"The War as it should have been":
Metaphor and Mental Spaces in David Jones' *In Parenthesis*
by Keely M. Kiczenski

Illustrations and cover art by Jonathan Kleiner

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Table of Contents

Introduction

Until very recently, the human mind and the human body were believed to be separate entities of a person's self. This assumption led philosophers and scientists alike to view the creation and comprehension of language as a purely rational process, uninfluenced by our corporeal senses. But within the last few decades, extraordinary technological innovations have allowed us to observe the complex neurological networks that connect our bodies with our minds so inextricably, which has in turn enabled us to learn that cognition is wholly "embodied" – meaning that most of everything we do, say, write, and think is directly motivated by how our senses perceive the world around us. Only now are we beginning to know the incredible extent to which language, thought, and sensory perception have powerful influence over one another.

This invaluable discovery has given rise to the broad discipline of cognitive science – a sort of confluence between neuroscience, psychology, linguistics and anthropology – in an effort to better understand the processes of our minds as they constantly cooperate and communicate with our bodies. In the humanities, this scope of study is inspiring the evolution of a new branch of literary criticism called "cognitive poetics" by one of its founding theorists, Reuven Tsur.

This developing perspective of literary analysis puts an emphasis on the cognitive and neurological operations that are at work whenever a text is conceived and penned by its author, as well as when that text is comprehended and interpreted by readers. In doing so, cognitive poetics offers a systematic, empirical method for examining literature by considering the author's body and mental processes in conversation with his aesthetic narrative choices. If everyday discourse and thought is embodied, we can assume that creative expressions like poetry are similarly motivated by embodied processes. My aim, as it relates to cognitive poetics, is to tease out which aspects of a text can be predicted by their connection with bodily experiences we all share, and then to identify and appreciate the remaining aspects that must therefore be truly the unique style of a particular author. For this paper, I will use some aspects of cognitive poetics and cognitive linguistics – particularly the theories of embodied metaphor and mental spaces put forth by George Lakoff and Gilles Fauconnier, respectively – to explore David Jones" *In Parenthesis*.

A veteran of the First World War, Jones is known primarily as a maker of visual artwork, from drawings and paintings to wood etchings and sculptures. But in 1927, about a decade after his service in the 38th infantry regiment of the Royal Welch Fusiliers and a few years after his conversion to Roman Catholicism, Jones claimed to be suffering from a mental breakdown that prevented him from creating his art (Aldritt 85). That is the year Jones began work on an aesthetic

venture that had previously been foreign territory to him – poetry. The result of that effort was finished and published ten years later in 1937 as the stunningly beautiful and enigmatic prose-poem *In Parenthesis* that spans nearly two-hundred pages and was praised by T.S. Eliot in his Introduction to the published edition of the poem as a "work of literary art which uses the language in a new way for a new purpose" (vii). It is a text that, on the surface, recounts Jones' experiences on the Western Front up until and during the beginning of the Battle of the Somme, which took place in July of 1916 and claimed the lives of over 60,000 British soldiers on the first day alone. Jones exquisitely weaves the experience of modern warfare with countless allusions to Arthurian legends, the life of Jesus Christ, and wars fought centuries earlier by Jones' British and Welsh ancestors.

However, instead of establishing a place in the Modernist canon as Eliot thought it should and would, *In Parenthesis* has received relatively little critical attention compared to other works concerning the First World War, in large part because of its level of difficulty, even for readers as well-versed in myth and allusion as Eliot himself. Although the story of the poem focuses, simply enough, on Private John Ball – a sort of fictionalized version of David Jones – as he bumbles his way through the French countryside and eventually to Mametz Wood where he is shot during the German offensive. The narrative form itself of *IP* is challenging because of its constant shifts in tense and perspective, its movements between verse and prose, and its appended section of endnotes that is nearly a third as long as the main text.

These poetic tactics make it difficult to answer even very basic questions of the poem, such as *who* is telling the story at any one point in time, and *to whom* and *about whom* the story is being told. A cursory reading of the poem, or even a deeper analysis that is uninformed by cognitive science, may settle on the conclusion that there is a single narrator, David Jones, who is telling the account of John Ball. While this is true to some extent, it does not begin to properly offer a systematic relationship between the narrative's content and form as I will do here, in the following sections that examine the subconscious processes that enable such a complicated literary creation as this poem. I am aware that the reading of this text that I will give in this essay is unconventional compared to other established methods of literary criticism. I focus on examining the structure of the poem on somewhat of a deconstructed or atomic level, and in doing so I hope to lend to traditional criticism some new tools for approaching difficult modern narrative.

One reason why *In Parenthesis* is an exemplary candidate for a cognitive poetics reading is the strikingly vivid experiential and sensory quality of the text. As Jones states in the poem's Preface, "I have only tried to make a shape in words, using as the data the complex of sights, sounds, fears, hopes, apprehensions, smells, things exterior and interior, the landscape of that singular time and of those

particular men" (x). For Jones – a man used to creating art that is not just meant to be read but seen and touched – his poetry similarly needs to be able to convey a soldier's thoughts and feelings in a way that emphasizes their essential embodied-ness. Therefore, the first part of my discussion will outline some main aspects of the current theory of embodied cognition and conceptual metaphor. This groundwork is important because it will allow us to understand just how inextricable our physical perception of the world is from how we understand more abstract concepts, and why an "embodied narrative" is both so necessary and so effective in telling the story of *IP.*

The second part of this essay will give some background on mental spaces and conceptual integration, two integral topics in cognitive linguistics that necessarily build on embodied cognition theory while also offering this discussion a more systematic explanation of *IP's* complex narrative structure. Another reason that *IP* is such a good case study for cognitive poetics is that some grammatical aspects of the linguistic construction of the poem can be reasonably predicted based on examining the mental spaces that Jones creates both within and outside of the diegetic space of the text.

Embodied Conceptual Metaphor

Metaphor is not just a poetic device; it is a crucial cognitive operation that structures the way we think about nearly everything and everyone in life. Thus, in order to properly examine Jones' use of embodied metaphor in *IP* to the depth that I wish, it will first be necessary to explain the working parts of the contemporary theory of embodied conceptual metaphor.[1]

Metaphor constantly informs and is informed by our perception of and interaction with the physical world around us, in a continuous effort to better understand the non-physical entities we encounter. Our bodies' earliest and most rudimentary sensations lay the entire foundation for conceptual metaphors, which in turn motivate metaphoric expressions that we use both poetically and in everyday discourse. Conceptual metaphor is not the same as a metaphoric expression. Rather, the latter is the *linguistic manifestation* of the former. A conceptual metaphor occurs when the points of knowledge about a *source domain*, or concept, "map onto" corresponding points in a *target domain* concept. The source domain

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[1] The theory of conceptual metaphor that I will assume throughout my analysis in this paper has been developed primarily by cognitive linguist George Lakoff and his colleagues consistently since the late 1960s. His theory is generally regarded as the veritable standard by the majority of cognitive scientists at the time of this writing, although it is constantly evolving as we continue to learn more about the brain and body from current neuroscience research.

[2] telephone wire

[3] trench defenses constructed of iron

is in some ways more "primitive" than the target domain, meaning it is the more physical and experiential knowledge base that maps onto an oftentimes more abstract, less-embodied (but still embodied) target. For example, in the conceptual metaphor Affection Is Warmth (this format will be used for metaphors throughout the essay), Warmth is the source domain because it is being physically measured *all* the time, providing an existing cognitive structure and context for understanding Affection which, by contrast is *not* constantly being gauged and responded to by your body (Lakoff, 1992).

Conceptual metaphors are generally represented in the literature as "Target Is Source", rather than "Source Is Target", because the series of neural firing always and only happens in a single direction, *from* the source domain *to* the target domain. This is an important point to make, because we would not intuitively recognize metaphors to be uni-directional, but it makes sense when you think about it case by case: Affection Is Warmth (as opposed to Warmth Is Affection) because someone affectionate can be described as warm, but one would probably never describe a warm object as "affectionate".

Lakoff identifies two sets of linguistic evidence for the theory of embodied conceptual metaphor: polysemy evidence and inferential evidence. The simplest example of evidence through linguistic polysemy is the fact that the words that activate specific image schemas (to be explained later) and domains – or basic concepts – like *in, out, through, deep, to, from,* etc., have meanings that denote both a physical, spatial sense as well as an emotional or abstract sense. I can, therefore, be *in* a forest or *in* love: the first can be either literal or metaphoric, but the second can *only* be understood metaphorically, since there is no literal space of love to contain me. Inferential evidence means that the knowledge we have of the spatial source domain sense of any metaphor can be applied generally to the target domain, and the internal logic of both the domains individually and the correspondence between them will remain sound. To use the earlier example, if Affection is Warmth, then we would understand "cooling off" to be something like losing affection for someone, or "cold" as being unaffectionate. This inferential evidence is what gives us a set of entailments to any conceptual metaphor.

Primary Conceptual Metaphor and Neural Simulation

It is believed that for each language there are certain *primary* conceptual metaphors (such as Affection Is Warmth) that are based on universal human experience from very early in life, perhaps even from the womb (Lakoff, 1992). Primary metaphors are among the first concepts we ever "learn", and they arise from the consistent and repetitive concurrent firing of two neural circuits in response to

separate stimuli. For example, we know that Intimacy Is Closeness from experiencing physical closeness *while* being held by a person of intimate relation, such as one's mother. This leads the neural circuits to connect, strengthen, and fire together indefinitely, causing a lifelong correlation between certain physical experiences and emotional ones. The phenomenon has been commonly simplified by the adage, "the neurons that fire together, wire together".

This literal neural connection is what crucially enables us to consciously or unconsciously create a neural simulation (or in other words – imagining a scenario) without it being directly in front of us, in order to infer any knowledge about it that is not available for sensory perception. Among the countless neurological networks connecting brain with body for the purpose of neural simulation are sets of circuits called *mirror neuron systems*. These circuits are multi-modal, meaning that they fire whenever an action is performed, perceived or imagined. This also means that they are integral to the neural theory of embodied metaphor because they enable us to make experientially-motivated judgments about situations in which we are not directly experiencing (like when we *read* about the Battle of the Somme), or even those that never actually happen in reality (like the fictional John Ball's time in battle). This in turn allows us to infer conceptual metaphoric connections between literal and non-literal actions through the activation of a single cognitive substrate using neural simulation. Current theory of conceptual metaphor claims that such neural simulation not only motivates meaning, but is wholly constituent of it.

Primary Conceptual Metaphor and *In Parenthesis*

Neural simulation is not only what gives David Jones to the ability to remember his experience of the Great War, but also what allows him to re-play that memory in order to convert into poetic narrative. Further, it is mirror neuron systems and the neural simulations that they activate which are what enable his readers to even begin to imagine what it must have been like for him out on the Front.

Below is a very brief list of relevant primary metaphors (there are hundreds overall) identified by Lakoff, et. al., followed by an instance of a metaphoric expression from *IP* that illustrates the conceptual metaphor. These are lines or phrases that are meant only to serve as examples of intimate connection between consciously creative and subconscious cognitive processes which combine to motivate a poetic expression:

Time Is Motion:
"They *moved within the hour*, in battle-order [...]" (131)"So they would *go a long while* in solid dark, nor moon, nor battery, dispelled" (37, italics mine).

People Are Containers for Emotion:
   "He withdraws *within himself* to soothe himself [...]" (2, italics mine).

Knowing Is Seeing/Knowing Is Perceiving:
 "It had all the unknownness of something of immense realness, but of which you lack all true *perceptual knowledge*" (15-6, italics mine).
 "So he opened the door...and *when they had looked, they were conscious* of all the evils they had ever sustained [...] (epigraph, italics mine).
"From 'D' to 'A' his *eyes knew* that parade" (3, italics mine).

Life is A Plant:
  "[...]and the trembling woods are vortex for the storm; / through which their bodies grope the mazy charnel-ways – seek to distinguish men from walking trees and branches moving like a Birnam copse." (179).

Intimacy Is Closeness:
 "Fondle [your rifle] like a granny – talk to it – consider it as you would a friend" (184).

Impediments to Movement or Physical Burdens Are Mental Burdens:
   -- "burdened bearers" (175) – This phrase also exemplifies the primary conceptual metaphor Importance Is Weight. The dead are important, but they are also physical burdens that keep the bearers from progressing and weigh them down. In the poem we are meant to read both the physical and emotional, mental burden that stretcher-bearers carry.

        One metaphor that will be very important later in our discussion is Time Is Motion in Space. We conceptualize length of time in terms of spatial distance (hence the phrase "*length* of time"), and we always and can *only* conceive of the passage of Time (target domain) in terms of its imagined Motion through Space (source domain). This theoretical rule applies to our real memories as well as to imagined scenarios and judgments of abstract time based on arbitrary distance. The latter case is called *fictive motion,* and it works like this: if you are shown pictures of two lines, one long and one short, and were then asked which one "took longer to make", you would most likely respond that the longer line did, even though there is no literal reason in the scenario to think so (Bergen 213). Here, you

are reasoning based on the Time is Motion primary metaphor. I will go much further into the metaphorical conceptualization of time as it relates to Jones' *IP* shortly, but this brief introduction will suffice for now.

