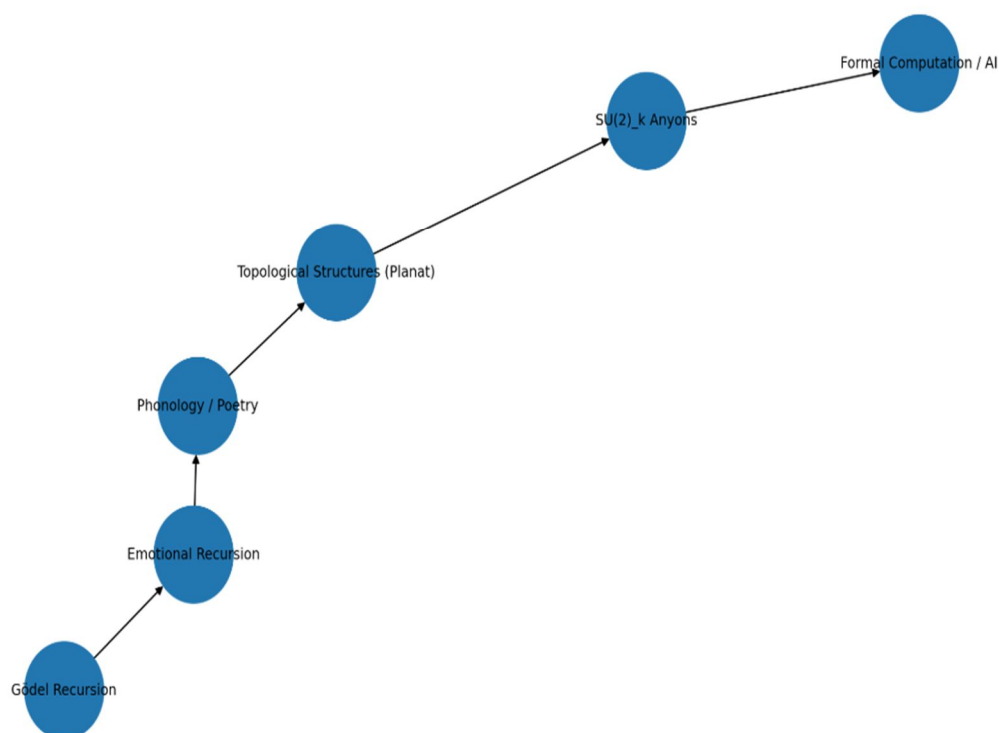


# Topologies of the Word: Recursion and Emotional Calculation



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*"Emotional resonance arises in every human being from communicative acts, ethical values, and cognitive predispositions. Perceptual organs do not produce emotion: they transmit the surrounding world, enabling its emergence."*  
— *Professional communication: from isobaric morphs to acronyms*, ResearchGate

## Abstract.

### Topologies of the Word. Recursion, Emotion and Quantum Transition

This work emerges from a research pathway that connects Gödel's formal recursion, the emotional recursion intrinsic to linguistic mechanisms, and the mathematical structure of quantum foam as the natural transition from human language to formal computation.

Only recently have I recognized that recursion—identified by Gödel as the generative core of logical thought—is also an emotional and perceptual process: a returning movement, an echo that appears in poetry, music, phonology, and in the hidden patterns of consciousness.

A scientific dialogue with Michel Planat's models ( $SU(2)_k$ , Graph Coverings, Anyon Hypothesis) revealed that this recursion is not merely linguistic or cognitive, but topological. In the quantum foam, the minimal structure of matter is already a network of relations, a fabric of interference and resonance: the same fabric that shapes poetic form, emotional resonance, and phonological rhythm.

From this insight emerges the central idea: **recursion is the zero point of knowledge**, the deep unity linking:

- poetic language (Silvestri, Bittner)
- emotional calculation (Bacchia, Ribas)
- rigidity and memory of bodies (Ivanov)
- topological structures (Planat)
- formal logical systems (Gödel)
- symbolic AI architectures.

