

# The Cognitive Poetics Project

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## Aesthetic Qualities as Structural Resemblance Divergence and Perceptual Forces in Poetry

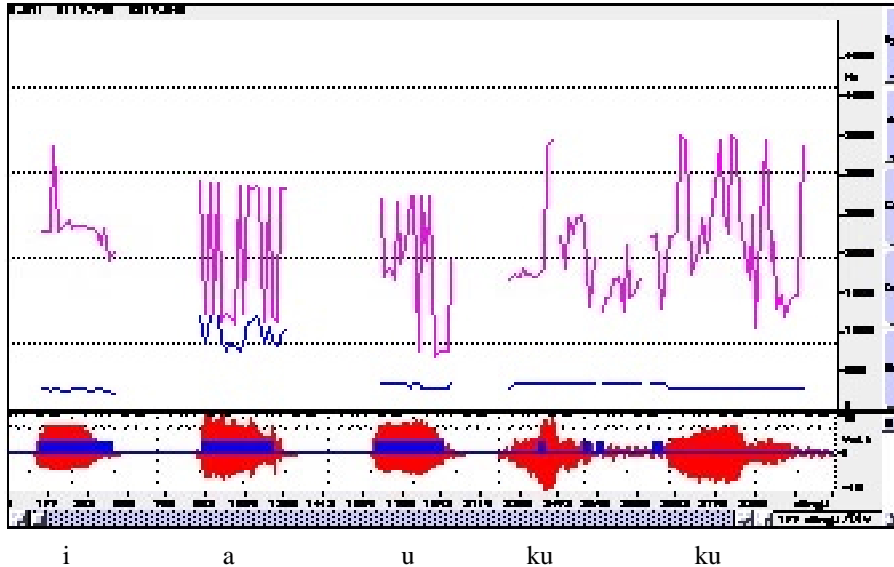


Figure 1 Wave plot, and the first and second formants of the cardinal vowels i-a-u, and of the European cuckoo's call. (Formants are concentrations of overtones that determine vowels and sound colour). Note that the formants of the bird's call are most similar to, but not identical with, the vowel [u] (produced on SoundScope).

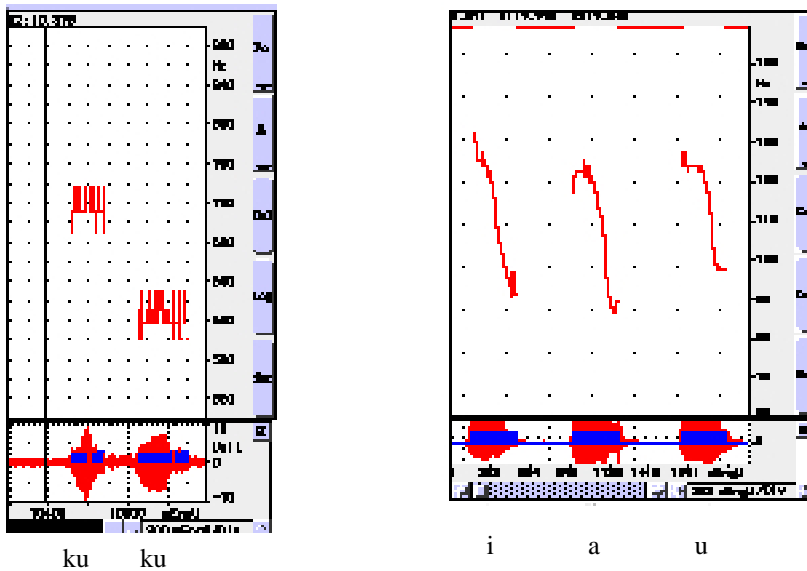
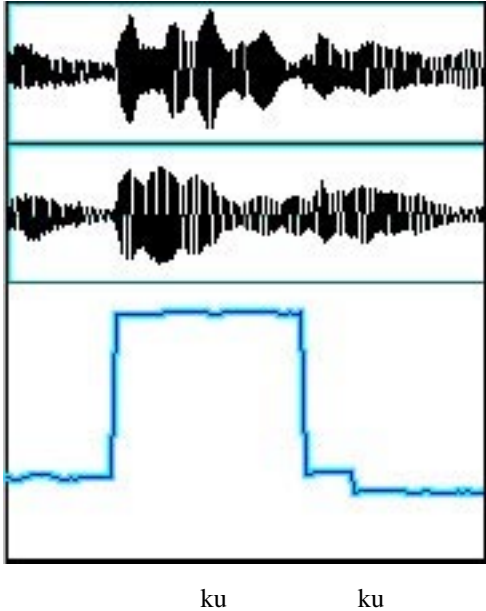


