



Embodied Love: Cognitive Poetics and the Somatic Imagery in E. E. Cummings' Love Poetry

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Abstract. The data of this research project provides an in-depth study of cognitive poetics and the mechanisms of somatic imagery and embodied love in the lyrical oeuvre of E. E. Cummings. This love poetry is historically denied by the early formalist critics either of being sentimentally conventional or just typographical eccentricities, but is here reinstated as an extremely refined phenomenological place of abstract emotional experiences made concrete through visceral body experiences. This study is based on a combination of three theories: Conceptual Metaphor Theory (CMT), Image Schema theory, and cognitive blending, and examines how Cummings evades Cartesian dualism to develop an ontology of love that is based on biological and physical reality. The cognitive frames in which linguistic disorientation calls readers to experience love as a spatial, embodied and tactile phenomenon are traced in a careful textual analysis based on canonical texts such as "somewhere i have never travelled, gladly beyond," "i carry your heart with me (i carry it in," and "love is thicker than forget. Cummings' typographic or syntactic aberration, the paper posits, is not simply a form of aesthetic novelty, but rather a means to conceptualize his emotionally intimate experience and one that mirrors emotional proximity. In sum, this study situates Cummings as a major player among the linguistic embodiment folks, showing that in his poetic cosmos love is not a mental state or a thing, but something that is impossible to escape, that is constantly happening, in the body.

1. Introduction

This Introduction to the article introduces the reader to the Cartesian Divide and its significance in the development of modernist love poetry.

Intellectual abstraction, psychological fragmentation, and a remarkable scepticism of romantic sentimentality are some of the hallmarks of twentieth century modernist poetry. E. E. Cummings found an aesthetic space apart from the dense, historical and highly cerebral works of poets such as Eliot and

Pound, who were reacting to the trauma of mechanical modernity. Cummings remained a difficult fit in modernism for some time, and traditional formalist scholarship had a long history of issues. Initial reviewers often and wrongly saw his love poems as relics of a 'Romantic' sentimentality, and his typographic quirks as frottolations intended to trick the reader into thinking that he was not being didactic. This important deconstruction did not adequately acknowledge what was going on subliminally in Cummings' writing.

In the modern perspective of cognitive poetics, Cummings' love poems do not reflect Victorian romanticism but constitute a highly advanced and futuristic attempt at cognitive and linguistic challenges of mind and language. Within the field of E. E. Cummings' love poetry, this research project, Embodied Love: Cognitive Poetics and the Somatic Imagery in E. E. Cummings' Love Poetry, directly counters the historical marginalization of Cummings' thematic concerns. We believe Cummings' poetry takes us into a thorough aesthetic break down of Cartesian dualism, the Enlightenment concept that divided the thinking mind from the passive, physical body. Love in the Western literary tradition was always considered a spiritual or intellectual thing, and something abstract which would not be of the flesh. Cummings's poem plays with this idea, creating a poetic structure that sees love as completely indissoluble from the physical.

Using the use of marked syntactic dislocation, morphological inventions and highly physical imagery, Cummings' reader is forced to undergo emotional experiences as immediate sensation. In his poetry, love is not considered: it is understood as a movement in space, a weight on the hand, the new direction of the nerve, the necessity of breath. The project focuses on the biological mechanisms of human love and how Cummings uses language to connect two worlds—one abstract emotion and one physical anatomy. We argue that his stylistic innovations are not just a form of visual play, but

cognitive strategies that seem to be crafted to confound the typical reader's processing and might involve the reader in a destabilizing somatic experience of intimacy.

1.1 Research Gap, Questions, and Objectives

While there has been a lot of work done on modernist poetry in the last two decades, much less has been written on Cummings' love poetry that has been sustained in a cognitive-poetic vein. Most of the scholarship that has been written about his typographical experimentation focuses on visual or concrete poetics (Webster, 1995), or on his poetic signature as a whole. Embodied and somatic aspects of his love lyrics are under-theorized. Although his work has been the subject of studies based on Conceptual Metaphor Theory, image-schema analysis and conceptual blending, there have been relatively few studies that apply these theories and even fewer that combine these approaches in a systematic reading of a specified corpus. This study aims to fill this void by providing an integrated cognitive-poetics study of embodiment in three of Cummings' love poems.