**KEYWORDS:** Analogic, cognition, cognitive process, creative process, discovery, creation, creative

**.Keywords:** Analogico, cognitivo, processo cognitivo, processo creativo, scoperta

### INTRODUCTION: CONVERGENT CONVERGENT THESES

In this way, I believe that the Thesis Project by Hansjörg Bittner (1997) may constitute a good guide for your Thesis Project as well relating to "fixed texts, that is, made of fixed sentences, and describe the verses potici with automatic phonological analysis that is with analysis of the small alliterative sequences." Hansjörg Bittner<sup>1</sup> (Bittner.1997) connotes the emotional text with the poetic text in free verse because free verse does not comply with the metrical schemes of rhetoric, because it rejects traditional forms of poetry; in

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<sup>1</sup> ([https://www.uni-hildesheim.de/media/\\_migrated/content\\_uploads/The\\_Metrical\\_Structure\\_of\\_Free\\_Verse.pdf](https://www.uni-hildesheim.de/media/_migrated/content_uploads/The_Metrical_Structure_of_Free_Verse.pdf))

particular, it renounces traditional phonic and tonal schemes. Metrists consider free verse to be non-symmetrical. Yet, at the same time, they would have admitted that "non-symmetrical verse" still retains a kind of linguistics, a rhythm invoked by the recurrence of syntactic or lexical elements, for example, or describable in terms of patterns of irregular linear stresses. While features of recurrent language can produce a strong rhythmic effect when they occasionally become apparent, a description of the accentuated structures within each line usually does not produce penetrating results because the line in free verse does not serve, as in the traditional tradition, primarily to mark the most important rhythmic segments of a poem. What is needed is an analytical approach that examines the accentuated rhythm in its linguistic variety and that explains the possibility of different interpretations of the rhythmic material without having to abandon the theoretical foundations of its methodology. The usefulness of a theory depends not only on the logic of its argument about organization, but also on the comprehensibility of its results. In order for a theoretical analysis to be readily understandable and to produce valuable insights, it must somehow or in some way relate to less sophisticated and common-sense notions of the subject under examination. It will be seen, later, that this type of holism is particularly important in the metro-rhythmic analysis of a poem in free verse. Almost thirty years ago, Paul Ramsey (1968:108) wrote as part of his conclusion for a very perceptive essay: free verse can be partially analyzed and understood. His metrical habits, dispositions, and mysteries can also be seen in terms of rhetoric, spirituality, and the spiritual vision of poems. It is a world rich in studies and I hope it is not an accurate but enlightening study. Linguists should help us to refine this study; so can musical metrics; Hearing ears and sensory sensitivity must inform him. Although he promised in his perceptive observations on some metro-rhythmic aspects of free verse, the essay by Ramsey it did not lead to a sharp increase in analytic work on the basis of free metrics. Also in the (1995 Beth Bjorklund) exhorts her readers: "If the crisis wants to stay in touch with the times, as well as with the critical debate in other countries, it can no longer afford to ignore free verse" (1995: 565). The theory proposed in this thesis aims to promote the debate on metrically irregular structures. In a holistic approach to metrics in free verse – as, indeed, to metrics in general – due attention should be paid to the role played by an acting poetic work. It is assumed that the performance of a poem in free verse evokes a rhythmic response, even if the text in free verse is mostly "marked [...] for the casual and colloquial voice" (Hughes 1994:321). The performative mode of a poem whose solicitation patterns do not correspond to a regular beat tends to be unpredictable and uncommunicative, but for this reason it is all the more susceptible to the subtleties of linguistic expression. Rather than attracting attention by dint of their relativity, rhythm and meter in free verse remain on par with other linguistic features, and thus require to be specifically identified for careful examination of their properties. The cognitive effort required to perform this task is required to consider a correlation between linguistic elements that could affect the metro-rhythmic patterns of a poem in free verse. Whether a syllable is more important than its immediate neighbors, and how this prominence should be realized in recitation, depends to a large extent on the semantic potential of the poem and the different possibilities of meter-rhythmic perception. A metrical theory of free verse must investigate the relationship between the not always indefinitely indefinable structures of linguistic material and their mental treatment according to preferential rules. Domenico Silvestri affirms that poetic text is a free text, that is, a para-poetry in which the hidden plot is stronger than the manifest one (Heraclitus of Ephesus, tr. by Giorgio Colli) in (Silvestri, Montella 1996:7) (and in which the intrinsic characters of poetic language is provisional and imperfect that trying to enunciate these characters, as two possible cognitive paths, like two *Holzwege*, two Heideggerian "woodcutters' paths" on whose bumpy path it is easy to get lost in the infinite enchantment of the poetic "forest". Therefore these characteristics are: – on the level of the instance of structuring the formal sequentiality; – on the level of the instance of representation for the , semantic anomaly<sup>2</sup>. A fundamental difference that differentiates "normal" or *referential* language and "poetic" or *evocative language*. The first is in fact based on the systemic relationships of the units that constitute it and on the rules of combination that govern it and codifies its shared representation of the world according to adequate conceptual standardizations; the second manifests itself only through the sequence of the elements that constitute it and in it the rules and relationships of the specific language of structuring are irrelevant. Anna Bacchia conjectures a theory of validation hypotheses in the cognitive research ININ Holographic Evolving (IHE) in which she develops in the theory of hologram information: an ocean of frequencies and implicit information of which we are made and in which we are immersed. Its invisible waves are veils to us in a continuous signal: a wave of intuitive clarity, which our consciousness can recognize and reveal, giving it a visible form, in a constant process of creation, expansion of consciousness and holographic evolution. Anna Bacchia explains that every human being is equipped with an extraordinary intuitive antenna, which defines *ININ* or Antenna that is capable of receiving specific information from the implicit In the

