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**Making worlds out of silence: A text-world analysis of the unspoken in 'Not an Ending' by Andrew Waterhouse.**

The essay that follows will use a cognitive stylistic framework to analyse how what remains unsaid can be evoked in a poem and recovered by a reader. Andrew Waterhouse's poem 'Not an Ending' (Waterhouse 2000: 16) presents the reader with a report of one side of an interaction. The poem exhibits strategic use of 'disnarration' and 'non-narration' (Prince 1988; Lambrou 2019: 19). Disnarration is defined as telling of events that didn't happen, by marking them specifically through negation or as hypothetical. This manifests in the poem as a report of a series of denials. The non-narration in the poem is marked by leaving significant gaps in what is told. The poem is silent with regard to the actual situation, the other participant's role in the interaction, and what it is they say. The reader is left to judge what might have happened. The poem is left open to the reader, and the mechanisms, used by the poet to create both openness, through the use of gaps and silences, and to allude to what has happened, and the part played by the character whose speech is reported, are elegantly deployed.

Yet the reader can use the elements of disnarration to reconstruct a narrative from what is being denied, and to fill in the gaps left by the poem, through the application of schematic world knowledge. The aim of the analysis is to show how the use of language, narrative structure, and particularly the use of negation creates the gaps that the reader must fill from prior knowledge and experience, and also allows the reader to reach a conclusion and a resolution regarding the unspoken events in the poem. The cognitive stylistic theories which are combined to create the framework I will use in order to analyse the poem are laid out in

the following sections. The poem is then presented in full before the analysis section so that the reader may follow the analysis more easily.

## **Cognitive Poetic Framework**

### **Text World Theory**

Text World Theory (Werth 1999; Gavins 2007) was developed through the work of Paul Werth over the course of two decades culminating in the publication of his seminal monograph, *Text Worlds: Representing Conceptual Space in Discourse*, in 1999. The basic premise of the theory is that readers engage in an act of discourse with the writer through the text to construct representations of the state of affairs described by the text as coherent text-worlds (Werth 1999: 81-83). The interaction between reader and writer is seen as occurring in the discourse world, where the text (the physical book or poem) exists as an act of communication. In acts of communication such as literature this discourse world is seen as being split, because the reader and writer are usually separated by physical and temporal distance and usually do not have direct access to each other as discourse participants in the way that face-to-face discourse participants do (Werth 1999: 85). These text-worlds are populated by entities, which are made up of characters and objects mentioned in the text, and the text-world may also be marked as occurring within a particular time or place, though sometimes these are vague (some version of the past or current time, or events taking place in an unspecified location). These are known as world building elements (Werth 1999:187). Text-worlds are further developed through the use of function-advancing propositions (Werth 1999:191). These are descriptions that advance the action within the world that has been constructed, or develop character or scene through description of them, or they may imply or describe habits and routines that exist with the world of the text.

Texts may have more than one text-world operating within them and Werth asserts that these other text-worlds referred to as 'sub-worlds' are generated through marked 'departures'. These are alternate worlds or versions of the world which are described by the text, and may be connected to the originating text-world through three main types of relationship (Werth 1999: 216). The first of these are deictic departures which give rise to sub-worlds that are past or future versions of the world they depart from, through flashbacks or flashforwards for example, changes of scene through movements across spatial distances to show events occurring at another location, or versions that offer different viewpoints on the world generated through direct speech of a character within the originating world. The second type of departure is attitudinal, these departures create sub-worlds that are marked as being versions of the world which contain desires, intentions and purposes. An example of this type of departure is the signalling of a character's wish to settle down and have a family. This desire projects a world where these conditions are fulfilled, but they may remain unfulfilled in the originating narrative. The third type of departure is epistemic, which is a very broad category covering hypothetical propositions, assumptions, and modalised propositions such as what one might, could, or may be allowed to do. These too may well remain unfulfilled in the main narrative, but they project worlds outside the main text-world where the conditions are fulfilled.

