientational metaphor of 'having control' or 'force is up' corresponds with the sublime appearance of the mountain, as a statement like "Mont Blanc yet gleams on high: - the power is there" (1.127) implies. Conclusively, conceptual metaphors and the underlying image schemas do not only help to structure human experience and spatial cognition but are also mirrored in the construction of semantically charged space in poetic texts, so that they play a key role in literary interpretation.

Sven Strasen:
"Cultural Models, Cognitive Environments, and the Reading of Literary Texts: Towards a Cognitive Reinvigoration of Reader-Response Theory"

What determines the meanings readers attribute to literary texts - the text, the psyche of the reader, or socio-cultural influences? This has always been the central question of reader-response theory. Of course, every theorist worth her salt has claimed that the responses of readers are influenced by all of these factors, but reader-response theory has never been able to provide a convincing model of the complex interaction between text, reader psychology, and culture. Instead it has a) introduced idealisations like Iser's "implied reader" to avoid the difficulties inherent in dealing with actual, empirical readers, or b) despite all the claims to the contrary, privileged one or the other of the three main factors in the reception process at the expense of the two remaining ones. The last 15 years,

however, have witnessed developments in cognitive science, linguistic pragmatics, and cultural anthropology that may help to overcome this situation. Especially research on the cognitive mechanisms and cultural conditions underlying the formation, perpetuation, and change of "cultural models," i.e. culturally shared cognitive schemata, is promising in this respect. These cultural models are a decisive point of intersection of the mental, social, and material dimensions of culture and seem to structure the cognitive environments of readers to a considerable degree.

In my paper I will describe the most important mechanisms at work in the formation of cultural models, the modes in which these models influence the contextualisation of literary texts by individual readers and, consequently, the attribution of meaning by those readers. Furthermore, I will sketch some of the theoretical consequences of integrating the concept of the "cultural model" into a theory of literary reception. One of the most important of those consequences is the fact that any attempt to conceptualise the mechanisms at work in actual reception processes has to start from a reconstruction of the relevant cultural models. This, in turn, means that a theory of literary reception can only be successful if it widens its scope to include the cognitive and cultural conditions of the formation of cognitive environments that are the basis of contextualisation and the attribution of meaning by readers.

Beatrix Busse:
"Writing is Medicine: Conceptual Blends in Interplay With Fundamental Metaphorical Mappings in Paul Auster's Narrative Fiction"

This paper will investigate the interplay of conventional conceptualisations and fundamental metaphorical mappings with complex blends in selected works by Paul Auster. Traditional metaphors like "life as journey" constitute the basis of rich and meaningful blends that evolve around the processes of human experience and growth of identity. In Auster's narrative fiction, one of the metaphorical blends that expresses these concepts is "writing is medicine." For example, in The Book of Illusions (Auster 2002: 5), Professor David Zimmer, who lost his two sons and his wife in a plane crash, reflects on the writing of a book about the comedian Hector Mann in the following way: "Writing about comedy had been no more that a pretext, an odd form of medicine that I had swallowed every day for over a year on the off chance that it would dull the pain inside me."

The components of the metaphorical blend "writing is medicine," in turn, invite further metaphorical associations in Auster's work: medicine, for example, can be sweet or bitter and can alleviate and heal but also provoke painful purgation; similarly, writing can be a private coming to terms with one's own thoughts, but it also communicates intentional reaching out to a recipient. These blends can apply to characters within the narrations but also to narrators, as they call attention to the process of narration itself. As a theoretical framework, this paper will make use of conceptual metaphor theory (Lakoff and Johnson 1980), both of which are considered interdependent. The novels that will be investigated are Timbuktu (1999), The Book of Illusions (2002), Oracle Night (2003) and The Brooklyn Follies (2005).

Alexander Bergs:
"Can We Take Construction Grammar Beyond Sneezing Napkins Off Tables?"

Traditional grammatical analyses have always had a hard time with the fringes and exceptions in grammar: how, for example, can we explain that "John kicked the bucket" looks like an ordinary sentence with subject, verb and object, but in fact does not behave like one - we cannot use the plural (*John kicks buckets.), the long passive sounds infelicitious (?The bucket was kicked by John.), the short passive even impossible (*The bucket was kicked.). The traditional way to solve this problem was to call these structures exceptional phrasal idioms, which are part of the lexicon/vocabulary, not part of the grammar. And, it was argued, they are marginal phenomena, and so they need not play a role in the basic grammatical description of a language.

Construction Grammar (CxG) has developed out of various functional-cognitive approaches to grammar over the last thirty years or so. In contrast to most traditional approches, CxG does not exclude the phenomena mentioned above as fringes and exceptions, but here they take center stage. It is argued that if a model can capture these 'marginal' phenomena, it will have only few problems with the grammatical 'core'. In other words, if we can explain "kick the bucket" and its related phenomena, we will have only few problems in explaning "John ate a cookie", the regular SVO pattern. In CxG it is argued that linguistic systems do not consist of items like nouns, noun phrases, or adjectives plus rules that put these items together, but rather that language is a structured inventory of conventionalized form-meaning pairings at all levels of linguistic structure. In other words, grammar does not differ in any fundamental way from the lexicon, the vocabulary of a language. These elements, the conventionalized form-meaning pairings, are the CONSTRUCTIONS of a language, and they can be found on the level of syntax, morphology, discourse, and possibly also discourse and texts. Moreover, in contrast to most traditional approaches to grammar, CxG claims to be a cognitive model, i.e. it aims for psychological plausibility and bases its analyses on actual language data culled from large collections of actual spoken and written language. This presentation first offers a brief survey of the basic ideas, principles, and methods of CxG. It will be shown that many analyses, for obvious theoretical reasons, have focused on idiomatic/phrasal constructions and verb-argument structures (such as the intransitive use of "to sneeze" [John sneezed.] and the new occurence in "John sneezes the napkin off the table"). This naturally leads to the question if we can take CxG beyond this level and these questions, and if so: how? In particular, this presentation will look into the possibilities of extending CxG ideas to the analysis of texts and literature.