<sup>2</sup> For the notion of "instance", which refers to a strong phenomenal concreteness, to a real *linguistic Dasein* or "being-there", and for its specific "manifestations" (semiotic instance, structuring instance, representation instance, linguistic instance) I refer above all to my work that theoretically founds it: *History of languages and history of cultures in "Linguistica storica"* (edited by Romano Lazzeroni), Studi Superiori NIS/25 - Lettere, La Nuova Italia Scientifica, Rome 1987, 55-85.

<sup>2</sup> I will deal with the descriptive methods of semantic anomaly in the second part of this work, which will appear in the fourth issue of this journal.

rational and spatio-temporal dimension in which man is connected, information is received, defined and can be defined by analysis of sentences and comparisons between languages. Therefore, the understanding of the information received can have scientific validity in itself and is heuristically explained by a musical score or a sheet with verses, that is, it is expressed through its form. They influence our understanding and learning processes and enrich the richness of our knowledge, which cannot be transferred through notions, concepts and models. In holographic and multi-level vision it is intuitive, the purpose, the target, the archer, the bow, the foresight and the result belong to a single reality and context. P. Ribas<sup>3</sup> calls emotional resonance that mortal shiver, that javelin that strikes two beings in transactivity that in the marvellous deictic dance completes the communicative act. So how do we make these emotional moments arise?

## 2 A RESONANCE — FROM PHYSICAL OSCILLATIONS TO TOPOLOGICAL QUANTIZATION

### 1. Physical Resonance

We start with the classical formulation of resonance in physics, applied to an elastic string.

Let  $C$  be an elastic string of length  $l$ , density  $\mu$ , kept in tension by a force  $T$ .

When a point  $P$  is displaced from equilibrium and released, the string oscillates with a fundamental frequency:

$$f = \frac{1}{2l} \sqrt{\frac{T}{\mu}}$$

This shows that frequency is determined by the physical parameters of the system. Changing  $l$ ,  $\mu$ , or  $T$  produces different frequencies — different “notes” of the system.

Now consider two identical strings,  $C_1$  and  $C_2$ , having the same  $l$ ,  $\mu$ ,  $T$ .