Another primary conceptual metaphor that shapes a great deal of our thought and language is Knowing Is Physically Perceiving, or more specifically Knowing Is Seeing. It comes from the embodied experience that being able to *see* greater detail about a thing enables us to gain and infer more knowledge about it. If you can't see something, it's harder or impossible to make judgments about it, or to know whether it's capable of hurting or helping you. Common sayings like 'we got left in the dark' and 'let's shine some light on the situation' arise from this basic embodied connection between the physical sensing of a thing and the feeling of knowing it.

Jones' unique expression of this shared embodied metaphor is in the way he subtly and poetically makes the distinction between the comforting sense of knowing that comes from a wholesome illumination, and a more brutal knowledge paired with a similarly violent type of light. The *unnatural* light of military firing illuminates for the soldiers the cruel knowledge of fleshly carnage that darkness would have kept them from learning: "Field-battery flashing showed the nature of the place the kindlier night had hid: the tufted avenue denuded, lopt, deprived of height: stripped stumps for flowering limbs [...]" (30).

However, Jones then distinguishes this severe "flash" of warfare with the soft, ordering, "silver-ing" illumination of the battlefield from the moon. The moonlight – a soothing, natural, seemingly eternal light – seems for Jones to have a curative, enchanting power that approaches on the divine:

> "A silver hurrying to silver this waste
> silver for bolt-shoulders
> silver for butt-heel-irons
> silver beams search the interstices, play for breech-blocks
> underneath the counterfeiting bower-sway; make-believe a
> silver scar with drenched tree-wound; silver-trace a
> festooned slack[2]; faery-bright a filigree with gooseberries
> and picket-iron[3]
> grace this mauled earth ---
> transfigure our infirmity ---
> shine on us." (Part 3, p.34-35)

Here, the structures of war are highlighted and transformed by the light of the healing moon, and even transcended to a sense of being that is not barbaric as much as it is sublime.

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[2] telephone wire

[3] trench defenses constructed of iron

In addition to the expression of the Knowing is Seeing primary metaphor, these passages also introduce *IP*'s poetic image metaphor A Soldier Is A Tree. Before I continue though, I need to take a moment to introduce image metaphor.

Image Metaphor

Conceptual metaphor is related to, but different from, image metaphor. Image metaphor is sometimes also called "visual metaphor" or "attribute metaphor", because instead of being based on concurrent neural firing arising from two simultaneous embodied experiences, it comes simply from our senses' capacity to gauge the physical or behavioral similarity between two entities. For example, connecting the visual appearance of a winding road with a snake relies on image metaphor because you can reasonably equate the two conventional mental images[4], but correlating that winding road with the twists and turns of your emotional journey through life is entirely conceptual. The combination of image metaphor and conceptual metaphor is what informs the significant metaphors of *IP* that will soon be discussed in this section: Rifle Is Part of a Soldier's Body, A Soldier Is a Tree, War Is A Parenthesis, Life Is A Parenthesis, and War Is Catholicism. These are all concepts that pervade many lines of the poem, and my analysis will focus on which shared or inherent metaphors combine with Jones' particular experience as a soldier, artist and Catholic to produce the specific metaphoric expressions that we encounter in *IP.*

A Soldier Is A Tree

If we return to the passage which includes "stripped stumps for flowering limbs" – here, and in many other lines of the poem, we are meant to read both the literal tree limbs of the forest that has been ravaged by battle *and* their counterparts on men's bodies: "A splintered tree scattered its winter limbs, spilled its life low on the ground. They stepped over its branches and went on" (21). This painfully beautiful example draws not only from an image metaphor connecting the form of a man with that of a tree, both having limbs and a trunk, but also from a set of primary conceptual metaphors connecting the natural life cycle and growth of a person with that of a plants. A tree can't literally "spill" any life, but when mapped onto a man's body, we will naturally correspond the "spilling" of life to refer to blood, because it is the most appropriate equivalence within the structure of the target domain (Soldier). As intuitive as this association may be, the ability to recognize this connection as a

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[4] When I say "mental image", I am not just referring to visual picturing; whether in memory or imagination, we can recreate sounds, smells, tactile sensations, etc. – all of which can be used as source or target domains for image metaphor. That is why most literature on the subject uses this term over "visual metaphor".

conceptual metaphor helps us explain empirically a subjective interpretation of the poem's line.

In the last Part of the poem, as John Ball attempts to defend himself in battle, the narrator observes, "it's no good you can't do it with these toy spades, you want axes, heavy iron for tough anchoring roots, tendoned deep down" (174). In light of the Soldier Is A Tree metaphor, we know that Jones is speaking about fighting the enemy German soldiers, who are rooted in because they are being fought on their ground, in the foreign Wood. He feels that the "toy spade" weapons that Jones' regiment employs are no match for the arsenal of modern innovations that the enemy has devised.

But for Jones personally, the theme of trees as men goes beyond mere similarity of attributes; the semantics of trees became more deeply rooted, so to speak, within Jones' mind; first after the Somme, in the forest of Mametz Wood, and then again after his religious conversion, due to a tree's association with The Tree, the Rood that Jesus Christ was crucified upon. Trees hold a powerful and conflicted significance for Jones because within the contexts of war and Catholicism, they connote at once the innocent splendor of nature as God created it, *and* the egotistical carelessness of Man when we lay nature to waste as a casualty on the quest to destroy our own kind.

A Rifle Is Part of a Soldier's Body

We see a similarly complex interplay of image and conceptual metaphor in Jones' various expressions of A Rifle Is Part of a Soldier's Body. In modern English we use the same word "arm" to describe the action of outfitting someone with a weapon, the weapon itself, and the part of the body that operates it. We even sometimes call our own arms "guns", possibly drawing an image metaphor not only correlating their similarly long shapes, but also their attributes of strength, durability, and capacity for destruction.

Poetically speaking, this would mean that John Ball's gun can truly be considered a part of him. Just like skin and muscle, it can be "bruised" or bear an idiosyncratic "deep scar" (183-4). When his enemies sleep in the trenches of the opposing front lines, "their dark arms [are] at reach" (51), meaning doubly that they have their weapons close-by *and* that their foreign bodies at times feel close enough for Private Ball to grasp. Also, when the spatial orientation of the gun changes, the metaphor of rifle-as-body-part can shift as well: while outstretched horizontally it is his arm, but "stood up" vertically, "his rifle-butt is a third foot for him, all three supports are wood for him (53). His reiteration of how it is "slung so" about his body when he crawls lends itself to the comparison of a broken arm in a sling, still being carried even though it cannot be used. "It's the Last Reputable Arm" (186), Ball elegizes in the final scene – since he has found himself to be the only living man still carrying a "live" weapon in a patch of wood otherwise surrounded by the rusted rifles and decaying

bodies of fallen soldiers. Both types of his "arms" are the last left to fight.

But metaphorically, the rifle is not just a body part, it can map onto other entities as well. The primary metaphor Intimacy Is Closeness can be heard echoed in the line "it's the soldier's best friend" (184), because his rifle must be kept close and cared for at all times. But in the poem's violent closing, Important Is Heavy and Physical Burdens Are Mental Burdens become the more prevalent conceptual metaphors that Jones' expressions convey. As Ball crawls painfully with his rifle hung in an awkward, unfamiliar position, he grieves, "Slung so, it swings its full weight. With you going blindly on all paws, it slews its whole length [...] Slung so, it troubles your painful crawling like a fugitive's irons" (184). Naturally, the heavier the rifle feels physically, the more burdensome its symbolic presence becomes. But also, conflictingly, its perceived increase in mass and heaviness also "weighs down" its emotional significance and attachment to the soldier, which is part of why he laments it so strongly as the poem nears its closing.

So when a rifle is Close, it is a friend. When it is Heavy, it is a burden. When aimed, it is an arm, and when upright, it is a leg and foot. The point here is that most literary critics would arrive at similar interpretations as these – but only a cognitive poetics perspective can tell us *why* and *how* these connections are made. They are created by the work of neural systems, including mirror neurons, neural simulations, and cognitive operations like conceptual and image metaphor, working constantly in both the poet's and the readers' minds to build novel poetic associations upon the foundation of our most natural shared ones.

Complex Conceptual Metaphor and Image Schemas

To continue with some theoretical description, a *complex metaphor* is one that requires the simultaneous activation of two or more primary metaphors and is built from the set of entailments of their combination. To illustrate the difference between a primary conceptual metaphor and a complex conceptual metaphor, we can take an example from Jones' Preface to *IP* in which he submits to us a component of his poem's *raison d'etre*: "We find ourselves privates in foot regiments. We *search* how we may see formal goodness in a life singularly inimical, hateful, to us" (xiii). Here is no polished or profound simile. It is, though, the poet's attempt to effectively communicate the uniquely complex state of mind of a soldier to a literary audience via metaphoric expression. He proposes that we make inferences about the experience of war using our knowledge about physical perception and social interaction. The underlying primary conceptual metaphors of this utterance are Acquiring

Knowledge is Searching, Knowing Is Seeing, and People Are Containers for Emotions. Jones then creates from the last of the list the novel metaphor Life Is a Person, which inherits all the entailments about one such Person, namely that this person is capable of having its own emotions and motivations. Life cannot literally be hateful, but when metaphorically mapped onto a physical mind and body, we can infer the specific knowledge about it that Jones wishes us to: that a new, confusing and often painful environment can and does have redemptive qualities, and being able to recognize them will lead to a greater understanding of Life's purposes.

Mentioned earlier, one last term regarding conceptual metaphor that needs to be discussed is *image schema.* Image schemas are the "building blocks" of conceptual metaphor; they are the cognitive structural units with which we learn and store all of our knowledge about the physical world. Although image schemas are abstract structures within the mind, they always assume reference to the body: for example, the ability to perceive concepts such as *above/below, horizonticality/verticality, center/periphery, inside/outside,* and *contact/lack of contact* are image schemas with respect to spatial orientation (Lakoff, 2008). *Motion, object, paths and linear scales,* and *containers* are all image schemas that we have internalized from our primary sensory knowledge, and they are our most basic units of semantic understanding. They are experiential, conceptual templates; they are the mental scaffolding upon which we are able to construct and comprehend more complex concepts like mental spaces and blended concepts, which will be discussed later. These mental units are activated every time we perceive or imagine anything, and they are what motivate the structure of correspondences between the source and target domains of every metaphor.

War Is A Parenthesis, Life Is A Parenthesis

Each image schema has its own set of irreducible properties: containers, for example are a special case of a *bounded region in space*, with an interior, an exterior, and boundaries separating the space within from the space without. Through image metaphor, David Jones can see a pair of parentheses within a line of text as a bounded region in space. Then, using his physical-world knowledge about bounded regions, he can make inferences about how a literal bounded region like a Parenthesis, when used as the source domain of a metaphor, might correspond to more abstract concepts like War and Life in the metaphor's target domain.

Let me explain what I mean. In the literal linguistic sense, a set of parentheses is a bounded region that influences and is influenced by the lines of written context which surrounds it, yet it is also its own separate constituent unit of meaning. I like to think of Jones' notion of parenthesis within the text as a literary device that formally expresses

the idea of a "timeframe". Even though he can't quite put his mind's actions into words, what he explains in his Preface to *IP* is the seamless cognitive mapping of his mental image of a bounded region on a page onto a non-literal target made from events along a timeline:

> "This writing is called 'In Parenthesis' because I have written it in a kind of space between – I don't know between quite what – but as you turn aside to do something; and because for us amateur soldiers (and especially for the writer, who was not only amateur, but grotesquely incompetent, a knocker-over of piles, a parade's despair) the war itself was a parenthesis – how glad we thought we were to step outside its brackets at the end of '18 – and also because our curious type of existence here is altogether in parenthesis." (xv)
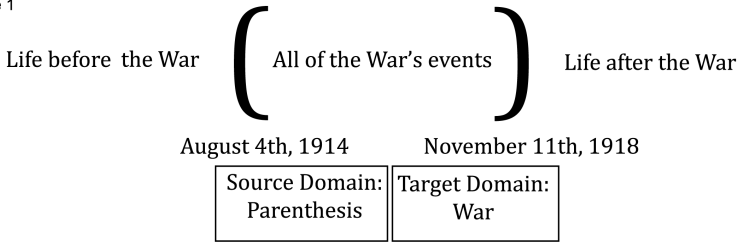
If we combine the primary conceptual metaphor Events Are Bounded Regions in Space with an image metaphor that connects the spatial attributes of a literal parenthesis with our understanding of time as the metaphor Time Is Motion in Space, this means that although we may never have heard it been compared thus, we can infer that Jones means to metaphorically express the durations of the War and Life as bounded regions in space. In the latter case, for example, it would be natural to correlate the opening and closing brackets of a parenthesis with a person's birth and death. To a Catholic like Jones, of course, this importantly tells us that he doesn't think of birth and death as his ultimate beginning and end; rather, they merely represent the boundaries of his life as a "space between" the further reachings of his eternal soul.