Therefore, the following research questions were formulated: (1) What is the way in which conceptual metaphors of love are used in Cummings' love poetry as embodied and somatic (embodied and somatic) conceptual mappings and not as abstract or idealistic representations? (2) What are the image schemas that shape the spatial and bodily aspects of love in the selected poems and what is the linguistic and typographical manifestation of this? How does conceptual blending explain Cummings' more grammatically/morphologically irregular constructions? (4) How does the typographical layout of the text help to create an embodied reading experience?

The study aims to achieve four goals, that is, to find and analyse the conceptual metaphors in the selected corpus, to describe the image schemas that underlie the spatial and somatic meanings of these conceptual metaphors, to account for Cummings' linguistic innovations in terms of conceptual blending and to take into consideration the role of typographical form in the cognitive processing of these conceptual metaphors. The study aims to do this, and in so doing, aim to make a focused, methodologically explicit attempt to account for embodiment in Cummings' love poetry.

2. Methodology

The methodological, corpus and analytical procedures are explained below.

The method used in this study is qualitative approach, close textual analysis based on the cognitive-poetic approach. It is an interpretive rather than statistical approach, which means that it uses analytical tools from the cognitive linguistics to a small corpus purposefully selected to describe the mechanisms which enable embodied meaning to be created. It is not a comprehensive analytical study of Cummings' work, but rather a study of a few texts in greater depth.

The corpus includes three poems: "somewhere i have never travelled, gladly beyond", "love is more thicker than forget" and "i carry your heart with me (i carry it in)". The following selection of poems has been made on the basis of three clear criteria. First of all, thematic relevance – each is generally considered a love poem, each emphasizes intimacy, attachment, or emotional surrender. Second, representativeness of technique: the three texts present the three devices which are the focus of the analysis: image-schematic spatial structuring, morphological and grammatical deviation, and parenthetical/typographical disruption. Thirdly, 'canonical visibility': all three are often anthologized and discussed, making it possible to place the current cognitive-poetics reading in relation to already existing critical readings. The standard scholarly edition (Cummings, 1991) was used to select poems for the text so that it was as reliable as possible.

The analytical process was done in three steps. In the first phase, one version of each poem was read carefully to look for candidate expressions of embodiment – lexical, grammatic, and typographical characteristics that represents emotional or abstract content as a bodily, spatial, or sensory experience. These features were analyzed in the second stage with the help of three complementary frameworks: Conceptual Metaphor Theory, which was used to reconstruct underlying conceptual mappings (e.g., source and target domains); image-schema analysis, which was used to uncover recurrent spatial structures (e.g., CONTAINER, PATH, FORCE); and conceptual blending to account for constructions whose meaning could not be explained by a single conventional mapping. During the third stage, the typographical and syntactic arrangement of each passage was analysed for how it helped the reader to process the passage. Interpretive claims are linked to specific text evidence throughout and theoretical extrapolation is clearly differentiated from the description of the text.

This offers a theoretical framework in the shape of Conceptual Metaphor, Image Schemas and the Architecture of Embodiment. This provides a theoretical framework in the form of a Conceptual

Metaphor, Image Schemas and the Architecture of Embodiment.

For the purpose of disintegrating the complex mechanisms of somatic representation in Cummings' poetry, this study integrates a number of theories stemming from the basic theories of cognitive linguistics and poetics, resulting in a comprehensive framework that can be used to break down the interaction between the text, mind, and flesh.

In addition to these core resources, the following are more recent developments in cognitive poetics and embodied cognition which contribute to the present analysis. Research, which builds on Stockwell's (2002) and Tsur's (2008) work, has improved the understanding of how readers' bodily and sensorimotor experiences modulate the work's meaning and has brought the metaphor and blending analysis approach to the understanding of how readers process the text and respond to it. Especially pertinent here is recent scholarship that treats typographical and syntactic deviation as a cognitive, and not only visual phenomenon (Maurer 2023) and on the blending of the romantic and somatic (Moser 2025) in early twentieth-century American poetry. The classical frameworks mentioned above can be applied to the literature, but with a closer look at ongoing debates in literary cognition and embodiment studies, and with Cummings in this newer literature.