If only  $C_1$  is put into oscillation,  $C_2$  will begin to oscillate after a short delay with the same frequency. Stopping  $C_1$  does not interrupt the sound:  $C_2$  continues vibrating.

This phenomenon is resonance, and it occurs only if both systems share the same natural frequency.

Emotional Analogy

Replace the two strings with two human psyches,  $P_1$  and  $P_2$ .

$P_1$  experiences an intense emotion (a vibrational state).

This internal vibration becomes externalized through expressive cues (voice, gesture, artistic creation).

$P_2$  perceives this expressive vibration.

If  $P_2$  shares an analogous inner "frequency" (sensitivity, cognitive disposition), the emotion of  $P_1$  resonates within  $P_2$ . This explains why certain artistic, poetic, or human experiences provoke deep emotional responses: two systems sharing compatible structural frequencies will resonate.

The famous passage of Ippolito Nievo illustrates this moment: the soul of the Pisana "salutes" the protagonist through a shared emotional frequency — a moment of perfect resonance.

This classical description provides the conceptual foundation for a deeper, mathematical understanding of resonance.

## 2. Topological Resonance in Michel Planat's Framework

Here is the complete mathematical and conceptual explanation of resonance according to Planat, *exactly as you requested*, fully preserved and translated into precise academic English.

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### Topological Recursion and Resonance in Planat's $SU(2)_k$ Framework

To express resonance in the language of Michel Planat, we introduce three structural elements:

1. A graph of states
2. A covering function
3. Fusion and braid operators from  $SU(2)_k$  quantum theory

In Planat's model, a resonance is not merely a physical vibration: it is an alignment of topological structures, a matching of symmetries, spectra, and recursive cycles.

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### 2.1. The System as a Topological Graph

Any physical, linguistic, informational, or neural system can be represented as a graph:

$$X=(V,E)$$

- $V$ = nodes (possible states)
- $E$ = edges (interactions or transitions)

The central question becomes:

**When can two systems  $X_1$  and  $X_2$  resonate?**

The classical answer (same frequency) becomes a topological answer (same spectral structure).

## EMOTIONAL RESONANCE

Può essere utile trasferire, mediante un'analogia, il fenomeno della Risonanza all'interazione della sfera emotiva della psiche umana. Cominciamo col sostituire alle corde C1 e C2 le "psiche" di due persone P1 e P2.

Supponiamo che P1 per un motivo qualsiasi, esterno o interno alla psiche stessa, provi una forte emozione (*vibrazione*).

Questa emozione viene trasferita da P1 al mondo esterno mediante la variazione dell'espressione del viso o del linguaggio oppure, nei casi più complessi, nella creazione di un'opera artistica.

P2, attraverso i suoi sensi, acquisisce l'opera generata da P1 e se la sua sfera emotiva ha la stessa sensibilità (*frequenza*) di P1 prova la stessa emozione (*vibrazione*) che può amplificarsi fino alla commozione e al pianto (*risonanza*).

Un esempio letterario di questo fenomeno lo troviamo nel romanzo di Ippolito Nievo - "Le confessioni di un Italiano", quando la Pisana muore:

.....

- *Eccomi! - mormorò per la seconda volta, poi rivolgendosi a me soggiunse Ricordati: ti aspetto! ...  
lo sentii un brivido passarmi per mezzo il cuore,  
era l'anima sua che nel partire risalutava la mia.*

*Mi stringeva ancora per mano, le sue labbra sorridevano, gli occhi guardavano ancora; ma la Pisana era già salita ad avverare le sue eterne speranze.*

.....