The ease with which you and I can cognitively map the textual parenthesis to its metaphoric counterparts gives us a glimpse of just how skilled Jones is at drawing connections between the concrete and the abstract. However, this does not mean that a parenthesis is the *only* expression of punctuation (to stick with the same category) that the War is comparable to; we could easily imagine that War Is a Period, or War Is an Exclamation Mark – but these would come with their own sets of entailments based on their respective domains' correspondences. An Exclamation Mark is sudden, intense, and instantaneous, while a Period is direct. Both signal the distinct end of one thought and the beginning of a new one. When conceptualized spatially, both marks express a single boundary between two spaces. My point is that another author's War could have easily been represented by either of those marks, and perfectly understood by readers because of our shared cognitive processes governing image metaphor and conceptual metaphor. *Jones* decided, however, through the combination of his access to a primary conceptual knowledge of space, and his unique experiential knowledge of the War, that it would be best expressed by a Parenthesis – a bounded region within one whole, connected space.

If Events Are Bounded Regions in Space, we can then reason a number of specific moments to map onto the Event (War), thereby marking the beginning and ending Boundaries (Parentheses) of that Event. If our analytical aim was historical and our narrative objective, it might make the most sense to say that the region is bound by the dates from when England declared war on Germany to Armistice Day. Then the metaphoric mapping would look like this:

Figure 1

Life before the War (All of the War's events) Life after the War

August 4th, 1914   November 11th, 1918

| Source Domain: Parenthesis | Target Domain: War |

However, if our narrative were more personal (and it is), our parenthetical boundaries may more sensibly map onto a soldier's day of enlistment and the day when he returned home. The salient detail here is that the cognitive structure of the image schematic of the metaphoric expression's source domain (Parenthesis) *must inherently correspond* with the structure of the target domain (War) – onto which it is projected. If they did not match up in some reasonably inferable way, Jones would not have made the comparison to begin with. The opening and closing parentheses *must* mark an internal beginning and end of sorts within a larger narrative. They would not be arbitrary moments, because then they would not logically merit a conceptual correspondence to physical boundaries to Jones or anyone else.

And yet, enlistment-to-return-home is not the bounded region that we end up with for diegetic space of the poem of *IP.* Instead, Jones binds his timeframe of War between dates that seem at once wholly personal and wholly connected with every other soldier on the Front:

> "The first date corresponds to my going to France. The latter roughly marks a change in the character of our lives in the Infantry on the West Front. From then onward things hardened into a more relentless, mechanical affair, took on a more sinister aspect [...] In the earlier months there was a certain attractive amateurishness, and elbow-room for idiosyncrasy that connected one with a less exacting past."
> (ix)

We can surmise that for Jones and all who experienced it, the Battle of the Somme somehow *changed* the physical and mental experience of everything that came before or after it, and vice versa. Paul Fussell has noted that representations about the War often took on a negative, sardonic tone after the Somme that was distinct from more boyish and adventuresome depictions of battle during its first two years

(Fussell, 2000). Numerous other writers during that period expressed the similar sentiment that things were just experienced differently once the frame of War had been imposed upon the life lived after it. However, the narrative of the poem of *IP* ends there at the Somme, a full two years before armistice, at a time when nations still retained some feelings and hope, purpose and chivalry. It is this specific timeframe that Jones feels the need to re-embody through narrative with *IP,* and the emotional reasons behind this poetic re-embodiment are the subject of my next sections.

Figure 2

Life/War ( ) War/Life

To France   Battle of the Somme
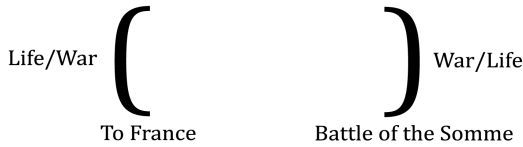
War Is Catholicism

As with other writers, Jones' perception of war changed for the worse after the Somme. The rapidly-evolving advent of mechanized, impersonal warfare caused it to lose a sense of greater order or purpose.   So perhaps one of Jones' strongest motivations for re-visiting his War was his conversion to Roman Catholicism in 1921 (Aldritt, 2003). Religion, like war, is a powerful ordering force, and writing *IP* was Jones' chance to go back and re-shape and re-order it through the lens of Catholicism – not altering the components of the original experience, but just appreciating them via integration with a religious semantic frame. Thus, throughout the poem, a strong recurrent correspondence is made between the roles of War and the roles of Catholicism.

Jones gives his characters perhaps more serenity than he felt in those years on the battlefield: "For John Ball there was in this night's parading, for all the fear in it, a kind of blessedness, here was borne away with yesterday's remoteness, an accumulated tedium, all they'd piled on since enlistment day: a whole unlovely order this night would transubstantiate, lend some grace to" (27). This is the same night within the poem that the moon, mentioned earlier, shined down on the Front, "silver"ing its fallen branches and fallen men, as if its light was coming not from the heavenly body of the moon, but from the mother Mary in heaven, to comfort her men with the knowledge that they are part of a greater peaceful order than what this war has temporarily subjected them to.

Similarly, the pain that his characters in *IP* undergo is transformed, through his art via metaphor, into religious rituals. When a soldier "sinks on one knee / and now on the other, / his upper body tilt[ed] in rigid inclination" (166), his death here is presented as if he was taking the Eucharist at the Catholic rite of Communion. During the real Battle, Jones had no choice but to leave his fallen brothers-in-arms bloody and disordered on the field; there was no

time or means of paying the apt respects they deserved in those moments of life or death. But art can provide an opportunity to reach back and amend what was done or undone in one's past. Therefore, Death is not the end for the characters of *IP*, but rather a metaphorical rite of passage to a place of eternal peace: "you drop apprehensively – the sun gone out, / strange airs smite your body/ and much rains straight from heaven/ and everlasting doors lift up for '02 Weavel" (164). In this way, *IP* allows Jones to give those men a proper home-going, if only within the poem. His characters undergo the War's violence metaphorically as Catholic rites in order for Jones to "transubstantiate" the gruesome War as he previously knew it, into an event that – at least in his own mind – is more merciful.

A final interesting point is that Jones experienced war *before* experiencing Catholicism, so as he imagines and writes it, the features of war would occupy his source domain for metaphoric correspondence, and Catholicism would provide the target domain: Catholicism Is War. However, for many of his civilian readers, the association would form in the opposite direction, so that Catholicism Is War. As we comprehend these lines, religion would likely be in our source domain because it is the more familiar of the two, and we would then infer knowledge about Jones' War in the target domain by projecting our knowledge of Catholicism onto it. So, the metaphor within the poem can function in both ways, depending on which of the two frames is more "primitive" in each reader's mind, and which is the less familiar concept in need of context. For the last sections of this first part of my discussion, I'll now transition from the basics of embodied metaphor into how and why this phenomenon is so prevalent in this particular work of art by Jones.

Embodied Narrative

In his essay "Aspects of Cognitive Poetics", Reuven Tsur asserts that in poetry, the evocation of various sensory data is meant to combine to form a coherent landscape wherein these parts become more like metonyms for the whole scene portrayed. Once this scene is established, our cognitive processes assess the verbal landscape in much the same way as they would an actual landscape of visual, aural, tactile and spatial stimuli: taking in the whole of the situation should produce some sort of emotional response that will help us infer important information, such as whether this landscape might be harmful or beneficial to us. For poetry, this means that whatever we are meant to picture or physically sense from the lines will lead us to affective judgments and associations that will engender in us emotional states like "sad", "pleased", etc. *without* the poet needing to explicitly tell us how to feel (Tsur, 1997).

This embodied form of narrative that Tsur describes in poetry is exactly the stylistic method that Jones employs in *IP,* and it is the

most powerful way to communicate Jones' (or Private Ball's) story because it allows the reader to construct his *own* metaphoric structures out of the sensory data from the ground up, so to speak. What better way for Jones to make the reader feel the emotion of the experience than to directly re-create the physical feelings that engendered them? Rather than telling the reader what emotion to feel, or what emotion a character feels, Jones chooses to simulate the neurological uni-directionality of an actual conceptual metaphor by conveying *only* the bodily perception of an experience, and then allowing the reader's inherent cognitive processes to evoke the naturally-corresponding emotion. Take for example the line "It's difficult with the weight of the rifle" (183). Although the rifle's weight is a physical burden, the neural sensations that are activated by this line evoke our shared set of primary conceptual metaphors that equate literal burdens with abstract ones, without Jones having to expressly instruct us to think about it as an emotional or mental burden.

Tsur also states that poetic metaphor is often most successful when it disrupts or disorients our normal processes of landscape interpretation. A scene will likely "stick with us" more, or strike us with a level of profundity or curiosity as to call for closer inspection, if its individual parts seem to conflict with the whole, resulting in a similarly conflicted emotional response from the reader. Surely the day-to-day ironies and absurdities on the battlefield create conflicting emotional states, which Jones must then translate into linguistic abstractions that give the reader the same feeling. For instance, Jones' depictions of landscape consistently call for the invention of compound words from nearly all parts of speech. The disorienting syntax and imagery offered by phrases like "bat-night-gloom intersilvered" (27) and "dark-lit light-dark" (39) seek an unmatched precision in sensory description while foregrounding the conflict or contradiction among certain terms. Tsur might interpret this poetic strategy as exploiting the differences between *rapid categorization* and *delayed categorization*, the former taking place in general construction of language when we need to compact diffuse concepts or emotions into single words for more efficient communication, and the latter occurring when we allow ourselves to experience a barrage of "raw" sensory stimuli while inhibiting our tendency to condense it into verbal description. Delayed categorization is most common in adults during altered states of consciousness, including religious experience, claims Tsur. The fact that much of what Jones felt is transcribed in his work through ecclesiastical register might give some insight into how and why (consciously and unconsciously) he came to use imagery that compels us to similarly delay linguistic categorization and simply take in the raw data he offers us.

The salient idea our discussion thus far is this: the sights, sounds, and textures of the War that Jones uses to paint the poetic landscape of *IP* enables him to effectively *transfer* all of the sensory

data that populates his personal conceptual frame of War *to* the readers, in order to build for us a network of poetic associations and metaphoric connections that we may not previously have made. He must depict the feeling of the embodied experience of the War in so direct a way as to make it accessible as a metaphoric target domain for the reader, so he can then offer us metaphoric correspondences between War and other important concepts like Catholicism and Life. Once those basic cognitive structures are built, we the readers can then reason from them in order to comprehend the more complex novel metaphoric expressions and metonyms that shape individual lines of the poem. The relevance of these creative correspondences to literary criticism is nontrivial: they mean that for any text of any genre, the readers' ability to subjectively interpret cases of novel, poetic linguistic expressions of conceptual metaphor exist essentially because of those readers' innate capacity to extend inferential evidence from the primary metaphors offered by an author.

Embodied War

When Jones introduces his poem as a "writing [that] has to do with some of the things [he] saw, felt, and was a part of" (ix), he assumes a natural union between his senses, his mind, and his environment, for better or worse. Since our cognitive processes are so deeply entwined with our corporal experiences, victims of physical and mental trauma often have to endure very complex recurrent horrors that prey on both their emotions and their senses. You are perhaps aware of the syndrome that causes an amputee to feel pain in his missing limb. Even though the sensory and motor nerves in that body part are severed, the labyrinthine neural network that once connected it with the brain is still intact (Carlson 200). This leads to the question of whether it would be considered "real" pain or "imaginary" pain; the answer, importantly to our discussion, is that the two alternatives are in a sense one in the same, due to the fact that the same neural networks are activated to varying degrees whether we perceive a sensation directly, remember it, imagine it, or see someone else experiencing it.