Gavins' (2007) version of text-world theory made some changes to the way that the worlds projected from the main text-world were classified. This was done to remove the inherent hierarchy between text-worlds and sub-worlds, which in practice may not exist, and refocused the movements between worlds in terms of deixis and modality. In Gavins' structure deictic departures became 'world-switches' (Gavins 2007: 47), while the aspects

covered in attitudinal and epistemic departures were reconceptualised in terms of 'modal worlds' (Gavins 2007: 94-110). Boulomaic modal worlds (Gavins 2007: 94) are constructed from the desires and wishes expressed by a character in the text, while deontic modal worlds (Gavins 2007: 98-99) represent a world which fulfils the conditions of obligation, permission or compulsion expressed in the main text-world. The broadest category is epistemic modal worlds (2007: 110), which represent hypothetical scenarios, beliefs, and probabilities, while also having a function in representing worlds which describe how things 'seem' or viewpoints from which events might be focalised (Gavins 2007: 114-115). In order to make the distinction between different versions of the same character across different text-worlds, Gavins introduced the term 'enactor', taken from Emmott's (1997) work on contextual frames.

Negation in text-world theory was originally posited by Werth as a special instance of epistemic sub-world builder, because some part of the pre-existing text-world has been marked as deleted. This creates a sub-world which holds the content of our expectations that the deleted conditions or item existed. An example might be: 'I went to the bike-shed to cycle home, but my bike was gone'. This is because in order to negate something, you must mention it, thereby making it conceptually present first, before marking it as negative (Werth 1999: 252-253). In the case of 'negative accommodation', the item is mentioned with the express purpose of negating it (Werth 1999: 253-254) for example 'There are no birds in the desert'.

Hidalgo-Downing (2002: 121) points out that, through this linguistic marking, negation acts as 'a significant foregrounding device' in order to make the non-event or non-being conceptually salient, making us pay attention to what is being negated. This can bring two cognitive representations into conflict, the world of the absence, and the world as previously understood (Hidalgo-Downing 2002: 123). In this way negation triggers more meaning than is

rendered solely by the semantic content (Hidalgo Downing 2000; Nahajec 2009; Nørgaard 2007). Givón (1993: 202) classifies negation in language as occurring through syntactic negation, which is the use of negating particles such as 'no' or 'never', morphological negation, which adds an affix to another word to create a negative meaning, such as 'unfortunate' or 'useless', and inherent negation in which the word has negative connotations but is morphologically positive, for example 'evil' or 'bald'.

### **Attentional Resonance**

One useful systematic model to track attentional processes in literature is that developed by Stockwell (2009). Stockwell draws on Carstensen's (2007) ideas about how attentional foci are tracked, and applies them to how attentional focus and movement may be described in literature. Attentional figures are those that stand out against their background with clear edges that are processed along with their shapes to form a unified whole. Negative figures can be posited as consisting of only their edges, which are processed to show the limits of the absence contained by them. This can be extended to larger structures such as being aware of a missing player in a team photograph. Once attention has been captured by a figure, which may be extended to any form of conceptual effect that 'stands out' against the ground, such as loudness, height, extreme beauty or ugliness among others (see Stockwell 2009: 25 for a comprehensive list), several things may happen. Firstly, attention may be maintained on the attracting figure. Secondly, there may be an attentional shift to a more attractive or salient figure. And thirdly, attention may be occluded by the emergence of a new figure to obscure the one currently attended. Attentional focus can also change through processes such as attentional zooms, where the attention focuses on a particular aspect of the figure (a zoom in) or where the reverse happens to attend the full figure or context (a zoom out).

Figures can resonate also, so that figures no longer directly attended may still leave a trace in attention that can be recalled into the attentional foreground through the presentation of a similar type of figure, or in the case of the negative figure, the gap can be resonant as a gap or lacuna, leaving an attentional trace or awareness of what has been removed, or is missing. This is referred to as a 'felt absence' (Stockwell 2011: 43). In previous work I have fruitfully combined Stockwell's model of attentional resonance with Text World Theory in order to track different text-worlds or different versions of the same text-world may move in and out of attentional focus and be made to resonate in the text for particular effects of ambiguity or liminality (McLoughlin 2014, 2016, 2019). I have also written on the effects of negation on text-world building (McLoughlin 2013). In this chapter, I will be combining the framework I have used previously to explore these effects with ideas from Schema Theory, which I outline in brief in the following section. More detailed and comprehensive summaries can be found in Semino (1997) and Stockwell (2002).