## 2.2. Planat's Covering Function

Resonance arises when two structures possess the **same isospectral coverings**, computed through:

$$\text{Iso}(X; d)$$

This function gives the number of **isospectral coverings** of a graph — coverings with:

- the same symmetry pattern
- the same eigenvalue distribution
- the same internal harmonic structure
- Two systems resonate when:

$$\text{Iso}(X_1; d) = \text{Iso}(X_2; d)$$

In matrix notation:

$$Av = \lambda v$$

1 Resonance occurs when both systems share the same spectrum:

$$\lambda^{(1)} = \lambda^{(2)}$$

2 This replaces the classical notion of frequency with **topological frequency**.

## 2.3. $SU(2)_k$ Fusion Rules: Quantum Resonance

In  $SU(2)_k$  theory, resonance is expressed through the **fusion of anyonic states**:

$$j_1 \otimes j_2 = \sum_{j=|j_1-j_2|}^{\min(j_1+j_2, k-j_1-j_2)} J$$

Two states resonate when **the same fusion channels appear**, meaning the combined system allows identical resulting states.

The intensity of resonance is determined by the **modular S-matrix**:

$$S_{ab} = \sqrt{\frac{2}{K+2}} \sin\left(\frac{(k+2(a+1)(b+1)\pi)}{K+2}\right)$$

3 Resonance between two states  $a$  and  $b$  occurs when:

$$S_{ab} \approx \max$$

which quantifies the “compatibility” between their topological charges.

The recurrence of resonance patterns is generated by **braid operator**

$$\sigma_1 = R, \sigma_2 = FRF - 1$$

The composite braid:

$$(\sigma_1 \sigma_2)^n$$

- has two behaviors:
- **Periodic** → resonance maintained
- **Aperiodic** → resonance dissipates
- Thus, resonance is a **recursive topological cycle**.

Human emotions, artistic perception, poetic form, and quantum systems all resonate when:

1. Their internal structures share the same recursive spectral pattern;
2. Their coverings are isospectral;
3. Their fusion channels align;
4. Their braid dynamics are periodic.

### 3 VALIDATION FOR THESE

Riporto il testo integrale theorem for change of the rigid body generalized impulse di **Anastas Ivanov Ivanov**<sup>4</sup>:

*In this conference paper, a rigid body absolute general motion is studied. The rigid body is assumed as homogeneous and unsymmetrical. New additional kinetic characteristics are used. The most important of these are the following: the vector-real generalized*

<sup>4</sup> <https://www.researchgate.net/project/RIGID-BODY-GENERAL-MOTION-AND-RIGID-BODY-PSEUDO-TRANSLATIONAL-MOTION>

*velocity of the rigid body, the vector-generalized impulse of the rigid body and the vector-real generalized force of the rigid body. Using these new kinetic characteristics, a new theorem is defined. It is called Theorem for change of the rigid body generalized impulse. With its help, the differential equations in matrix form are obtained. These equations describe the rigid body absolute general motion. Two cases are studied - a pole that coincides and does not coincide with the rigid body mass center. The new theorem enriches the theory of Rigid Body Mechanics. The compact matrix equations provide an excellent opportunity for studying the most complicated dynamic models. They are suitable for numerical solutions with modern mathematical programs such as MatLab, MathCAD and others.....*

It moves from the object of static perception to the emotion of memory and therefore also a rigid body produces emotions

At first sight, this is impossible.

But when we look at Mona Lisa we think of Leonardo da Vinci.

When we look at and listen to the Opera "the Grail Barber" we think of Rossini.

So, when you look at these rigid bodies you have to think mainly for the author of this article.

It turns out that this author is me.

But why am I going to explore this stone?

Is my heart stone?

No, no and no!

My heart is not a stone!

If you look closely to my rigid body, you will see that this stone is my heart!

It throbs with its emotions!

I would like to say to the readers - this article was created by a author who is loving Mechanics strongly!

You know from the children's tale when a giant squeezes the rock hard, he drops water.

So I, from a simple stone, reach the New Theorem in Rigid Bodies Mechanics as well as New Condensed Equations!

## **A PROPOSAL**

In doing so, we must not forget the following question in the Language Teaching and Learning setting:

Do you think teachers should help frame an understanding of current challenges and strategies to address them in language learning?