Figure 2 Wave plot and pitch abstract of the European cuckoo's call and of the cardinal vowels read by a professional reader.



ku ku  
 Figure 3 Sound waves and pitch extract of the imitation of the cuckoo's call in L.Mozart's "Toy Symphony" (produced on Praat).

1. And sá t as Prín ces, whom the supré me Kín g  
 w s w s w s w s w s
2. And ten low words oft creep in one dull line
- \* They that have power to hurt and will do none,  
 That do not do the thing they most do show,  
 Who, moving others, are themselves as stone,  
 Unmoved, cold, and to temptation slow,  
 They rightly do inherit heaven's graces... (Sonnet 94)

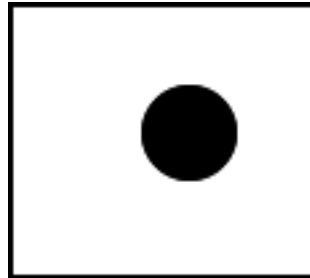


Figure 4 "Perceptual forces": In Figure 4 the black disk is "pulled" toward the center; in Figure 5 toward the boundary.

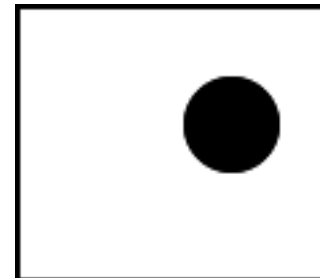


Figure 5

3. But wherefore thou alone? Wherefore with thee  
 Came not all Hell broke loose? Is pain to them  
 Less pain, less to be fled, or thou than they  
 Less hardy to endure? Courageous Chief,  
 The first in flight from pain, had'st thou alleg'd  
 To thy deserted host this cause of flight,  
 Thou surely had'st not come sole fugitive.  
 (Paradise Lost IV. 917–923)

4. But wherefore thou alone?  
 Wherefore with thee came not all Hell broke loose?  
 Is pain to them less pain, less to be fled,  
 Or thou than they less hardy to endure?  
 Courageous Chief, the first in flight from pain,  
 Had'st thou alleg'd to thy deserted host  
 This cause of flight, thou surely had'st not come  
 Sole fugitive.

5. Some foreign writers, some our own despise,  
 The ancients only, or the moderns, prize.

6. "God doth not need  
 Either man's work, nor his own gifts. Who best  
 Bear his mild yoke, they serve him best. His state  
 Is kingly: thousands at his bidding speed,  
 And post o'er land and ocean without rest;  
 They also serve who only stand and wait."

7. Who best bear his mild yoke,  
 They serve him best.,

8. Farewell, farewell! but this I tell  
 To thee, thou Wedding-Guest!  
 He prayeth well, who loveth well  
 Both man and bird and beast.

He prayeth best, who loveth best  
 All things both great and small;  
 For the dear God who loveth us,  
 He made and loveth all.

9. To say within thine ówn déep-súnken éyes

"I conceive that Milton also intended the last foot of [Excerpt 1] to be a spondee, as more dignified and impressive than the accentuation, not uncommon indeed in our old poetry, of súpreme on the first syllable" (Henry J. Todd [Milton's 1809 editor], 1970: 199).

