

Abstract:

This paper presents a stylistic and cognitive-poetic analysis of Dylan Thomas's *Ears in the Turrets Hear*, with particular attention to how linguistic form and literary imagination converge in the representation of artistic isolation and existential dilemma. The central aim is to investigate how cohesion, repetition, and parallelism interact with embodied metaphors and conceptual mappings to dramatize the poet's oscillation between solitude and social contact.

Methodologically, the study combines classical stylistic analysis with insights from cognitive poetics, drawing on frameworks such as Text World Theory (Werth; Gavins), Cognitive Grammar (Langacker), and Conceptual Metaphor Theory (Lakoff & Johnson). Stylistic analysis highlights how patterns of lexical and semantic cohesion establish significant thematic networks that embody states of psychological and artistic conflict. Cognitive-poetic tools further illuminate how deixis, containment metaphors, and embodied oppositions structure the reader's mental simulation of the dilemmas represented in the text.

The findings suggest that the poem's stylistic fabric functions as both a textual and cognitive network. Devices such as parallelism and refrains not only provide rhythmic cohesion but also foreground recursive patterns of thought that mirror processes of cognitive hesitation and oscillation. Phonological features intensify this effect by creating perceptual salience that echoes the tension between withdrawal and openness. Text World analysis reveals shifts in viewpoint that trace a movement from interiorized subjectivity to intersubjective negotiation, illustrating how literary language reframes self–other relations and stages the gradual construction of artistic identity.

In discussion, the paper argues that Thomas's poem exemplifies how stylistic patterning and cognitive structures collaborate to stage the fundamental poetic tension between privacy and recognition. Isolation is not presented as static withdrawal but as a dynamic cognitive negotiation, mediated by embodied metaphors of containment, sensory perception, and elemental forces. The analysis demonstrates how stylistic and cognitive-poetic approaches together uncover the text's multi-layered negotiation of artistic integrity, existential fear, and the desire for communicative contact.

By situating the poem within contemporary theories of stylistics and cognition, this study extends beyond descriptive analysis to show how literary language shapes, and is shaped by, human modes of thought and perception.