Victims of shell-shock in WWI (now called Post-Traumatic Stress Syndrome) often reported seeing, hearing, and feeling every part of their horrid memories over and over as if they were happening in real time (Atwohl, 2002). Such a confusing and terrifying confluence of the powers of mind and body is enough to make anyone question their sanity, and this is perhaps what happened to David Jones in 1927 when he reported being unable to work on his art due to mental breakdown. In his foreword to *IP*, W.S. Mervin comments on how the poem's arsenal of sensory data specifically contributes to its feeling of being narrated from a "continuous present", similar to the real-time re-playing of memory in a PTSD victim's mind, even though

the experiences Jones drew from were already many years into his past:

> "In his account of those months of stupefying discomfort, fatigue, and constant fear in the half-flooded winter trenches, and then of the mounting terror and chaos of the July assault on Mametz Wood, David Jones made intimate and inimitable use of sensual details of every kind, from sounds, sights, smells, and the racketing and shriek of shrapnel set against the constant roar of artillery, to snatches of songs overheard or remembered, reflections on pools of mud, the odors of winter fields of beets blown up by explosives, the way individual soldiers carried themselves at moments of stress or while waiting. All of these become part of the 'nowness' that Jones said was indispensable to the visual arts." (iv)

For Jones the writer and once-and-future artist, I believe the recurrence of his traumatic memories had become such an impediment to his ability to create the inspired and devotional visual artwork he desired that he felt compelled to "turn aside to do something" (xv) creatively different and literary instead. Rather than suppress his feelings about the War any longer, he felt the need to immerse himself back into the experience wholly, in an effort to exorcise what was haunting him. This is a primary reason why he chose to re-plunge himself (or conceptual blends of himself – this topic will be discussed in further detail in the following sections) between the brackets of the War Parenthesis, as an outlet for making an extensive verbal account of all the sensory data that his mind was still echoing years later. Perhaps he thought, if he was be able to once and for all lay down on paper what his body had been through, and was also able to make the crucial conscious choice to *leave* it there in those pages, then maybe his mind would find some ease as well.

In Parenthesis, then, is an effort to formally sever the painful physical sensations of Jones' past from their resultant phantom emotional pains that lingered in his present, first by re-animating his memory through the bodies of his created characters such as John Ball, and then sacrificing them within the text to preserve his own mind. The poem presents a deliberate re-embodiment of his experience in the War through narrative, in a combined effort to not only leave the trauma of it on the battlefield alngside the diegetic characters of *IP*, but also to memorialize the better side of its spirit within the beautiful , enchanted form of the poem left behind. In the next part of this essay, I will proceed to explain in more detail exactly how *IP's* embodied content motivates the structure of its form.

Mental Spaces and *In Parenthesis*

In their paper on Conceptual Integration Networks (1998), Gilles Fauconnier and Mark Turner use a riddle about a meditating monk to introduce the notion of blended mental spaces. The riddle goes like this: Every few days a monk sets out at dawn to begin his journey toward the top of a mountain, which he reaches at sunset. He remains at the top for another few days, and then one dawn he sets back out, down to the foot of the mountain, which he reaches at sunset. Is there a place on the path which he occupies at the *same time* of day on the two separate journeys?

In order to conceive of a solution to the riddle, you would need to imagine him both going up the mountain and coming down the mountain on the *same day.* The answer then, is the point on the path coming up at which he *meets himself* coming down. Of course, he cannot literally make the journey on the same day or meet himself, but this fact has no bearing on your understanding of the riddle once you've imagined the scene. It is a cognitive puzzle whose solution can only make sense through the process of conceptual integration, also called the blending of mental spaces. In this section, I will use conceptual integration theory alongside the metaphorical understanding of time to show how the events that unfold during the poem of *IP* are created when David Jones makes his poetic mental journey back through the War, effectively "meeting himself" along the way.

Figure 3

a.

b.

c.
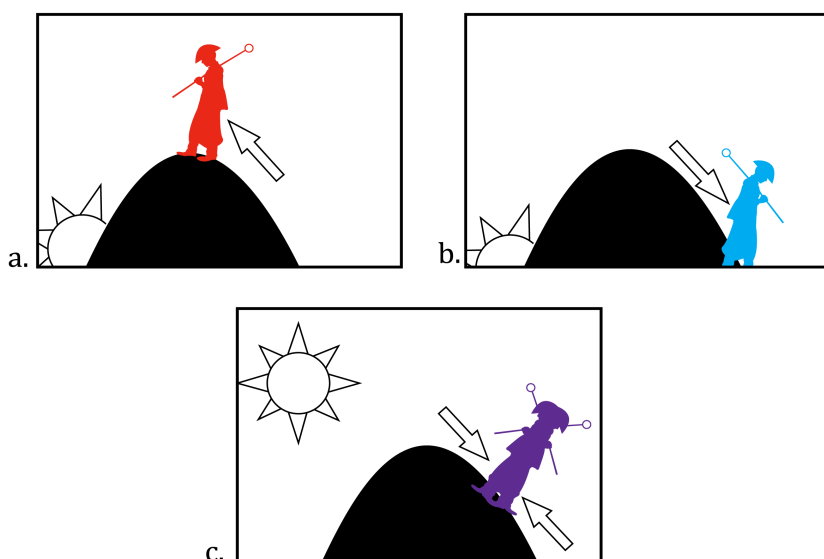
To back up for a moment, *mental spaces*, as Fauconnier has defined them, are "small conceptual packets constructed as we think and talk, for purposes of local understanding and action. Mental spaces are very partial assemblies containing elements, and structured by frames and cognitive models. They are interconnected,

and can be modified as thought and discourse unfold" (Fauconnier & Turner 6). Or, as Seana Coulson explains perhaps more simply in her 2001 essay, mental spaces contain "a partial representation of the entities and relations of a particular scenario as perceived, imagined, remembered, or otherwise understood" (Coulson 45). Put very basically, a mental space is any scenario or concept that you can picture in your head, be it factual, counterfactual, impossible, or some combination thereof.

Conceptual blending happens whenever you combine features of one "input" mental space (ex: monk going up) with features of one or more other input spaces (monk coming down), mapping them onto a resultant *emergent* cognitive structure (monk meeting himself on two separate journeys) that is at once composed from those input spaces, and yet is also a unique concept that is semantically richer than the sum of its parts. These blended spaces can be completed and elaborated with any number of factual or counterfactual details that the person simulating the scenario might desire – in Fauconnier's example, the monk might or might not choose to stop and have a philosophical discussion with himself at the meeting point.

Verbal and Visual Blended Spaces

Fauconnier distinguishes between novel mental spaces and "entrenched" mental spaces (a convenient term for the purposes of this discussion), which are cognitive structures or frames in what he calls "long-term memory" that are often activated when constructing a conceptual blend. In the monk example, you have entrenched mental spaces in your long-term memory for mountains, monks, and walking, but the novel emergent mental space accesses and arranges all of them together. Long-term memory in this sense does not necessarily mean anyone's memory in particular, but more of a set of shared conventional images and generic scenarios that may provide features with which to compose or elaborate a more specific scene. So in *IP*, Jones' simulations of memories as manifested through the poem take input from other entrenched mental spaces, such as eating a meal, seeing a sunrise, or even elements of Jesus' crucifixion – "I served Longinus that Dux bat-blind and bend; / the Dandy Xth are my regiment" (83).

In *IP's* foreword, Mervin describes this connection as "what seems like a vast echo chamber where the reverberations resound from the remote antiquity of military activities, and of the language and mythology of Britain" (iv). This echo is blaringly clear in the manifesto-like section of Part 4 of the poem made from powerful lines like "I marched, sixty thousand marched who marched for Kynan and Elen because of foreign machinations" (82). The aforementioned aspects of mental space and conceptual integration are what help enable Jones to connect so strongly not only with fellow soldiers of

WWI, but also soldiers of ancient and recent wars with which he had no other literal experiential connection. In this section of the poem, Jones, Ball, and every individual soldier of every war that the British Isles have seen, whether in reality, allegory or poetic tribute, exist to some degree as fused counterparts of one another under a greater single organizing entrenched frame of War. Jones' inspired word choice in "foreign machinations" also creates a role whose counterpart values in various past and present input spaces could be filled by the reader with notions of either psychological or mechanical weaponry. Lines like this one are emblematic not only of *IP* but of the whole of Jones' verbal and visual artwork which seamlessly blends numerous timelines and countless identities so that they are all "marching" alongside one another in a common mental scenario, effectively galvanizing antiquity with Jones' aesthetic imperative of "nowness".

An integration of timelines and identities characterizes many of Jones' paintings and drawings that depict soldiers in WWI gear present at Jesus' crucifixion. A similar perspective of "blended" time can be seen illustrated literally in the frontispiece of *IP,* pictured below:

©Estate of David Jones
Source: FlashPoint. Retrieved from http://www.flashpointmag.com/frontparen37.htm

It seems to compress the entirety of the experience into this two-dimensional bounded region, yet it does not enforce the distinction of different visual planes. Sketches portraying individual events often overlap with one another with an inconsistent regard for foregrounding any particular object or person. This makes it appropriately difficult to discern the order in which these scenes "happened", or in what order they were drawn by Jones. Here, the half-naked soldier (perhaps Ball) appears to be unwittingly suspended in time and space, unable to authoritatively plant his feet in any one scene. Each individual sketch seems unfinished – pieces of telephone wire and netting connect and literally blend here with working soldiers, fallen soldiers, and this awkwardly-positioned main character of the piece, who is "a part of" all these scenarios at once. So when he states in the Preface that the poem contains many anachronisms (ix), we can see that they are expressed in the visual aspects *IP*, not just its story.

These anachronisms surface occasionally in the form of the poem as well, in parts where the arrangement of the words themselves seem to express the poem's theme of concurrent timelines. In many verse passages, Jones purposely places the ends of phrases so they will appear to occur syntactically *before* or overlapping with their beginnings, such as:

> "as to this hour
>   when unicorns[5] break cover
> and come down" (168).

There are many such syntactic re-constructions in the poem, and I call this enjambment a sort of formal anachronism within the actual page-space of the text, because when the beginning of a line is moved so far past its end, it gives the effect of the expected temporal progression of the phrases being upended, and the events of the sentence actually being shifted out of place. This brief introduction into poetic convergent and divergent timelines sets up the next major section of this essay, which discusses the specific timelines and mental spaces we encounter in *IP.*

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[5] Assumedly an image metaphor for the spiked helmets of German soldiers.

Mental Space Timelines and Formal Constructions

One reason why *IP* can be such a challenging text is that the speaker and referents of the poem change often, and seemingly without a guiding pattern. Even though for much of the text we are reading Ball's story from a third-person perspective, Jones uses second and first-person narrative at various points as well. The tense in which the poem is constructed also shifts very frequently between past and present tense, even in the same utterance. So at any point within the poem, the reader must ask: who is telling the story, from what moment in time, and why do these shifts occur? Cognitive poetics can help us answer those questions by identifying patterns in the narrative constructions that Jones may or may not have been aware of when he composed the poem.

In order for him to create a story that is composed from both memory and imagination, Jones needs to run multiple mental simulations, like those in Fauconnier's monk riddle. But while understanding the monk riddle requires only two mental space timeline simulations be executed simultaneously, the composition of the text of *IP* – with its particular complex combination of narratorial presences and accompanying grammatical aspects – requires three, each with its own real or conceptualized version of Jones. I will call them Jones' Base, Blend, and Build spaces for sake of uniformity[6], and their structures look like this:

The Base space: Jones' timeline of life events in reality, from his actual birth onward, including his experience of the war and the composition of *IP*. The narrator from this space is Jones the Author.

The Blend space: Jones' conceptualization of real timeline events during the war, i.e. his memories of those real past experiences *as* neurally re-simulated for the purpose of composing *IP.* The narrator from this space is Jones the Soldier.

The Build space: an emergent timeline created for the diegetic duration of the poem only, taking elements from Jones' Base and

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[6] It needs to be noted that my terms Base, Blend and Build spaces are meant to refer specifically to structures I've identified in Jones' text as discussed in this paper, rather than to similar concepts as they may be used more generally in the literature of cognitive linguistics. In this discussion, they should be taken as a form of shorthand in order to more easily distinguish one "timeline" of the poem from another. For example, what I call the Build would technically also be considered a blended space, but I named this timeline a Build space rather than something like a "counterfactual" space because of its tight integration with and reflection of Jones' actual experiences. Additionally, much of the literature on mental spaces considers reality itself a mental space because of the philosophical theory that all we can truly say to experience of reality is our physical perception of it. But when I use the term Base (capitalized) to apply to *IP*, I mean the actual unalterable events that transpired during his life in the war, as distinct from his *memories* of them in the Blend space, which can be consciously or subconsciously mollified by all of his experiences that came afterward.

Blend for its input spaces. John Ball exists in this timeline, and his actions are narrated by both the Author and the Soldier.

To begin with, our physical reality is often termed a "base" space, because it is the foundation from which we are able to blend and build other mental spaces. Generally, when discussing mental spaces, the term "space builder" is used to denote a linguistic marker that signals the creation of a new mental space containing one or more elements that are distinct from the reality, or base. For example, in the sentence "He should write a book", the word "should" serves as a space builder, requiring us to imagine a scenario (the emergent or "built" space) in which that book exists already, while also retaining the notion of the base space where the book necessarily does *not* exist, if we are to understand the meaning of the sentence. Here, "should" basically instructs us to create a potential future where the book exists in order for us to refer to it from our deictic present where it does not. A "built" space, therefore, is a subcategory of blended spaces where counterfactual elements are blended with the base.