### **Schema Theory**

Schema Theory originated in psychology (Bartlett 1932) as a way of understanding how expectations and previous experiences tend to facilitate or shape our understanding of current scenarios, and our recall of recently encountered states of affairs. It was further developed by researchers in Artificial Intelligence and Computer Science (Minsky 1975; Schank and Abelson 1977). Minsky used the term 'frame' to refer to schematic representations of locations, and Schank and Abelson described schematic representations of sequences of events as 'scripts'. For the purposes of this essay, I will draw the distinction that the schema refers to the general structure of the state of affairs, while the script is a dynamic and more or less sequential path through that state of affairs. For example, in the

analysis of the poem that follows I will refer to an 'interrogation' script and a 'crime investigation' schema. In this instance the schema includes both the situation or location and the purpose of the investigation, while the script is a stereotypical representation of the kinds of approach and questions asked, which include a rough order in which they 'normally' occur.

So, the schema includes the script in the sense that the script is the sequence of events that normally take place within that type of situation. However, versions of the 'interrogation script' may occur in other schema, such as in the oral examination schema. In that situation differences in purpose, approach, and the level of what is at stake are very different, but the basic question-answer, assertion-counter-assertion structure still pertains. These can be seen as very different manifestations of a much more abstracted schema which may be labelled a 'trial schema' in the sense that these are situations under which one is 'tested', to establish truth or guilt in the former, and for expertise in the latter, and a more abstracted purpose where both situations are designed to elucidate what the respondent knows about something. As this illustrates schema can exist at different levels of abstraction, and form hierarchies of 'sub-schema'.

Because both scripts and schemas exist through previous experience they are both variable and flexible. Schank and Abelson (1977: 38-41) identify three basic types of script: personal scripts such as how to signify that one is sulking or angry with someone; situational scripts such as the set of operations required to have a meal in a restaurant; or instrumental scripts such as how to change the batteries in a torch. They can also be implicit or explicit. Most people have an instrumental motor 'script' for tying one's shoelaces, which is difficult to describe as a set of explicit instructions, however we are much better at explaining how restaurants generally operate. Nonetheless if I say 'pull the laces tight and cross them tucking



one end underneath the other' the reader can access their 'tying laces' script and it runs automatically in their mind, so they know what the next instruction might well be. Scripts can also have a number of different 'tracks' through them (Schank and Abelson 1997: 40), so the script that relates to tying shoelaces can be one track through a 'making a bow' script, which also has a track through it for trying a length of ribbon into bow around a present, and yet another for tying a bow tie.

Rumelhart (1980: 52-54) identifies three ways in which learning happens in schema theory. The simplest is accretion, where new information is added to an existing schema over time, but without really changing it. So, adding the knowledge that the price of petrol has increased adds new information, but doesn't change my 'filling up at the petrol station' script or my 'petrol station' schema. Tuning does make a change to the script or schema, so if most petrol stations become 'pay at the pump', then my schema no longer might include paying the cashier. If this became fully automated, it may cease to include a cashier. Lastly schemas can be restructured, this can happen through new experiences of an existing schema, or it might be the first few experiences of something completely new, but which can be represented by restructuring an existing schema. For instance, I might have an oral exam schema from the GCSE German exam, but having just undergone a *viva voce* examination I may well restructure my schema of what an oral examination entails. Or I may have to generate a schema for how a writing workshop works never having attended anything other than chalk-and-talk classes before. In this case I may use my classroom schema as a base, but restructure it to include the new set of expectations for interaction.

These processes are further developed by Cook (1994) in relation to literary applications. He describes processes of 'schema preservation' (1994: 192), which occurs if new information

confirms that the existing schema is correct, and pre-existing assumptions are being met. While a process of 'schema reinforcement' (1994: 192) results if the new information actively strengthens the schema. 'Schema addition' (1994: 192) occurs where new information is added to a schema without causing the schema to change because it is easily assimilated into the existing one. Where this is not the case, for example where new information challenges the schema through being deviant in some way, 'schema disruption' (1994: 191) can occur. There may be 'schema refreshment' (1994: 191) as a result of this, where some change to the schema is required to allow for the new information. This may lead to a restructuring in the same way that Rumelhart proposes.