The Conceptual Metaphor Theory and the Biology of Language

The Conceptual Metaphor Theory and the Biology of Language are analysed:

Developed by George Lakoff and Mark Johnson in their groundbreaking work *Metaphors We Live By* (1980), Conceptual Metaphor Theory (CMT) was a major shift in literary linguistics because of its insights into the use of metaphor as a basic cognitive process. CMT states that the human mind translates abstract, intangible source domains (emotions, time or spirituality etc.) into concrete, tangible target domains (the actual experience of the world in the body). The abstract idea of LOVE, for example, is received by various physical structures such as LOVE IS A JOURNEY, LOVE IS A NUTRIENT or LOVE IS A PHYSICAL FORCE.

In this study, he is using CMT to illuminate Cummings's systematic attempt to displace abstract theological and philosophical definitions of romance and to situate emotion of love in the raw source domains of the body. Reading his poetry in this way

allows us to see how he expands and changes the norms of the usual cultural metaphors, thus challenging the human mind to think of emotional attachment as a lived encounter between two biological organisms.

3. Signs of 'Educational Failure' and the Learning Environment

Along with CMT, Mark Johnson's (1987) theory of Image Schemas offers the tools to structure the understanding of how spatial orientation influences poetic meaning. The image schemas include reoccurring, dynamic cognition patterns that emerge from our initial movements as infants through physical space (CONTAINER, BALANCE, PATH, FORCE, UP-DOWN). The world is known to us by means of our bodies, which inhabit space, meet physical obstacles, move in paths and feel the pull of gravity.

These primitive image schemas are called into play in Cummings' love poems to materialize feeling. Rarely do the adjectives used to describe affection use the static approach of the adjective, but rather one of the following schemas: CONTAINER (one is in another's space), PATH (one is moving toward an infinite interior), and FORCE (an irresistible kinetic effect of the beloved). The project employs image-schema analysis to elucidate how Cummings produces the experience of 'body presence' and thus makes the flatness of the page into a multi-dimensional, corporeal space.

Cognitive Blending and Conceptual Integration

Overall, the theory of Conceptual Blending (Gilles Fauconnier and Mark Turner 2002) is adopted to explain Cummings' more innovative use of language. This framework explains the processes the human mind can use to create meaning by bringing together a variety of seemingly conflicting mental spaces and creating a "blended space" that contains a new emergent logic. The blending of ungrammatical elements (e.g., a look becomes a literal hand, an adverb becomes a literal place) may be seen as a call for a complex conceptual process. This encourages the reader to shorten time in the structure of this work, to present it in more concrete physical terms, to make it more tangible and local even in the abstract, and to more immediately and concretely perceive it than to reflect on it.

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A. The "visceral" subversion of the Container Schema.

As a poetic example of the cognitive dynamics of anatomical integration, there is perhaps no better twentieth-century romantic poem than Cummings's famous "i carry your heart with me(i carry it in" (1952). The first line could seem like a poetic exaggeration from an ecocritical or formalist point of view. But, if analyzed in a cognitive poetics framework, the text brings about a structural process on the CONTAINER image schema which leads to a full dissociation of the self from the other.

Cummings writes:

"i carry your heart with me, / i am always / going / with all my going; / wherever I go there goes you with my going / i cannot go anywhere / but i take you with me; / i cannot begin my journey / and leave you behind; / i cannot walk through the woods / but i take you with me; / i cannot run in my own company / but i take you with me." (Cummings, 1952/1991, p. 572).

This stanza's cognitive structure is completely based on a nested CONTAINER configuration. The human body is a bounded physical body that is self-understood as a container between the inside and outside world. But Cummings questions this evolutionary premise, by putting the beloved inside the beloved's heart ("your heart") in his heart ("my heart"). It is not a coincidence that the typographical brackets are a literal visual representation of the container; cognitively, the brackets serve as a kind of graphic representation of the container. The words are physically contained in the text, which leads the reader to focus on the words in the same way as the poetic persona is psychologically and somatically contained inside the text. The heart is no longer a symbol of emotion, but remains, because, as a physical object, it has to be physically carried, supported and safeguarded within the speaker's own thorax.

B. Marked Syntactic Displacement and Biological interdependence

Cummings continues to disrupt the grammar in the second movement of the poem, and in doing so eliminates the sense of individual agency, instead, giving the two a common biological identity:

But 'i fear / no fate' (for you are my fate, my sweet) / 'i want / no world' (for beautiful you are my world, my true) / 'but you' are whatever a moon' has always meant' / 'whatever a sun' will always sing is you' (Cummings 1952/1991, p. 572).