The events that compose the text of *IP* are created through the simulation and narration of experiences, within and across these three concurrently-run timeline scenarios (Base, Blend, Build). In the following sections, I argue that John Ball is the referent of all third and second-person narration within the poem, and that the speaker of *IP* shifts between two distinct narrators: Jones the Author, narrating Ball's actions from Jones' present reality as he re-imagines his past, and Jones the Soldier, narrating Ball's actions directly from the space of that re-imagined past. I maintain that the extent to which Jones needs the poem to convey the embodiment of a particular experience determines which narrator he *chooses* to use for a line. This choice is conscious and creative on Jones' part. However, the deictic center he has chosen to narrate from (Base or Blend) will then *linguistically motivate* the tense construction that the expression will take. On the following page (p. 25) is a table listing the major narrative constructions[7] in the poem. I'll first give an explanation of each of the mental space timelines, their respective characters and narrators, and then discuss how their relationship contributes to the formal structure of the poem.

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[7] I say that these are the "major" constructions because there are several lines within the text that do not conform to the schematic I've given, such as "John Ball cries out to nothing but unresponsive narrowing earth. His feet take him upward over high pilings – down again to the deep sludge […]" (45). In this one essay, I cannot fully explicate all the complexities of such a radiantly-convoluted piece as *IP.* My aim is simply to put for the beginning of a system to use as a foundational tool for deeper critical analyses. I hope that my work here with mental spaces in narrative may be applicable to other texts whose formal structure is similarly difficult to classify.

Type of Expression	Narrator	Deictic Center (creative choice)	Referent	Tense Construction (linguistically motivated)	Example
Third person, "John Ball…"	The Author	Base	John Ball in Build	+past-tense	"John Ball regained a certain quietness and an indifference to what might be, as his loaded body moved forward unchoosingly as part of a mechanism another mile or so." (19)
Second person, "You…"	The Soldier	Blend	John Ball in Build	+present-tense	"You grab his dropt stick-bomb as you go, but somehow you don't fancy it and anyway you forget how it works. You definitely like the colored label on the handle, you throw it to the tall wood-weeds." (169)
First person, "I…"	The Author	Base	The Soldier in Blend	+past-tense	"I watched them work the terrible embroidery that He put on." (83)
Imperative	The Author The Soldier	Base Blend	Himself in Base John Ball in Blend	+present-tense	"Leave it – under the oak / Leave it for a savage-bloke / let it lie bruised for a monument / dispense the authentic fragments to the faithful. / It's the thunder-besom for us[…]" (183)

John Ball, Character in the Build Space

Blended scenarios don't have to be events; they can be focused as a single character, like Private John Ball, or as complex as the entire semi-fictive world where he exists in the poem of *IP*. A blended space will necessarily fuse together some counterparts of the input spaces and not others. In the monk riddle, for instance, you imagine the same mountain and the same day, but two different paths. Importantly to our discussion, Fauconnier notes that the fusion of counterparts is not always simple: you imagine the "same" monk, but in the emergent structure, there are allowed to be two of him. In the same way, John Ball as the central character of *IP* is allowed to "be" both his own character *and* a fictionalized version of David Jones simultaneously, experiencing some events directly from Jones' memory and others from Jones' imagination. Even though Jones claims in his Preface that "none of the characters in this writing are real persons, nor is any sequence of events historically accurate [...] each person and every event are free reflections of people and things remembered, or projected from intimately known possibilities" (ix-x) – words like "reflection", "projection", and "known possibilities" are all indicators that conceptual integration is at work.

The concept of Ball is a blended space that takes the soldier David Jones as one input space, and combines it with some features and experiences of other soldiers Jones fought alongside in WWI, as well as soldiers in wars of the distant past. His character is an emergent structure constructed from many values of the Soldier role in many various input mental spaces, and yet he is distinct from the sum of their parts because he simultaneously exists as an individual character within the poem. He is at once real and fictional because we as readers are able to selectively project features of the real Jones onto him for certain scenarios and not others. For example, both Ball and Jones were shot in the leg in Mametz Wood; this is a cross-space mapping of correspondent counterparts where the result in the blended space (Ball) is the same as in one of the input spaces (Jones). However, Jones lives to fight again and to write the poem, whereas Ball's outcome at the conclusion of Part 7 remains eerily uncertain. Recalling Fauconnier's aforementioned claim that mental spaces can be modified as thought and discourse unfold, this divergence of Jones' and Ball's experiences can be seen as a result of the reader modifying the integrated concept of Ball as distinct from his Jones input so as to leave him crippled in the Wood, waiting for stretcher-bearers who may or may never come in the poem's final scene.

Both the character John Ball and his story as told by the narrators in the poem are built emergent structures that are part of their respective conceptual integration networks. While the former is a blended concept of a particular soldier, the latter is a blended concept of the entirety of his existence and experience of events along a mental space timeline constructed specifically to accommodate counterfactual elements, such as the echoing presence of ancient

Welsh battles. As I am using the term here, the Build space timeline is built from a partly re-created, partly newly-created combination of remembered and imagined events that Jones stages to serve as the diegetic space for the poem of *IP.* Jones' creation of this blended character and scenario for the purpose of the poem allows him to tell his own story, yet doesn't hold him to all the elements of it. Setting the narrative in the Build space also opens for Jones a crucial potential for re-enchanting those battlegrounds of war with some of the peace he's recently found in Christ. Private Ball naturally inhabits the emergent Build space timeline, and *only* that timeline, because he logically does not actually exist either in Jones' memory (Blend) or his reality (Base).

In addition to the possibilities that the integrated concepts of John Ball and his Build space offer, the character is also a narrative tool created specifically for the re-embodiment of experience in the poem. For an encounter as uniquely terrifying as the Somme, mere historical description cannot begin to accurately impart to a reader the actual physical sensations of the experience. Therefore, rather than simply penning his memories as they happened, Jones needs to create a surrogate body to experience them in real time all over again. Thus, Ball's sensory perceptions and motor actions are the necessary poetic manifestation of Jones' attempt to recreate how he felt during those events. Ball is the unwitting marionette, whose "eyes look involuntarily, with his head's tilting" (20) – for Jones to move, and break, and drag along the landscape of his simulation. Jones creates him as a metonymic Everyman soldier whose servile body can only take commands, not give them. This way, Jones can keep some authorial distance by conceptualizing the War as happening to Ball for the first time, instead of it happening to himself yet again. Ball's blended body is created for Jones to project onto it all of his tormented embodied memories of war, and to sacrifice it within the poem for the sake of Jones' art and sanity.

Jones the Soldier in the Blend space

Embodied cognition theory tells us that in all of our comprehension and thought, we use not only our sensorimotor system, but also the parts of our brain that help organize those sensations, as well as our higher rational faculties to make greater sense of it in context. Embodied narrative, then, as it pertains to *IP*, similarly needs a body, a brain, and some sense of "mind" connecting it all, in order to serve the reader with the most viscerally effective story. If Ball gives us our mindless fleshly surrogate, we might say that his poem can only properly be told with the combined help of one brain-like entity perceiving his actions – Jones the Soldier – and another, higher-minded entity, provided by the narrative of Jones the Author.

So in order to effectively re-embody parts of the War, one of the simulations Jones needs to run is the re-playing of memory, or the

Blend space. In much the same way that built potential futures are blended mental spaces, memories can be considered blended mental spaces too. This is that they are not actual past events or experiences, but are instead dynamic cognitive representations of those past experiences that will continually shift and change depending on the additional contextual input of the rememberer's evolving present. Thus, David Jones' memory of the events of the war will similarly shift and change as he ages, reflects, and becomes a more deeply devoted Catholic throughout his life. When he finished the poem in 1937, Jones was not the "same person" he was during the Battle of the Somme, nor was he even the same person as he was at the start of the poem's composition a decade earlier.

This notion of someone becoming a different person is somewhat of a conventional expression to us, and what makes it so appropriate here is because it conveys basically the same concept as the monk riddle. The point is that the same cognitive operations that govern the imagining of the simplest scenarios are also what make it possible for an artist like Jones to construct a poem with such a complicated integration of past, present, and potential experiences. Just as Jones is allowed to simultaneously "be" John Ball and himself in our conceptualization of the narrative, its creative potentiality also allows "the man who was on the field…and who wrote the book" (187), to be *different* men (Soldier and Author, respectively) at different times for expressive effect. The Author is the real, extra-diegetic person who has the creative power to deliberately shape that cognitive model in order to craft the narrative he wishes to tell us, whereas the Soldier is a cognitive model only.

Like Ball, the Soldier is a blended concept and a diegetic character imagined specifically for the poem, for the purpose of "experiencing" the events again *as* they happen on the Blend space. From the Soldier's point of view, all of these terrifying experiences are new, even though they have already happened to the Author[8]. But keep in mind that obviously these events are not literally happening again; rather, the sequence of memories in the Blend space is a re-created cognitive model of the Base timeline for the duration of the poem's story, that Jones is now simulating to be able to narrate those memories spoken *from* the battlefield alongside Ball, in order to give them a perspective that has a stronger quality of "nowness".

This conceptual construction manifests linguistically as the "You+present-tense" grammatical construction, which Jones uses whenever he feels it necessary to convey the direct sensory experience of an event, as opposed to just the distanced actual memory of it. As I stated before, the tense of an utterance within the text is predictably motivated by which mental space the narrator of the poem is speaking from. Here, since it is the Soldier narrating from

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[8] To jump ahead and see a rather complicated diagram of this,

a simulation running within the brackets of the War Parenthesis, the deictic center in the Blend chosen by Jones is what predicts that we will see +present following it. Whenever we see a You+present construction in a line of the poem, such as "You huddle closer to your mossy bed / you make yourself scarce / you scramble forward and pretend not to see, / but ruby drops from young beech-springs – / are bright your hands and face" (169), it is the Soldier in his Blend memory space, running concurrently to Ball in his Build space, reporting Ball's actions as they happen.[9]

Most if not all of the places where You+present is used describes either quick motor action or immediate sensory input: "you stumble in a place of tentacle / you seek a place made straight / you stand waist deep / you stand upright / you stretch out hands to pluck at Jerry wire as if it were bramble mesh" (166). You (referent Ball) is absent of commentary, or any deeper emotional state than fear or confusion; You is all fight or flight. These momentary sensorimotor events that Jones narrates through You+present enact a sort of formal passivity onto the part of the addressee because they constrict Ball's role within the poem to that of an imaginary body meant to suffer on the battlefield for the sake of aesthetic "nowness". This construction supports that its referent Ball is merely a patient, lacking any forethought, reflection or choice in his action. You/Ball is a soldier whose body is not his own, who can't consider pity or mythical allusion because that type of mind-power is reserved solely for the Author.

But another side of the genius of the second-person perspective, as it relates to the *reader's* cognition, is that it naturally encourages the reader to embody the narrated actions for herself as well; it is the most effective construction for making the reader "a part of" the diegetic space of the narrative. When you read "You grab his dropt stick bomb [...]" (169), your mirror neuron circuits will activate the same parts of your brain as if you actually grabbed a stick bomb and were feeling it grasped in your palm. By adding these bodily and cognitive dimensions of the reader's presence, Jones is brilliantly able to use *your* mind to perceive and organize the sensory data that he makes Ball undergo. It is as if I changed the premise of the monk riddle to have the answer, "the monk met himself on the mountain, and now you are also the monk, meeting yourself on the mountain". In order for this notion to have any conceptual truth value, you'd have to

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[9] I'd like to make a quick note that much of the other literature I've encountered that is narrated from the second-person perspective, for example *Bright Lights, Big City* by Jay McInerney and *Invisible Monsters* by Chuck Palahniuk, is also written in present tense. I would put forward that there is something about the deictic relationship or mental spaces required by the narrative notion of "you" that strongly motivates a +present construction in literature or discourse more generally. Obviously, this is a claim that requires far more research than I can give here, but I think it is a trend that is very worthy of that further research, by me or others.

create and run additional mental spaces, and you'd have to run them all concurrently.

Jones the Author in the Base space

The second major construction occurs when the Author is narrating Ball's actions from his Base space, or present reality. This arises from the need to convey an event from a greater contextual distance of time away; narrating the *memory* of an event in these cases allows for an added component of Jones' evolving views on the War more generally, and it gives rise to the "John Ball (or "He")+Past-tense" grammatical construction within the poem. As opposed to the You+present construction, nearly all of the instances where Ball's body is referred to from a third-person perspective can linguistically be qualified as [+telic], meaning basically that they have already been completed: Ball "raised up his head" (39), "stood to his breakfast" (74) "stretched his neck" (20), etc.[10] At the time that Jones pens a line, he necessarily has already imagined what event within the story will happen in that line. In short, when an event happens for the diegetic characters in their present time, that narrated event has already just become the extra-diegetic past to the Author. The Author's narration manifests in this construction because he is narrating Ball's actions on the potential, emergent built past timeline – from outside the brackets of the metaphorical War Parenthesis, in his own subjective present in the Base space.