Accordingly, the question arises as to whether or not teachers should help to make a frame around an understanding of current challenges and strategies to address them in language learning. This query can become increasingly evident as this question entails judging that critical thinking and awareness of current issues are as much a part of the process as the mechanics of English usage, for example. That is, an education system in which students do promote their critical spirit through scientific methods by emphasizing in this

case, according to Hansjörg Bittner (1997), "what may, in metrics, be of some practical use to the reader of verse, is a holistic approach that recognizes the inseparability of form and content". This may be partly due because, as this author points out, "the usefulness of a theory depends not only on the logic of its argumentative structure, but also on the comprehensibility of its results." Then, for this to be achieved, I believe that teachers would need to establish an educational framework so that students might be able to meet the challenge of innovative approaches to addressing an understanding of current challenges and strategies in language learning. Like this manner, it will entail introducing new teaching styles to work on new contents, develop objectives, acquire competences, and achieve learning assessment, which are related, for example, to human cognition ability, proficiency, or capacity to solve problems, leadership, strategic management, emotional intelligence, global culture development, while influencing their leadership development, communicative, and collaboration skills in favor of society.

I wish you the best of luck in your search going forward!

Best wishes,

Javier.

## A COMPARATIVE DIMENSION: COMPARISON TEXTS

*Per un'analisi linguistica (e irriuale) della poesia...*<sup>5</sup>

### INFINITY ( G.Leopardi)

1 This hermit hill was always dear to me,<sup>2</sup>  
and this hedge which, from so much <sup>3</sup>  
of the last horizon, excludes the gaze.  
4 But sitting and gazing, interbound  
5 spaces beyond that, and superhuman

## MODE OF DIFFERENCE

### CONTRAST

The first paragram of the difference is the **CONTRAST**, which is expressed with the graphic symbol / within the sequence and describes any sequential difference that is constituted, in immediate contiguity, as polarization or maximum difference. Its evocative function is – in a purely hypothetical way – the elementary (and subliminal) poetic expression of the break in continuity between poet (**p**) and world (**m**), according to the formula **p/m**.

The contrast is "minimal" if it involves only two elements; 'bilateral', if it occurs before and after the sequential reference element; "chained", if it extends in sequential order seamlessly involving other contrasts.

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<sup>5</sup> D. Silvestri, *Per un'analisi linguistica (e irriuale) della poesia...*, LZ 3/2011

## RHYTHMIC MORPHOLOGIES

The overlapping segments and the relative numbers indicate syllabic extension and tonal trend of the morph, which can be descending with an indication of the number of syllables in the initial tonic and ascending with a similar numerical indication in the final tonic; An atonal "tail" syllable in a flat final word is a rhythmic circumstance that can be predicted in the case of the hendecasyllable and is not in any case part of the measurement of morph:

### imperfect diabaric contrast

2----- 1-----2

1 This hermit hill was always dear to me,

The sequentiality described above creates a contrast because the syllabic measure "4" of the fourth morph represents a maximum difference (i.e. greater than a deviation of !!) compared to the measure "2" of the previous three. The contrast in turn is diabaric because it calls into question three bisyllabic morphies that are opposed to a single quadrisyllabic. It is also imperfect because the morphs in sequential succession do not have the same tonic conditions (the first two are descending and the third actually foreshadows that of the fourth with its different tonic course!). It should be noted, however, in terms of p/m, that in contrastive terms the quadrisyllabism of the fourth morph "expresses" in a poetically effective way the emergence of the emblematic place (the hill) with respect to the repeated egocentric sinking of memory, expressed by the bisyllism of the first three morphs.

In the unrhymed poem "Ave, Caesar!" ("In Hospital", XIX), Henley employs a metrical language which constantly suggests an underlying four-beat rhythm, although a purely rational analysis of its stress patterns will lead to the conclusion that this piece of poetry is free verse, or at least classical free verse. Considering the influence which Henley's work is said to have had on Richard Aldington (see Fraser 1977: 222), we will quote the whole of "Ave, Caesar!" and reveal its peculiar metrical ambiguity:

From the winter's grey despair, From the summer's  
golden languor, Death, the lover of Life,  
Frees us for ever.  
Death, the mother of Life, Mingles all men for  
ever.