[True musical delight] consists onely in apt Numbers, fit quantity of Syllables, and the sense variously drawn out from one Verse into another, not in the jingling sound of like endings. (Milton, "The Verse")

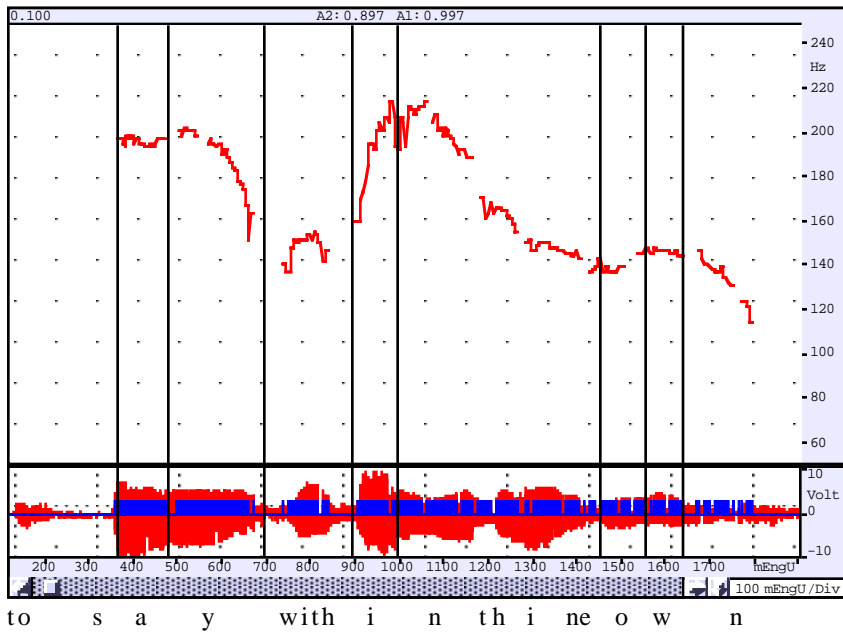


Figure 6 Wave plot and pitch extract of “to say within thine own” in the Marlowe Society’s reading. The markers indicate diphthong and vowel boundaries. Notice the late peaks on say, -thin and own.

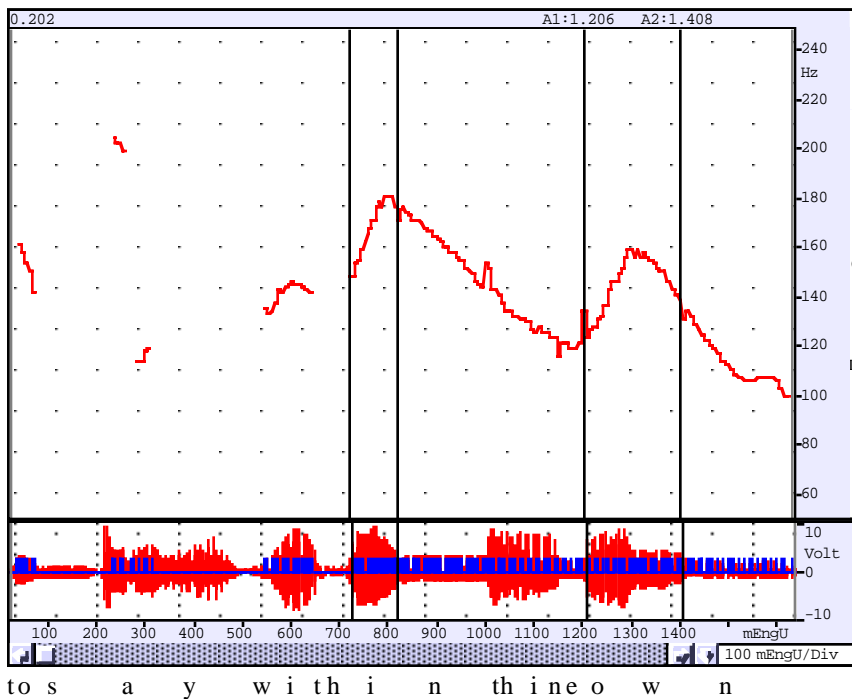


Figure 7 Wave plot and F0 extract of “to say within thine own” in Callow’s reading. The pairs of markers indicate vowel boundaries. Notice the late peak on *-thin*.