Scripts can be caused to 'run' by being accessed by 'headers' (Schank and Abelson 1977: 49-50). These may be 'precondition headers' such as 'that familiar 5 O'clock thirst crept up on him' which sets up a precondition for a visit to the pub; or 'instrumental headers' such as 'all four jumped into the cab and headed for the bright lights' which might evoke a 'night out script' through referencing the means of getting there. 'Locale headers' such as 'the four of them lined up side by side, leaned on the counter, and put one foot on the rail, almost in unison, like a well-choreographed team' may well evoke both a 'pub' script through the foot rail and counter elements of a bar, and a 'night out script' through four people being physically close and behaving in the same way in a situation that might signal the start of a group of people on a night out. Lastly, 'internal conceptualisation headers' use an element of the script itself as a way into running the whole 'program'. So, an observation like 'he drained the glass and signalled another' will run the 'pub' script including the elements that have likely occurred before and what comes next.

In structuring the script, Schank and Abelson (1977: 41) describe a number of 'slots' that can be filled. These are elements that can vary within the script, and each will have constraints as to what kind of element may occupy the slot. Some slots are role dependent (the cashier in our petrol pump example) others are props (such as the counter, glass and footrail in examples above). Still others entail 'entry conditions' (the thirst that entails a desire to go to the pub); scenes (our well-choreographed team lined up at the bar) or results (the drained glass, the desire for more, or no longer being thirsty). Changes to these can create deviance resulting in difficulty in processing the new information as part of a script. This in turn leads to the learning or restructuring processes described by Rumelhart and Cook above. Stockwell (2002: 80) in his explication of schema theory for the purpose of stylistic analysis, makes the connection between the variance in schema and the types of learning process through De Beaugrande's (1980, 1987) ideas on informativity. In this model 'first-order informativity' generates schema preservation or reinforcement, because the variation is slight and the elements that occupy the slots are as expected, while 'second-order informativity' causes an accretion process as more unexpected but plausible elements are encountered. 'Third-order informativity' however tends to disrupt schema and require refreshment or restructuring, due to the surprising nature of what is presented. Often these disruptions are reconciled or 'downgraded' by other information in the text either from earlier in the narrative. This may be done through memory of information from earlier in the narrative (backwards), or by anticipating what may happen (forwards).

Semino (1997) examines how schema can help create a poetic 'text-world' and applies that framework successfully to poems by Heaney and Plath to demonstrate that schema level and linguistic analysis can be fruitfully integrated to give a richer understanding of the text.

Semino does not base her text-world account on Werth's Text World Theory, but rather the text-worlds in her analysis are drawn from the tradition of fictional worlds as possible worlds derived from Doležel (1988), Maître (1983), and Ryan (1991). However, Semino sees schema as potentially world-building (1997: 161), and that can be applied to Text World Theory as well as Possible Worlds Theory.

### **Not an Ending**

He never lived in that valley  
or anywhere else. On the night in question  
he did not stand by the river or ignore  
the new rain or drop stones into the water.  
There were no tree songs around him,  
no unidentified birds, no flowing to the sea.

Her eyes were not blue. Those were not her boots.  
She walked more quickly. He did not hear  
her last word or want to. He may  
have shrugged, but never shook.  
He had no regrets and would not think  
of her again. He would not think of her again.

Andrew Waterhouse

### **Analysis**

The title of the poem draws attention to the negative informing the reader that what follows is 'not an ending'. This creates a terminal window on the schematic representation of the poem as containing a beginning or an opening, a middle or main body, and an ending or close. The attentional window is directed to one part of this schematic representation, but negates it, so that what follows can be assumed to be an opening, or a main body. Since the title serves to introduce the poem, we may view the negation as self-explanatory in that it is obviously the beginning, and not an ending, however, the experienced reader will have a schema for

how poems normally work, and the writer will be assumed to have some purpose in signalling this obvious truth to us and marking it through negative accommodation. It has been raised with the specific purpose of negating it, thereby drawing our attention to an assumption we would not normally hold, that the beginning of a poem is in fact the end. This negation removes the end point of the process as a potential focus, while simultaneously drawing attention to it through its removal.