Cummings places the causal clauses in parentheses next to the basic existential statements, ("i fear," "i want") causing a cognitive delay that leaves the reader with the impression that the thoughts are taking a "bigger than they appear" turn. The reader doesn't have to distinguish between the other man's individual identity and the corporeal nature of the beloved. The syntax creates a mental space which is blended with the external physical space (the "world", "moon", "sun") and this external space is condensed and taken up by the anatomy of the beloved. The universe is as big as it is in the cosmos and as local as it can get on a somatic level. The sun is not just a light, it is also an acoustic, it "sings", it needs a vocal apparatus to sing, it is anthropomorphised and physicalised as a result. In this "compression of the mind" Cummings makes love an external, emotional, and temporary relationship turn into an internal, inescapable, and permanent biological reality, and so the speaker's perception of physical spacetime is governed by his love.

4. Kinetic Tactility and Organic Dissolution in "somewhere i have never travelled, gladly beyond".

A. Non-Contact Intimacy Somatic Agency.

Cummings' exploration of the very intricate mental discipline of feeling without touching in the text "somewhere i have never travelled, gladly beyond" (1931). He builds a poetic space where the gaze of the beloved is psychologically present and operates with the material/kinetic force of an anatomical hand; he creates a space that is a representation of the sensation of vulnerability and maps it onto the physical body as a means of showing how cognitive poetics maps the sensation of vulnerability onto the physical body.

Let's take a look at the opening movement:

There is a place, somewhere, i never went / gladly beyond / any experience: / your eyes have their silence: / in your most frail gesture are things which enclose me, / or which i cannot touch because they are too near (Cummings, 1931/1991, p. 367).

There is a significant reorientation of one's spatial logic that needs to take place to cognitively process this stanza. The speaker makes love the theme of the JOURNEY schema ("somewhere i have never travelled"), but this is a very localised location within the stillness of the beloved's eyes. The enigma of "which i cannot touch because they are too near" is a perfect expression of the state of the mind, of psychological immersion. In physical space, something can't be so close to be touched, unless it has already crossed that boundary of the skin and become part of the self. Cummings is charting an emotional

landscape where the beloved's body has entered the body of the speaker, making touch a mechanics no longer needed.

B. Floral Kinetics is the Somatic Metaphor used in this exercise.

Cummings then uses a variety of conceptual blends, fusing human anatomy with the rhythms of botany, to vividly evoke the image of emotional surrender in the following stanzas:

But your look will open me with ease, / Though I have closed myself as fingers, / You open always petal by petal me, / As Spring opens, (touching skilfully, mysteriously) her first rose (Cummings, 1931/1991, p. 367).

In this case, the cognitive mapping is at several levels of the mind. The speaker's body is initially conceived as a locked fist ("closed myself as fingers") in universal somatic movement symbol of defensive physical isolation and somatic rigidity. The look, an optical, non-material force is accorded a level of physical power, becoming a mechanical force that prys open this fist.

Now the domain is botanical morphology: the speaker opens the rose - petal by petal - like a personified hand of Spring is opening me. This conceptual connection results in a strong feeling of 'instant tactility'. A slow deliberate unfolding of an organic body, in the head of the reader. The parentheses used around the phrase (touching skilfully, mysteriously) again create a typographic skin, a layer of the speaker's interiority, which is touched skilfully and mysteriously. The body is made porous, reactive, organically dynamic—its very opposition to the Cartesian and inanimate body.

C. The Neurological Sublime and Absolute Somatic Scale is like a compass.

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The emotional and intellectual turning point of the poem is the last stanza in which Cummings declares the absolute domination of non-human, somatic mystery over all of the human mental constructs.

Nothing which we are to perceive in this world equals / the power of your intense fragility: whose texture / compels me with the colour of its countries, / rendering death and forever with each breathing (Cummings, 1931/1991, p. 367).

Cummings's "intense fragility" is a cognitive oxymoron that calls into the mind a combination of weakness and

great physical strength. This fragility is made "texture" and "colour", engaging at the same time both the tactile and the visual processing centres of the reader's brain. The abstract and frightening aspects of time, death and forever are entirely set aside in favor of the physiological process of breathing: with each breathing. Cummings's infinite and terminal nature is condensed into the rhythm of the lungs' expansion and contraction. The physical, biological preservation of life becomes the standard that defines eternity and this is the case irrespective of any transcendence of the spiritual, leaving the argument that for Cummings there is no spiritual transcendence outside of the machinery of the flesh.