The choice to narrate parts of the poem from the Author's perspective, as opposed to the Soldier's, allows him to re-open the past through the senses of his characters, *while* crucially retaining the profound ruminations that he has developed over the years since the War ceased. In other words, choosing to narrate certain passages from his Base space enables Jones "to appreciate some things which, at the time of suffering, the flesh was too weak to appraise" (x). For example, neither of the blended characters, Ball or the Soldier (being basically weak pieces of flesh at the time of suffering), in their respective Build and Blend spaces can capture in words the totality of the experience of witnessing a bombing attack as eloquently as Jones the Author can from his removed and reflective perspective at present reality:

> "[Ball] stood alone on the stones, his mess-tin spilled at
> his feet. Out of the vortex, rifling the air it came – bright,
> brass-shod, Pandoran; with all-filling screaming the howling

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[10] I could theorize that the temporal distance from Ball's body that the Author is expressing in these instances are due to that fact that they are (literally and metaphorically) more positive, vital, even religious physical experiences, as contrasted with Ball's body's negative present-tense experiences discussed earlier. This observation would align with my argument that Jones felt the need to recast his events of the war in a different light in order to feel mentally capable of returning to his artwork.

crescendo's up-piling snapt. The universal world, breath
held, one half second, a bludgeoned stillness. Then the pent
up violence released a consummation of all burstings out; all
sudden up-rendings and rivings-through – all taking-out of
vents – all barrier-breaking – all unmaking. Pernitric
begetting – the dissolving and splitting of solid things. In
which unearthing aftermath John Ball picked up his mess-tin
and hurried within; ashen, huddled, waited in the dismal
straw."(24)

The Author's perspective, in addition to the Soldier's, is an essential
part of the narrative because it allows Jones to re-live the trauma of
battle, yet also simultaneously maintain enough distance from the
trauma to preserve his mental composure and his sense of agency
over the art that he creates.

In the creative choice to narrate Ball's actions sometimes from
the deictic center at the Author's Base enables Jones to insert just the
right amount of "then-ness" into a literary artwork that is already
imbued with "nowness" from the Soldier's perception. Jones needs
both narrators: the Soldier, standing right beside Ball on the
battlefield for when the full physicality of an event needs to be
conveyed, and the Author, for when an event when it is best
understood in greater context and reflection.

In other words, if John Ball can be described as somewhat of a
fool, then the Author is used to narrate his actions when Jones needs
the reader to *see* that fool within the vast mental and physical
landscape of War within the bounds of Life. Contrastingly, the Soldier
is used to narrate Ball's actions when Jones needs the reader to
effectively *be* that fool. This means that Jones needs all three Base,
Blend, and Build scenarios to run concurrently in order to combine
elements of both the urgency and sensory vividness of real-time
experiences with the profound rational reflection that comes only
from years of intellectual growth in the time since those experiences.
The result is a poem whose unique structure combines the embodied-
ness of narrating the present with the mindfulness of narrating the
past.

I+Past Narrative Construction

A more complicated deixis within the text is presented by the
first-person "I", which appears only briefly within the poem. The first-
person "I" always tells us that our narrator for these lines is the
Author, speaking from the Base space. This dictates that they will take
a +past construction, which is what we see within the "brackets" of
the poem, as well as the text surrounding it – the "Preface" and
endnotes. The following lines of Part 4 are part of a much longer
passage that is structured in the same way. It is the only part within
the poem where first-person narrative constructions figure
prominently:

"I was with Abel when his brother found him,
under the green tree.
I built a shit-house for Artaxerxes.
I was the spear in Balin's hand
               that made waste King Pellam's land.
I took the smooth stones of the brook,
I was with Saul
playing before him.
I saw him armed like Derfel Gatheren." (79-80)

Abel and Saul are religious figures, both killed tragically in their own stories. The rest of these icons are warriors of Persian and Arthurian legends. In order to elevate WWI with wars past, Jones uses the form of the poem to literally put them on the same level as himself. These statements are presented as memories, but we also know that they must necessarily be *blended* memories, because these events obviously did not actually happen to Jones. And it is *only* through metaphoric expression that Jones' can map his own military and religious history onto these alternate pasts belonging to other men, who are in turn only concepts blended from both truth and lore.

      Because they are counterfactual statements, the referent cannot be Jones in his Base reality; they must refer to a blended concept of Jones that he considers to be a more faithful version of himself than Ball is. Ball can't be the referent because he is the indifferent, unintellectual blend of Jones whose role in the poem is merely physical, and he is too distanced from Jones to sensibly be the "I" of *IP* anyway. So, the I+past construction within the diegetic space of the poem must be the linguistic manifestation of the Author in the Base space as narrator, referring to the Soldier in Blend. It is challenging to think about, but just as we are allowed to have two monks in the opening riddle, these lines make it necessary to build a space in which we have two Jones' for a counterfactual "I" statement: the cognitive model memory of Jones who experienced these events *within* the creative space of poem, and the real Jones who is projecting those blended memories onto him, from the rational yet inventive mind-space of his current reality, *writing* the poem.

      IP's Preface is dated a full ten years after Jones' writing of the poem began, and is spoken solely from the earnest perspective of the Author, with no attempt to insert other voices. Therefore, it is composed using the I+past-tense construction; for example, "I did not intend this as a 'War Book' – it happens to be concerned with war" (xii). I+past is also used for the poem's endnotes because, even though they are meant to be read alongside the poem rather than after it, the deictic center for that portion of the text does not waver from the Author, as he narrates his own involvement in the creation of the text itself as a past event. Take the note, "I had in mind Coleridge' s *Christabel*, and associated her with a nice dog I once saw & a French girl in a sand-bagged farm-building, off the la Bassee-Estaires road"

(195) – this note referring to the line in Part 3 "green girls in broken keeps have only mastiff-guards – like the mademoiselle at Croix Barbee" (35). We can see here that Jones is very aware that the elements of memory he uses to compose a line are "blends" of things that he saw on the field with others that he may have encountered before or after the War, or imagined. This tells us that the line within the poem must be narrated by the Soldier, observing the confluence of factual and counterfactual features in the Build space in present-tense narration, while the endnote is the Author's honest recall in past-tense of various scenes on the Blend space, or his cognitive model of memory – which now includes the composition of that line of the poem.

The preceding paragraphs should have helped us understand *why* Jones constructed the characters and timelines that he did, but it didn't really explain *how* it is cognitively possible for him to do so. Understanding the general notions of conceptual integration is certainly an important part of attempting to organize the formal structure of *IP* from a cognitive poetics perspective. The part that details how those timelines simulations are allowed to run concurrently within one human mind, however, arrives when we introduce it to conceptual metaphor, as it is discussed previous sections. As we continue, we'll need to keep blended spaces in mind, while also picking up where left off discussing the conceptualization of time.

Conceptual Space-time Metaphor

As I mentioned a few sections ago, the human mind conceptualizes time within the context of physical space. The association is so natural that we take its expression in our linguistic utterances for granted. As a quick introductory example, while Private Ball and company are making their way across the French countryside, they see written on the door of a farm building " [c]halk scrawls on its planking […] Scratched out dates *measuring the distance back* to antique beginnings" (22, italics mine). Although aesthetically lovely, the line's structure is motivated mostly by a natural, deeply-embodied relationship between space and time that Jones need not be aware of in order to reference it in writing. Lines like this one illustrate the *subconscious* influence that metaphor and other cognitive processes have over deliberate linguistic expression, such as poetry.

We experience time as a linear sequence of finite points, with each point representing one "time", or event in time. Then, the passage of time can be perceived in one of two ways: these event-points along the sequence of our timelines are either approaching us, or we are approaching them. When these contrasting conceptual views are expressed in language, say to describe a battle, we get

phrases like "the battle came upon him" (events approaching the subjective observer) or "he came upon the battle" (subjective observer approaching events).

This metaphoric duality, as Lakoff calls it, arises from our understanding of times as either *locations* or *objects* at any given instance (Lakoff & Johnson, 1999). In the first conception, we think of times as locations within a landscape that we are passing through as subjective Moving Observers. In other words, in "he came upon the battle", "he" would be a Moving Observer through the landscape of individual events in time. Conversely, "the battle came upon him" would be an expression of a subject whose deictic center is *not* moving but rather fixed; he is a Fixed Observer, witnessing the passage of events in time as they "flow" by him. In sum, to a Moving Observer, times are fixed, while to a Fixed Observer, times are moving toward him.

The application of the Moving Observer/Fixed Observer duality to literature is that it allows us to attempt to formally explain a motivational relationship between the way an author conceives of his characters' degree of agency or passivity in experiencing events within a story, and the resulting linguistic structure of the text. What I mean is that we can correlate the form of an utterance within the diegetic space of a text – such as *IP*'s "the last few moments came, and became the past" (16) to its appropriate arm of the metaphoric duality, which in this case would indicate the narrator of this utterance to be a Fixed Observer who is experiencing the passage of events in time as flowing backward toward and past him. A literary critic might then interpret poetic expressions that connote the perspective of a Moving Observer as belonging to a character who has agency or control over his environment, while a Fixed Observer character can only passively witness the events that happen to him within the diegetic space of a text.

This interpretation of the cognitive conceptualization of time with respect to literary analysis is what leads me to believe that along their respective mental space timelines, Jones the Author is a Moving Observer in his Base space as he writes the text, while his simulated diegetic characters Jones the Soldier and John Ball are Fixed Observers in their Blend and Build spaces as they experience the events within the text that the Author writes. Jones' lines of poetry, then, all individually serve as actions by fiat from outside the brackets of War directed back within it, causing events that have already happened to Jones in real life to come upon and pass by his characters (the Soldier and Ball) within the story of the poem in their own present "experience". In his real life outside of *IP,* Jones does not have a choice of what to remember about the War. Nevertheless, as an artist, he does have the power to control which of those memories will "flow" backward toward his characters for them to experience.

Unlike the relative control that an artist reserves over when and how to produce his art, however, the passage and perception of

time for a soldier (or a cognitive model of one) is literally structured around war. He eats when he is told, he rests when he is permitted, he adopts unnatural sleep patterns because of a 4:00a.m. reveille or a 5:00a.m. parade. In everything he does, neither his time nor his body is his own; they belong to the man giving the orders. Similarly, the characters Jones the Soldier and John Ball are both "bodies" controlled by the poet who commands them. As fictionalized Fixed Observers, they have no agency with regard to what is happening to them or when. They can only "witness" events in time moving toward them, events that the Author is laying down for them as he remembers and writes. This type of narrative enacts a certain forced submissiveness upon them, and an even graver sense of helpless confusion, to the point of automatism: "John Ball regained a certain quietness and indifference to what might be, as his loaded body moved forward unchoosingly as part of a mechanism another mile or so" (19)[11].

Since Jones is a Moving Observer through his subjective present, he is subject to a special entailment of space-time metaphor, which claims that "at any present time, the observer is moving ahead toward locations that are future times. In the source domain of the metaphor, any locations you are moving toward must exist before you get to them. Similarly, future locations must exist, as must past locations that you have already gone over. In short, it is an entailment of this metaphor that the past and future exist at the present" (Lakoff and Johnson 159). It means basically that this metaphoric entailment is what makes it possible for us to create mental spaces of events that have not yet happened as if they already *have* happened, or vice versa. This entailment is one of the cognitive operations that allows us to mentally re-play or change memories and potential futures from any number of aspectual points of view. It is a rather heady concept to grasp, but this entailment is what is needed to understand how the space-time metaphor enables Jones to conceptually move *forward* through his own *past*, consciously running these three concurrent simulations, in order to narrate it from different perspectives.[12] This convergence of mental spaces is what I have attempted to represent by putting all of the timelines (Base, Blend, and Build) on the same diagram on the following page (p. 35).

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[11] Notice here, also, the metaphor for a military regiment as a machine, particularly a rifle. Ball corresponds (appropriate to his name) to a bullet, an inanimate object shot out toward the enemy, in an automated process intended to destroy both.

[12] This concept of the past-and-future-exist-at-present entailment to the space-time metaphor might be better understood by imagining what Jones may have meant in his epigraph to the written work following *IP*, *The Anathemata*: "IT WAS A DARK AND STORMY NIGHT, WE SAT BY THE CALCINED WALL; IT WAS SAID TO THE TALE-TELLER, TELL US A TALE, AND THE TALE RAN THUS: IT WAS A DARK AND STORMY NIGHT…". This poetic example perhaps begins to get at a simpler illustration of the notion, while also proposing that this complicated conceptualization of time was a very important theme in Jones' artwork as a whole, both consciously and subconsciously.

