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Nota di contenuto	Playing by Ear and the Tip of the Tongue; Editorial page; Title page; LCC data; Supported by; Table of contents; Preface; Introduction; 1.1 Precategorial information and critical communication; 1.2 "Speech mode", "Nonspeech mode", "Poetic mode"; 1.3 Thing destruction and thing-free qualities; 1.4 "The Roses of her Cheeks"; 1.5 Perceptual boundaries and fusion; 1.6 "Precategorial" - predecessors and successors; 1.7 Guide through this book; The poetic mode of speech perception revisited; 2.1 Stating the problem; 2.2 Some experimental evidence; 2.3 Speech mode, nonspeech mode and poetic mode 2.4 Colour and overtone interaction 2.5 Individual differences; 2.6 Summary and conclusions; The tot phenomenon; 3.1 The tot phenomenon; 3.2 Referentiality, serial position, and the "God-gifted organ-voice of England"; 3.3 Summary and conclusions; "Oceanic" dedifferentiation and poetic metaphor; 4.1 Rapid vs. delayed conceptualization; 4.2 Poetic metaphors; 4.3 Oceanic Imagery in Faust; 4.4 Conclusions; Deixis and abstractions; 5.1 Sequential and spatial processing; 5.2 Time in poetry; 5.3 More on the abstract of the concrete; 5.4 "Total Complexes" and "Just Noticeable Differences"

5.5 Feeling and knowing 5.6 Conclusion; Chapter 6. Three case studies - Keats, Spenser, Baudelaire; 6.1 Poetry and Altered States of Consciousness; 6.2 "On Seeing the Elgin Marbles"; 6.3 Alternative Mental Performances; 6.4 Symbol and Allegory; 6.5 Keats and Marlowe; 6.6 Ambiguity and Soft Focus; 6.7 Clearlesse Night in Spenser and Baudelaire; 6.8 To Sum Up; Linguistic devices and ecstatic poetry; 7.1 Ecstatic quality, linguistic devices, and cognitive processes; 7.2 Vocal performance and lingering precategorial auditory information; Defamiliarization Revisited

Aesthetic qualities as structural resemblance 9.1 Emotional qualities and onomatopoeia; 9.2 Convergent and divergent style; 9.3 Perceptual forces (large scale); 9.4 Perceptual forces (minute scale); 9.5 Materials and structures; Appendix; Observations on Larsen's criticism of the click experiment; Metaphor and figure - ground relationship; 10.1 Basic gestalt rules of figure - ground; 10.2 Figure and ground in the visual arts; 10.3 Form in other senses; 10.4 Figures in narrative; 10.5 Figure and ground (?) in poetry: Emily Dickinson; 10.6 Figure and ground (?) in Shakespeare

10.7 Figure-ground reversal in music: "Moonlight" Sonata 10.8 Literature: Figure-ground reversals of the extralinguistic; 10.9 Summary and wider perspectives; Size-sound symbolism revisited; 11.1 Preliminary; 11.2 Phlogiston and precategorial information; 11.3 Sound symbolism and source's size; 11.3.1 Sound symbolism and referent's size; 11.4 Descriptive reduplication in Japanese; 11.5 Methodological comments; Issues in literary synaesthesia; 12.1 Synaesthesia as a neuropsychological and a literary phenomenon; 12.2 Four kinds of explanation; 12.3 Panchronicistic tendencies in synaesthesia 12.4 Aesthetic qualities: Witty and emotional

Sommario/riassunto

In our everyday life we are flooded by a pandemonium of information which consciousness organizes into more easily manageable phonetic and semantic categories. In poetry reading, however, the total effect of a poem is not only obtained by some of these categories but also by precategorial information, for which there is a growing body of empirical evidence of its psychological reality. In the Tip of the Tongue phenomenon, a great amount of diffuse precategorial information is present but fails to "grow together" into a compact word, generating a feeling of some dense, undifferentiated mass.