5. The Species of Nature in "love is more thicker than forget"

Cognitive Resistance – A. Grammatical Catachresis

The first two poems are incredibly bodily, but the grammatical distortions in "love is more thicker than forget" (1940) highlight how Cummings can use the form of the language to evoke a sense of its somatic nature. Cummings' deviation from the conventional syntax and morphology of a poem disrupts the reader's typical cognitive processing of the poem in the abstract, automated system, and compels the reader to enter into the materiality of language at a slow, visceral level.

The first verse of the poem begins: "Love is more thicker than forget; / more thinner than recall; / more seldom than a wave is wet; / more frequent than to fail" (Cummings, 1940/1991, p. 530).

The phrase is grammatically incorrect because it is a double comparative ("more thicker") and this construction is generally only used by people who are uneducated or are in a language learning stage. But in the framework of cognitive poetics this inflation of structure has a very definite purpose: it enriches the word "thicker. The reader doesn't just skim over the word, it is a syntax barrier that is as real as its weight.

In addition, Cummings translates the mental processes of forgetting ("forget") and remembering ("recall") into a physical one of density and viscosity. Love is given a physical thickness that is greater than memory. Love is "more seldom than a wave is wet," meaning that it is indeed a feeling, but a feeling that is hard to deny, an actual, physical wetness. The abstract virtue is continually thrown back into the elemental reality of the senses.

B. Writing is an embodiment of the spatial dialectic of the unbounded mind.

The spatial dialectic of the unbounded mind is writing.

In the final movements of the poem, Cummings continues this dichotomy between the material and the abstract and, as a consequence, develops a topology of the mind, a place for love that is infinite, but also very corporeal.

It is most mad and moonly / and less it shall unweave / than sea oncoming swallows / only the sittest wrecks (Cummings, 1940/1991, p. 530).

Cummings creates a cognitive fusion by introducing the new word "moonly" to go with "mad" to produce a resonance between human psychological "madness," and the real, physical gravitational forces of the moon on the tides. The phrase "sea oncoming" makes its first appearance in the poem, as it devours only the "sittest wrecks. The imagery is associated with the sea, and evokes strong physical processes of immersion, erosion and destruction. Love is not offered as a gentle, internal feeling of the heart, but as a giant, environmental kind of hyper-object, a huge, unstoppable, overpowering, physical force of nature, a force that is consuming the fragile material constructions (the "wrecks") that are trying to withstand its force. The language is alliterative and the rhythmic movements are dense, reflecting the physical pounding of the waves, and bringing this sensation right to the reader's ears.

6. Displacement of typographical elements in terms of cognitive kinesthetics: Comparative Analysis.

In order to grasp the special qualities of Cummings' embodied poetics, the distinctive qualities of his typographical fragmentation—systematic use of the lack of capitalization, the fracturing of words across line breaks, and the inconsistent use of punctuation—must be examined. Even though the features are mostly visual, they have often been described and analyzed by traditional formalist critics as a visual art. Cognitive poetics, however, is aware that these text effects are also known as a form of cognitive kinesthetics, which is a kind of physical struggle when reading a text that is comparable to somatic experience.

If a reader is faced with a grammatically correct sentence (syntactically perfect) the brain reads and comprehends the information very quickly and automatically, functioning as if it were a disembodied intellect. Cummings breaks a line in some way, like in

this instance separating the word "l(a" and then weaving it into "a leaf falls" across multiple lines, essentially throwing out a bomb that shatters this automatic cognitive processing. The eye must dart randomly down the page; the muscles in the optical apparatus have to put in effort to make up the linguistic unit; the brain is in a condition of cognitive tension, disorientation and final resolution.

It isn't a coincidence that this is a physical connection with the text – it's a deliberate somatic recreation of love and intimacy. For Cummings, love obliterates the stifling, mechanical systems of human society, technology and habit. Cummings' use of the physical structure of the language on the page serves to highlight the destabilizing power of love, at least in this text which seems to be begging to be read in such a way that the destabilizing power of love is realized perceptually. The text no longer becomes a receptacle for ideas but can be read as a verbal surface that is active and dynamic and defies the reader's expectations.