This trope of negation is reinforced in the first line where we are told 'He never lived in that valley'. The use of the third person signals to us the presence of a focalising consciousness through which the narrated events are being filtered. This creates an empty text-world (Leahy 2004) containing the focalising voice of the poem, who must be speaking from somewhere, though that position may not be from within the text-world that is being described. This creates a nesting effect, where the text-world that the focaliser describes is further distanced from the reader through the reported nature of the focaliser's description. Likewise, 'that valley' leads us to assume a valley has been introduced into the common ground of the discourse event being described by the narrator, which leads the unnamed character whose speech is being reported (who I will call 'the suspect' for reasons soon to be obvious) to deny that they lived there at some previous time. In doing so, this creates a deictic world-switch creating a world being denied that is situated in 'that valley' at some as yet unspecified point in time in the past. The denial creates a negative text-world which includes the suspect's presence in that world. However, because only the suspect's presence in it is being denied the valley is not negated. This allows the creation of a world in which the valley exists in the past, but without the suspect living in it.

In the world in which the denial takes place (hereafter 'world of the interrogation room') the suspect is reported as following his denial of living in the valley with a denial of living 'anywhere else'. This creates a logical problem since if he never lived in the valley, or lived anywhere else, he never lived anywhere at all. This may be read as a 'tell' that the suspect is not to be trusted, or it may be read as an assertion that they do not view themselves as having any particular attachment to place, having a nomadic existence. It also serves to signal that an assertion has been made, or a question asked, which results in the denial. The phrase 'on the night in question' is a key world-builder in that it serves as an internal conceptualisation header for an interrogation script. For readers who have watched detective shows, or read crime novels, this form of words evokes very strongly either the police interrogating a suspect or a cross-examination during a trial, because that form of words appears as part of the script. This in turn allows the reader to back-fill the 'world of denial' as being set in an interrogation room, while the focaliser may be identified as a participant in, or witness to the interrogation who is recalling it at some later date. This, in conjunction with the implied question or assertion the denial replies to, provides an instrumental header, and therefore the second of the two headers thought necessary to activate a script (Schank and Abelson 1977: 47; Semino 1997: 170).

Because readers have a question and answer schema they can recover the fact that there must have been questions or assertions that led to the replies being reported, so the implied exchange also creates a world with a different deictic signature which belongs to the questioner and includes their belief about events in the world that is being denied, thereby creating another version of that world, which is deictically separate (a world-switch in Gavins' terms). This can only be reconstructed from the reader's assumptions as to the assertions

that are being denied by the suspect. Interestingly, a hybrid world can be constructed from what is being denied, and what is not, which may be described as the 'undisputed world'.

From line three to line nine there are a series of denials which are mainly formed from syntactic negations 'never', 'no', or 'not', but also include a morphological negation 'unidentified', and inherent negations such as 'ignore' which indicates an absence of attention. How these are deployed in each case has a very interesting effect of how the world-building of the poem progresses, and I intend to analyse each in turn. The first denial is that 'he did not stand by the river', here the presence of the river is not denied and therefore this can be added to the topography of the undisputed world, the denial relates only to the assertion that the suspect stood beside it. It denies only a specific relationship. It would be possible to deny this if the suspect had sat beside the river, or walked along it. This in turn allows the reader to recover the assertion from the interrogator that suggests that the suspect did stand beside the river. The line continues 'or ignore / the new rain'. This too can be read as being governed by the 'he did not' from the earlier part of the sentence and so, in a similar way, it does not deny that the new rain was present, merely it denies that the suspect ignored it. Thus, the new rain can be added to the undisputed version of the world, and what is at issue is only whether the suspect attended to it or not. In the interrogator's version of that world the suspect ignored it, in the denied version they did not. What is present in the 'world of the interrogation room' is the denial only.

A similar analysis can be made for 'or drop stones into the water'. This too is governed by the 'he did not' from earlier in the sentence, and again the denial does not negate the presence of stones or water, merely the act of dropping stones into the water. Technically this denial would be valid if stones were thrown rather than dropped. None of the denials so far exclude

the possibility that the suspect was present in the place asserted, they only deny that certain actions took place. Again, the undisputed version of the world can be populated by the world-building elements that have been introduced, and the differences occur between the two version of the world entertained by the suspect and the interrogator, where the topography of the world is agreed, but only the assertions about the suspects actions are being disputed. In fact, the world being negated corresponds to the epistemic world of the interrogator's belief in terms of its basic world-building elements.