To illustrate the point of the space-time conceptual metaphor in a more embodied manner, I'm going to ask for your cooperation in a simple physical exercise. On the diagram below, I have used arrows connected by a line to represent *one single event* within the diegetic timelines, as it corresponds to one single event in the extra-diegetic timeline, going down the poem line-by-line as Jones writes it. Since one appears on my diagram to be occurring "after" the other, it is understandably difficult to conceive of them as the *same* event (this is because your brain is trying to interpret the time represented by the line in context of the space on the page), but it is necessary that you do think of them as one in the same. Think of the three mental space timelines as images layered on top of one another, rather than flattened out like in my representation.

Now, take your right hand and get ready to place it on the diagram:

Figure 4
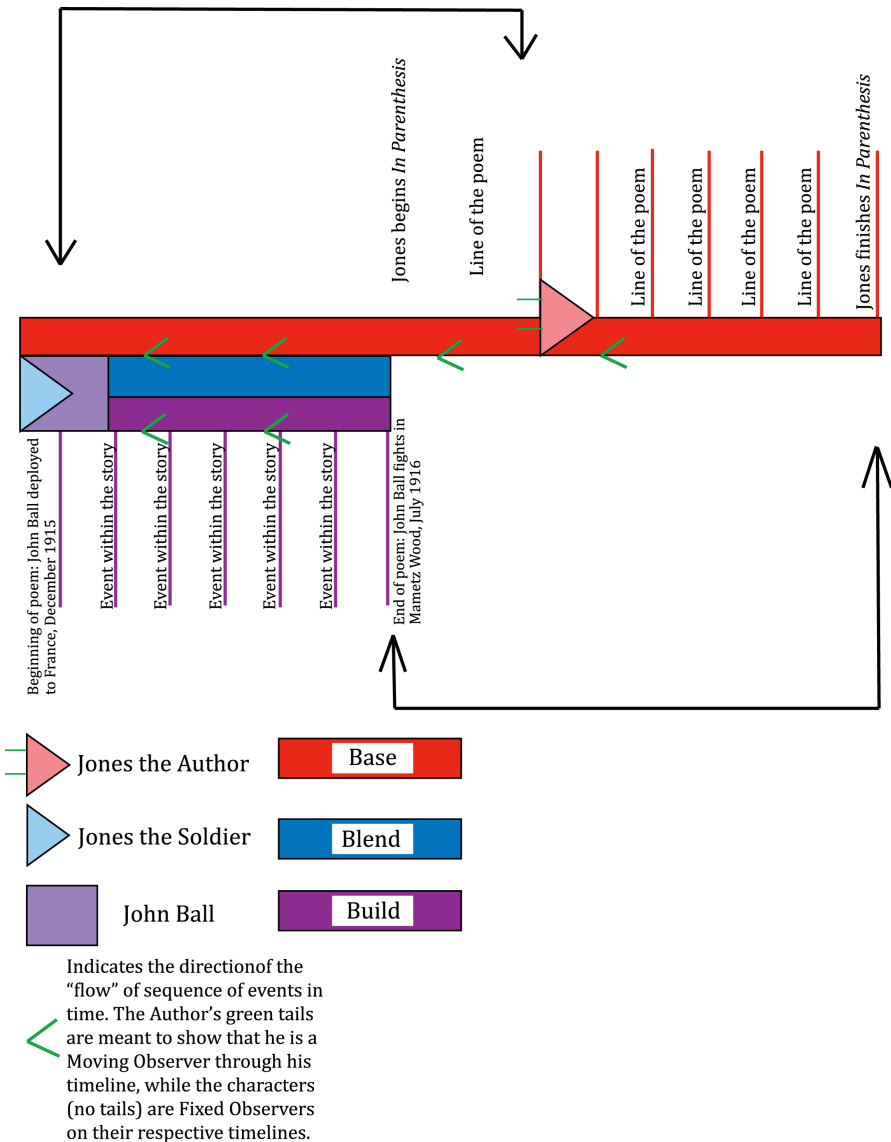
Imagine that your littlest finger represents Jones the Author, as a Moving Observer through real time, who creates or re-creates the events of other timelines through the process of writing the poem. Place it on the triangle that stands for the Author, on the Base space. Now put your index finger on the square and triangle that represents each of the diegetic characters. Leading with your little finger, move your hand forward (to the right) slowly along the diagram. As you move your little finger forward along the lines on the page, you'll notice that it is also guiding your index finger together with it. Your index finger, then, is Jones the Soldier and John Ball, as Fixed Observers on the Blend and Build spaces, experiencing the diegetic flow of time as your little finger causes it to pass by them. But importantly, you have to keep in mind that they are still on one hand, part of the same structure, either moving forward or consequently *being* moved forward at the same time, depending on perspective. So we can say that your hand represents one mind, Jones' mind, orchestrating this trio of cognitive scenarios at the same time. Jones cannot conceive of the Blend and Build mental simulations in order to write *IP* without his human mind's understanding of the space-time metaphor. And importantly, neither can you, reader of this essay, conceptualize the explanation of those timelines without your mind's same understanding of it.

Narrative and Memory

Perhaps we can use this proposed structure of the relationship between narrative and the content of memory in *IP* as a foundation for a further examination of individual moments within the poem. I'd like to introduce an interesting psychosomatic phenomenon. It is a very common feeling for someone to remember past moments of fear as if they occurred in slow motion (Artwohl, 2002) This can be tied to the fact that fear stimulates areas of the brain called the amygdala and the hippocampus, which are used in storing memories. A steep increase of the chemical neurotransmitter adrenaline is then released. Higher levels of adrenaline are correlated to having more, sharper and greater-detailed memories of those traumatic scenarios (Carlson, 2011). The reason for this is that the richer the sensory data experienced in a memory of an event, the more complicated the neural simulations that re-play the scenario of each memory need to be.

So, say you are a soldier who had gone a year without seeing any action in WWI until the great Battle of the Somme, which took nearly 60,000 British men on a single July morning. In just one of those life-threatening minutes under assault, your heightened sensitivity leads you to perceive many more individual momentary events than you would in an ordinary minute. Because we

conceptualize these individual events as a sequence of points along a timeline, that adrenalized minute's sequenced path will be *longer* than the other *when recalled in memory*. And, since time in memory itself also is conceptualized spatially, it follows that the longer it takes to re-input all that data into the simulation, the longer the duration of time you will judge the simulation itself to be. This means that you will remember that minute as *feeling* longer also, because it will be conceptualized in your memory as a greater spatial distance.

The application to this discussion is that since Jones' intention is to submit as much raw sensory data as possible to the reader, the narrative must resultantly "move in slow motion" in order to fully communicate his most frightened experiences. Reasoning from the research cited above, it stands that the greater the number of momentary events that Jones' memory must simulate in order to relay them in the narrative, the longer the form of that narrative must necessarily end up to be. This explains why nearly a year passes by in the first six Parts of the poem, while Part 7, the final Part, is dedicated wholly to recalling just a heapful of terrifying minutes during the charge at Mametz Wood.

I'll give you an example. In the beginning of the poem and of Jones' service in England, there are fewer memories to choose to put into the Blend and Build spaces because the soldier's nerves were not in a heightened state of arousal. Thus, there isn't as much moment-by-moment sensory data to recount. Instead, the same scene of perception can fill quite a while within the story:

> "sitting at circular tables, sometime painted green or
> blue, now greyed and spotted with rust, and on the marble
> flat stains of sticky grenadine, grey tepid coffee in glass
> filmed with condensation, sour beer thinned with tank-
> water, sour red wine. Three weeks passed in this fashion."
> (14)

The Author's ability to pass three weeks through one sentence in the poem due to there being few distressing sensationally-embodied events for the narrators to report can further be used as evidence to confirm that the opposite effect is seen – time and therefore the narrative used to put it to paper are both drastically *lengthened* – during more traumatic moments, such as Ball witnessing his first bombing attack:

> "He looked straight at Sergeant Snell enquiringly – whose
> eyes changed queerly, who ducked in under the low entry.
> John Ball would have followed, but stood fixed and alone in
> the little yard – his senses highly alert, his body incapable of
> movement or response. The exact disposition of small things
> – the precise shapes of trees, the tilt of a bucket, the
> movement of a straw, the disappearing right boot of Sergeant
> Snell – all minute noises, separate and distinct, in a stillness

charged through with some approaching violence –
registered not by the ear nor any single faculty – an on-
rushing pervasion, saturating all existence; with exactitude,
logarithmic, dial-timed, millesimal – of calculated velocity,
some mean chemist's contrivance, a stinking physicist's
destroying toy." (24)

It makes sense for the form of the poem to lengthen when
Jones' Base, Blend, and Build mental spaces are all re-simulating the
increased amount of sensory input that Jones experienced in that
Wood and needs to then convey to his reader. More singular events
and sensations in the Author's conceptualized memory need to be
narrated in a greater amount of pages, even if the duration of time
they took in his Base reality was far less. There are greater-detailed
simulations and also more of them to run as the narrators Author and
Soldier make their way through the Blend and Build spaces. Since the
characters within the diegetic space are also Fixed Observers of the
events that pass them by in time, a longer sequence of events taking
place in their present (as reflected in the length of Part 7) can
reasonably correlate to the increased amount of moments and
sensory experiences that the Author has at his disposal in his Base
and Blend space to cause to pass by them.

Finally, given this empirical knowledge and the literary
examples that follow it, perhaps we can then propose a generalization
to other texts: the certain aspects of the formal expression of memory
in narrative are, at least in part, motivated by what neurological
processes skew the perception of time, and also by entailments of
space-time conceptual metaphor. This hypothesis gives another
reason why cognitive poetics as a literary theory, when informed by
current neuroscience and cognitive linguistics research, can offer
greater insight and perspective to a text, when analyzed in
conversation with other historical, psychological or social approaches
to criticism. If my assessment of how the human brain's embodied
conceptualization of time motivates aspects of the narrative structure
of *IP* is sound, it will provide the beginnings of a possible cognitive
poetics model for how to interpret the phenomenon of narrative in
memory across any genre or historical literary period.

The Imperative Construction

Now that we've gone over a bit more about how conceptual time metaphor relates to the creation of mental spaces in *IP,* we can take a look a the last and most important narrative construction, the Imperative.

In the climactic last scene of the poem, the Private John Ball stumbles to find cover in the woods after having just been shot in the leg:

> "And to Private Ball it came as if a rigid beam of great
> weight flailed about his calves, caught from behind from a
> ballista-baulk let fly or aft-beam slewed to clout gunnel
> walker
>   below below below
>   When golden vanities make about,
>   you've got no legs to stand on."
> (183)

As he crawls in search of someplace to lie still and wait (indefinitely) for the stretcher-bearers to carry him off the battlefield, the young soldier repeatedly attempts to convince himself to abandon his rifle in hopes of lightening his (physical and metaphorically mental) load –

> "It's difficult with the weight of the rifle.
> Leave it – under the oak.
> Leave it for a salvage-bloke
> let it lie bruised for a monument
> dispense the authenticated fragments to the faithful.
> It's the thunder-besom for us
> it's the bright bough borne […]" (183)

But significantly, the poem ends without explicitly telling us if Ball even survives at all; the metaphorical curtain closes on the wounded soldier waiting for help that may or may not ever arrive.

Here, the expression "it's difficult" signals that we have a first-person speaker, as in "it's difficult [*for me]* with the weight of the rifle". Since we know that the first-person perspective of this text always belongs to Jones the Author, it means that this usage, combined here with an imperative grammatical construction, offers a couple of possible deictic centers and referents. At this critical moment at the end of the story, we don't read "you leave it under the oak", or "Ball left it/should have left it" or even "I left it". Instead, we have Jones' brilliant creation of a *dual deictic center* for the narration of this ending scene. This is the exact point where the Base, Blend, and Build timelines must *converge* into some other emergent cognitive structure, one where "the man who was on the field" (the Soldier) and "the man who wrote the book" (Author) exist together for this specific, final part of the scenario. Or, in monk riddle terms, it is the exact point where Jones meets himself in his own past.