In the following metrication, stressed and unstressed syllables are represented as X and x, respectively. The silent stresses and non-stresses implied in the metrical structure of a four-beat rhythm appear in parentheses at the end of a line:

D. Silvestri, *Per un'analisi linguistica (e irrituale) della poesia...*, LZ 3/2011 xxXxXxX(xX) or: XxXxXxX  
xxXxXxXx(X) or: XxXxXxXx

XxXxxX(xX)  
XxxXx(XxX)

xXxxxXxxX(xX)



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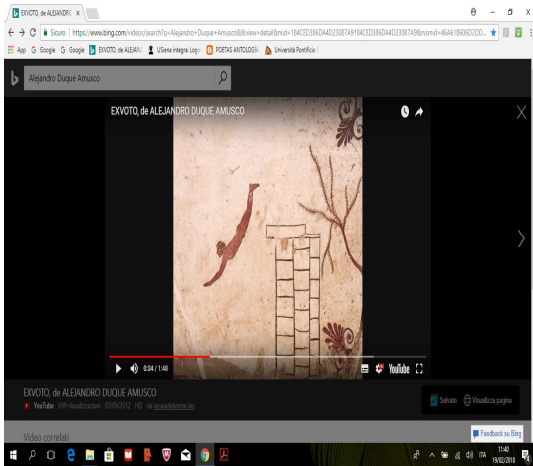
**EXVOTO**

**Ascolta in religioso silenzio**

## Alejandro Duque Amusco

*(Tumba de Il tuffatore, Paestum)*

*A te compagno della mia vita*



Una tumba, una lápida fúnebre  
y en ella, como perro guardián cerca del amo,

el dibujo de un joven lanzándose  
al vacío ?finas  
hebras del aire.  
Espirales.  
Columnas.

Un mar lo acoge.  
Un mar o un cielo adormecido?

El joven cae con lentitud ingráve  
igual que una promesa que no termina nunca

de cumplirse: nadador que levita

### From the analysis of emotional perceptions to the automatic processing of lyric

*De "A la ilusión final"*

Renacimiento, 2008, Sevilla

<http://amediavoz.com/duque.htm>

*Le parole più belle assurgono alla nostra mente nei momenti lieti e tristi della nostra povera esistenza terrena. Il povero cuore ferito vorrebbe giustificazioni, certezze al dolore e all'angoscia del distacco. La paura ci assale quando le persone care volano lontano negli arcani spazi stellari ed in questi infinitesimali momenti che un cuore che sanguina grida, spera e sogna.....*

*Questa è la lirica di Alejandro Duque Amusco, è una poetica emotiva, per la sua bellissima e personale descrizione dell'atto finale del trapasso. Descrive e racchiude gli infinitesimali di tempo che intercorrono*

*tra la vita e la morte , cioè il " trapasso " , lessia da semantica forte e non descrivibile scientificamente con morfie e dimorfie , ma che come uno strale trafigge il cuore. Egli ravvisa l'evento :*

el dibujo de un joven lanzándose

al vacío finas

hebras del aire.

Espirales.

Columnas.

*It is a flight in slow motion because those moments last an eternity for those who live them and for those who remember them*

*In a single scenario, in an osmotic combination of sky and sea : ....*

Un mar lo acoge.

Un mar o un cielo adormecido?

*.... that welcome not the mortal remains of a loved one, but the beats of his heart, the ideas of his mind, his deontologies and his values, his spiritual whole.....*

*The description of these wonderful verses, pierce an already consumed pain and once again you would like to shout your pain to the sea, which returns to echo the lucubre and fearful sound of your "Ego" perhaps it is the fear that assails the diver or reflects ours?:*

El joven cae con lentitud ingrave

igual que una promesa que no termina nunca

de cumplirse: nadador que levita

en una zambullida hacia la luz.