Lines five and six follow a similar pattern. The reported denial that 'there were no tree songs around him' denies the presence of tree songs, not trees. 'No unidentified birds' does not deny the presence of birds, it merely asserts that there were none that could not be identified. Similarly, 'no flowing to the sea' denies that water flowed to the sea, not that it flowed at all. It merely disputes the destination. So, trees, birds and the flow of water can be added to the undisputed version of the world, and again the worlds asserted by the suspect and what we infer to be asserted by the interrogator are merely negative and positive versions of each other, because we must infer the version of the world put forward by the interrogator from the replies reported.

In the second stanza, this pattern takes a more interesting and more ominous turn. It begins with the assertion that 'her eyes were not blue'. On the face of it, this is the same strategy as before: a simple syntactic negation. But here it is applied to a physical attribute that is verifiable. If the eyes were not blue, then they must be grey, green, hazel or brown. However, this is more problematic, for in order to assert what colour the eyes were not, the suspect must have been close enough to see them at some point. It does not prove that they could not have met on another occasion, but we normally don't remember the eye colour of people



we meet casually. The denial actually implies his presence in the undisputed version of the world through proximity to what we assume is a victim, who is not disputed as present. Likewise, the assertion 'those were not her boots' has a similar effect. The use of 'those' indicates physical proximity, and one might assume, from our interrogation schema, that boots have been physically presented as evidence during the interrogation. If the suspect can assert that the boots presented do not belong to the victim, then they must have been close enough on the night in question to know what they were wearing. This again infers the presence of the suspect in the undisputed version of the world, for what is at issue is the type of boot worn, and in denying that the boots presented are the correct type, they must have been in a position to know. This reinforces our schematic representation of the undisputed world, while also adding new elements to it.

The same case can be made for the assertion that 'She walked more quickly'. This is unusual for the poem, in that it is the only sentence with positive polarity in the poem, and thereby attracts attention through aesthetic distance from what has been the norm in this poem. More subtly, it draws further attention to the amount of negation in the poem because the reader has been so conditioned to negation, which is usually a marked deviation in language, that we now mark the positive, usually more prototypical assertion, as deviant within the poem. This assertion also serves as a denial however, its purpose is to negate a proposition regarding to how fast the victim walked. This state of affairs may also activate a stalking script within the reader through the instrumental header of the pursued speeding up to get away from the pursuer. This also serves to reinforce in the reader's mind the likelihood that such a denial is in fact incriminating, since to gauge the speed of someone's walk one must be present and close enough to see them. This means that the presence of the suspect in the

undisputed version of the world is further reinforced, and the actions of the victim are also undisputed since the dispute centres on the speed of the action not the fact of it. The situation these denials bring to mind activate a murder schema through the act of a murderer stalking a victim and the presentation of evidence and the interrogation of a suspect after the fact. The fact that the denials suggest that the suspect must have known details that are incriminating serve to create a sense of his guilt through being able to place him in the murderer slot in the murder schema. In other words, once we have evidence that suggests that the suspect can occupy the murderer slot in our schema this can be maintained provided no new evidence disrupts the schema and suggests that the occupant of that slot should be refreshed.

The following two half-lines 'He did not hear / her last word or want to' are two separate denials. In the first the suspect denies hearing, but this does not dispute the possibility that she may have said something, and the last part denies the desire to hear it, not that anything was uttered. As the poem works towards its close, an ambiguity arises with regard to what world is being described. The line 'He may / have shrugged, but never shook' is being reported by the focaliser, but we are unsure as to whether this is a description of the suspect in the interrogation room, or their report of actions that may have occurred in at the time of the actual crime. This ambiguity may cause us to build two versions of the worlds in question and is further compounded by the possibility that shook may be used either transitively (he did not shake the victim) or intransitively (the suspect did not shake under questioning).