7. Epistemological implications: The Biology of Meaning and Biocentric Humility

There are epistemological implications that go beyond literary aesthetics to the systematic penetration of somatic images and cognitive structures throughout Cummings' love poetry. Therefore, a continuous physical reference is provided to the "higher" human emotions and spiritual devotions of the anatomy, as breathing, touching, bleeding, looking, etc.—and these are the same that later came to be used in cognitive science and evolutionary biology in a similar way.

The idea of Western academic institutions that human dignity and intelligence is obtained by going beyond the biological was taken for granted for centuries: by making the immortal soul or the rational intellect greater than the mortal, decaying animal body. Cummings reveals this division like a "tragic life denying illusion. The poetic imagination conveys that we can love and find meaning and that we can be connected to a cosmos that transcends our bodies, yet we are still connected to them. All knowledge and transcendence is in the flesh.

It can be interpreted as a call to reengage in a new way with biocentric humility. Cummings' notion of the sovereignty of the feeling body is a deeply political and existential statement in an era in which more and more, the world is dominated by industrial war, corporate standardization, and the efficiency and coldness of technocratic states. He argues that the

systems of modern power try to purify, measure and automate human life, rendering the body a machine to produce capital. Cummings's poetry resumes what he considers the "absolutely free" and "indefinitely emotional" truths of organic anatomy, and restores the body to the status of a sacred portal of infinite emotion, the one place on earth where mechanical logic cannot operate.

8. The Futurity of Embodied Poetics: An account of the period of E. E. Cummings' work up to 1940.

Finally, this research shows that E. E. Cummings' love poetry is a continuous examination of the embodiment of human language and thought. His texts are a rich, foundational archive of cognitive poetics and environmental philosophy, when his historical and formalist prejudices are removed and his work read for its freshness, originality, and power.

Poetically, Cummings builds his own universe with his conceptual metaphors, image schemas, and typographical fragmentation, and, ultimately, he recovers love from the sterile environment of the realm of intellectual abstraction, bringing it back to its proper place, the living tissue of the human body. In the case of "i carry your heart with me", the physical enclosure of the heart is both a containment and a disappearance, in the case of "somewhere i have never travelled", the activity of plants is a natural movement that is also kinetic, and in the case of "love is more thicker than forget", the heart's shape is both topical and overdetermined, defying the morphologies of the body. The somatic and spatial realities of human emotion are suggested by the enclosed heart of "i carry your heart with me", the natural movement of the plants in "somewhere i have never travelled", and the overdetermined topicality of the heart's shape in "love is more thicker than forget".

His work is a timely reminder to the present-day digital world with its disembodied human interactions, mediated by artificial screens and abstracted into virtual data streams. Cummings' poetry puts forward a definite proposition: let's get back into the flesh. He reminds us that we need to respect the unpredictable, the beautiful and the fragile mechanics of our biological containers in order to survive as authentic, feeling beings. Cummings is a remarkable poet of the senses, who reminds us that love is physical; that the greatest mysteries of the universe lie not in heaven but in the hearts of the sovereign human body, in the breath, in the feeling, in the suffer.

8.1 Limitation, theoretical implications and future studies

There are a number of caveats to note. The study, however, is constrained to a small purposive sample of three poems and the results reflect tendencies in this sample and not specifically claims that can be made about Cummings' oeuvre as a whole. In addition to being interpretive, the analysis is also cognitive-poetic, as there is always a certain amount of analytical inference when making a reading and alternative readings are always available, even though the reading is based on the textual evidence. Lastly, the arguments presented here are not ones of experimental measurement of actual readers' responses to the texts but rather relate to the nature of what is contained in them and the processing that they call for.

In spite of these constraints, there are theoretical implications of the analysis. It argues for a cognitive motivation of typographical and grammatical variation in Cummings and shows how the three readings of Conceptual Metaphor Theory, image-schema analysis and conceptual blending can be integrated in one text. It provides a specific case study to the overall research project of embodied approaches to literary cognition.

The analysis could be expanded in a number of ways in the future. These embodied patterns would be evaluated on the consistency of the body of Cummings' writings if he had a bigger corpus. Processing claims made here could be testable using empirical approaches (e.g., eye-tracking or reading-time studies). Comparative work might place Cummings alongside other modernist poets to see if the strategies that are identified are idiosyncratic or period. These extensions could contribute to the validation, qualification, and/or refinement of the findings of interpretation.

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