*In the last verses there is a promise of perpetuation of creation and the joy of remembrance in a wonderful clear sea and boundless sky, which bring you into the memory of the joy of sitting on the wave of a sea that laps the earth and makes you dream.*

the knot of nights and days, the spiral of chance,

el amor y la música ?dos formas

diferentes de llamar a lo mismo,

el latido del sol

entre el cielo y el mar, la caída y el éxtasis.

Con tu salto la muerte has traspasado.

Todo el espacio abre

ante tu vuelo inmóvil.

*... it makes you fly to arcane stellar spaces where sky and sea merge and you, poor mortal, abandon all forms of rhetoric and rational dialectical process, to give vent to a cry liberatorio*

el nudo de las noches y los días,

la espiral del azar,

el amor y la música ?dos formas

diferentes de llamar a lo mismo,

el latido del sol

entre el cielo y el mar, la caída y el éxtasis.

Con tu salto la muerte has traspasado.

Analisi fonologica

Software -Fonetica 600 Sandro Carnevali

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ε'vo:to  
 ('tu:m̩ba de il tuffa'to:re 'pa:estum)  
 'u:na 'tu:m̩ba 'u:na l'pi:da f'nε:bre  
 j en 'ε:lla 'ko:mo 'pε:rro 'gwa:rdini 'tʃε:rka del 'a:mo  
 el di'bu:jo de un 'jo:ven lantʃn'do:ze  
 al vako 'fi:nas  
 'ε:bras del 'a:ire  
 εspi'ra:les  
 ko'lu:m̩nas  
 um mar lo a'ko:dʒe  
 um mar o unj 'tʃε:lo adorme'tʃi

**SYNTACTIC FONETCA\_FONOLOGICA\_MORFO ANALYSIS**

and o0
# # #

In the title there is only a simple iteration of atonal bimembre of stamp A.

**Primo verso** : A tomb, a tombstone

1	2	3	4	5	6	7	8	9	10	11	12
U	A	U	A	A	U	E	E	E			
*	#		*	#		“	“		“	“	
						=====			=====		
----->		< ----- (------)									

**Rhythmic morphs**

The dislocation of the accentuative culminations in the 2<sup>^</sup>, 6<sup>^</sup>, 8<sup>^</sup>, 12<sup>^</sup> seat gives rise to four morphs, the first bimembre, the second quadrimembre, the third bimembre, the fourth quadrimembre.

	<b>MORPHIA ANALYSIS</b>
1 <sup>^</sup> morfia uA	Absence of endomorphic sequential figures, presence of a phenomenon of iteration and transmorphic specularity with the 2 <sup>^</sup> morphy.
2 <sup>^</sup> morphia U to u	Absence of endomorphic sequential figures, presence of a transmorphic iteration with the 3 <sup>^</sup> morphy and a transmorphic parallelism with the 3 <sup>^</sup> and 4 <sup>^</sup> morphy. For the other transmorphic sequential figures see the comment on the 1 <sup>^</sup> morphia.
3 <sup>^</sup> morphia Threshing floor	Absence of endomorphic sequential figures. For the transmorphic ones see the comment on the 2 <sup>^</sup> morphy. The 7 <sup>^</sup> seat E echoes the E that closes the 2 <sup>^</sup> morphy.

4 <sup>^</sup> morphia Uee	Presence of an endomorphic iteration phenomenon. For transmorphic figures see the comment on the 2 <sup>^</sup> morphology.
Sequential Figures	The sequential figures present in this verse are: 3 iterations, 1 parallelism, 1 specularity.
Iteration	the first iteration (1 <sup>^</sup> , 2 <sup>^</sup> , 3 <sup>^</sup> , 4 <sup>^</sup> sede) is biphonic biphonic bisymmetric bimembre imperfect transmorphic (uAua); the second iteration (6 <sup>^</sup> , 7 <sup>^</sup> seat) is simple transmorphic descending bimembre (Is is); The third iteration (9 <sup>^</sup> and 10 <sup>^</sup> site) is simple atonal endomorph bimembre (eé). The last two iterations are isobaric isophonic, imperfect.

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