In the primary sense, while the Soldier addresses Ball from within the diegetic space of the story, the +present construction makes it possible for the Author to also be addressing *himself* in the Base space. But if, to Ball and the Soldier, the "it" of "leave it under the oak" refers literally to a rifle, then to the Author in reality, the rifle and the oak must represent something else, something metaphorical. We can turn back to the cognitive operations of conceptual metaphor, and also metonymy, to provide us an answer.
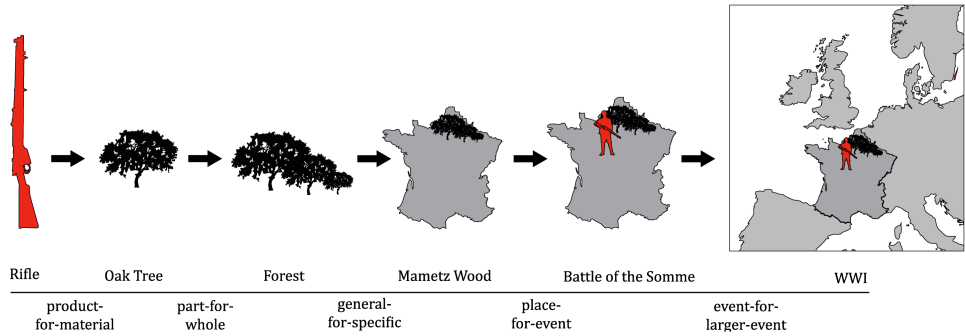
Metonymy

Jones' use of multiple deictic centers and referents, when aided by a confluence of all the reader's cognitive operations (from conceptual metaphor to conceptual integration) working simultaneously at unimaginable speeds – generates a brilliant multiplicity of possible critical readings for "leave it under the oak". While the "it" from the Soldier's narrative perspective in these lines refers to Ball's rifle, the rifle may also be read to metonymically or metaphorically to represent Ball, the War, and the poem itself. I have already examined the rifle-as-body in terms of image metaphor in previous sections, but rifle-as-body in terms of metonymy is slightly different – the former draws on physical properties of the weapon for comparison, while the latter emphasizes its broader function and purpose. Metonymy is the referential mechanism whereby an object or entity is understood to "stand in for" another object, entity, or process that is related to it (Lakoff & Johnson, 2003). It can be contrasted with metaphor as thus: although both are rooted in embodied experience, metaphor promotes comprehension of an utterance by mapping an abstract or less familiar cognitive frame *onto* a more primitive and concrete cognitive semantic frame, while metonymy conceptually connects two entities that are within the *same* frame, and can evoke the whole frame by mention of one of its parts. So if I tell you that Germany invaded France, you understand that I mean for the names of the countries to represent their respective militaries or governments, in turn represented by soldiers. If I say I want more boots on the ground, you'd assume that I also want feet in those boots, with soldiers attached to them. Armies, soldiers and their weapons can all be classified as entities within the larger semantic frame of War.

One relevant metonymy in these final lines would be Rifle-for-Oak Tree in a product-for-material relationship, due to the wood of the rifle's butt. One oak can also stand for a whole forest, specifically Mametz Wood, which is then also a place-for-event metonymy for the battle that occurred there. So in a multi-step neural binding process, the rifle can stand for the War from both the narrative standpoint of inside the poem and also for Jones, addressing himself as the poet,

imploring that he unburden himself from the weight of the total experience that the rifle represented in that moment:
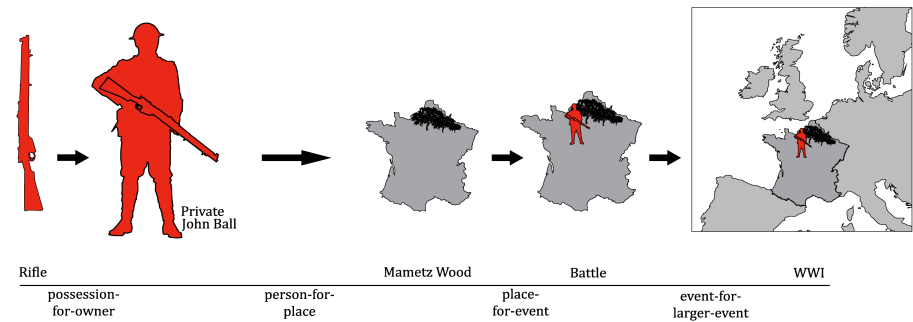
Figure 5

Rifle	Oak Tree	Forest	Mametz Wood	Battle of the Somme	WWI
product-for-material	part-for-whole	general-for-specific	place-for-event	event-for-larger-event	

Once this chain of metonyms is established, then they effectively become their own frame within the reader's mind, where any one part – like the Oak, can stand in for another part – like the Battle, or the greater War – for any single critical comprehension of the line.

Another natural metonymical extension for the rifle is to stand in for the body of the soldier to which it belongs. The image of a rifle standing upright, wearing a helmet and boots has even become an iconic cultural representation of a fallen soldier. When employed poetically in *IP*, Private Ball's rifle can assume this metonymical role within the War frame to stand in for Ball:

Figure 6

Rifle		Mametz Wood	Battle	WWI
possession-for-owner	person-for-place	place-for-event	event-for-larger-event	

The metonym Rifle-for-Ball's body is confirmed formally through verse when "Leave it under the oak" eventually finds an echo in "Lie still under the oak" (187). The structure literally maps the entity of rifle onto the man who drags it painfully alongside his other bum appendage. But if the body of the rifle correlates to Ball's body, then the conflict about abandoning it in the Wood is motivated not only by symbolic sentimentality but also by the character's actual survival. The narrator(s)' ambivalent thought "Let it lie for the dews to rust it, or ought you to decently cover the working parts" (186) can then be

understood both in terms of suitable retirement of the weapon and proper burial for a Catholic soldier. Moreover, if Jones sees the rifle as evocative of the War, then this statement also mirrors the conflict between throwing it away like a thing old and broken, or keeping the more positive emotional remnants as artifacts of the experience.

If we take Oak-for-War from the first metonymical chain, and Rifle-for-Ball from the second, then one compelling reading of "leave it under the oak" would be the Author's instruction to himself to abandon the character there on the field, in the space of Ball's own war, which Jones in fact does at the end of the poem. Conversely, if we first think of the rifle as representative of Jones' War through the cascade of metonymy (Rifle-for-War), and then *combine* a metaphor from earlier (A Soldier Is A Tree) *with* metonymy to correlate one particular soldier, John Ball, with the Oak in the final scene – **Ball Is A Tree ➔ Ball Is This Oak Tree** – then the order that the Author gives himself would be to leave the War inside the body of the character he's created and sacrificed for that purpose.

For the majority of the poem, Jones seeks to project the embodied experience of war onto Ball for the purpose of distancing his own body from those painful memories. In the final scenes, Jones finally decides to sacrifice Ball's diegetic blended body that he has created, so that perhaps he will be freer from their sensory hauntings when he turns back to his visual artwork after finishing *IP.* Ball cannot be allowed to leave the Wood. His story cannot continue far enough for us to find out if he dies or is rescued, returns home or learns anything more profound about his experiences, because then, where does the fiction end? If Jones does not abandon his characters in the Wood then the torturous re-played memories might be allowed to keep running on alongside Jones in his present, preventing him from establishing himself as a person apart from them and in control over his own mind and body. Therefore, the cognitive re-embodiment of the War must be left "in" the brackets of the War Parenthesis, with the characters that Jones deployed to re-embody it. This recalling of Jones' "brackets of war" importantly leads us to the concept of the Rubicon.

The Rubicon

Throughout his life, Jones seemed fascinated by the notion of a "rubicon", which is defined as "a bounding or limiting line; especially one that when crossed commits a person irrevocably". Like a parenthesis, a rubicon can have a literal value or any number of subjective metaphorical values. He noted that he felt he had crossed one rubicon in his childhood when visiting Wales, the home of his ancestors, for the first time (*IP,* iii). He felt that another metaphorical rubicon had been crossed at some point in the nineteenth century, thrusting Western Man into modernity. The Great War also represented a rubicon for Jones, which "has been passed between

striking with a hand weapon as men used to do and loosing poison from the sky as we do ourselves" (*IP,* xiv). Thus, I feel that this word is an appropriate term to use as it relates to the "line" the Author of *IP* crosses in order to escape the mired, embodied experience of the war. This rubicon, as I mean it in the diagram on the following page 43, is the place in time and space both within the narrative for Ball when he is being left in the Wood, *and* outside of the narrative for the Author, when he is leaving his characters inside the story of *IP* and the pages of its text.

Perhaps we can picture the rubicon as the closing bracket of the War Parenthesis. Since Jones decides to end writing the text where he does, at the point where his simulation of memory has brought him and his characters to the Wood, he is forcing an end to both the diegetic and extra-diegetic spaces of the poem. However, remember that the present in the Blend and Build are made by Jones to happen at the same time as the past of the Base, and this causes the events of the diegetic timeline to exist *only after* the Author has penned them from his Base space. This way, after "meeting himself" in the final scene, Jones gets to cross the rubicon back into artistic mental clarity by finishing the poem, while simultaneously allowing the internal space of the text to retain its "nowness" through the eternal imperfective iteration that is given to us by the present-tense and imperative linguistic constructions.

Figure 7

Birth of David Jones

Jones Deployed to France, December 1915

Jones fights in Mametz Wood, July 1916

Jones begins *In Parenthesis*

Line of the poem

Jones finishes *In Parenthesis*

Death of David Jones

Beginning of poem: John Ball deployed to France, December 1915

Event within the story

End of poem: John Ball fights in Mametz Wood, July 1916

Diegetic "Rubicon"   **Extra-diegetic "Rubicon"**

This line represents the entailment of the space-time metaphor which dictates that to a Moving Observer, the metaphorical future and past must also exist at his subjective present in order to conceive of them. This entailment enables Jones to run his Base, Blend, and build mental space timelines concurrently for the purpose of narrating *IP* from different deictic centers.

Jones the Author   Base

Jones the Soldier   Blend

John Ball   Build

Indicates the direction of the "flow" of sequence of events in time. The Author's green tails are meant to show that he is a Moving Observer through his timeline, while the characters (no tails) are Fixed Observers on their respective timelines.

In Closing

In David Shiel's film *In Search of David Jones,* critics argued that Jones' from-the-trenches visual work was incredibly realistic, almost "documentary". But, they said, as time went on after the war, both his writing and painting became more and more abstracted, metaphoric, and distorted in quality. They said that this "de-literalization of memory" was perhaps a coping mechanism to reconcile his need for artistic expression about the war with his inability to deal with its full gruesome reality, and that his later works were part of an attempt after his religious conversion to *re-create or replay* the war as he thought it *should* have happened. I feel that this assertion expresses almost perfectly what I have attempted to offer here in the form of diagrams and theory, and my own words.

"*Should*", you'll remember, is a mental space-builder. "The war as it *should* have happened" is a phrase whose few words open up infinite possibilities – such as creating a blended character, like John Ball, who at once *is* and *is not* the writer of his own battlefield experiences. *Should* makes it possible for Jones to effectively travel through time in his own mind in order to allow us to see his past with our own eyes, so that the war that he was "a part of" becomes a part of us too. The mental spaces that Jones was able to build from *should* bestow on him the potential to put anyone and anything in his narrative, from the ancient warriors of *Y Gododin* to the Rood that bore the body of Christ. *Should* gives Jones the power to make the "great" of "Great War" refer to some of its majestic qualities of greatness, and not just to its shocking immensity and its countless lives laid waste.

Jones' transformative power as an artist is also aided by conceptual and image metaphor. An exceptional balance between conscious and unconscious cognitive operations are what come together to generate his shrewd poetic allusions from war to Catholicism, from a tree to a soldier, and from the simple set of two curved lines that form a parenthesis to the war, to his own poem, and to life.

This is not the essay I would have written about *In Parenthesis* if I were examining it from any other critical perspective. There is so much more to say about the poem's perfectly-placed alliteration, its labyrinthine mythical allusions, and its formal dance between lyric, epic, and memoir. Instead, what I've attempted in this short space is to give an answer for the mysteries of the most basic, schematic, subconscious elements of *IP* using aspects of cognitive science and cognitive poetics*.* Part of the poem's complication lays in the fact that it is the work not only of an artist, or a poet, or a soldier, but also of a man whose mind and body operated very similarly to mine and yours. That fact is what makes this text, and other texts, feel so intimately relatable, despite the unique experiences expressed in their content.

     A cognitive poetics perspective will allow literary critics to empirically analyze the form of a work by identifying which parts of novel linguistic expressions are motivated by unconscious embodied cognitive processes, and which aspects of the works' content and style are therefore products of the author's conscious individual choice in narrative.

     For some, the notion that shared knowledge and universal cognitive processes might preempt a sense of subjective individuality or creativity. Embodied cognition theory, when applied toward a perspective of literary criticism, would seem to extensively constrain not only the way we express thought and therefore creative narrative, but the very types of thoughts we are capable of having and the narratives we are capable of creating. However, I think that the immense range of awe-inspiring visual and literary artwork that our human-kind produces (both of which David Jones is a shining example) proves that speculation untrue. What cognitive poetics will do is help us understand the beautifully complex processes that enable us to comprehend beautiful works, as well as to illuminate the mechanisms behind the myriad personal and cultural nuances that generate so many interpretations of those works. In other words, depending on how one chooses to see it, the implication that all people's minds are far more alike than they are different would either pluck the artist down from his cloud or rise up the rest of humanity to meet him. I would argue the latter.

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