Likewise, the closing repeated line has a similar ambiguous quality. It may refer to the suspect having no regrets at the time of the crime, or having no regrets at the time of the interrogation. His refusal to think of her again, may also be placed as occurring in either

situation, and also as a way of refusing to answer further questions. This is because the verb 'would' can imply futurity from a time past, where for example 'Liverpool would not win another title for thirty years' or volition, 'I would not go back there again if you paid me'. In the first reading 'he would not think of her again' is patently false from the point of view that he is now being forced to think of her in the interrogation room, but it may be taken to imply a decision at the time to not think of her again in future. The repetition of this assertion may also be read as the suspect attempting to stop himself from thinking about her, or to stop the questioning by refusing to think about her again. These series of possibilities have the effect of producing a splintering effect on the text-world structure where the reader is unable to settle on one clear version of the reality of the situation. This may produce a large cognitive effort in the reader through having to keep track of the various versions of the text-worlds being constructed throughout the poem, through mechanisms of negation, assertion recovery, and marking what is, and is not disputed. This may lead the reader to feel pressure to choose one representation for the sake of economy.

There is also a strong sense that the suspect is guilty because the murder schema which has the suspect occupying the role of murderer has not been disrupted. If anything, the evidence regarding his knowledge of her eye colour and her footwear reinforces that schema. This schema may also be reinforced through the attentional salience of the undisputed version of the world, because it is constructed from the overlap of the asserted and denied worlds, and therefore will receive spreading activation from both of them, as well as activation of itself through attending to the world-building elements already marked as belonging to that world. In that version of the world, the suspect and victim are present as elements asserted and not denied, and the knowledge of the victim that the suspect seems to possess, which is

manifested through the denials as he attempts to evade admission of guilt, suggests some role in the crime. Appendix 1 diagrams the text-world architecture of the poem, and the relationships that exist between the various worlds discussed above. It also shows how each world makes use of the scripts and schemas that are activated by the poem at various points to develop the text-worlds that the poem projects.

## **Conclusion**

The analysis shows that even though the poem is silent in terms of the actual situation in which the denials are made, silent about what the actual crime is, and silent in regard to the actual assertions that are being denied and any questions being posed, the reader can actively reconstruct versions of these through schematic knowledge of situations in which they occur, and scripts that have been internalised through previous experience of what generally occurs in those schematic situations, which have a clear and recoverable sequence of events.

The poem activates these scripts and schema through instrumental headers, such as the act of questioning, and the physical production of evidence to confront a suspect; and the use of a form of words 'on the night in question' which are prototypically associated as an integral part of a crime interrogation schema, and also form part of a recognisable sequence of events that occur during an interrogation at various points, as the interrogator attempts to tease out contradictions and slip-ups in the suspect's story. Once these are activated the entire script becomes available to attention and is 'run'.

In this way, the activation of scripts and schema are world-building, because once the crime interrogation schema has been triggered, one visualises an interrogation room, (prototypically) two or three questioning officers, an arrangement where they sit facing the

suspect at a table, and usually a recording device (all world-building elements in text-world terms). This is the world we expect, and if nothing in the text signals that it should be different, we can maintain this visualisation of the scenario. We also expect questions, and the suspect's answers, being denials, would be expected to contain the negative of the assertions being put to him. These again are world-building because as readers we can now reconstruct fairly closely the questions being asked in the world of the interrogation room, and the world that they assert or imply, which represents an epistemic world of belief projected by the questioning officer, of what really happened 'on the night in question'. Therefore, we have used experiential schema to build one world, and the purpose and effect of negation within the scenario of the schema to build another.

A similar strategy is identified in Lambrou's (2019) study of 'disnarration'. The term 'negative uninformativeness' is borrowed from Leech (1983: 101) to describe the requirement that readers conceptualise the state of affairs being negated in order to carry out the conceptual operation of negation. Lambrou (2019: 106) asserts that 'readers retain the positive scenario rather than discard it'. This process requires the reader to entertain the series of actions and conditions the suspect in 'Not an Ending' is reported to deny. Once the positive equivalents of the denied propositions are retained, if they reinforce schemas activated by the text, they are themselves strengthened as alternative worlds. If, as in 'Not an Ending', the world constructed from the propositions being denied and the schemas activated by the text mutually reinforce and activate each other at various points, as the analysis above shows, then this can offer an experience of doubt mixed with an emergent sense of the suspect's guilt as the poem (and the mutual reinforcement process) progresses.

6500 words

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Appendix 1: Text World Architecture of 'Not an Ending'