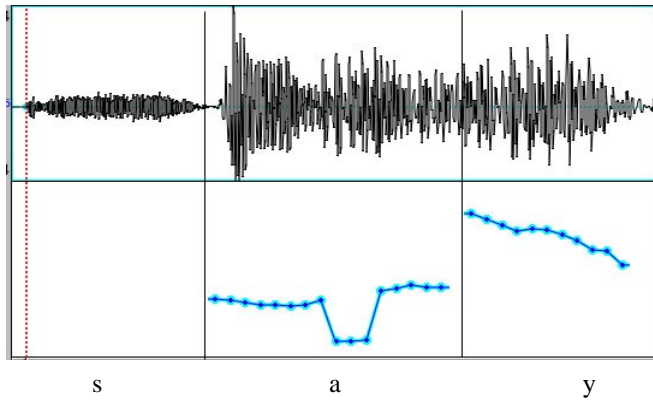


Figure 8 Wave plot and pitch extract of “say” in Callow’s reading (produced on Praat)

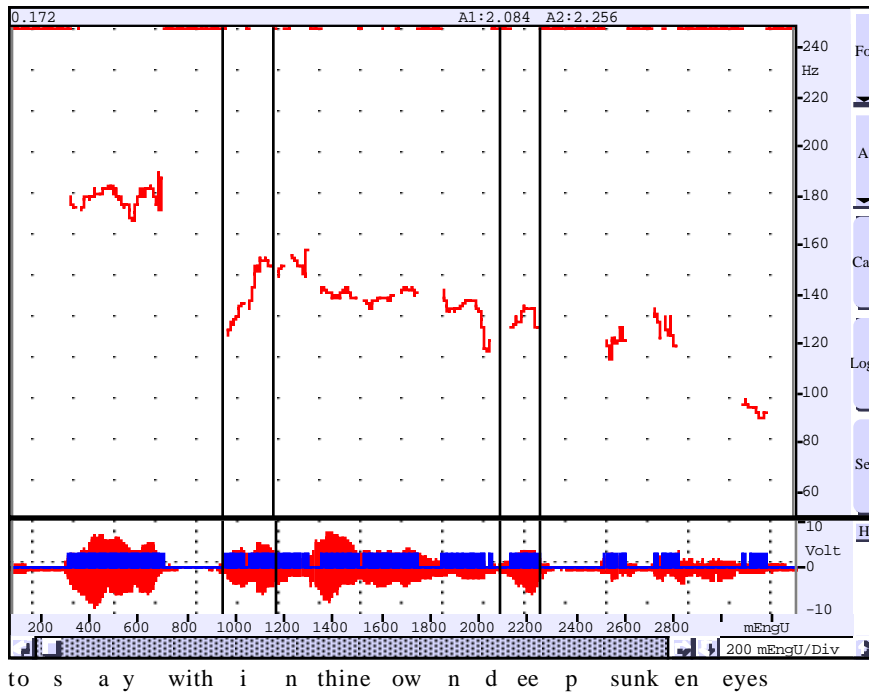


Figure 9 Wave plot and F0 extract of “to say within thine own deep-sunken eyes” in Gielgud’s reading. The pairs of markers indicate vowel boundaries. Notice the late peaks on -thin and deep.

**Audio processors**  
 SoundScope 16/3.0 (ppd)  
 Praat 5.0.43

REVETS  
 R U N T U R

